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REGGAE ARTIST
OF THE YEAR
SEAN PAUL

GOSPEL ARTIST
OF THE YEAR
SMOKIE NORFUL

MUSIC AWARDS

TOP R&B/HIP HOP SONG OF THE YEAR

"If I Ain't Got You"

Writer: Alicia Keys

Publishers: EMI Music Publishing
Lellow Productions, Inc.

TOP RAP SONG OF THE YEAR

"Lean Back"

Writers: Remy Ma, Scott Storch

Publishers: Reach Global, Inc.
Remylnsce Music, Scott Storch
Music TVT Music, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

"Runnin' (Dying To Live)"

from TUPAC: RESURRECTION

Writers: Easy Moe Bee, Luis Resto
Tupac Shakur, Notorious B.I.G.
Publishers: Bee Mo Easy Music
Big Poppa Music, EMI Music
Publishing, Jaceff Music,
Justin Combs Publishing
Restaurant's World Music
Universal Music Publishing Group

TOP RINGTONE OF THE YEAR:

"In Da Club"

Writers: 50 Cent, Dr. Dre,

Mike Elizondo

Publishers: 50 Cent Music
Ain't Nothing But Funkin' Music
Blotter Music, Elvis Mambo Music
Music Of Windswept,
Warner/Chappell Music
Universal Music Group

R&B/HIP-HOP WINNING SONGS:

"All Falls Down"

Writer: Lauryn Hill

Publishers: Oversee Creation
Music Inc., Sony/ATV Tunes, LLC

"Burn"

Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing
Shanlah Cymone Music, UR-IV

"Confessions Part II"

Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing
Shanlah Cymone Music, UR-IV

"Damn!"

Writers: J-Bo, Sean Paul, ROBMAC

Publishers: Drugstore Publishing
Swole Music, TVT Music, Inc.

"Diana"

Writers: Krucial, Alicia Keys
Publishers: Book of Daniel Music
EMI Music Publishing
Lellow Productions, Inc.

"Dirt Off Your Shoulder"

Writers: Jay-Z, Timbaland
Publishers: Carter Boys Publishing
Virginia Beach Music
Warner/Chappell Music, Inc.

"Freak A Leak"

Writers: Petey Pablo, C.O.
La Marquis Jefferson
Publishers: Kumbaya, Me And Marq
Music, Plscapo Music, Zomba
Enterprises, Inc.

"Goodies"

Writers: Clara, Petey Pablo
La Marquis Jefferson, Sean Garrett
Publishers: Christopher Garrett's
Publishing, Hitco South, Kumbaya,
Me and Marq Music, Royalty
Writings, Zomba Enterprises, Inc.

"Headsprung"

Writers: LL Cool J, Timbaland
Publishers: LL Cool J Music,
Sony/ATV Tunes, LLC,
Virginia Beach Music,
Warner/Chappell Music, Inc.

"Hotel"

Writer: Cassidy, Swizz Beatz
Publisher: Larsiny, Swizz Beatz.
Universal Music Publishing Group.

"I Don't Wanna Know"

Writers: Chauncey "Loon" Hawkins
Lo Deezy, Erick Sermon,

Parrish Smith

Publishers: Child Support Publishing,
Donceno Music Publishing,
EMI Music Publishing, Hot Heat
Music, Justin Combs Publishing,
PMD Music

"Jesus Walks"

Writer: Rhymefest
Publisher: BMG Songs, Inc.,
Solomon Ink

"Locked Up"

Writers: Akon
Publishers: Byefall Productions,
Inc., Famous Music Corp.

"Lean Back"

Writers: Remy Ma, Scott Storch
Publishers: Reach Global, Inc.
Remylnsce Music, Scott Storch
Music, TVT Music, Inc.

"Me, Myself & I"

Writers: Beyoncé, Scott Storch
Robert "EST" Waller
Publishers: Beyoncé Publishing
Black Owned Musik, Hitco South
Notting Dale Songs, Inc., Scott
Storch Music, TVT Music, Inc.

"My Boo"

Writers: Jermaine Dupri, Alicia Keys
Manuel L. Seal, Adonis
Shropshire, Usher
Publishers: BMG Songs, Inc.
EMI Music Publishing, Justin
Combs Publishing, Lellow
Productions, Inc.
Phoenix Avenue Music Publishing
S L A C K A D Music
Shanlah Cymone Music, UR-IV

"My Place"

Writers: El DeBarge, William
DeBarge, Bunni DeBarge, Nelly
Publishers: BMG Songs, Inc.,
EMI/Jobete Music Co., Inc.,
Jackie Frost Music, Inc.

"One Call Away"

Writers: Chingy, Alonzo "Zo" Lee, Jr.,
Vice

Publishers: Almo Music Corp.
BMG Songs, Inc., Chingy Music
Trak Starz Music

"Overnight Celebrity"

Writer: Twista
Publishers: Almo Music Corp.,
Stayin High Music

"Slow Jamz"

Writers: Burt Bacharach, Hal David
Twista, Kanye West
Publishers: Almo Music Corp.
EMI Music Publishing, Famous
Music Corp., Stayin High Music
Ye World Music

"Sorry 2004"

Writers: Antonio Dixon
Ronnie "Little Ronnie" Jackson
Harvey Mason, Jr., Damon Thomas
Publishers: Anthony Nance Muzik
Antonio Dixon's Muzik, BMG Songs,
Inc., Demis Hot Songs, E Two Music
Einnor Music, EMI Music Publishing
First Avenue Music LTD. (PRS)

"Splash Waterfalls"

Writers: Ludacris, Larry Mizell
Publishers: Almo Music Corp.
Alrby Music Inc.,
EMI Music Publishing,
Ludacris Music Publishing, Inc.

"The Way You Move"

Writer: Big Boi
Publishers: Gnat Booty Music,
Chrysalls Music Group

"Tipsy"

Writers: J-Kwon, Joe "Capo" Kent
Mark "Tarboy" Williams
Publishers: EMI Music Publishing
Hood Hop Music, Notting Dale
Songs, Inc., Tarpo Music Publishing

"U Should've Known Better"

Writer: Jermaine Dupri



2005 ASCAP RHYTHM & SOUL MUSIC AWARD HONOREES



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**SONGWRITERS OF THE YEAR
ALICIA KEYS**

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JERMAINE "JD" DUPRI

JIMMY JAM & TERRY LEWIS

**Publishers: EMI Music Publishing
Shanlah Cymone Music**

"Walked Outta Heaven"
Writers: Brandon Casey, Brian Casey
Publishers: Alr Control Music, Inc.
EMI Music Publishing,
Them Damn Twins

"Why?"
Writers: Havoc, Jadakiss, Pierre
Moerlen (SACEM)
Publishers: BMG Songs, Inc.
EMI Music Publishing,
Jae Wons Publishing
Justin Combs Publishing, Juvenile Hell

"Yeah!"
Writers: Ludacris, Sean Garrett
La Marquels Jefferson,
James "L Roc" Phillips
Publishers: Alr Control Music, Inc.
Basajamba Music
Christopher Garrett's Publishing
EMI Music Publishing, Hitco South
Ludacris Music Publishing, Inc.
Me And Marq Music

"You Don't Know My Name"
Writers: Alicia Keys, Kanye West
Publishers: EMI Music Publishing
Lellow Productions, Inc.,
Ye World Music

RAP WINNING SONGS:

"All Falls Down"
Writer: Lauryn Hill
Publishers: Obverse Creation Music
Inc., Sony/ATV Tunes, LLC

"Damn!"
Writers: J-Bo, Sean Paul, ROBMAC
Publishers: Drugstore Publishing
Swole Music, TVT Music, Inc.

"Dirt Off Your Shoulder"
Writers: Jay-Z, Timbaland
Publishers: Carter Boys Publishing,
Virginia Beach Music,
Warner/Chappell Music, Inc.

"FreeK-A-Leek"

Writers: Petey Pablo, C.O.,
La Marquels Jefferson
Publishers: Kumbaya, Me And Marq
Music, Pliscapo Music, Zomba
Enterprises, Inc.

"Headsprung"

Writers: LL Cool J, Timbaland
Publishers: LL Cool J Music, Sony/ATV
Tunes, LLC, Virginia Beach Music,
Warner/Chappell Music, Inc.

"Hotel"

Writer: Cassidy, Swizz Beatz
Publisher: Larsiny, Swizz Beatz
Universal Music Publishing Group

"I'm Still In Love With You"

Writers: Sean Paul
Publishers: Dutty Rock Music,
EMI Music Publishing

"Jesus Walks"

Writer: Rhymefest
Publishers: BMG Songs, Inc., Solomon Ink

"My Place"

Writers: El DeBarge, William DeBarge
Bunny DeBarge, Nelly
Publishers: BMG Songs, Inc.
EMI/Jobete Music Co., Inc.,
Jackie Frost Music

"On Fire"

Writers: 50 Cent, Lloyd Banks
Kwamé, Luis Resto
Publishers: 50 Cent Music, Almo Music
Corp., Bros Grimm, Jaceff Music,
Restaurant's World Music, Universal
Music Publishing Group

"One Call Away"

Writers: Chingy, Alonzo "Zo" Lee Jr., Vice
Publishers: Almo Music Corp., BMG Songs,
Inc., Chingy Music, Trak Starz Music

"Overnight Celebrity"

Writer: Twista
Publishers: Almo Music Corp.,
Stayin High Music

"Slow Jamz"

Writers: Burt Bacharach, Hal David,
Twista, Kanye West
Publishers: Almo Music Corp., EMI Music
Publishing, Famous Music Corp., Stayin
High Music, Ye World Music

"Splash Waterfalls"

Writers: Ludacris, Larry Mizell
Publishers: Almo Music Corp.,
Alrby Music Inc., EMI Music Publishing,
Ludacris Music Publishing, Inc.

"Stand Up"

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

"The Way You Move"

Writer: Big Boi
Publishers: Gnat Booty Music,
Chrysalis Music Group

"Topsy"

Writers: J-Kwon, Joe "Capo" Kent,
Mark "Tarboy" Williams
Publishers: EMI Music Publishing, Hood
Hop Music, Notting Dale Songs, Inc.,
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AN IMPORTANT VICTORY

The importance of the Supreme Court cannot be overstated. Its rulings affect practically every aspect of our lives – our civil liberties, our civil rights, our rights as copyright holders and creators.

In a landmark decision on June 27 in *MGM Studios vs. Grokster*, the Supreme Court sided 9-0 in favor of copyright holders and against peer-to-peer software providers such as Grokster, Kazaa and StreamCast. This unanimous decision sends a clear message that P2P enterprises cannot use the intellectual property of songwriters, composers and other copyright owners as start-up capital for their businesses. The P2P business model relies on the use of our music, as well as movies and other creative works, without permission or payment to the creators and copyright owners, and therefore is outright theft.

On behalf of all ASCAP members - and there are now over 210,000 of us - I hope that this decision will strengthen the public understanding and respect for our right as America's creators to make a living from our work, which so enriches the nation and the world. This is one of ASCAP's most important missions, and it will be helped by this Supreme Court decision.

This issue of *Playback* features coverage of several of ASCAP's recent award shows, where we honored the writers and publishers of the most performed songs in the genres of pop, country, film and television music, rhythm and soul, theater, concert and Christian music. I would like to congratulate all of this year's winners on your well-deserved recognition. To have your music embraced by thousands, perhaps millions of listeners, is truly an achievement.

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



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VOLUME 12 ISSUE 3
SUMMER 2005

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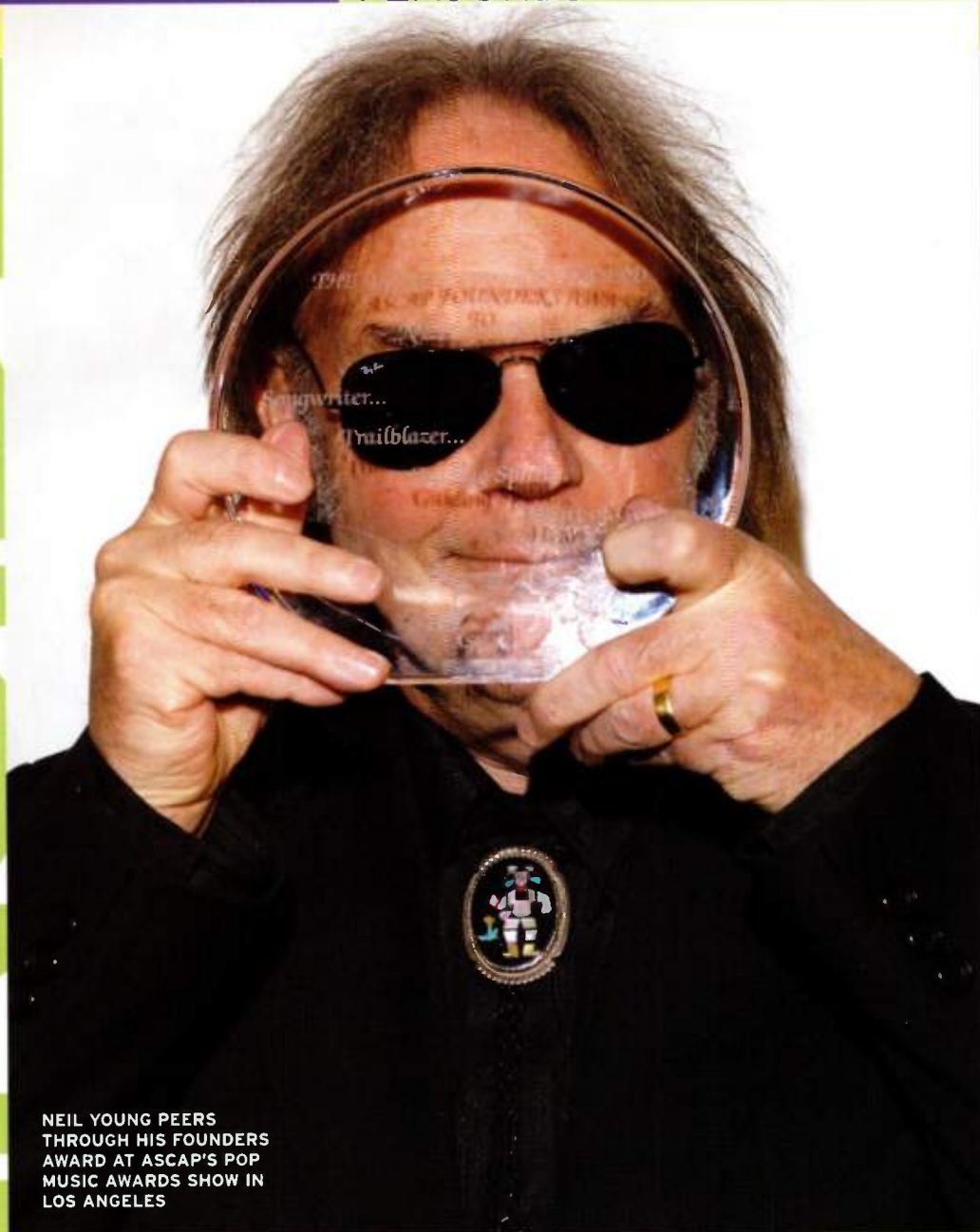
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SUMMER 2005

WE D S N



NEIL YOUNG PEERS
THROUGH HIS FOUNDERS
AWARD AT ASCAP'S POP
MUSIC AWARDS SHOW IN
LOS ANGELES

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WINNERS CIRCLE

In the past few months at award shows around the country, ASCAP honored its top writers and publishers in the fields of pop, rhythm and soul, film and television, concert and Christian music. Full photo coverage begins on page 10.

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KEYS TO SUCCESS

ASCAP 2005 Rhythm and Soul Songwriter of the Year Alicia Keys is riding a wave of success this year that started with her winning four Grammys in March. She talks to *Playback* about her songwriting "journey."



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GET TO KNOW MUSICPRO

ASCAP created MusicPro Insurance to provide not only members, but the greater music industry with affordable health, property and liability insurance. Here is the full story behind the venture and its success.



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ASCAP FOUNDATION

The ASCAP Foundation marks 30 years of making music grow; Little Kids Rock receives a grant from The ASCAP Foundation Irving Caesar Fund; the Virginia Arts Festival and Milwaukee's Present Music receive grants from the ASCAP Foundation Joseph and Rosalie Meyer fund.

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NASHVILLE

Actor and new ASCAP member John Corbett records country album; the 10th Annual Key West Songwriters Festival; Blue Merle at Bonnaroo; Gretchen Wilson in Memphis; Rodney Crowell and Keith Urban celebrate their #1 single, "Making Memories of Us."

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FILM & TELEVISION

Leiber & Stoller are honored by the American Society of Music Arrangers and Composers; ASCAP cosponsors the Fame Audio Network Guild's conference and awards show.

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LATIN CORNER

ASCAP presents panel and showcase at the Latin Billboard Conference; The 4th Annual Latin Songwriters Workshop is presented in Los Angeles.

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SYMPHONY & CONCERT

The ASCAP Concert Music Awards and The Morton Gould Young Composer Award winners.

COLUMNS

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HERITAGE

March 2, 2005 marked the centennial of composer Marc Blitzstein, best known for his controversial musical theatre work, *The Cradle Will Rock*.

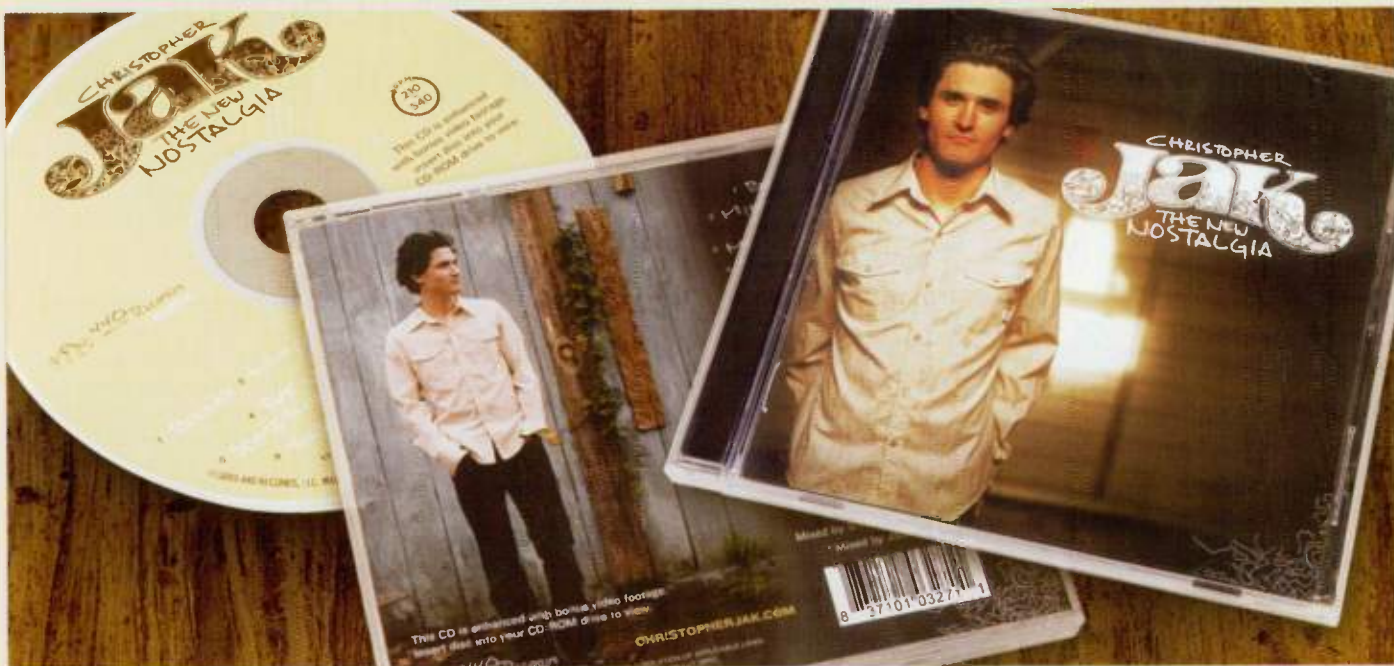
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HEADLINES

ASCAP IN THE NEWS

18th Annual ASCAP Rhythm & Soul Music Awards Presented in Los Angeles

Jimmy Jam, Terry Lewis, Alicia Keys, Jermaine Dupri, Smokie Norful, Sean Paul and 50 Cent Among Top Honorees; EMI Music Publishing Named Publisher of the Year



(l-r) ASCAP's Todd Brabec and Jeanie Weems, ASCAP Rhythm & Soul Heritage Award recipients Jimmy Jam & Terry Lewis, Clarence Avant and ASCAP CEO John LoFrumento

Jermaine Dupri and Alicia Keys were named Songwriters of the Year at the 18th Annual ASCAP Rhythm and Soul Music Awards held on June 27 at the Beverly Hilton Hotel in Los Angeles, CA. Over 700 music and entertainment luminaries gathered to celebrate some of today's most popular music as awards were presented to the songwriters and publishers of the top ASCAP songs on the 2004 R&B, Hip-Hop and Rap charts.

Songwriters and super-producers Jimmy Jam & Terry Lewis were honored with the prestigious ASCAP Rhythm & Soul Heritage Award, which is given to members who have had a major impact on the legacy of Rhythm and Soul music.

Two new awards were introduced at the ceremony -- Top Gospel Artist of the Year, and the Jamster-sponsored "Top Ringtone Song of the Year." Grammy winning EMI Gospel recording artist Smokie Norful, who opened the show with a stirring performance of the song "Power," was presented with the award for Top Gospel Artist of the Year. Top Ringtone Song of the Year went to "In Da Club," written by 50 Cent, Dr. Dre, and Mike Elizondo. ASCAP is the first U.S. performing rights organization to license and distribute royalties to its songwriter members for ringtone performances.

Among the honorees and notables attending the celebration were Jimmy Jam & Terry Lewis, Jermaine Dupri, Alicia Keys, Paula Abdul, Clarence Avant, Big Boi of OutKast, Jerome Benton (formerly of The Time), Terrell Carter, Chingy, Ciara, DJ Quik, Faith Evans, Free and A.J. of BET's *106 & Park*, Kevin Garnett of the Minnesota Timberwolves, Everette Harp, India.Arie, Janet Jackson, Kenny Lattimore, Leon, Lil' Mo, Loon, Ludacris, MC Lyte,

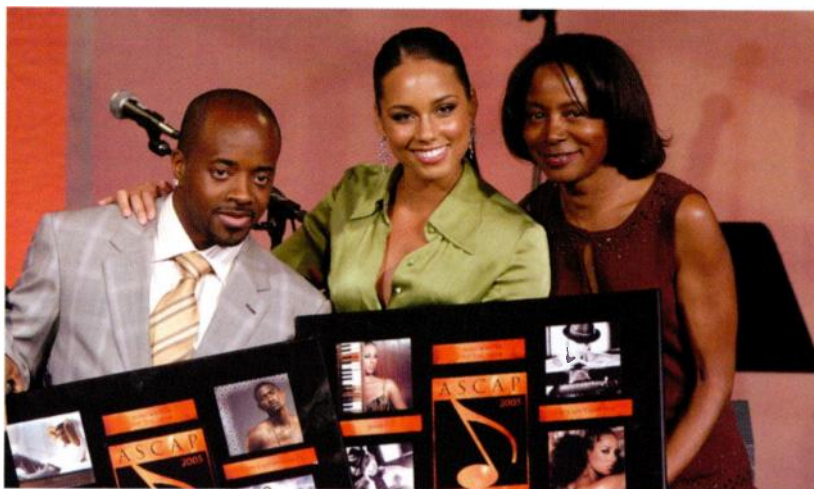
Marcus Miller, Chante Moore, Mya, Smokie Norful, Petey Pablo, Kim Porter, Kelly Price, Holly Robinson Peete & Rodney Peete, Teddy Riley, Donnie Simpson, The Game, The Underdogs, The Youngbloodz, Timbaland, Twista, Nancy Wilson, and more.

With four award-winning songs apiece, Jermaine Dupri and Alicia Keys shared the enviable Songwriter of the Year Award. Dupri was honored for "Burn," "Confessions Part II," "My Boo" and "U Should've Known Better." Keys was honored for the songs: "Diary," "If I Ain't Got You," "My Boo" and "You Don't Know My Name." Keys also collected the award for Top R&B/Hip-Hop Song of the Year for "If I Ain't Got You."

A special highlight of the evening was the presentation of the ASCAP Rhythm & Soul Heritage Award to Jimmy Jam & Terry Lewis in recognition of their outstanding contributions as songwriters, producers and musical innovators whose artistry and humanity continue to influence and inspire the world of music. Renowned industry executive and one of the most influential leaders in entertainment business history, Clarence Avant, joined ASCAP CEO John LoFrumento on stage to present the award. As part of a musical tribute to Jam & Lewis, India.Arie performed the song "Eyes of the Heart" from the 2003 movie *Radio*, which

she co-wrote with Jam & Lewis, James Horner and Jim "Big Jim" Wright. Music Director Michael Bearden led an all-star band, which featured Everette Harp, Kelly Price, and Terrell Carter performing Jam & Lewis songs.

Publisher of the Year honors were presented for the twelfth time to EMI Music Publishing for their 19 award-winning songs: "Burn," "Confessions Part II," "Diary," "I'm Still In Love With You," "I Don't Wanna Know," "If I Ain't Got You," "My Boo," "My Place," "Runnin' (Dying To Live)," "Slow Jamz," "Sorry 2004," "Splash Waterfalls," "Stand Up,"



ASCAP Songwriters of the Year Jermaine Dupri and Alicia Keys with ASCAP's Jeanie Weems

"Tipsy," "U Should've Known Better," "Walked Outta Heaven," "Why?," "Yeah!," and "You Don't Know My Name."

Sean Paul was named Top Reggae Artist of the Year, and was also honored for his award-winning song "I'm Still In Love With You" featuring Sasha. Terror Squad's "Lean Back" written by Remy Ma and Scott Storch was named Top Rap Song of the Year. The song was also recognized in the R&B/Hip-Hop category.

Top Soundtrack Song of the Year honors went to "Runnin' (Dying To Live)" from *TUPAC: RESURRECTION* by Tupac featuring The Notorious B.I.G., written by Easy Mo Bee, Luis Resto, Tupac Shakur, and Notorious

B.I.G. On hand to collect the award were writer Easy Mo Bee, Voletta Wallace, (the mother of Notorious B.I.G.), and Dina Taylor of Amaru Entertainment.

Among the songwriters with multiple award-winning songs were: Jermaine Dupri and Alicia Keys with four; La Marquis Jefferson, Ludacris, Usher and Kanye West with three each; and 50 Cent, Sean Garrett, Petey Pablo, Luis Resto, Scott Storch, Timbaland, and Twista with two each.

>>For lists of winners see ad on page 2; Complete photo coverage starts on page 42.

ASCAP Honors Top Film and Television Composers at 20th Annual Awards Celebration

John Debney Receives The ASCAP Henry Mancini Award; Mark Snow Receives The ASCAP Golden Note Award; Special Celebration Marks Harold Arlen Centennial

ASCAP presented its Henry Mancini Award to John Debney and its Golden Note Award to Mark Snow at the 20th Annual ASCAP Film and Television Music Awards gala held on Wednesday, April 27, 2005 at the Beverly Hilton Hotel in Beverly Hills, California. In addition to honoring Debney and Snow, ASCAP honored the composers of the biggest box office film music and the most performed television music of 2004, and celebrated the Centennial of legendary songwriter and composer Harold Arlen. Over 750 members of the music industry elite attended the event, which was hosted by ASCAP President and Chairman Marilyn Bergman.

One of the many highlights of the evening was the presentation of the ASCAP Henry Mancini Award to Academy Award nominee and three-time Emmy winner John Debney in recognition of his outstanding achievements and contributions to the music of film and television.

Debney is one of the most sought after composers in Hollywood and has proven his versatility with over 50 feature films to his credit, encompassing a wide variety of box office hits, including *Bruce Almighty*, *Elf*, *Raising Helen*, *The Princess Diaries*, his most critically acclaimed and Oscar-nominated score *The Passion of The Christ*, and recent releases *The Pacifier* and *Sin City*.

Director, actor and choreographer Adam Shankman, who collaborated with Debney on the recent hit *The Pacifier*, joined Marilyn Bergman on stage to present the award to Debney, who is the youngest composer to receive this honor.

Another highlight of the evening was the presentation of the ASCAP Golden Note Award to Mark Snow in recognition of his unprecedented success over the past 20 years as one of the most versatile and popular composers in television and film. Snow's status as one of today's most innovative and successful film and television composers is only the latest element of a far-reaching and eclectic career in music. The award-winning and Julliard-trained musician, best known for his theme and scores for the *X-Files* and *Millennium*, has composed music for



ASCAP Golden Note Award winner Mark Snow, ASCAP President and Chairman Marilyn and ASCAP Henry Mancini Award winner John Debney

hundreds of TV-movies and television series including *The Twilight Zone*, *Cagney & Lacey*, *Hart to Hart*, *Starsky & Hutch*, *The Guardian* and *Smallville*.

On hand to pay tribute to Snow were producer, director and writer Frank Spotnitz (*The X-Files*, *Millennium*, *Harsh Realm*), *Hart To Hart* co-star and star of a new theatre production of *The King & I*, Stefanie Powers, and Debney's sister-in-law and co-star of the long-running TV hit, *Cagney and Lacy*, Tyne Daly.

The evening also celebrated the Centennial of legendary songwriter and composer Harold Arlen with the special presentation of a commemorative plaque to Arlen's son, Sam, and Sam's wife Joan. As part of the celebration, Sam, a saxophonist who has recently released a CD entitled *Arlen Plays Arlen*, performed one of his father's classic hits, "Stormy Weather." Sam and Joan recently established a scholarship through The ASCAP Foundation to help further the careers of composers and

songwriters in both film and television music and musical theatre.

Arlen was a distinguished member of ASCAP for 56 years, and served on the Board of Directors from 1969 to 1975. As one of the most significant songwriters of the modern era, Harold Arlen composed such memorable music as "Over the Rainbow," "Stormy Weather," "It's Only a Paper Moon," "I Gotta Right to Sing the Blues," "A Sleepin' Bee," and "Come Rain Or Come Shine."

ASCAP also presented awards in four categories -- Most Performed Themes, Most Performed Underscore, Top Television Series, and Top Box Office Films -- to several veteran film and television music composers as well as to the best and brightest of a new generation of writers. ASCAP composers in attendance included Jack Allocco, Marco Beltrami, Jeff Cardoni, Frank Catanzaro, Dan Foliart, Grant Geissman, Michael Giacchino, Jeff Gibbs, Reinhold Heil, Johnny Klimek, David Kurtz, Russ Landau, Michael Levine, Rick Marotta, Gregor Narholtz (GEMA), Atli Ovarsson, Michael Skloff, Alan Silvestri, and David Vanacore.

>>Complete list of winners and photo coverage starts on page 52.

Neil Young, Scott Storch and Jermaine Dupri Receive Top Honors at ASCAP Pop Music Awards

EMI Music Publishing Takes Publisher of the Year Honors



Pictured (l-r) are ASCAP President and Chairman Marilyn Bergman with ASCAP Founders Award recipient Neil Young; ASCAP's Todd Brabec, Songwriter of the Year Scott Storch and ASCAP's Jeanie Weems and Tom DeSavia; and Usher with ASCAP Golden Note Award Winner Jermaine Dupri.

Rock legends and pop sensations were the toast of the town in Los Angeles when ASCAP presented its 22nd Annual Pop Music Awards at the Beverly Hilton on May 16. Scott Storch was named Songwriter of the Year. OutKast's smash hit single "Hey Ya!" received Song of the Year honors, and EMI Music Publishing picked up the Publisher of the Year award. Special awards were handed out to Neil Young who received the ASCAP Founders Award, and to Jermaine "JD" Dupri who was honored with the ASCAP Golden Note Award.

Hosted by ASCAP President and Chairman Marilyn Bergman, over 700 leading songwriters, recording artists and music industry leaders gathered at the creative black tie gala to salute the songwriters behind some of today's most popular music as awards were presented to the songwriters and publishers of the most performed ASCAP songs of 2004. Among the honorees and notables in attendance were Neil Young, Jermaine Dupri, Usher, Mariah Carey, Scott Storch, Big Boi of OutKast, Sheryl Crow, Janet Jackson, Ashford & Simpson, Maya Angelou, Jimmy Jam & Terry Lewis, Indigo Girls, Twista, Mo'Nique, Clay Aiken, The Matrix's Lauren Christy, Graham Edwards & Scott Spock, Rick Nowels, John Shanks, Swizz Beatz, and Youngbloodz' J-Bo & Sean Paul.

Songwriter, producer and musician Scott Storch was honored for his contributions on five award-winning songs: Beyoncé's "Me, Myself and I," "Naughty Girl," and "Baby Boy" (featuring Sean Paul), "Can't Hold Us Down," performed by Christina Aguilera, and "Lean Back" by Terror Squad featuring Remy-Ma.

Ashford & Simpson delighted the audience with an outstanding performance of "Ain't No Mountain High Enough." A Michael McDonald cover of the song earned Ashford & Simpson a place among the most performed ASCAP Pop songs of 2004.

A special highlight of the evening was the presentation of the ASCAP Founders Award to Neil Young. Renowned record executive Mo'Nique, who was inducted into the Rock & Roll Hall of Fame by Neil Young in 2003, joined Marilyn Bergman on stage to present the award. Mo'Nique signed Young to his first solo record deal while President of Warner-Reprise Records. Grammy award-winning Indigo Girls performed Young's "Down by the River" as part of the special tribute to Young.

Another highlight of the evening was the presentation of the ASCAP Golden Note Award to multi-talented songwriter, producer, artist and record label owner Jermaine "JD" Dupri in recognition of his groundbreaking achievements influencing the direction of American popular music and impacting the heart, soul and sound of pop music worldwide. In June, Dupri was also named Songwriter of the Year at ASCAP's Rhythm and Soul Awards in June.

Superstars Mariah Carey and Usher joined Marilyn Bergman on stage to pay tribute to their musical collaborator. Dupri has worked with Carey on a number of albums and has four songs on her current album, *The Emancipation of Mimi*, which is tearing up the Billboard charts. Dupri's work on Usher's multi-platinum album, *Confessions*, garnered four 2005 Grammy nominations for his songwriting and production work on chart-toppers, "Burn," "Confessions Part II," and "My Boo."

The two-time multi-platinum single "Hey Ya!" received the coveted Song of the Year title. Written by OutKast's André 3000 Benjamin, this honor is awarded to the song with the most performance credits. The single, from OutKast's dual CD *Speakerboxxx/The Love Below*, earned the duo a Grammy Award in 2003 for Best Urban/Alternative Performance. OutKast's Big Boi was on hand to accept the award, and also picked up awards for "Roses," and "The Way You Move."

Publisher of the Year honors were presented for the 11th time to EMI Music Publishing for their 17 award-winning songs: "Ain't No Mountain High Enough," "Baby Boy," "Burn," "Calling All Angels," "Confessions Part II," "Dance With My Father," "I Don't Wanna Know," "If I Ain't Got You," "Pieces Of Me," "P.I.M.P.," "Slow Jamz," "Topsy," "Toxic," "White Flag," "With You," "Yeah!," and "You Don't Know My Name." ASCAP's Todd Brabec presented the award to EMI Chairman and CEO Martin Bandier who was joined on stage by members of his creative team.

The 2005 ASCAP College Vanguard Award went to The Arcade Fire. 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.

>>For a list of winners see ad on page 50. Complete photo coverage starts on page 52.

Peter Schickele Hosts 6th Annual Concert Music Awards

George Perle, Meredith Monk, David Gockley, Michael Morgan, Meet The Composer, and Winners of The 2005 ASCAP Foundation Morton Gould Young Composer Awards Among Honorees



The sixth annual ASCAP Concert Music Awards were presented at a ceremony and reception at the Walter Reade Theater in Lincoln Center in New York City on May 26th. ASCAP composer member, radio host and performer **Peter Schickele** hosted the event, which recognizes the achievements of ASCAP's 2005 Concert Music Honorees who represent the diverse aesthetic spectrum of the concert music world. Those being recognized by ASCAP this year were:

George Perle, composer, educator, scholar, theorist, musicologist and mentor to generations of students and colleagues, in celebration of his 90th Year;

Meredith Monk, composer, director choreographer, singer, in honor of her 40 years as a pioneering, creative force for discovery and exploration in the performing arts;

David Gockley, General Director of the Houston Grand Opera (1972 to 2005), for distinguished service to American Opera and American Composers, who has become the leading builder of opera repertory for our time;

Michael Morgan, conductor, communicator, audience builder, champion of the music of American Composers and distinguished musical citizen, for his tireless advocacy for the music of our time both on the podium and off;

Meet the Composer, Heather Hitchens, President, for their towering achievements on behalf of American composers and their music.

The 2005 ASCAP Foundation Morton Gould Young Composer Award recipients were presented and congratulated. The ASCAP Foundation program honors the late Pulitzer Prize-winning composer and former 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, honoring the distinguished jurist who served for twenty-eight years as ASCAP Special Distribution Advisor, the Jack and Amy Norworth Fund, the Morton Gould Fund, and a grant from the DeVries Fund for our youngest creators from K-12 grade. Sponsored in part by Sibelius, the music notation software company, the Award winners receive free software or an upgrade.

»Continued on page 66



Pictured (l-r) are: 1. award winner Ching Mei-Lin, presenter John Corigliano, award winners Michael Morgan, Barret Anspach and Daniel Schlosberg 2. award winner Meredith Monk 3. award winner Rodney Lister, ASCAP's Frances Richard and host Peter Schickele and 4. award winner David Gockley.

ASCAP Christian Music Awards Presented in Nashville

Jeremy Camp, Jason Houser and Matthew West Earn Top Honors



More than 200 music industry leaders joined dozens of Christian music's top stars, including Michael W. Smith, Third Day, Mercy Me, Matthew West, Mark Schultz, Nichole Nordeman, Jeremy Camp, SonicFlood, 4HIM, Across The Sky, David Crowder Band, ZoeGirl and Tree63 to celebrate the presentation of the Twenty-seventh Annual ASCAP Christian Music Awards at a dinner held on April 11 at Richland Country Club in Nashville, Tennessee.

This year's gala evening, hosted by ASCAP Senior Vice President Connie Bradley, featured a Mediterranean 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 2004.

The evening's top writer and publisher awards were: Songwriter of the Year: Jeremy Camp for "Right Here," and "Walk By Faith"; Song of the Year: "More" (written by Jason Houser and Matthew West, published by Extreme Writers Music, Westies Music Publishing, WB Music Corp. and Word Music). Christian Publisher of the Year: EMI Music CMG Publishing for "(There's Gotta Be) More To Life," "All I Need," "Dare You To Move," "It Is You," "King," "Open Skies," and "Presence."

A special citation was presented to contemporary Christian vocal group 4HIM for their 15 years of hard work and dedication. Among their accomplishments 4HIM has earned 24 #1 hit singles and eight GMA Dove Awards.

ASCAP also paid tribute to the Gospel Music Association on the tenth anniversary of the GMA Academy. GMA President John Styll and GMA Vice President Joy Fletcher accepted the award. Highlights of the evening were performances by Jeremy Camp, Nichole Nordeman, 4HIM and Matthew West and comedian Mary Mack.

>> Complete photo coverage begins on page 56

Pictured above (l-r) are ASCAP's Dan Keen, Christian Songwriter of the Year Jeremy Camp and ASCAP's Connie Bradley. Pictured at right (l-r) are Dale Bobo, Michael Martin, Song of the Year writer Matthew West, Dan Keen, Song of the Year writer Jason Houser, Cindy Wilt and Shari Saba.



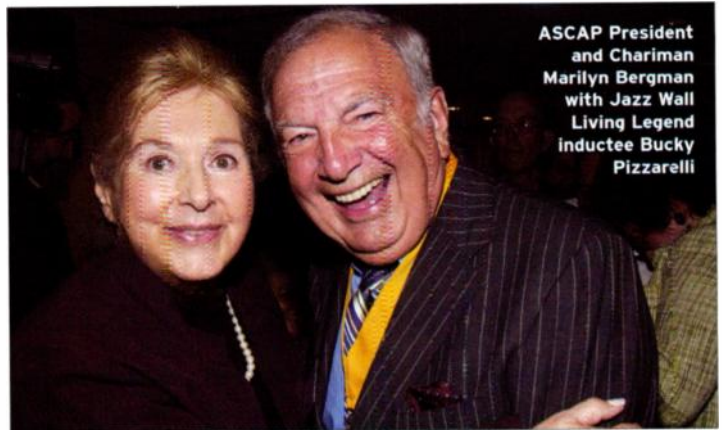
Jazz Greats Honored in New York

*Bucky Pizzarelli, Neil Hefti and Shirley Horn
are Added to the Jazz Wall of Fame*

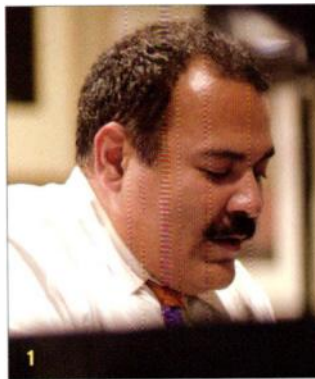
Seven music greats were added to the ASCAP Jazz Wall of Fame at a reception on June 23 hosted by ASCAP President and Chairman Marilyn Bergman at the Society's headquarters in New York City. The event was highlighted by the induction of three ASCAP Jazz Living Legends: composer/arranger Neal Hefti, vocalist/pianist Shirley Horn, and guitarist John "Bucky" Pizzarelli. The latest group of inductees also includes four posthumous honorees: trumpeter Thad Jones, trombonist Jack Teagarden, violinist Joe Venuti and pianist/composer Mary Lou Williams. Participating in the event as presenters and performers were Dr. Billy Taylor, James McBride, Rufus Reid, Hilton Ruiz and John Pizzarelli. In addition, emergent and critically-acclaimed pianist/composer Matthew Shipp was presented with the newly-established ASCAP Foundation Jazz Vanguard Award.

The event featured Bucky and John Pizzarelli performing a swinging guitar duet; pianist Hilton Ruiz playing a tribute to his friend and mentor, Mary Lou Williams; Matthew Shipp performing a powerful and radical interpretation of the standard, "Angel Eyes," and Young Jazz Composer Award recipient Manuel Valera and his trio showcasing an original work. The reception also celebrated The ASCAP Foundation's third annual Young Jazz Composer Awards. The program was established in 2002 to encourage the jazz creators of the future. The ASCAP Foundation Young Jazz Composer Awards recognize composers under 30 years of age whose works are selected through a national competition. The judges for the competition were ASCAP members John Fedchock, Phil Markowitz and Rufus Reid.

>> See page 81 for this year's ASCAP Foundation Young Jazz Composer Award Honorees.



ASCAP President
and Chairman
Marilyn Bergman
with Jazz Wall
Living Legend
inductee Bucky
Pizzarelli



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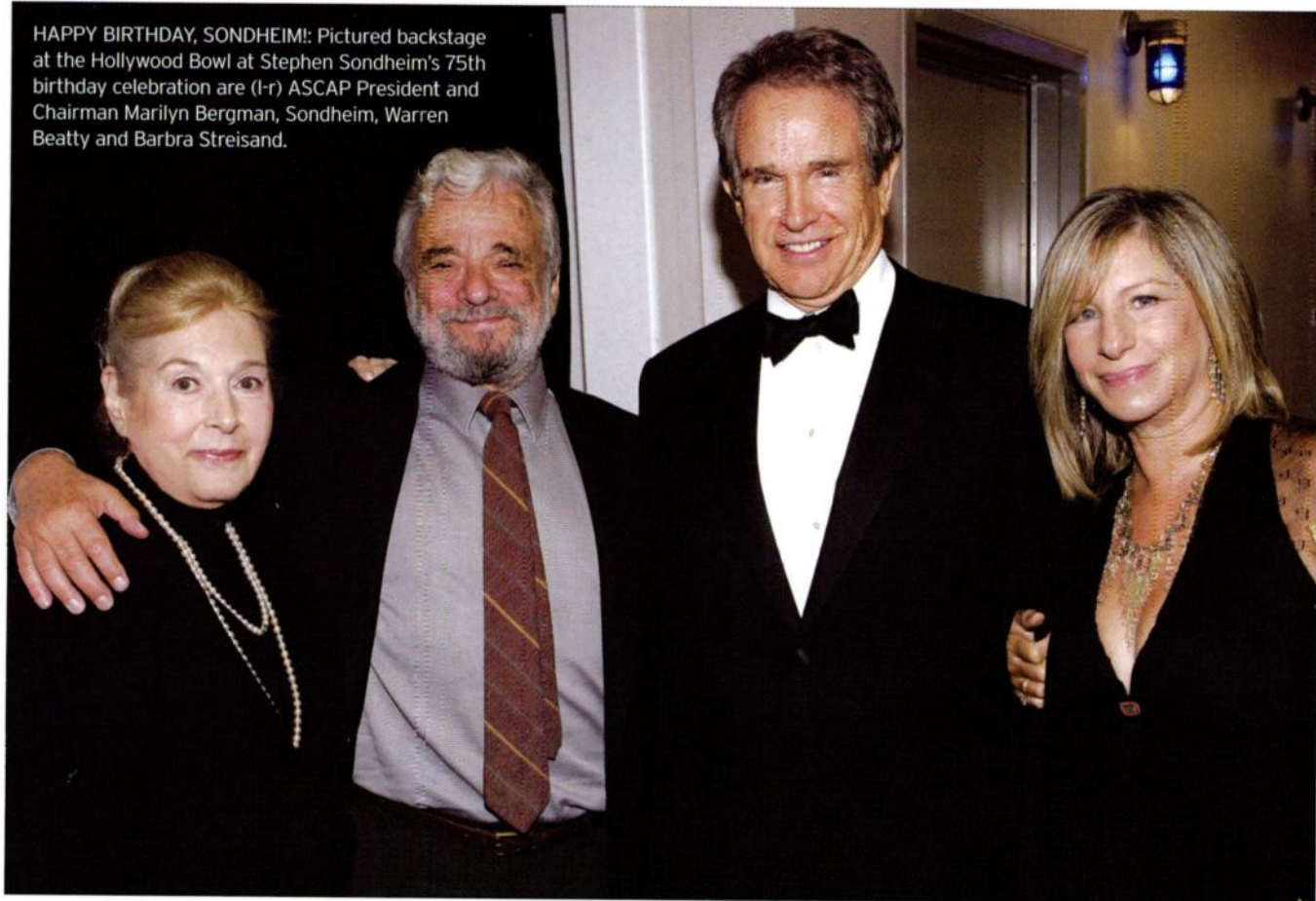
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1. Hilton Ruiz, a protégé of Mary Lou Williams, who performed Williams' "I Have a Dream" in her honor. 2. Vanguard Award recipient Matthew Shipp, filmmaker Jean Bach (*A Great Day in Harlem*) and Father Peter O'Brien, manager and friend of the late Mary Lou Williams. 3. Jazz Wall of Fame Living Legend inductee Neil Hefti. 4. Jazz Wall of Fame Living Legend inductee Shirley Horn. 5. ASCAP Foundation Board member James McBride, who presented the first ASCAP Foundation Vanguard Award to Matthew Shipp. 6. Jazz Wall Living Legend Bucky Pizzarelli and his son, John, perform "Honeysuckle Rose" at the Jazz Wall ceremony. 7. Thedea and Bruce Jones, the children of Jazz Wall inductee Thad Jones with presenter Dr. Billy Taylor, who inducted each of the posthumous Jazz Wall honorees.

Celebrating Sondheim

ASCAP Foundation Fetes Stephen Sondheim's 75th Birthday with a Benefit Concert at the Hollywood Bowl

HAPPY BIRTHDAY, SONDHEIM! Pictured backstage at the Hollywood Bowl at Stephen Sondheim's 75th birthday celebration are (l-r) ASCAP President and Chairman Marilyn Bergman, Sondheim, Warren Beatty and Barbra Streisand.



Honorary Chairs Barbra Streisand and Warren Beatty joined ASCAP President and Chairman Marilyn Bergman in presenting Stephen Sondheim with an award commemorating the creation of Sondheim's *Children Will Listen*, a program of the ASCAP Foundation. The new program has been established to bring the musical theatre experience to young students nationwide. The presentation took place on stage at the Hollywood Bowl during a sold-out gala celebration of Sondheim's work on July 8th.

A stellar line-up of performers paid tribute to Stephen Sondheim in celebration of his 75th birthday year, including Jason Alexander, Carol Burnett, Len Cariou, Jason Daniele, Josh Groban, Angela Lansbury, Marin Mazzie, Audra McDonald, Donna Murphy, Bernadette Peters, Emmy Rossum, Elaine Stritch and Vanessa Williams. The performers were accompanied by The Los Angeles Philharmonic with Paul Gemignani as Musical Director and Conductor. The event was produced and directed by Paul Lazarus.

The show kicked off with Krusty the Clown from *The Simpsons* onscreen singing his own deranged version of Sondheim's "Send in the Clowns." Then the all-star cast of performers proceeded to treat the 18,000 listeners in the audience to the genius of Sondheim.

The night featured one show-stopping Sondheim number after another: Angela Lansbury and Len Cariou returned to roles they created in *Sweeney Todd* and delivered a devilish duet on "A Little Priest." Barbara Cook captivated with "Move On" from *Sunday in the*

Park With George. Josh Groban then joined Cook in a stand-out performance of "Move On." Carol Burnett expertly articulated the speed lyrics of "I'm Not Getting Married." Bernadette Peters dazzled with "Children Will Listen."

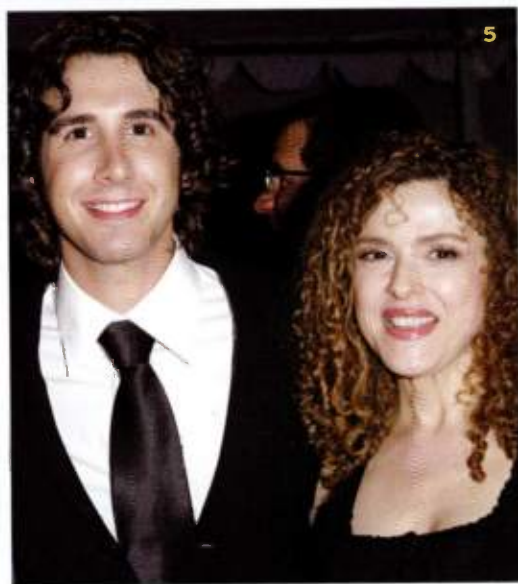
Other highlights included Jason Alexander's theatrical rendition of "Merrily We Roll Along;" Audra McDonald and Vanessa Williams' blazing duet on "Tonight;" and a powerful performance by Elaine Stritch on "Broadway Baby."

The career of Stephen Sondheim, who is considered one of the greatest composer-lyricists of musicals, has spanned almost 50 years since his Broadway debut in 1957 as the lyricist of *West Side Story*. Sondheim went on to write many scores that challenged musical theatre conventions including: *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday in the Park with George*, *Into the Woods*, *Assassins* and *Passions*.

Sondheim's newest musical, *Bounce*, has played Chicago and the Kennedy Center for the Performing Arts. His revised productions of *The Frogs* and *Pacific Overtures* were on Broadway stages earlier this year, and the 2004 staging of *Assassins* won five Tonys, including one for Best Revival of a Musical. Sondheim was also feted at the Kennedy Center for the Performing Arts in summer 2002 with all-star stagings of six of his musicals.



Pictured: 1. Young singers backed by the Los Angeles Philharmonic with Paul Gemignani as Musical Director; 2. Alan Bergman, Marilyn Bergman and Senator Barbara Boxer (D-CA); 3. Vanessa Williams and Stephen Sondheim; 4. Audra McDonald and James Barbour; 5. Josh Groban and Bernadette Peters; and 6. Marilyn Bergman with Jason Alexander.



Hall of Famers

ASCAP Writers and Publisher Honored at 36th Annual Songwriters Hall of Fame



Pictured (l-r) are:
Hall of Fame inductee Bill Withers, Johnny Mercer Award winner Smokey Robinson, Motown Founder Berry Gordy, ASCAP Board member and Songwriters Hall of Fame Chairman Hal David and ASCAP Board member and past Johnny Mercer Award recipient Jimmy Webb

The Songwriters Hall of Fame, the organization dedicated to recognizing the work and lives of those composers and lyricists who create popular music around the world, held its 36th Annual Dinner and Induction Ceremony & Awards Presentation at the Marriott Marquis Hotel in New York City on Thursday, June 9.

ASCAP songwriter, composer, and publisher members Peabo Bryson, Ryan Cabrera, Ricky Fante, John Fogerty, Deborah Gibson, Berry Gordy, Lalah Hathaway, ASCAP Board member Jimmy Jam, Alicia Keys, John Mellencamp, Jason Mraz, Les Paul, Smokey Robinson, Richie Sambora, Rob Thomas, Jimmy Webb, Bill Withers, EMI's Martin Bandier, Bourne Co.'s Beebe Bourne, Famous Music's Irwin Robinson, and Warner/Chappell's Les Bider were among the presenters, performers and honorees attending the evening's festivities.

Former Creedence Clearwater Revival leader John Fogerty was inducted by rocker John Mellencamp, who performed a version of CCR's "Green River" in tribute to Fogerty. Fogerty delighted the audience with a perfor-

mance of "Centerfield."

Peabo Bryson inducted soul great Bill Withers into the Class of 2005, and performed a rousing rendition of "Lean on Me" in tribute to his idol. Withers was joined on stage by his daughter to perform the Grammy-winning song "Ain't No Sunshine."

Richie Sambora and Warner/Chappell's Les Bider presented the Sammy Cahn Lifetime Achievement Award to guitar legend Les Paul. Named for the founding President of the Songwriters Hall of Fame, this award is given to individuals or teams who are recognized as having done a great deal to further the successes of songwriters. Sambora and Les Paul performed a blues duet on matching Gibson Les Paul guitars.

Alicia Keys was presented with the Starlight Award by last year's recipient, Rob Thomas. The award honors gifted songwriters in the early years of their careers who are making a significant impact in the music industry via their original songs.

The Abe Olman Publisher Award was presented to Beebe Bourne, CEO of Bourne Co., by ASCAP Board member, Chairman & CEO of Famous Music and former Abe Olman

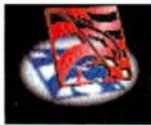
Publisher Award recipient Irwin Z. Robinson. This award is given to publishers who have had a substantial number of songs that have become world-renowned and who have helped to further the careers and success of many songwriters. Jason Mraz performed Charlie Chaplin's "Smile" as a tribute to Bourne, who publishes the song.

Henry Juskiewicz, Chairman and CEO of Gibson Guitar Corp., was presented with the Patron of the Arts Award by EMI Music Publishing Chairman and CEO Martin Bandier, who received this honor in 2003. The award is presented to influential industry executives who are great supporters of the performing arts.

Lalah Hathaway performed "Cruisin'" as part of a tribute to Smokey Robinson, who was presented with the prestigious Johnny Mercer Award by ASCAP Board member and Songwriters Hall of Fame Chairman Hal David and Motown Founder Berry Gordy. The award 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 works. Robinson closed the night with an outstanding performance of "My Girl."

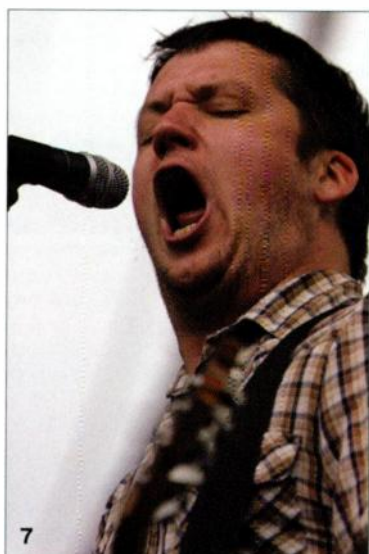
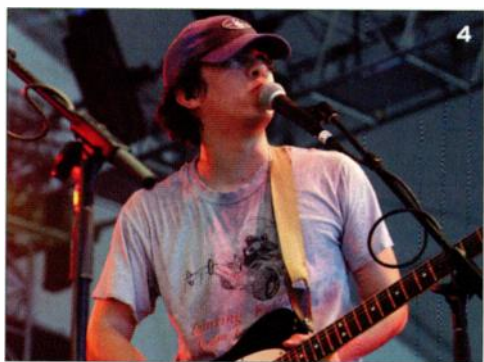


Pictured are: 1. Ritchie Sambora performed with Inductee Les Paul 2. ASCAP CEO John LoFrumento (right) with Abe Olman Publisher Award winner Beebe Bourne 3. Presenter Rob Thomas with Starlight Award winner Alicia Keys 4. ASCAP's Todd Brabec, performer Jason Mraz and ASCAP's Tom DeSavia 5. Performer Angie Stone 6. Performer Jonn Mellencamp 7. Performer Faith Evans 8. Performer Lalah Hathaway 9. Peabo Bryson (left) Inducted Bill Withers and performed in his honor.



ASCAP ACTION

Bonnaroo: A Music Lover's City



Pictured: 1. Ray LaMontagne and his powerful voice 2. Dave Matthews leads his band in their headlining slot 3. The Mars Volta rocked their late night three-hour slot 4. M. Ward's scruffy vocals delighted the Bonnaroo-vians 5. Philly's Dr. Dog has a distinctly fresh Beatles influenced sound 6. Matisyahu's unique reggae wowed everyone within an earshot 7. Isaac Brock of Modest Mouse belts out their radio hit "Float On"

For one weekend each of the last four summers, Tennessee has boasted an additional thriving metropolis that is one of the hottest destinations in the country: Bonnaroo. The Bonnaroo Music Festival, which this year drew 80,000 plus inhabitants, is a model for an efficient, full-service city, a remarkable achievement since the site is just a large farm for the other weeks throughout the year. The festival has an eclectic line-up

that covers the full spectrum of musical genres. The analogy of a small city fits quite well as attendees came from various states and backgrounds to coexist, all in the name of great music.

At this summer's festival, ASCAP members drew mammoth crowds during their sets and for many musicians it was the largest audience they had played to. Musicians can literally launch their careers

with their Bonnaroo performance and this year was no different. For example, ASCAP member Matisyahu, the Hasidic reggae/hip-hop artist from Brooklyn, was the buzz of the 'roo and sold the most CDs of any artist at the festival. Here is a look at some of the ASCAP members that played this year's festival. *Playback Online* has more extensive coverage of ASCAP members featured at Bonnaroo this year. **Photos by Jon Bahr**

NARAS Atlanta Heroes Awards

The B-52's, Charlie Brusco, Mrs. Coretta Scott King and Usher Honored

The Atlanta Chapter of The Recording Academy honored The B-52's, Charlie Brusco, Mrs. Coretta Scott King and Usher with the 2005 Atlanta Heroes Award on April 21, 2005. The Heroes

Award is the highest honor bestowed by an Academy Chapter and is given to honor outstanding individuals and institutions in the Georgia region that have improved the environment for the cre-

ative community. Gala proceeds benefited the Academy's professional arts education programs for the music community of the Atlanta region and the MusiCares Foundation.



Pictured (l-r) are:

1. ASCAP's Marc Hutner and Jeanie Weems, Kate Pierson of the B-52's and ASCAP's Tom DeSavia. **2.** ASCAP's Jeanie Weems and Usher. **3.** ASCAP's Alonzo Robinson, Usher's manager Jonetta Patton, ASCAP's Jeanie Weems and Keith Johnson. **4.** ASCAP's Tom DeSavia, Jeanie Weems and NARAS President Neil Portnow. **5.** ASCAP's Tom DeSavia and Jon Bon Jovi. **6.** ASCAP's Jason Silberman, Keith Johnson, Tom DeSavia, Fred Schneider of the B-52's, ASCAP's Marc Hutner and Keith Strickland of the B-52's



ASCAP ACTION

Downtown Sounds

Damien Rice, Suzanne Vega, Shawn Colvin and others light up the Tribeca Film Festival's ASCAP Music Lounge

For three days in April, The Tribeca Film Festival presented The ASCAP Music Lounge, hosted by Apple and Budweiser, featuring live performances by established, emerging and indie artists.

New to the festival this year, The

ASCAP Music Lounge was held at the Knitting Factory in Tribeca and featured sets by Nic Armstrong & the Thieves, Paul Buchanan, Shawn Colvin, Ivy, Ben Jelen, Damien Rice, John Trudell and Suzanne Vega. The ASCAP Music Lounge is dedi-

cated to showcasing the exceptional talent of new, top names and emerging artists and is a place where independent filmmakers can meet and interact with film composers and songwriters to encourage collaborations.



Damien Rice works his magic at the ASCAP Music Lounge

Pictured (l-r) are: 1. ASCAP's Loretta Muñoz, John Trudell, co-founder of the Tribeca Film Festival Jane Rosenthal, Damien Rice, and ASCAP's Harry Poloner. 2. Muñoz, Suzanne Vega, Paul Buchanan, Tribeca Film Festival's Annie Leahy and ASCAP's Sue Devine 3. Shawn Colvin (holding her camera-shy daughter) and Muñoz 4. Nic Armstrong (in white jacket) and the Thieves 5. Ivy's Andy Chase, Dominique Durand and Adam Schlesinger. 6. ASCAP's Sue Devine and Loretta Muñoz with Ben Jelen and *Desperate Housewives'* star Teri Hatcher, who attended the ASCAP Music Lounge

McDonald Honored by World Hunger Year

Michael McDonald receives the ASCAP Harry Chapin Humanitarian Award

World Hunger Year celebrated its 30th Anniversary by honoring those who have made a difference in the fight against hunger and poverty at the Chelsea Piers in New York City on June 6. The event, hosted by WHY Chair and singer/songwriter Jen Chapin (daughter of the late Harry Chapin), honored Multi-Grammy Award-winning songwriter and recording artist Michael McDonald, as well as Ed Barron, Dan Glickman, Peter

Mann and Catherine Sneed.

Singer/songwriters Nickolas Ashford and Valerie Simpson presented the ASCAP Harry Chapin Humanitarian Award to McDonald and then joined him onstage for an exciting live performance.

World Hunger Year is a non-profit organization co-founded by the late singer-songwriter Harry Chapin and radio talk show host and present Executive Director Bill

Ayres in 1975. WHY attacks the root causes of hunger and poverty by promoting effective and innovative community-based solutions that create self-reliance, economic justice and food security.

Past recipients of the ASCAP Harry Chapin Humanitarian Award include Kenny Rogers, Peter, Paul and Mary, Barbra Streisand, Harry Belafonte, Judy Collins and Emmylou Harris



Pictured (l-r) at the WHY Awards presentation at Chelsea Piers in Manhattan (l-r) are ASCAP's Karen Sherry, Nickolas Ashford, Valerie Simpson, NARAS NY Prez Carlos Alomar, ASCAP Harry Chapin Humanitarian recipient Michael McDonald, ASCAP's Loretta Muñoz and Vector Management's Joel Hoffner. Also pictured is McDonald performing on stage with Valerie Simpson and Nickolas Ashford.



JaZzcap Debuts

First edition of new showcase series highlights young jazz creators

The ASCAP Foundation, with support from Sibelius, presented the first edition of the JaZzcap showcase series, a jazz showcase featuring young jazz creators whose vision and daring inspire the future. The showcase took place on April 25th at The Cutting Room in New York City and the creators that performed with their own bands were The LeBoeuf Brothers Band, The Sherisse Rogers Group, and The Bob Reynolds Quartet.

Pictured (l-r) are: Remy Le Boeuf, Pascal Le Boeuf, Bob Reynolds, ASCAP's Fran Richard, American Music Center's Richard Loyd, The Cutting Room's Steve Walter, Sibelius' Ernie Jackson, Sherisse Rogers and ASCAP's Ken Cicalale.



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ASCAP ACTION

MEMBERS ON THE MOVE

Brad to the Bone

At ASCAP's Pop Music Awards, super producer Brad Smith (and Christopher Thorn, not pictured) of Blind Melon, chatted with ASCAP's Kevin Coogan, Diana Szyszkiewicz, and Shawn Murphy, along with Windswept Music's John Anderson (down in front).



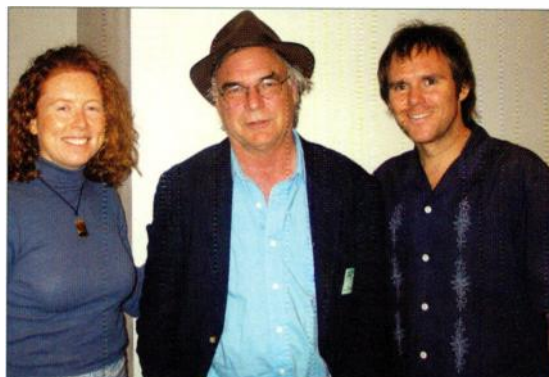
Backstage at Carnegie

A concert version of Rodgers and Hammerstein's *South Pacific* was presented on June 9 at Carnegie Hall, starring Brian Stokes Mitchell and Reba McEntire. Pictured backstage after the performance are (l-r) ASCAP's Michael A. Kerker, Mitchell, and A. Schroeder International Publishing's Abby Schroeder



Olney's Stories

Singer-songwriter David Olney, who is a master of the "story song," was in New York City promoting his fine new album, *Migration* (Loudhouse Records). Pictured (l-r) are ASCAP's Sue Devine, Olney and ASCAP's Erik Philbrook.



Durango Pros

The ASCAP co-sponsored Santa Barbara/Durango Songwriters Expo, one of the nation's premier singer-songwriter events is a combination of workshops, listening sessions, panels, showcases and open mics featuring over 40 music industry pros and hit songwriters. The successful 2nd annual event wrapped in Santa Ynez, California with an SRO Hit Songwriters Concert featuring Hillary Lindsey, Lisa Loeb, Jeffrey Steele, Al Anderson, Marcus Hummon, Colin Hay, and special guests. Pictured (l-r, standing) are ASCAP's Ralph Murphy, Hillary Lindsey, Colin Hay (APRA), Marcu Hummon, Lindy Robbins, Jim Attebery, Lisa Loeb, Al Anderson, ASCAP's Loretta Muñoz and Brendan Okrent, Jeffrey Steele and (seated) Marv Green



Photo by Gene Desmond.

Freund & Friends

L.A.-based singer-songwriter Tom Freund was recently in New York City, performing at the Living Room in support of his fine new album, *Copper Moon* (Surf Road Records). Earlier this year, Freund toured with Shawn Colvin. He dropped by ASCAP's offices and visited with ASCAP's Margaret Spoddig (left) and Sue Devine.



Cliff Notes

Smoking Caterpillar Music and Worldwide Management featured their newly-signed singer/songwriter Cliff Hillis in a showcase at Manhattan's Cutting Room on May 19. Power pop tunesmith Hillis performed with his band the Forward Thinkers. Pictured (l-r) are the Forward Thinkers' Ken Herblin and Greg Maragos, Smoking Caterpillar/Worldwide Management's Steve Rosenfeld, Hillis, Smoking's David Reich and the Forward Thinkers' Dave Anthony.



ASCAP at the Library of Congress

Several of ASCAP's leading theatre writers were given a private tour of the Library of Congress' music collection in May. Pictured (l-r, front row) are ASCAP's Harry Poloner, Lynn Ahrens (*Ragtime*), Stephen Schwartz (*Wicked*) and (back row, l-r) Broadway performer Michael Arden, Stephen Flaherty (*Ragtime*), ASCAP's Michael A. Kerker and head of the music division for the Library of Congress Mark Horowitz.



Hot Debut

ASCAP's Karl Avanzini was on hand to support Prato Principal's debut CD, *Lejos de Casa*, released June 14th under Fabrika Music and distributed by J&N/SonyBMG. The group's first single "Inmigración," was released to radio and video outlets nationwide the week of May 20th. On June 9th, Prato Principal gave a special live performance to celebrate the launch of the CD at the famed Macarena on Miami's South Beach. Pictured (l-r) are Karl Avanzini and Prato Principal.



Keeping Up with Jones

ASCAP's Loretta Muñoz (left) congratulated Rickie Lee Jones after her recent performance in New York City.



Love is in the Air

In June, Rico Love (on left), who is Usher's artist on Us/ Records, stopped by the ASCAP office in Los Angeles to meet with ASCAP's Jay Sloan.



Promax Music Broadcast Professionals Enjoy the Hits

ASCAP and 615 Music recently presented a session at the annual PROMAX conference held at the NYC Marriot Marquis. The conference was attended by 3,000 broadcast professionals including network, cable and new media executives. The session was entitled "Hit Songs-Why We Love Them and Why They Work." Performers included David Pack, former lead vocalist for Ambrosia; Christopher Cross; and America. Pictured (l-r) are 615 Music President & CEO Randy Wachtler, Sr. VP of Advertising/Marketing for NBC New York Frank Radice, America's Gerry Beckley, ASCAP's Lisa Ganzenmuller, Cross, America's Dewey Bunnell and Pack.



Parker Packs Them In

Legendary and prolific British singer/songwriter Graham Parker recently played a standing room only solo show at the Brokerage in Belmore, Long Island, in support of his new album, *Songs of No Consequence* (Bloodshot). Parker's new album is a rocking affair featuring his frequent backup band The Figgs. Prior to the show, Parker (pictured left) met with ASCAP's Jim Steinblatt.



New York Songwriters Circle

The New York Songwriters Circle, which has served the New York songwriting and publishing community since 1992, featured an all-ASCAP member line-up at their recent session at The Bitter End in New York City. Pictured (l-r) are performers Gretchen Peters and Olivia Arciero (in back), the Songwriter Circle's Tina Shafer, The Bitter End's Kenny Gorka, performer Raul Midon, ASCAP's Loretta Muñoz, performer Morley and ASCAP's Mike Todd.

A Great Night for Wainwright

Daughter of Musical Legends Comes Into Her Own Martha Wainwright launched her self-titled Zoe Records debut album with a performance and party at Manhattan's Joe's Pub recently. Martha, whose renowned musical family includes brother Rufus Wainwright, father Loudon Wainwright III and mother Kate McGarrigle, played to a packed audience and then celebrated backstage with friends and family. Pictured (l-r) are Jenni Muldaur, Kate McGarrigle, Teddy Thompson and Wainwright.





ASCAP ACTION



Swede Thing

Export Sweden, The Swedish Consulate and selected Swedish bands made their annual journey to the United States in March to highlight some of Sweden's finest musical exports. ASCAP hosted a lunch for the bands, including The Ark, The Drowners, Moneybrother and Deportees, and Swedish reps as they finished their cross-country tour which included stops in Los Angeles and at the SXSW music festival in Austin. Pictured (l-r) at the lunch are ASCAP's Marc Hutner with members of the band.



Hard Work

The 2005 ASCAP Foundation Extended Songwriters Workshop concluded in May with live performances of original songs by all the participants at ASCAP's New York headquarters. Pictured (l-r) are the Class of 2005: George Thompson, Marnie Herald, Shadowbyrd, Fred Bumaye, Sol of Chariot, ASCAP's Margaret Spoddig, Logan Waters, Jessie Poland, Max Greysheilds of the Trakes (in back), Cyndi Ramirez of Red Orange Morning and Olivia Arciero. Also pictured (above right) are Workshop speakers VP of A&R Sony Music Publishing Eric Beall (left) and North American Agent for Kobalt Music Services Sharon Tapper (right) with ASCAP's Spoddig.



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“I Got a \$ix-Figure Indie Label Deal Because I Joined TAXI”

Jenna Drey – TAXI Member – www.jennadrey.com

My name is Jenna Drey. That’s me sitting next to TAXI president, Michael Laskow.

For as long as I can remember, I’ve wanted to be a recording artist. I’ve studied music my whole life. I’ve read all the books. I’ve been to the seminars. In short, I’ve done all the same things you’re probably doing.

Who Hears Your Music?

I’ll bet you’ve also noticed that no matter how much preparation you’ve done, it doesn’t mean anything if you can’t get your music heard by people who can sign on the dotted line.

I found out about TAXI a few years ago, and have kept an eye on it ever since. The longer I watched, the more I became convinced it was the vehicle I needed for my music. When my demos were done, I joined. And guess what – it worked!

A Record Deal With Lots of Zeros!

Seven months after joining, TAXI connected me with a great Indie label that’s distributed by Universal. The president of the label heard my song, “Just Like That,” and just *like* that, I was offered a record deal, and that song became my first single.

Madonna, Bowie, Jagger, and me!

The icing on the cake? The label hired legendary producer, Nile Rodgers (Madonna, David Bowie, Mick Jagger, and the B-52s) to produce it! All these amazing things happened to me because I saw an ad like this and joined TAXI.



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If you’re a songwriter, artist, or composer who wants to succeed in the music business, then do what I did and make the toll-free call to TAXI right now.

+ NEW MEMBERS



← Alkaline Trio

The making of the new album from Alkaline Trio, *Crimson*, was not without its share of bad luck: Two bone-shattering skateboarding accidents and one PunkVoter tour that failed to block the re-election of George W. Bush. *Crimson* (on Vagrant Records) stands as the most mature and ambitious of the band's albums, produced by Jerry Finn. Alkaline Trio was formed in 1997, when Matt Skiba, a bike messenger from Chicago, gave up the drums for the guitar and began his quest for the perfect balance of lyrical hell and pop heaven. He and fellow messenger/drummer Glenn Porter and bassist Rob Doran would debut as Alkaline Trio for the *Sundials 7"*. Dan Andriano replaced Doran prior to the *For Your Lungs Only* EP, adding a second voice and songwriting style that complemented and contrasted with Skiba's. Thankfully, the collective misfortunes that may have hobbled lesser acts have only provided Alkaline Trio with increasingly accomplished material.

+ Adrienne Young

Ask the naive listener what inspires a musician, and the phrases "Benjamin Franklin" and "agrarian values" would undoubtedly not be the typical response. Yet for Adrienne Young, such concepts are exactly the basis for her unique music. She creates a dynamic pairing of lyrics, which hearken back to traditional wisdom and philosophy, fused with an old-time bluegrass sound, yet ingeniously creating a thoroughly modern appeal. Young has recently released her second album, *The Art of Virtue*, with backing band Little

Sadie and, as on her debut album, co-wrote most of the songs and released it on her own label, Addiebelle Records. There is no surprise that this independent, free-spirited yet tremendously dedicated artist is so involved in the production of her albums. On the jacket of her latest CD, alluding to Benjamin Franklin's teachings, Young reveals, "If my passion to lead an honor-

able existence is sincere, then it is my OWN garden I must cultivate." She indeed cultivates and brings to bloom a contemporary new sound, through classic, warm vocals and peppy fiddle and banjo melodies, crafting truly impassioned music. Clearly, an honorable existence is certain for this one-of-a-kind rising artist.



+ Lena

Cuban singer-songwriter Lena Perez is a star born to stars. Her mother is the famous musician Malena Burke, and her grandmother is the late and legendary Elena Burke, who is considered a matriarch in Cuban music. At the tender age of seven, Lena was honing her skills as a classical pianist and eventually gained a knack for writing as well. It wasn't until she graduated as a concert pianist that she took some time off from the piano and realized that she also

had a strong and sultry voice. Her recent self-titled CD, *Lena* (Warner Music Latina), features her songs written in a romantic pop/rock vein and shows the amazing wealth of talent and vocal prowess inherent in this young woman. Her self-penned first single, "Tú Corazon," is a duet with world-renowned singer-songwriter Alejandro Sanz. The song is an anthem for love, showcasing this musical prodigy and promising to propel her to greater heights.



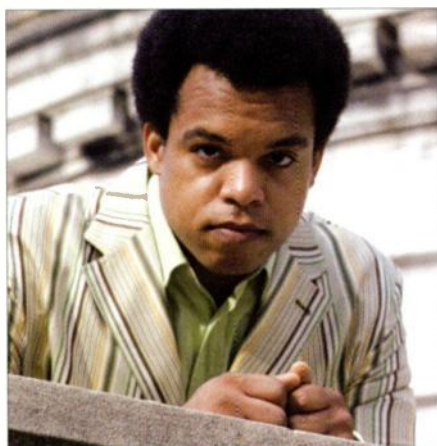


← Anna Nalick

20-year-old California native Anna Nalick's debut album, *Wreck of the Day*, is a refreshing blend of sophisticated wordplay and haunting melodies. With all music and lyrics written by Nalick, the album signals the arrival of an unmistakable new voice in pop music. In 11 songs, Anna's deeply resonant vocals mix beautifully with finely-etched keyboard and guitar-based settings. The strikingly melodic "Breathe (2 AM)," the album's first single, was featured in the major motion picture, *A Lot Like Love*, and to date, *Wreck of the Day*, has sold over 140,000 copies.

→ Beto Cuevas

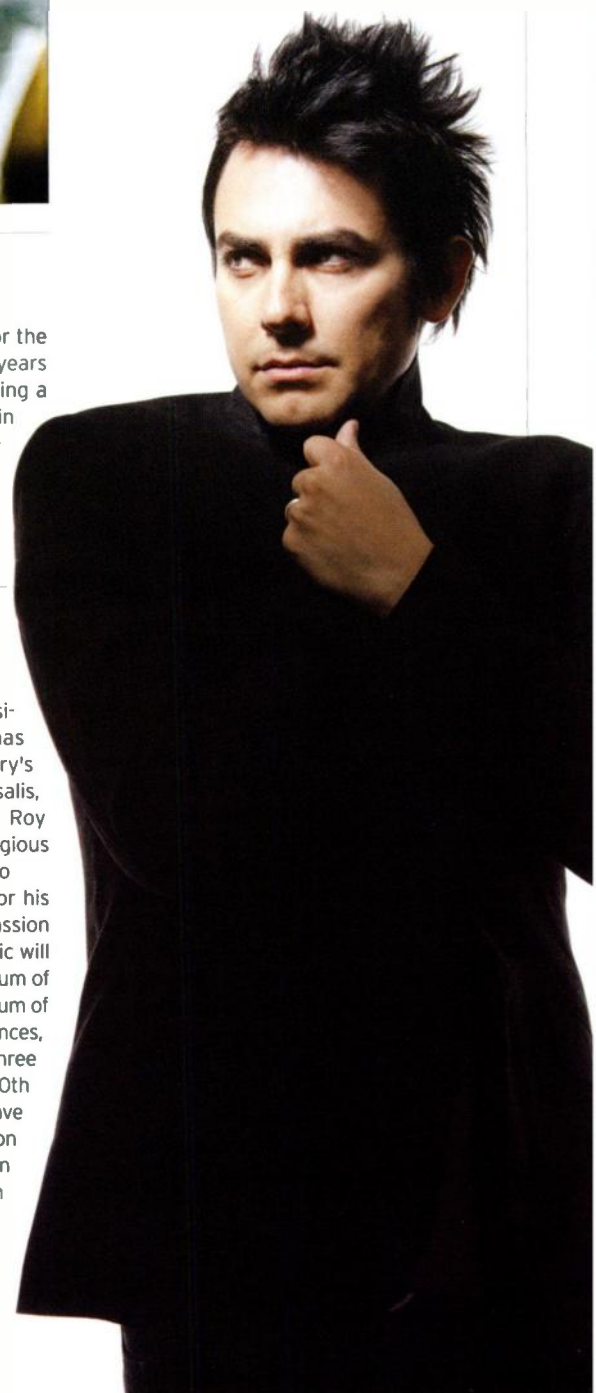
Beto Cuevas, as leader of the Chilean rock band La Ley, is currently touring with them for the last time, promoting their *Historia e Histeria (History and Hysteria)* album. In their 15 years together, La Ley have recorded nearly a dozen albums, won numerous awards, including a Grammy, Latin Grammy and MTV Awards, and created songs that have become rock in español anthems. More importantly, they garnered the loyalty and admiration of countless fans across the globe. Now they have decided to part ways amicably. But not without recapping their history and hysteria in music with their new compilation album, a collection of 16 songs, three of which are new. For collectors, they've also created a special release including the band's first album, plus a DVD with all of their video clips.



← Eric Lewis

As one of today's most sought after musicians, pianist/composer Eric Lewis has worked with some of the jazz industry's biggest names, including Wynton Marsalis, Cassandra Wilson, Elvin Jones and Roy Hargrove. He is the winner of the prestigious Thelonious Monk International Jazz Piano Competition, recognized and rewarded for his combination of knowledge, command, passion and execution. In the coming months, Eric will be performing at the U.S. Open, The Museum of Natural History and the Philadelphia Museum of Art. In between heart stopping performances, Eric is lending his composing talents to three

new soundtracks for two feature films and one short film as well as an upcoming 50th Anniversary piece for the Joffrey Ballet in 2006. Eric recently performed for the Dodge/Save Mart 350 NASCAR race crowd in Sonoma, California, where NASCAR described his rendition of the "Star Spangled Banner" as "easily the best anthem performance of the season." On August 5, he performed in Central Park Summerstage's acclaimed music series, "Pianos in the Park." In December, Eric will be the featured performer at NASCAR's 25th Anniversary Driver Award Gala. In addition, Seventh Dimension Films will be filming a feature documentary on Eric and his music. Visit www.ericlewisgroove.com for more info.



The Hard Way

ROBBIE FULKS serves up country music with a twist

For a singer-songwriter who loves country music as much as Chicago's Robbie Fulks, he often has a strange way of showing his affection. Over the course of five albums of original, eclectic material, he has written a rousing kiss-off to country music's capital city ("F**k This Town"), insulted his fans ("Roots Rock Weirdos") and has even suggested rubbing out perhaps country music lovers' favorite night of the week ("Let's Kill Saturday Night"). But it is just this subversive behavior that has made Fulks one of the most interesting and enjoyable purveyors of not just country music but contemporary music in America. Some would call his music alternative country, but it's actually more in line with the work of such fearless, literate and witty songwriters as Roger Miller, Shel Silverstein and Bob McDill, who were active in the 60s and 70s.

It's been three years since Fulks' double release of *13 Hillbilly Giants*, a tribute to some of country's obscure songwriters and his

adventurous song cycle, *Couples in Trouble*. But now he's back with *Georgia Hard* (Yep Roc), a self-produced collection of 15 new originals that blaze with heart and soul, intelligence and humor. It also sounds amazing, thanks to some of Fulks' guest musicians, a who's who of great players on today's country scene: Sam Bush on mandolin; Lloyd Green on steel guitar and dobro; Redd Volkaert on electric guitar; Hank Singer on fiddle; Alison Brown on banjo and bassist Alison Prestwood and Dennis Crouch on upright bass.

"I think it's just the best thing I've done," says Fulks. "I did two country records when I started out. And when I sat down to write this one, I thought I could do it better, and really the writing, the playing, the recording and the mix on this thing are so superior to the other country stuff that I've done."

A gifted guitarist, a natural performer and a soulful singer, Fulks has also mastered the art of writing the great country song title, which often

serve as effective advertisements for the songs themselves. On *Georgia Hard* alone there are winners such as "Leave It to a Loser," "I'm Gonna Take You Home (And Make You Like Me)," "All You Can Cheat," "Doin' Right (For All the Wrong Reasons)" and "Goodbye, Cruel Girl."

"The title thing is so so strong in Nashville," says Fulks. "I'll never forget one of my first trips there. I came down with a little cassette of 13 new songs that I'd written. I gave it to a guy at Almo Irving, and he looked at the cover and said, 'Well, I like your ideas.'"

In a perfect world, Fulks would be riding high on the country charts, but he has long since come to terms with the whole mainstream and alternative country music dichotomy. He knows that many of his fans have "an aggressive uninterest in that whole mainstream country world." But he also believes that what he does has crossover appeal. "I don't think there's anything really inaccessible or Greek about what I do that a fan of, say, Alan Jackson or the Dixie Chicks wouldn't be able to pick up on. What I do is write catchy songs with economical arrangements and with, hopefully, a high entertainment quotient." —Erik Philbrook





Love Conquers All

BRENDAN BENSON's homegrown pop breaks out

Coney Island's famous Cyclone roller coaster served not only as a backdrop to singer/songwriter Brendan Benson's outdoor performance at this summer's Siren Music Festival, but also as an apt metaphor for his career to date. In the mid 90s, Benson sparked a major label bidding war based on his self-produced demos. But after his debut album and power pop tour de force, *One Mississippi*, was released and failed to deliver on sales, he was dropped. When his 2002 release (another self-produced effort), *Lapalco*, on the Brooklyn indie label, StarTime International, garnered considerable critical acclaim, major labels began to sniff again around his door.

You can't keep a good songwriter down. Today, the Detroit native is

back on a major label, V2, with yet another self-produced collection of power pop classics, *Alternative to Love*; he's on a world tour, sometimes opening for fellow Detroit duo The White Stripes; and indulging his passion for collaboration, producing records for fellow V2 band Blanche and garage-rockers The Greenhornes and working on a side project with the White Stripes' Jack White.

It makes sense that Benson and White would find a kindred spirit in each other. They both like to record themselves and not have to answer to anybody else musically. That's one of the reasons Benson records himself at home and plays all of the instruments on his albums. "I get all of these ideas," says Benson. They're just coming like rapid-fire and I have to put them down. I think that, in the end, I'll go through this and I'll figure out what works and what doesn't. Invariably in the end, I can't decide what doesn't work. So, I leave it all in there."

This approach has obviously served Benson well. *Alternative to Love* offers up a bounty of unbridled melodic rock, from the

joyous, chugging guitar drive of "Spit it Out" to the bittersweet 70s spirit of "Cold Hands (Warm Heart)" to the Spectroesque sound of "The Pledge."

As someone who has spent much of his time, by himself, recording his music in the comfort and isolation of his own home, Benson admits that it took him awhile to enjoy playing live. With a tour that includes several dates at some of England's notorious outdoor rock festivals such as Glastonbury, Reading and Leeds as well as some German and Scandinavian festivals, he says he is now having a great time on stage.

"I never used to like touring at all because I wasn't very confident playing live. Now, I'm just feeling more and more confident and, in turn, having a lot more fun. I also have a great band, so it's cool." —Erik Philbrook



"I haven't really put myself out there in this way for a long time. With a whole new album and a new approach, we're hitting the clubs, doing a lot of radio."

Party On!

Sixties teen icon and singer-songwriter
LESLEY GORE records her first album in 30 years

Attention, all music aficionados! Don't put 60s teenage singing sensation Lesley Gore in a box labeled "It's My Party" for all eternity. She's got a great new album, *Ever Since*, on indie label The Engine Company, her first in almost 30 (yes, 30!) years – and a string of summer sold-out shows at New York's Joe's Pub, to mark the roll-out of the project. Lesley Gore, one-time Tenafly, New Jersey high school junior who catapulted to becoming 1963's version of Avril Lavigne or Britney Spears, went from virtual obscurity to having a #1 hit (produced by no less than Quincy Jones), literally within weeks. This led to a string of hits and albums for a decade and a half, most produced by Jones, engineered by Phil Ramone, orchestrated and arranged by Claus Ogerman. Need more factoids? She played "Pussycat" opposite Julie Newmar's Catwoman on TV's *Batman* in 1966, during which time she was attending Sarah Lawrence College. Gore worked with another legendary producer, Bob Crewe, in the late 60's and early 70's, recorded an album for an offshoot label of Motown and then reunited with Quincy Jones, this time on A&M. In both later albums, she emerged as a songwriter, those talents reaching new heights with her 1980 Academy Award nomination for Best Song (with her composer brother Michael Gore) from *Fame*'s, "Out Here On My Own." Gore's own version of the Irene Cara hit appears on the new record, along with a poignant reprise of the classic anthem of female independence, "You Don't Own Me." A long-

time fan, ASCAP's Brendan Okrent talked to Gore recently in New York City.

It's exciting that you have this new record. Why'd you make us wait so long?

I haven't really put myself out there in this way for a long time. With a whole new album and a new approach, we're hitting the clubs, doing a lot of radio. Radio's been so generous with their time and all the interviews. I've known Blake Morgan since he was about ten, because his mother is a dear friend of mine. He started this little record company, which put out an album of his last year. He called me down to the studio to listen to the mixes, and I was deeply impressed. We started discussing doing an album with me. One of the very first things Blake did was bring me a copy of "Ever Since" (the title track written by Mike Errico). I heard that song and I said, "Yes! This is a song I want to interpret!"

It's an absolutely stunning song, and you completely nailed it!

What we're doing now is so grassroots. We're playing out, selling a few records at a time and from the website right now. That's fine. It's the antithesis of what I started doing at Mercury in the 60s when I had an organization behind me. But this is very organic and satisfying. I just hope the album will mean me being taken more seriously as an artist. If there was

one thought in my mind when we made the album, that would be it. One of the other buzzwords is "timelessness." I would like someone to be able to put this baby on and not necessarily know whether it was recorded in 1950 or 2050. As a result, there's an immediacy and organic-ness to the album

You worked with some pretty incredible people when you were a kid. What did you learn from guys like Quincy, Phil and Claus?

I was a smart kid, and I realized I was in the company of genius. When I was in a room with Quincy or Phil Ramone, I shut my mouth and kept my eyes wide open. Quincy has this incredible way of dealing with people to get a performance out of them and make them feel secure. He uses little nicknames for people -- you know, that make people feel really special. He just had a wonderful knack of doing that. And Phil Ramone - this was a guy on the edge of technology. From the day he walked into the studio, he was always looking for another way to do the same thing. It was exciting to be around him. Phil was the recording engineer on everything except the original "It's My Party" session. He was busy that day. Quincy and Phil were like brothers, but we couldn't get into A&R (Phil's studio) that afternoon. So we did "Party" at Bell Sound. Everything after that, maybe 12 or 13 albums, we did at Phil's studio.

A lot happened to you really quickly, didn't it?

It did, it really did. That's why Quincy was there. He showed me what Sarah and Peggy did. I aspired to be like these people. When I was a kid and Quincy was working out of New York he would call me on a Friday afternoon and say, "Meet me at Basin Street tonight....Peggy's doing a nine o'clock." He took it upon himself to make sure I knew how important it was to perform live and what that's all about. He really helped me make that transition, or at least make me conscious that I had to make that transition from the safety of a recording studio to getting out in front of people and taking risks. Live performing! That's what it's all about. And that's where it all becomes significant.

You really were the Avril Lavigne or Britney Spears of your time. Any other advice you'd like to impart to the young Lesley Gores of today? After all, you did it all first!

Don't take yourself so seriously. I was sheltered because I continued on to college by choice. That was really a blessing for me. It gave me time to evolve. You know what it's like when you're a #1 artist? There are so many people fawning over you. It's not real. You've gotta be careful! What people don't understand is that it's really about the work.

When you began in this business, it seemed a lot more art than commerce. Do you have any thoughts on the way the music business is now compared to back then?

I think people need to be a whole lot smarter than I was. It wasn't so much that I took the high road; I just felt good there. I really very rarely did my music or performances for money as much as I did them for love. Frankly, that's not so smart. I don't believe I would encourage anybody, not my own kid or anyone else's kid, to think that way. You've gotta be as savvy, business-wise, as you are creatively. I wish I had learned that then.

I'm sure it was a big "get" for the Brill Building writers to land on one of your records. Did you have a hand in picking any of your songs?

Quincy was a real gentleman. He may have been an adult figure, but he

had a way of getting down and being a "teenage." And he had a way of making music infectious. You could see it in his smile; you could see it in his eyes. He always asked what I thought. Did he always take my opinion? Of course not. But he had the brains to ask me and let me feel a part of it. There were times that Claus Ogerman, my arranger, and I would go up to Donny Kirshner's office and, one by one, first Neil Sedaka, then Barry and Cynthia, Carole King, Carole Bayer Sager -- they'd all come in. If I could have footage of that! They'd play the stuff they had written days before, or even that day! The call would go out, and it was fresh. They would try and get on it. It was an exciting time.

Let's talk about your own songwriting. There's a great version of "Out Here On My Own," from *Fame* on your new CD. A lot of people don't know you were nominated for an Oscar for co-writing that song. But you were writing songs on your records way before then. When and why did you start writing songs?

I dabbled early on, but after the MoWest and A&M albums, I was beginning to get that writing bug. I think perhaps the most motivating factor, frankly, was that in the early 70s there was very little work for Lesley Gore because "It's My Party" and some of my other hits didn't have that much perspective yet. These songs were not considered classic oldies than, and I kind of suffered with, "What should I do everyday; what will I do with my life?" I decided to stay in music, and that meant if I didn't have a club or theatre to go to that night, then I had to get up in the morning and do something else that was musical. I thought that writing songs would at least be something I'd enjoy doing, and I'd feel like a musician, to be honest.

What have you been listening to lately?

I listen to Aimee Mann, Sarah McLachlan, the Brazilian Girls. A lot of people hand me music, and I really listen to a lot of stuff. Now, I may never actually perform a hip-hop song, but I do listen to a fair amount just to hear what people are talking about. That's not my audience, but it can't hurt to be exposed to it. I remember the first time I heard Eminem. He's like a screenwriter - so vivid, like listening to a Picasso!

Is it a drag that people always ask you about things you did so long ago when you have, in fact, had an ongoing career all these years? I guess it's sort of a blessing and a curse?

I frankly view all of life as a blessing and a curse. Every good thing has a repercussion. So, I'm used to it. I'm fine with it. I do not envision a show that I would do without including, "It's My Party." It's just been part of my repertoire, and I can't figure out for the life of me, why I would want to try and alienate a fan base or an audience I already have. So, what I've done, and it's helped me tremendously, is decide on the hits I was going to include and I re-thought them as if those songs had come to me two weeks ago and this is the instrumentation I have. They're updated because of the new band I'm using. The essence of those songs is there, and anyone would recognize them. I don't throw them into a medley and do 30 seconds. So I think it's pretty satisfying on a lot of levels.

It sounds like you're having a great time.

I am. I'm busy, but I'm enjoying it. I'm in great voice, and I'm having more fun on stage than I've ever had in my whole life! —Brendan Okrent



Top Dog

Cuban American rapper PITBULL unleashes a hot hip hop debut

It's been a very good year for Miami's own Pitbull, a Cuban American rapper whose debut album, *M.I.A.M.I.*, spent 27 weeks on Billboard's Top Independent Albums Chart and reached gold status for more than 500,000 copies shipped. The feat gives Pitbull the biggest selling bilingual hip-hop debut since Cypress Hill's 1991 self-titled debut and puts him among a select group of Latino rappers who have gained major success in Anglo radio. Pitbull's album is now making strides outside of the U.S. as well, with its release in the UK, Spain, France, Germany and Australia.

The 24-year-old rapper combines crunk, hip-hop, reggae, reggaeton and dancehall, with English and Spanish lyrics. His rise to fame came,

seemingly, out of nowhere when he was featured during an MTV awards show in Miami last year, an attempt by MTV to showcase what Miami had to offer in terms of local talent. Since then, everything snowballed, and the news kept getting better and better for Pitbull. He just completed a highly successful European tour, bringing bilingual hip hop to the other side of the Atlantic for the first time.

As if that were not enough, Pitbull has recently been tapped by hip-hop mogul and entrepreneur Sean "P. Diddy" Combs, for a joint venture, the new label Bad Boy Latino, which will have offices in New York and Miami, with a focus on Latin rap, Latin soul and tropical music. Pitbull will sign artists, handle the marketing and help run the label. — Karl Avanzini

Drama Queen

DIAMANDA GALÁS is a voice heard 'round the world

There are few contemporary figures in music that are as controversial, dramatic and revered as Diamanda Galás -- vocal virtuoso, pianist, composer, performance artist and diva *sine qua non*. For over 20 years, Galás and her three-and-a-half octave range have been inimitable, and she has deeply exposed a range of provocative subjects that address her familial history and her surroundings through performance art, operatic masses and groundbreaking theatrical spectacles. Her intense works are both psychologically haunting and musically cinematic with her trademark shattering, artful vocal style. Galás spoke to *Playback* about her latest project *Defixiones: Will and Testament, Order from the Dead*, her writing style and the legacy of her works.

Does the theme of your project influence your writing style?

I think it does. *Defixiones* has a first line of "the world is going up in flames." The words are very much an invocation. *Plague Mass* was a mass dealing with the AIDS epidemic. The mass *Defixiones* deals with the Armenian, Assyrian, Anatolian and Pontic Greek genocides between 1914 and 1923. The next work I'm doing, *Nekropolis*, is another mass with different sections -- parts are sung while parts are invocations, each with many different ways of using speech. I think it depends on where I am in the particular work itself. If you know masses from Mozart or all the composers that have done them, there are many different ways of using the voice in different sections of the work.

Does the structure come naturally, is it scripted out or do you fill in parts?

The truth is that it happens in every way because I'll come up with some ideas and then discard them. It happens through a combination of the evolutionary process of performing it, composing it ahead of time and taking texts from things like the Old Testament or the Koran or from different books. *Defixiones* is in 13 languages so obviously each language demands a different treatment when it's sung than when it's spoken, and they come from different modal systems. There are different levels of research on these things. I primarily perform in the Latin American locations, such as Italy, Greece, Spain, South America and Mexico City, before 3,500 people. These places still have literary traditions and still read and know the poets that I'm working with. Composers from the days of Stravinsky were extremely articulate people and could only compose as well as they were articulate. I've had a chance in my life to be involved with important writers and musicians so if I'm not recognized in my own country I should hardly consider that unusual.

Focusing on your upcoming September 2005 New York City performances of *Defixiones*, you're many years removed from the original creation of the work. Has it evolved much?

Only one-third of what I originally composed still exists in the performance. What is on the record is perhaps one-half of what will be in the per-



formance. I've composed a lot of new work with original texts, but also texts by Greek writers like Nikos Kazantzakis and Yannis Ritsos.

It seems as though you are drawn to your projects. By bringing them to the surface, is it like your own catharsis through broadcasting a message that forces other people to look at their surroundings?

Yes, I am drawn to the projects, and many of the themes are historical. As far as *Defixiones* is concerned -- that work has to do with my father's side coming from the Middle Eastern Greek and Egyptian cultures. These people do not exist as far as America is concerned, completely unrecognized in this country. With Greeks, traditionally, one of our biggest obsessions has been righting wrongs with revenge, but not in a negative sense -- revenge in the sense of being able to avenge the wrongs so that you can walk down the street with your head up. I was raised with these stories from my father about the Turks destroying his family. Once I get involved in a project, it really isn't about me, it becomes something much greater. There is a need to do research on the subject and get your facts right -- it's not a parlor room drama.

How do you view your work fitting into the history of music, and how will it live on beyond your time?

That's the thing I go to sleep with each night. I think about how this may be the last time that you lie in bed and you have left behind a body of work that you're proud of. This also plays an important part in abolishing the potential for disinformation. Those records are out, those truths have been unearthed, and they cannot be destroyed. — Jon Bahr

Twins Peak

TEGAN AND SARA's new album is the Canadian duo's best yet

Tegan and Sara Quin may be known to some as a cute Canadian twin guitar pop outfit, but these two maple leaves grew up in a household that loved rock artists as diverse as Led Zeppelin, Alice Cooper and Sinead O'Connor. Sara was even very close to being named Page after Jimmy Page.

As they matured into their teens, Tegan and Sara were inspired by bands like Smashing Pumpkins, Violent Femmes, Dinosaur Jr, Teenage Fanclub and the burgeoning punk rock scene in their native Calgary, Alberta. The duo thought that playing acoustic guitar was just as heavy as playing electric, so they started out writing and recording acoustic-based rock, while they emulated the indie bands that influenced them so much as teens.

The fresh sound of these young girls playing folk rock with attitude caught the attention of songwriting legend Neil Young. Their first record,

tion for the record really came from hearing Sara's songs. I heard a very different Sara than I'd heard on the previous records. Sara was dealing with starting a new life and she had to deal with all the fear and the insecurity that comes with all of that.

How did her moving away affect you and your songwriting?

It was along the same lines for me. It was kind of exciting and scary. I was used to playing ideas and partial songs to her. But this time, I had to send these complete songs and ideas to her. It was liberating because I was doing it all on my own.

As a songwriter, do you find that it's easier to write lyrics first then compose the music or vice versa?

I get into a cycle where I'll write the guitar and melody lines first, and then I'll write lyrics. Months will pass, and I won't write anything. Then something will pop into my head, and I'll write a few things down. Then I'll be inspired to put music to it.

How did "I Know I Know I Know" get written?

I've been in a relationship for nearly five years now and my partner travels a little bit. I always use it as sort of an inspiration when she leaves, even though we're completely happy and fine and nothing in our lives is really all that dramatic. I think that song was mainly just about the idea that we take for granted our relationships and we take for granted our lives. You're always sort of on the edge of life when everything could end. Obviously not everyone feels that way, but certainly for me, I feel like nothing lasts forever. That song is sort of like a reminder to be caught up in the moment.

How do you think you have grown as a songwriter?

I think we've just grown as people. Every year we learn more and more about ourselves, our lives and the world, and that reflects in our songs. The basic structure and the idea of how we write is fairly close to where we were at the beginning of our writing careers. But I think we're better guitar players. We're more confident and more apt to be experimental.

What do you see in the future for Tegan and Sara?

We throw around a lot of ideas. We're talking about doing one record, but recording Sara's songs in her city and my songs in my city with completely different bands and completely different producers, but then putting out a second disc with all of the demos, which would significantly reflect influences in our writing and recording abilities.

What do you plan on doing after your current tour?

I know Sara's thinking about relocating to a different country for a few months just to write, hang out and travel. For me, I'm looking to buy a house. I don't really want to travel that much. I want my bed. — **Jin Moon**



This Business of Art, made its way into the hands of Young's manager, and soon thereafter Young's label, Vapor Records, offered them a deal. Now on their fourth studio album, *So Jealous*, Tegan and Sara have made one of their most cohesive and mature albums to date. *Playback* talked to Tegan while the group was on tour in New York.

Tell me about how *So Jealous* came together.

When Sara and I were in the middle of our last record, *If It Was You*, Sara moved away to Montreal. So we just wrote for about six months, sending music back and forth to let each other know what we were doing. I was home for Christmas when Sara played the songs "So Jealous" and "Walking with a Ghost" for me. She had found the mini air organ that you hear in "So Jealous" in an alley behind her apartment. I think the inspira-



The Power of Memory

MOTION CITY SOUNDTRACK's cinematic punk strikes a chord

Forming in Minneapolis in 1999, Motion City Soundtrack burst into the spotlight behind their 2003 debut Epitaph album, *I Am the Movie*. This power-pop five piece struck a chord with "The Future Freaks Me Out," an instant anthem that surprisingly almost didn't even make it onto the album. With relentless touring and an opening slot in Europe and Japan with blink-182, Motion City Soundtrack were able to see the world, play to massive crowds and hone their punk prowess. It was on tour with blink-182 that the seeds of their recent release, *Commit This To Memory*, were sown. They asked blink-182 bassist Mark Hoppus to produce their second

album and he was able to help the band members step back from their respective roles in the band. This space allowed singer-guitarist Justin Pierre to bring more of his personality to the songs and, in turn, acted to strengthen the group's cinematic sound. The honesty shown in *Commit This To Memory* truly portrays the work of five individuals that have found themselves while rediscovering each other and in the process have made an album with a big and powerful sound. For a group of self-described film nerds, they have produced a record that will certainly be the soundtrack for the lives of future rockers. — Jon Bahr

By Erik Philbrook

LEGEND GROW

Nine-time Grammy winner **ALICIA KEYS** talks about her musical journey, some important lessons learned so far and what it means to be a songwriter



In June, Rob Thomas presented Alicia Keys with the Songwriters Hall of Fame Starlight Award

Alicia Keys calls me from her cell phone. She's riding in a car heading somewhere. As our interview gets underway, she excuses herself and graciously suggests to her driver an alternate route to their destination. She seems to know the lay of the land, the traffic conditions and what highway to avoid. It strikes me, even in this brief pause in our conversation, that this musical superstar is very focused on her direction: she knows where she's going and the best road to take to get there.

Keys "journey," as she likes to call it, began in Hell's Kitchen in New York City, where she grew up in the middle of the world's musical melting pot. While soaking in everyone from the Notorious B.I.G. to Stevie Wonder to Oscar Peterson, she discovered her own powerful voice early on and became a classically trained pianist. Those two talents alone could have been enough to propel Keys into the limelight. But she also began to write her own songs and that pushed her into a whole new realm.

When longtime Arista head Clive Davis started up his own label, J Records, Alicia Keys became his first signing. And even with Davis' backing, no one could have predicted what happened next. Key's June 26, 2001 release of *Songs in A Minor* debuted at Number One on the charts and sold over seven million copies worldwide. Her very first single, "Fallin'" ended the year at Number Two on the Billboard Hot 100 chart after spending weeks at Number One. Then, at the age of 21, Alicia Keys won five Grammys in one year.

To follow up such a smash debut would be daunting for any artist. Alicia Keys, however, was just hitting her stride. She had the musical chops and she was gaining even greater confidence as a songwriter. Her sophomore release, 2003's *The Diary of Alicia Keys*, featuring such powerful R&B hits as "If I Ain't Got You," "My Boo" performed with Usher and "You Don't Know My Name," showed Keys to be in the league with many of her musical idols.

Earlier this year, Alicia Keys won four Grammys for music from *The Diary of Alicia Keys*. On June 9, at its annual dinner, the Songwriters Hall of Fame presented Keys with its Starlight Award and several musical legends, including Motown Records founder Berry Gordy, sang her praises. Then, on June 27, at ASCAP's Rhythm & Soul Music Awards, Keys was presented with the Society's Songwriter of the Year Award.

For all of her incredible success, the accolades, the slick music videos and the magazine covers, Alicia Keys remains humbled and grounded, well aware of the fact that, as a songwriter, her journey is far from over.

A lot of songwriters and musicians move to New York City to pursue their music. But you grew up here. What influence did the city have in forming your tastes and pointing you in the direction you wanted to go with your own music? Oh, man, the city had a huge influence on me because it's

A L I C I A ★ K E Y S

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"There is something so amazing about the language and the way that it can just paint pictures and express a moment in time with such genuine honesty. It's not easy to do that, but when it happens, it's definitely a spiritual thing for me." —Alicia Keys

such a diverse place. As hard as it is, because growing up in the city is not an easy life, I always felt very blessed about being able to recognize different cultures and styles and people and places. I feel like the concrete alone just gave me a certain drive. I really saw everything; every negative I could possibly see from the time I could walk until now; and also every positive, every bright future, every dream that I could possibly see. So growing up around this big dichotomy definitely influenced my music.

Did you come from a musical family?

My grandmother played piano. My mother was very much into musical theater and she has always been a singer.

When did you discover that you had a gift for music?

Well I discovered that I was attracted to music at a really young age, about four years old. That was when I first discovered that I had a voice and I remember it really surprised me. From then on, I always had a close connection with music. When I was about six or seven, I got a certain passion for the piano. And that's what made me start wanting to play and study and that kind of thing. So I did know very early on that I loved music. I think God was kind of preparing me.

The piano is a serious instrument, so you must have been very committed to learning how to play.

I studied privately when I was young, and I did study classical. I studied with the whole Suzuki method. It was a very rigorous, rigid Japanese method. And I think that obviously it was definitely hard for me sometimes to like some of the great composers.

Were there any classical composers that you did enjoy over others?

I definitely noticed right away that I loved what I call the blue composers. The ones that are very deep and kind of dark. I was immediately drawn to Chopin. I never really loved playing Beethoven until I got older. I enjoyed Mozart for his talent of the counterpoint, but I didn't love him like I loved Chopin. I really had a deep connection with Chopin. I felt like he was really a passionate person. He has those slow romantic, blue songs that I just love.

And at this time, were you starting to write your own songs? Did you have this serious studious side and then another other side in which you loved pop and R&B and wanted to write your own music?

I wrote my first song when I was 11. And it was actually inspired by the movie *Philadelphia*. It was about a year after my grandfather had passed away and I was very close to him. I had never showed my emotion very well. So

when I saw that movie, I remember being very affected by this one scene where Tom Hanks was listening to opera on the record player. I remember being on the verge of tears.

KEYS TO SUCCESS: ALICIA'S NINE GRAMMYS

★★★★★★★★

2005 GRAMMY Awards

Category: Best Female R&B Vocal Performance

Genre: R&B

Title: If I Ain't Got You

Artist: Alicia Keys

★ **GRAMMY Winner:** Alicia Keys, artist.

Category: Best R&B Performance By A Duo or Group With Vocals

Genre: R&B

Title: My Boo

Artists: Usher and Alicia Keys

★ **GRAMMY Winners:** Alicia Keys and Usher, artists.

Category: Best R&B Song

Genre: R&B

Title: You Don't Know My Name

Artist: Alicia Keys

★ **GRAMMY Winners:** Alicia Keys, Harold Lilly, & Kanye West, songwriters

Category: Best R&B Album

Genre: R&B

Title: The Diary of Alicia Keys

Artist: Alicia Keys

★ **GRAMMY Winners:** Alicia Keys, artist. Alicia Keys, producer. Ann Mincieli, Anthony Duino, Manny Marroquin, engineers/mixers.

2001 GRAMMY Awards

Category: Song of the Year

Genre: General

Title: Fallin'

Artist: Alicia Keys

★ **GRAMMY Winner:** Alicia Keys, songwriter.

Category: Best New Artist

Genre: General

Artist: Alicia Keys

★ **GRAMMY Winner:** Alicia Keys, artist.

Category: Best Female R&B Vocal Performance

Genre: R&B

Title: Fallin'

Artist: Alicia Keys

★ **GRAMMY Winner:** Alicia Keys, artist.

Category: Best R&B Song

Genre: R&B

Title: Fallin'

Artist: Alicia Keys

★ **GRAMMY Winner:** Alicia Keys, songwriter.

Category: Best R&B Album

Genre: R&B

Title: Songs in A Minor

Artist: Alicia Keys

★ **GRAMMY Winners:** Alicia Keys, artist. Alicia Keys, producer. Kerry "Krucial" Brothers, engineer.

It struck me so deeply. I went home that night and I had this brown upright piano that used to be a player piano. I wrote my first song on it and that was kind of the beginning of songwriting for me.

Did you start listening to the music of your idols and focusing on the craft of their songwriting?

Well, at first I was just mimicking. I loved Mary J. Blige and I loved her song, "Remind Me of Our Love." You know, I would kind of mimic her. That was in the beginning, I remember that. That was definitely my style. But those songs never really came out that well because I was just trying to be somebody else. Or trying to mock what I loved myself, you know. But it wasn't until I really started getting into different kinds of composers and songwriters who composed their own music like Curtis Mayfield and Marvin Gaye and that kind of flow, that I really started recognizing the intricacies of layers of music and the way that you could speak about your own life.

You didn't have to try to mimic somebody else's life so much as play the tape of your own life. So that was kind of my introduction to that.

Then when I first got signed, I was 15 at the time, they were all looking to me to be this kind of wonder kid producer. And I remember that I felt really overwhelmed and I felt like I couldn't do it. I started getting together with all these different producers and that made it even worse. Because I totally couldn't find my own voice and my own sound and my own anything. That's when I really started listening to different music that I loved. Like I remember listening to Babyface and listening to the layers of his music and what made the chords so great and what made the music crescendo and what was it about it that made me like it?

So I started dissecting songs like that. As opposed to trying to mimic them, I started to dissect them. That's when I really started coming up with my own flow and style and got inspired like that. So it was kind of a journey.

In what way did your classical music studies help you in the pop world?

Classical piano totally helped me to be a better songwriter and a better musician. You know, I understood music. I knew the fundamentals of music. And I understood how to put things together and pull it together and change it. The dedication that it took to study classical music is a big reason why I have anything in this life I think.

So, yeah, classical music was a big influence on me. It opened a lot of doors because it separated me from the rest. It gave me a certain foundation where I could sit down and play for the head of some label, you know, a Fats Waller song or a Satie song and they would be like,

"Wow, that's different."

And it did help me structure my songs. A lot of people tell me that they feel like "Fallin'" has a classical feel to it, and although I don't exactly feel that, I definitely see how the broken arpeggio chords have that classical feel. So I guess it could, in a way, be like "Moonlight Sonata" or something that has those kind of broken chords. I love that and I'm really happy that it is part of my foundation.

Now when your first album came out, it just blew up and you became a household name very quickly. I think a lot of people's impression is that you released your first record and it was this masterpiece and you were this fully formed maestro because you were also credited with being the album's producer and arranger. What had you done before *Keys in A Minor*?

Well I definitely had a lot of recordings. I mean I have a whole two albums' worth of songs that nobody has really ever heard. And then I had a falling out with my label and had to find another place to go. So I had all of that.

I had also created a lot of songs for different soundtracks and things like that. So I definitely had plenty of chances to mess up.

Tell me a bit about your work with Kerry "Krucial" Brothers. You have a partnership with him. How did that originate and what does that relationship mean to you?

Absolutely. Kerry Brothers is the other half of me, musically, and we totally connected from the beginning. And together we formed a company called KrucialKeys.

We first met down in the Village on a hot summer night when everybody was out on every corner and there was music everywhere coming from cars, people with beat boxes and people were freestyling. It was just so alive down there during that time. And that's where we met and that's how we realized we had this mutual love for music. And he's always been really into hip hop and the underground and emceeing and arranging and just really putting things together. And I obviously had this whole classical background and definitely an R&B and soul background, and that was my kind of flow. So, we started talking.

This was during the time when I was trying to find my sound and my flow. I was with all these different producers - I mean they just totally didn't get me and didn't get the fact of how much I brought to the table. It was just a wrong thing for that time. But Kerry and I really connected in an even greater way and just kind of created things for the love of creating, you know? So we developed a really great friendship and a good connection. To this day, musically speaking, he has been a huge influence on my music and the way that it sounds, the way that it feels and that fusion that allows so many different people, thank God, to respond to the songs and the music. We have magic as partners. It's such an

amazing thing. Because it's so hard to find a perfect fit like that. There's not very many of them and we definitely plan to be the next "Jimmy Jam and Terry Lewis," the "L.A. and Babyface," those kind of classic partners, that will forever go down in history.

Now you've done a fair amount of co-writing. What do you get out of the collaborative process when it works?

When I was working on my first album, before the one that actually came out, I co-wrote with Van Hunt. We had a really great connection. And he's the one that told me that all you need for a great song is three chords and the truth. I never really got that at that moment. I wasn't ready to see that. But I understand that now. So I find that, for me, different songs come to me in different ways.

Sometimes it's a very personal song and a very private way of creation and it's just my own world and my own moment that comes out and there it is and it exists and it's beautiful. And sometimes there's a certain type of song that I want to accomplish. And I know that with my co-writer and with different people that I connect with, that this would be a

Congratulations on that. You were also honored with the Songwriters Hall of Fame Starlight Award. What does it mean to you to be honored as a songwriter?

To be honored as a songwriter is a really special thing for me. I definitely believe that the song is something that lasts forever. It's the words in a song that make a person identify with it. There is something so amazing about the language and the way that it can just paint pictures and express a moment in time with such genuine honesty. It's not easy to do that, but when it happens, it's definitely a spiritual thing for me. So I really honor the songwriting process and I really appreciate being able to express my feelings or the feelings of many, even though it first starts with my feelings and what I have been through or what I need to express for myself. To be someone that people appreciate and can identify with is an honor. It's the thing that feels the most satisfying.

You've described your career as a journey. In terms of growing as a songwriter from the songs you wrote on your first record to the songs on your latest, to the songs you're writing now, what's an important lesson that you've learned? Or rather, what works for you now?

Well, what works for me is writing about what I know, about what I've lived and experienced, or writing about something that affects me in a real way.

I find that that's when it's definitely the most pure. That's when it gives me the most goosebumps. That's when it just feels right inside, you know? But even when I'm writing for other people, I like to get into their life. I like to know what's making me cry. What's making me feel something that strong, so that I can try to explain that. That's the thing that I relate to. I don't want to hear something that kind of sounds like the person doesn't even mean it. It's when I try to write that it's wrong. But when I just write, it's right.

What's a piece of advice you could give to not just a young songwriter, but anyone who has talent who is pursuing their dream of creating music?

Well, I definitely feel like it's important to always, always, always just keep doing what you love. Keep doing what you do. I think that in the business of music, there are times when you feel forced to fit into a certain style that's popular at the time. I know, especially for people who really love to write great songs, that it's so frustrating, as if good songs and real true songs are not always in style. But I really believe that when you have something special and unique and something that will set you apart from the rest, that it's really valuable. Instead of trying to be like everyone else, I think it's really important to continue to have that unique style about you that will eventually be discovered and truly appreciated.



great time for us to collaborate. So when we get together and I say here's my idea and here's what I have, the magic is there because I know their style and their flow and what they offer. It's a very comforting feeling to write with somebody that you trust and that you've developed a relationship with. It can be inspiring when you are bouncing ideas off each other, and it broadens your horizons. Writing with other people sometimes takes you in a direction you may not have gone. It just opens doors and I think it's great when it's the right collaboration.

You've been honored with so many awards this year, including ASCAP's Songwriter of the Year Award...
Yeah, baby.

2005 ASCAP

RHYTHM & SOUL MUSIC AWARDS

Jimmy Jam & Terry Lewis, Alicia Keys, Jermaine Dupri Are Top Honorees



1. India.Arie, ASCAP Rhythm & Soul Heritage Award honoree Terry Lewis, Songwriter of the Year Alicia Keys, award winner Kerry "Krucial" Brothers, ASCAP Rhythm & Soul Heritage Award honoree and ASCAP Board member Jimmy Jam and singer Nancy Wilson
2. ASCAP's Keith Johnson (l) and Jay Sloan (r) with Terror Squad's Remy Ma (center), who picked up the award for Top ASCAP Rap Song, "Lean Back"
3. EMI Music Publishing was named ASCAP Publisher of the Year. ASCAP CEO John LoFrumento (far right) presented the award to EMI Chairman & CEO Martin Bandler (second from right), who was joined on stage by his creative team.
4. ASCAP Gospel Artist of the Year Smokie Norful and ASCAP's Jeanie Weems
5. Songwriter of the Year Alicia Keys, who also picked up the award for Top ASCAP R&B/Hip-Hop Song for "If I Ain't Got You," with Weems
6. Easy Mo Bee (r), co-writer of ASCAP's Soundtrack Song of the Year, "Runnin' (Dying To Live)" with Weems (l)
7. Smokie Norful opened the awards show with a stirring performance of the song "Power"

JAM & LEWIS TRIBUTE

As part of a musical tribute to Jimmy Jam & Terry Lewis, Music Director Michael Bearden led an all-star band performing Jam & Lewis songs.



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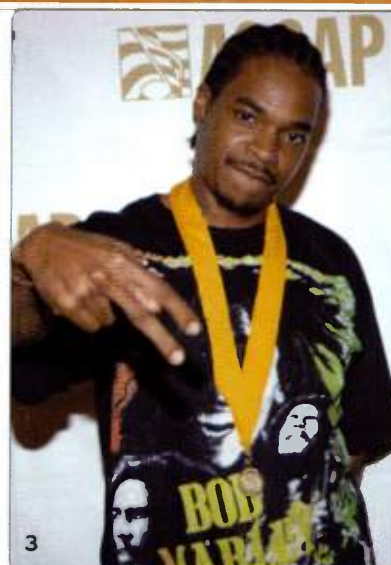


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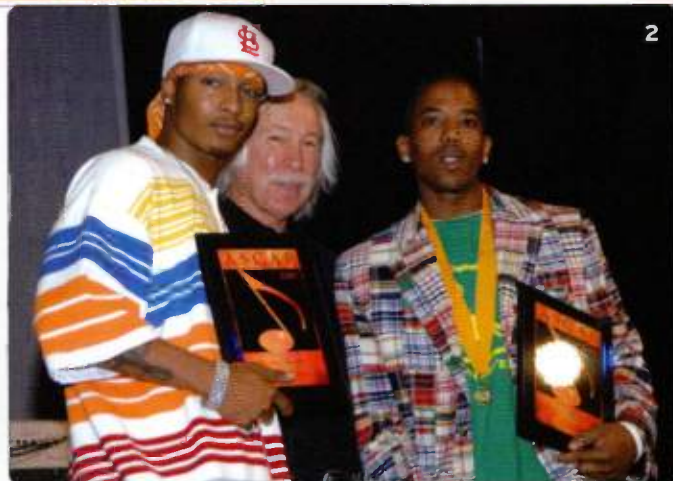
1. India.Arie performed "Eyes of the Heart" as part of a musical tribute to Jimmy Jam & Terry Lewis. 2. Norman Brown on guitar with Everett Harp on sax 3. Terrell Carter performing "On Bended Knee" 4. Lamont Van Hook performing "Tender Love" 5. Kelly Price performing "Open My Heart" 6. Terry Dexter performing "Saturday Love"



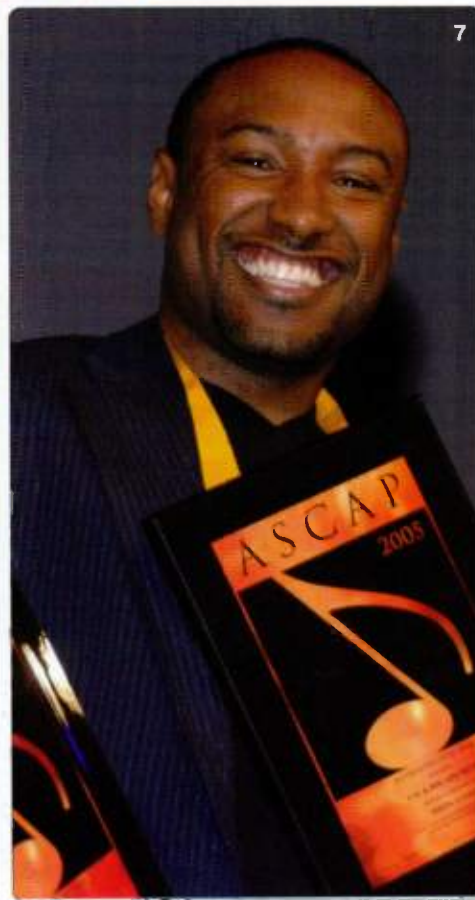
1. Weems and multiple award-winner Timbaland 2. Multiple award honoree Petey Pablo and ASCAP's Alonzo Robinson 3. Award winner Lo Deezy 4. ASCAP CEO John LoFrumento, Jimmy Henchman, Weems, The Game and ASCAP's Todd Brabec 5. Michael Bearden, Recording Academy President Neil Portnow and Weems 6. The YoungBloodz Sean Paul and J-Bo were honored in both the R&B/Hip-Hop and Rap categories for "Damn!" 7. ASCAP's Jay Sloan, Mark Byers, Vidal Davis, Weems, Clarence Avant and Andre Harris



R & S MUSIC AWARDS



1. LoFrumento, songwriter L-Roc and Brabec 2. Chingy, Brabec and Vice 3. Songwriter of the Year Jermaine Dupri and Kelly Price 4. OutKast's Big Boi, Weems and Chrysalis Music's Valerie Patton 5. ASCAP's Keith Johnson, "My Boo" co-writers Alicia Keys, Jermaine Dupri, Manuel Seal and Adonis and Sloan 6. "Sorry 2004" songwriters Damon Thomas, Harvey Mason, Little Ronnie and Antonio Dixon with ASCAP's Robinson (2nd on left) 7. FreeK-A-Leek" co-writer C.O.



Classics, All.



Congratulations to
ASCAP's 2005
Film & Television
Music Award Honorees.





HENRY MANCINI AWARD
JOHN DEBNEY



GOLDEN NOTE AWARD
MARK SNOW

CELEBRATING THE HAROLD ARLEN CENTENNIAL
HAROLD ARLEN 1905-1986
Distinguished ASCAP Member for 56 years

TOP BOX OFFICE FILMS

MARCO BELTRAMI
I, Robot

JOHN DEBNEY
The Passion of the Christ
The Princess Diaries 2
Royal Engagement

MICHAEL GIACCHINO
The Incredibles

JEFF GIBBS
Fahrenheit 9/11

JAMES HORNER
Troy

JAMES NEWTON HOWARD
Collateral
The Village

GREGOR NARHOLZ (GEMA)
The SpongeBob SquarePants Movie

RANDY NEWMAN
Meet the Fockers

ANTONIO PINTO
Collateral (Additional Music)

JOHN POWELL
The Bourne Supremacy

ALAN SILVESTRI
The Polar Express
Van Helsing

HANS ZIMMER
Shark Tale

TOP TELEVISION SERIES

J.J. ABRAMS
MICHAEL GIACCHINO
Lost (ABC)

LEE ARONSOHN
GRANT GEISSMAN
Two and a Half Men (CBS)

JAKE BLACK (PRS)
SIMON EDWARDS (PRS)
PIERS MARSH (PRS)
ROBERT SPRAGG (PRS)
The Sopranos (HBO)

JEFF CARDONI
CSI: Miami (CBS)

CATHERINE DENNIS (PRS)
JULIAN GINGELL (PRS)
BARRY STONE (PRS)
American Idol (FOX)

REINHOLD HEIL
JOHNNY KLIMEK
Without a Trace (CBS)

JAMES NEWTON HOWARD
E.R. (NBC)

RUSS LANDAU
Survivor: All-Stars (CBS)
Survivor: Vanuatu (CBS)

MICHAEL LEVINE
Cold Case (CBS)

RICK MAROTTA
Everybody Loves Raymond (CBS)

RANDY NEWMAN
Monk (USA)

ATLI ORVARSSON
Law and Order (NBC)
Law and Order: SVU (NBC)

MICHAEL SKLOFF
Friends (NBC)

DAVID VANACORE
The Apprentice (NBC)
The Apprentice 2 (NBC)
Survivor: All-Stars (CBS)
Survivor: Vanuatu (CBS)

MOST PERFORMED THEMES

FRANK CATANZARO
DAN FOLIART
BRANFORD MARSALIS
HOWARD SHORE
MICHAEL SKLOFF

**MOST PERFORMED
UNDERSCORE**

JACK ALLOCCO
FRANK CATANZARO
DAVID KURTZ
RUSS LANDAU
MARK SNOW
DAVID VANACORE

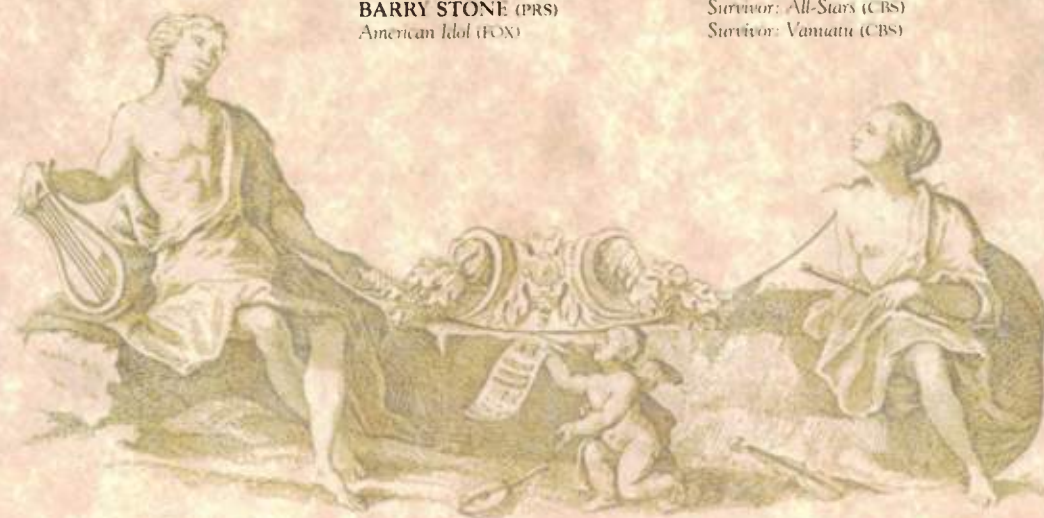
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& CHAIRMAN OF THE BOARD



20TH ANNUAL ASCAP FILM & TV MUSIC AWARDS

Composers John Debney and Mark Snow are Among the Top Honorees



1. Mark Snow was presented with ASCAP's Golden Note Award 2. Honorees Frank Catanzaro and Dan Follart, ASCAP Senior VP Nancy Knutsen, honoree David Vanacore and ASCAP Executive VP Todd Brabec 3. Pop producer/artist and current president of Sanctuary Artist Management Peter Asher with his longtime friend and colleague, Rick Marotta, who received an award for *Everybody Loves Raymond* 4. Mancini honoree John Debney (center) with Jack Allocco (left) and David Kurtz, co-writers of *The Bold and the Beautiful* and *The Young and the Restless*. 5. Honoree David Vanacore (*The Apprentice*, *Survivor*) and John LoFrumento 6. Honorees Marco Beltrami (*I, Robot*), Alan Silvestri (*The Polar Express*, *Van Helsing*), ASCAP's Nancy Knutsen and honoree Debney (*The Passion of the Christ*, *The Princess Diaries 2: Royal Engagement*) 7. LoFrumento, honoree Michael Giacchino (*Lost*, *The Incredibles*) and ASCAP's Mike Todd.

F I L M & T V M U S I C A W A R D S



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8. Joan and Sam Arlen, ASCAP Board member and songwriter Paul Williams, songwriters Jerry Leiber and Mike Stoller, and ASCAP Board member and composer Bruce Broughton. 9. Honoree Grant Gelssman (*Two and a Half Men*) with ASCAP's Sue Devine. 10. Honoree Jeff Cardoni (*CSI: Miami*) receives his award from ASCAP's Kevin Coogan. 11. Double winner Atli Orvarsson (*Law and Order* and *Law and Order: SVU*) with Coogan. 12. Honoree Michael Skloff (*Friends*) with Devine. 13. Sam Arlen performs his arrangement of his father, Harold's, classic standard, "Stormy Weather". 14. GEMA composer Gregor Narholz (*The SpongeBob SquarePants Movie*) receives his award from Knutsen. 15. Actress Tyne Daly talks about her long-time relationship with Golden Note honoree Mark Snow, who is also her brother-in-law. 16. Henry Mancini Award recipient John Debney with his award. 17. Honoree Russ Landau (*Survivor: All Stars* and *Vanuatu*). 18. Director-actor-choreographer Adam Shankman (*The Pacifier*) presented the ASCAP Henry Mancini Award to Debney. 19. Producer/director Frank Spotnitz (*The X-Files*, *Millennium*, *Harsh Realm*) (left) and co-star of the long-running hit series *Hart to Hart*, Stefanie Powers, shared stories of their collaboration with Snow. 20. Johnny Kilmeck and Reinhold Hell, winners for their theme from *Without a Trace*. 21. Michael Levine received an award for *Cold Case*.



15



16



17



18



19



20



21



ASCAP

Pop Music Honorees



College Vanguard Award
THE ARCADE FIRE



EMI MUSIC PUBLISHING

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Publisher of the Year
EMI MUSIC PUBLISHING

ASCAP Founders Award
NEIL YOUNG



MOST PERFORMED SONGS

Ain't No Mountain High Enough

Writers: Nickolas Ashford
Valerie Simpson
Publisher: EMI/Jobete Music Co., Inc.

Are You Gonna Be My Girl

Writers: Cam Muncey (APRA)
Nic Cester (APRA)
Publisher: Get Jet Music Inc.

Baby Boy

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

Big Yellow Taxi

Writer: Joni Mitchell
Publisher: Siquomb Publishing

The Boys of Summer

Writer: Michael Campbell
Publisher: Wild Gator Music

Burn

Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing,
Shaniah Cymone Music, UR-IV

Calling All Angels

Writers: Charlie Colin
Pat Monahan
Jimmy Stafford
Scott Underwood
Publishers: Blue Lamp Music
EMI Music Publishing

Can't Hold Us Down

Writers: Greg Prestopino
Scott Storch
Matthew Wilder
Publishers: Buchu Music
No Ears Music
Scott Storch Music
Wilder Kingdom Music

Confessions Part II

Writers: Jermaine Dupri
Usher
Publishers: EMI Music Publishing
Shaniah Cymone Music
UR-IV

Damn!

Writers: J-Bo, Sean Paul, ROBMAC
Publishers: Drugstore Publishing, Swole Music,
TVT Music Inc.

Dance With My Father

Writers: Richard Marx
Luther Vandross
Publishers: Chi-Boy Music,
EMI Music Publishing,
Uncle Ronnie's Music Co.

Drift Off Your Shoulder

Writers: Jay-Z, Timbaland
Publishers: Carter Boys Publishing
Virginia Beach Music
Warner/Chappell Music, Inc.

Drift Away

Writer: Mentor Williams
Publisher: Almo Music Corp.

First Cut Is The Deepest

Writer: Yusuf Islam (PRS)
Publisher: Universal Music Publishing Group

Forever And For Always

Writers: Robert John "Mutt" Lange (PRS)
Publishers: Zomba Enterprises Inc.

Freek-A-Leek

Writers: C.O., Petey Pablo
La Marquis Jefferson
Publishers: Piscapo Music
Kumbaya
Me & Marq Music
Zomba Enterprises Inc.

Goodies

Writers: Ciara, Sean Garrett
La Marquis Jefferson
Petey Pablo
Publishers: Christopher Garrett's Publishing
Hitco South
Kumbaya
Me And Marq Music
Royalty Rights
Zomba Enterprises Inc.

Harder To Breathe

Writers: James Valentine
Publishers: BMG Songs, Inc.
Valentine Valentine

Hey Ya!

Writer: André 3000 Benjamin
Publishers: Chrysalis Music
Gnat Booty Music

Hotel

Writers: Cassidy, Swizz Beatz
Publishers: Larsiny, Swizz Beatz,
Universal Music Publishing Group

I Don't Wanna Know

Writers: Lo Down, Loon,
Erick Sermon,
Parrish "PMD" Smith
Publishers: Child Support Publishing Inc.
Donceno Music Publishing
EMI Music Publishing
Hot Heat Music, PMD Music

If I Ain't Got You

Writer: Alicia Keys
Publishers: EMI Music Publishing
Lellow Productions Inc.

In Da Club

Writers: 50 Cent, Dr. Dre,
Mike Elizondo
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.

It's My Life

Writers: Tim Friesen-Green (PRS)
Publisher: Zomba Enterprises Inc.

Lean Back

Writers: Remy-Ma, Scott Storch
Publishers: Reach Global Inc.
Remy-nisce Music
Scott Storch Music
TVT Music Inc.

Leave (Get Out)

Writers: Phillip White
Publisher: Plaything Music

Meant To Live

Writers: Jonathan Foreman
Tim Foreman
Publishers: Meadowgreen
Music Company
Sugar Pete Songs

Me Myself And I

Writers: Beyoncé, Scott Storch
Robert "EST" Waller
Publishers: Beyoncé Publishing
Black Owned Musik
Hitco South
Notting Dale Songs Inc.
Scott Storch Music
TVT Music Inc.

Move Your Body

Writers: Natalie Albino
Nicole Albino
Lionel Bermingham
Cordell "Skatta" Burrell
Cipha Sounds
Elijah Wells
Publishers: Abood Music
Elijah Wells The Third Publishing
Lionel Bermingham Music
My Soulmate Songs LLC
Reach Global Inc.

Naughty Girl

Writers: Angela Beyince
Beyoncé, Scott Storch
Donna Summer
Robert "EST" Waller
Publishers: Angela Beyince Music
Beyoncé Publishing
Black Owned Musik
Hitco South
Notting Dale Songs Inc.
Scott Storch Music
Sweet Summer Night Music
TVT Music Inc.



ASCAP Music Awards 2005



ASCAP Golden Note Award
JERMAINE "JD" DUPRI



ASCAP Song of the Year
"Hey Ya"



Songwriter of the Year
SCOTT STORCH

One Call Away

Writers: Chingy,
Alonzo "Zo" Lee Jr., Vice
Publishers: Almo Music Corp.
BMG Songs, Inc.
Chingy Music
Trak Starz Music

Perfect

Writers: Arnold Lanni (SOCAN)
Simple Plan (SOCAN)
Publishers: Lanni Tunes, Warner/
Chappell Music, Inc.

Pieces Of Me

Writers: John Shanks
Ashlee Simpson
Publishers: Big A Nikki
Dylan Jackson Music
EMI Music Publishing
Warner/Chappell Music,
Inc.

P.I.M.P.

Writers: 50 Cent
Brandon "Dirty Bird" Parrott
Mr. Porter
Publishers: 50 Cent Music
Derty Werks
EMI Music Publishing
FBC Publishing
Universal Music Publishing
Group

The Reason

Writers: Daniel Estrin
Chris Hesse
Markku Lappalainen
Douglass Robb
Publishers: Spread Your Cheeks And
Push Out The Music
Warner/Chappell Music,
Inc.

Roses

Writers: André 3000 Benjamin
Big Boi, Matt Boykin
Publishers: Chrysalis Music
Gnat Booty Music
Seven Sax

She Will Be Loved

Writers: James Valentine
Publishers: BMG Songs, Inc.
Valentine Valentine

Slow Jamz

Writers: Burt Bacharach
Hal David
Twista
Kanye West
Publishers: Almo Music Corp.
EMI Music Publishing
Famous Music Corp.
Stayin High Music
Ye World Music

So Far Away

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

Stacey's Mom

Writers: Adam Schlesinger
Publisher: Vaguely Familiar Music

Suga Suga

Writers: Happy Perez
Publishers: Amaya Sofia Publishing
Universal Music Publishing
Group

This Love

Writers: James Valentine
Publishers: BMG Songs, Inc.
Valentine Valentine

Tipsy

Writers: Joe Kent, I-Kwon, Tarboy
Publishers: EMI Music Publishing
Hood Hop Music
Notting Dale Songs Inc.
Tarpo Music Publishing

Toxic

Writers: Cathy Dennis (PRS)
Henrik Jonback (STIM)
Christian Karlsson (STIM)
Pontus Winnberg (STIM)
Publishers: EMI Music Publishing
Universal Music
Publishing Group

The Way You Move

Writers: Big Boi
Publishers: Chrysalis Music
Gnat Booty Music

Where Is The Love

Writers: Justin Timberlake
Publisher: Tennman Tunes

White Flag

Writers: Dido, Rick Nowels, Rollo
Publishers: BMG Songs, Inc.
EMI Music Publishing
Future Furniture
Warner/Chappell Music,
Inc.

Why Can't I

Writers: Graham Edwards, Liz Phair
Publishers: BMG Songs, Inc.
Civil War Days
Graham Edwards Songs
Sony/ATV Tunes LLC

With You

Writers: Andy Marvel
Jessica Simpson
Publishers: EMI Music Publishing
Sweet Kisses Inc.
Universal Music
Publishing Group
World of Andy Music

CONGRATULATIONS WINNERS

Music's Biggest Nights Belong to



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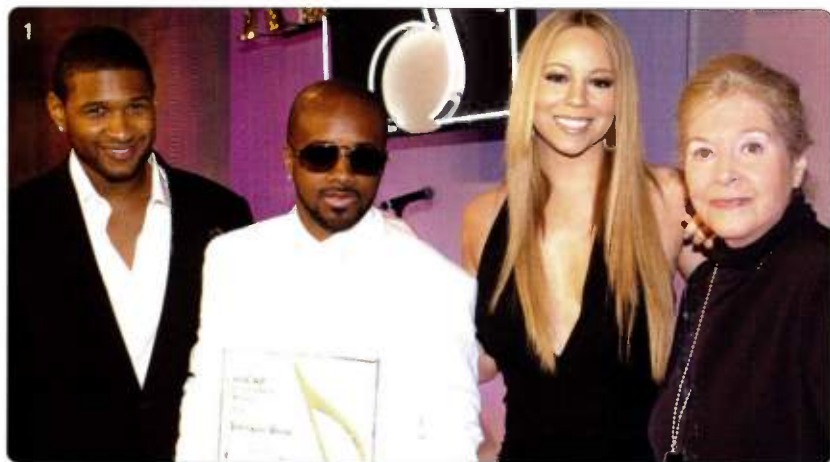
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2005 ASCAP POP MUSIC AWARDS

Neil Young, Jermaine Dupri, Scott Storch are Among Top Honorees



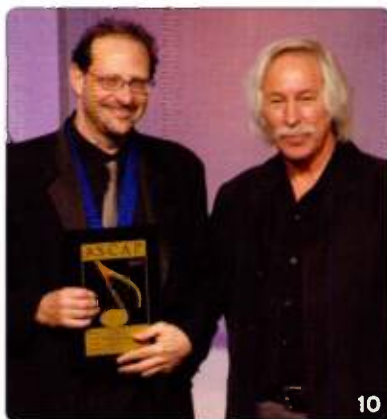
1. Usher, ASCAP Golden Note honoree Jermaine Dupri, Mariah Carey and ASCAP President and Chairman Marilyn Bergman **2.** ASCAP Founders Award recipient Neil Young with ASCAP's Todd Brabec **3.** Songwriter Robert EST Waller, ASCAP's Jeanie Weems, and Songwriter of the Year Scott Storch **4.** Song of the Year honors went to Outkast's "Hey Ya," written by Andre 3000. Pictured (l-r): Brabec, Chrysalis Music's Kenny MacPherson, Big Boi, Chrysalis Music's Valerie Patton and ASCAP's Weems and Tom DeSavla. **5.** Publisher of the Year honors were presented for the 11th time to EMI Music Publishing for their 17 award-winning songs. Pictured (l-r): EMI's Matt Messer, Brooke Morrow, Allison O'Donnell, Benjamin Groff, Eliq Jon Platt, Jody Gerson, Evan Lamberg, Jessica Rivera, Roger Faxon, Bob Flax, Martin Bandler and Todd Brabec



POP MUSIC AWARDS



1. Warner/Chappell's Gregg Sowders, Rick Shoemaker, and Judy Stakee and ASCAP's Loretta Munoz and Jay Sloan 2. Zomba Music's Bob Bortnick, Andrea Torchia-Alford and Jennifer Blakeman and ASCAP's Todd Brabec 3. Notting Dale Music's Qiana Conley, Peter Chalcraft and Todd Brabec 4. ASCAP's Harry Poloner, BMG's Monti Olsen, Scott Francis, ASCAP's Brendan Okrent and BMG's Derrick Thompson 5. Almo Music's Ron Moss and Kevin Hall, ASCAP's Harry Poloner and Almo's Lance Freed 6. ASCAP's Keith Johnson, Windswept's Leo Williams and Val Bisharat, Blotter Music's Steve Lindsey, ASCAP's Loretta Munoz, Windswept's Evan Meadow and ASCAP's Jay Sloan 7. Hitco South's Evan Meadow, ASCAP's Jeanle Weems and Hitco's Shawn Tubby Hollday 8. Famous Music's Ira Jaffe and Carol Spencer and ASCAP's Harry Poloner 9. ASCAP's Loretta Munoz, TVT Music's Steve Gottlieb and ASCAP's Jay Sloan 10. Ashford & Simpson performing their winning song "Ain't No Mountain High Enough" 11. Universal's David Renzer (2nd from far right) Todd Brabec (far right) and Universal's creative team 12. ASCAP's Keith Johnson, Sony Music's Danny Strick and Kathleen Carey. 13. Indigo Girls performing "Down by the River" in honor of Neil Young



1. Mo Ostin, Neil Young, ZZ Top's Billy Gibbons and Jermaine Dupri 2. ASCAP's Brendan Okrent, Sheryl Crow and ASCAP's Harry Polner 3. Janet Jackson and Jermaine Dupri 4. Twista and ZZ Top's Billy Gibbons 5. Train's Charlie Colln and ASCAP's Todd Brabec 6. Maroon 5's James Valentine and Todd Brabec 7. Brabec with Mentor Williams, who was honored for his hit song "Drift Away" 8. ASCAP's Tom DeSavia and Todd Brabec, songwriter John Shanks with his son, Dylan, and ASCAP's Loretta Munoz 9. Songwriters Usher, L-Roc, and Sean Garrett, Air Control Music's Michael Mauldin and Todd Brabec 10. Collecting his award for "With You," co-written with Jessica Simpson, is Andy Marvel with Brabec.

POP MUSIC AWARDS



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1. Accepting their awards for "Roses" are songwriters Matt Boykin and Big Boi with ASCAP's Todd Brabec 2. Songwriter Rick Nowels with his wife Maria Vidal and their son Tommy. Rick picked up an award for Dido's "White Flag" 3. Songwriters Greg Prestopino and Scott Storch, ASCAP's Brendan Okrent, songwriter Matthew Wilder and Buchu Music's Peter Bunetta 4. Happy Perez and ASCAP's Tom DeSavia 5. Todd Brabec, Youngbloodz Sean Paul and J-Bo, and ASCAP's Jeanie Weems and Tom DeSavia 6. Mr. Porter, Jeanie Weems, and Brandon "Dirty Bird" Parrott 7. Todd Brabec and Graham Edwards 8. ASCAP's Keith Johnson, songwriters Vice and Alonzo "Zo" Lee, Jr. and ASCAP's Jay Sloan 9. Corey C.O. Evans and ASCAP's Keith Johnson

2005 ASCAP CHRISTIAN MUSIC AWARDS

The most performed Christian Music of 2004 is honored in Nashville

More than 200 music industry leaders joined dozens of Christian music's top stars, including Michael W. Smith, Third Day, Mercy Me, Matthew West, Mark Schultz, Nichole Nordeman, Jeremy Camp, SonicFlood, 4HIM, Across

The Sky, David Crowder Band, ZoeGirl and Tree63 to celebrate the presentation of the Twenty-seventh Annual ASCAP Christian Music Awards at a dinner held at Richland Country Club in Nashville, Tennessee.



CHRISTIAN MUSIC AWARDS

1. The 2005 Christian Music Award winners gather on stage in Nashville
2. Christian Publisher of the Year EMI CMG Publishing President Eddie DeGarmo; Keen and Bradley, EMI CMG's Director of Creative Chad Segura and EMI CMG's Manager of Creative Jeremy Ash
3. ASCAP's Connie Bradley, Songwriter of the Year Jeremy Camp and ASCAP's Dan Keen
4. 4HIM Performs
5. A special citation was presented to contemporary Christian vocal group 4HIM. From left, Marty Magehee, Kurt Sullivan, Dan Keen, Mark Harris and Andy Chrisman
6. Michael W. Smith with Connie Bradley and Dan Keen
7. Award winner Nichole Nordeman performs
8. Publisher of the Year EMI CMG's Eddie DeGarmo and Chad Segura, award winner Bethany Dillon, Dan Keen and EMI CMG's Jeremy Ash
9. MercyMe on stage with ASCAP's Dan Keen and publisher Mark Nicholas (far left)
10. Third Day's Mac Powell, MercyMe's Bart Millard, Dan Keen and Third Day's Mark Lee



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The Story Behind ASCAP's Affordable Insurance for the Music Industry

By Anne Freeman

One of the more daunting challenges facing ASCAP's membership, and most participants in the music industry, is finding affordable health, property, and liability insurance coverage to protect themselves, their careers, and their families in an industry not known for providing financial stability and insurance benefits.

ASCAP was determined to do something about this problem, and in 2000 created MusicPro Insurance in partnership with the Sterling and Sterling Insurance Brokerage firm. MusicPro Insurance Agency LLC, which is a licensed insurance broker based in Woodbury, New York, now offers affordable and convenient insurance coverage through MusicPro Insurance in the following areas to anyone involved in the music industry:

- ▶ Instrument and Equipment Insurance
- ▶ Studio Liability Insurance
- ▶ Tour Liability Insurance
- ▶ Travel Accident Insurance
- ▶ Health Insurance
- ▶ Life Insurance
- ▶ Long Term Care Insurance

Other insurances that may be available, depending on your state of residence or employment, include:

- ▶ Composer's Liability Insurance
- ▶ Homeowner's Insurance
- ▶ Renter's Insurance
- ▶ Automobile Insurance
- ▶ Small Business Insurance
- ▶ And more

ASCAP Senior VP of Marketing Phil Crosland recently spoke to songwriter and Editor in Chief of MusicDish's "The Aspiring Songwriter" column about how this all came about, who is eligible for coverage, and

details about the various insurance policies that are available to all music professionals. The interview, excerpted here, can be read in full at www.musicdish.com.

The Aspiring Songwriter: Let's talk about a great benefit that is available not only to ASCAP members, but to all songwriters, publishers, musicians and other music industry professionals, and that is ASCAP's MusicPro Insurance. How did MusicPro Insurance get started?

Phil Crosland: Well, people such as yourself, Anne, are struggling with writing songs and getting them picked up. We asked, "How can we make your life easier? How can we help pave the way for success?" We offer a series of discounts and benefits that you wouldn't normally get because we represent over 200,000 songwriters, composers, and publishers. We have buying power that's amazing. This really sets that stage for MusicPro Insurance because what happened is that in 1998, we launched the ASCAP Member Card. By the way, we had 65,000 ASCAP members when I joined. Now we have over 200,000 members, so the growth has been tremendous. One of the reasons, Anne, is because of the Internet. There has been a real opportunity to have your music performed. Prior to that, there were far fewer opportunities to have your music performed on radio, so we

had far fewer members because of that.

TAS: What was your first objective?

Phil Crosland: When I arrived at ASCAP, musical instrument insurance was the first issue to look at. Our musical insurance had maybe 100 people who had signed up for it. We offered it, but it was relatively unknown. The agency that was administering it for us was Sterling and Sterling out of Long Island, New York. They are a top 50 worldwide insurance brokerage. They package custom deals, and there is a very entrepreneurial guy who runs it named David Sterling. The first time I met him, I asked him, "How can we get ASCAP members better insurance for less money?" He thought about it for a while and then he said, "You know what would be interesting? What if we started our own insurance company?" He said, "You have the music industry contacts through ASCAP, I have all of the insurance know-how, plus we have great relationships with some of the best insurance companies in the world." This was about four years ago. We formed a 50-50 partnership with Sterling and Sterling. The interesting thing here is that ASCAP co-owns MusicPro Insurance.

The first thing we did was to make a deal with The Firemen's Fund, which offers a \$50 minimum premium for instrument insurance.

Our competitors' premiums start at \$300 - \$500, so it's the lowest minimum premium out there. So we launched MusicPro Insurance with the promise of better musical instrument coverage through the Firemen's Fund - it's a great policy - at the lowest rates available.

TAS: How does someone qualify for MusicPro Instrument insurance?

PC: You have to be a music professional. Some portion of your income should be earned by music. If you are a member of ASCAP, you would qualify automatically. You would qualify, Anne, as staff of MusicDish. You are a music professional because part of your income comes from that. You could be teaching piano lessons on Sunday afternoons and you'd qualify as a music business professional. Somebody at Julliard, who is enrolled in an advanced music education program, qualifies. A music teacher at a school qualifies. A music professional is defined in the broadest possible way. What the Firemen's Fund asked us to do is to define a "music professional." That allows you to qualify as a music professional for this preferred rate for insurance coverage by the Firemen's Fund policy.

TAS: Let's say I am a typical aspiring songwriter. I don't have a CD that I'm selling, but I'm performing at local open mics, maybe pitching some songs to artists or publishers in the hopes of getting something picked up and recorded. Would I qualify as a music business professional for MusicPro Insurance coverage?



GETTING THE WORD OUT: MusicPro ads have appeared in several major music magazines

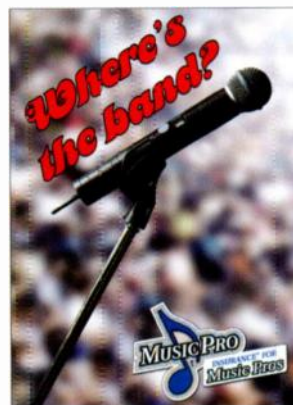
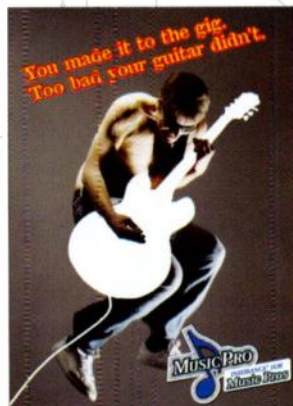
PC: Absolutely. You are a music professional. The easiest way to qualify would be to join ASCAP, but ASCAP membership is not required for coverage. Let me tell you, though, what's involved. ASCAP is responsible for the marketing of MusicPro Insurance. Sterling and Sterling is responsible for the insurance, the back office and the selling of the policies. We positioned MusicPro Insurance as convenient and affordable insurance coverage for the music professional. That's our marketing position, that's what we are: we are convenient because everything is on the MusicPro Insurance website, including the ability to pay for this insurance; we have an 800 number; you can e-mail; and

we have a staff of five or six people who can deal with questions. It's affordable because of the reasons I've been articulating about this great policy. It's the most affordable insurance that music professionals can get. You just have to qualify, and you can do that on the MusicPro Insurance website by checking off any number of things, such as you earn income, compensation or reimbursement of expenses in connection with performing, teaching, writing, producing or publishing music.

We started to market MusicPro and it occurred to me that we could spend a lot of money building a brand. I did take out some pages in the trade press to build the MusicPro brand. We started to run these ads and an interesting thing started to happen. Some music organizations called us and asked, "How can we get this for our members?" We decided early on we didn't want to restrict MusicPro Insurance to ASCAP members. It could have been a great competitive advantage for us if you had to be an ASCAP member to benefit from this insurance. But, for two reasons, I didn't do that. Number one, and most important, the higher the risk pool you have in insurance, the lower the rates. So, if our objective is the most affordable insurance coverage for ASCAP members that I can possibly get, then I want to get everybody in music to buy a policy. Then the rates will keep coming down and we can really deliver on our promise.

The second reason is that right now we're breaking even on this. The idea was not to spend our members' money on building this company if we could just break even as we go. We're investing everything that we get. But once we start making a profit, and we're now over 3,000 policies, half of all the profit that comes to ASCAP from MusicPro Insurance will go to distribution to ASCAP members, or it will offset our marketing costs, or something else like that. If we make a couple of hundred thousand dollars on MusicPro Insurance as profit - since we are a nonprofit organization - that the profit will just go back to our members.

What's interesting here is that we're now endorsed by NARAS (the Grammy® People),



we're endorsed by MENC, which is the Music Educators National Conference, which represents 80,000 music educators across the country. We are endorsed by Local 802 of the American Federation of Musicians here in New York, which is the number one local, and about 15 other music organizations, including BMI. BMI endorses MusicPro for its members.

TAS: What other insurance coverage does MusicPro now have in the offering for music business professionals, other than instrument insurance?

PC: We've expanded to cover everything from musical instruments and equipment, to studio liability, to tour liability, and more. Tour liability is very difficult right now. I don't know if you are aware of this, but if you are into Hip-Hop/Rap music and want to tour, it's almost impossible to get insurance companies to cover your tour because of the problems that some artists have when they are on the road. So, tour liability is custom work. Our MusicPro reps set that up with individual artists. Some other policies include:

Studio Liability: Studio liability is important because a lot of people have studios in their homes or apartments. They think that their studio is covered by their homeowners' policy. If something happens in the studio, they think that they're covered by the homeowners' policy. Not true. If you have a business in your home, it is clearly exempt by all homeowners' policies. So even if you're giving piano lessons in your home and student comes in and trips on your stairs and falls, you are liable and your homeowners doesn't cover it because you're earning revenue in your home.

Health Coverage: Health coverage is included, which we started about 2 years ago. Health insurance for an independent contractor is impossible. This country is in a terrible health insurance situation. We have at least 400,000 songwriters affiliated with the three performing rights organizations who have no coverage at all. These are people that we know don't have health insurance. It reflects what we're seeing on a national level in the U.S. Health insurance has just become

so expensive for independent contractors; more than half don't have any health coverage.

Ideally, it would be nice for ASCAP to get group rates, but we would need 70-80 percent of our members to sign up for our health insurance to get group rates. If you don't do that, you get something that is called "negative selection." Negative selection means that if you go to any organization and say, "We don't care if ten or 10,000 of your members sign up. We'll take any ten or more. If they sign up, fine." Who signs up? People who can't get insurance anywhere else. It just blows the whole thing apart. You can't do that. You need a broad base of people to sign up. We can't get 70 percent of our members to sign up. Those who really need insurance may have a spouse that has insurance and they're not going to sign up with us. Or, they can't afford it, even with a group rate. People who are just starting out of college can't afford it, for example. So, what have we done about that? Well, we did the next best thing.

We make individual health policies available, but we make available a wide choice



checked it out and we've put our name behind it.

Personal Accident Insurance: If people have nothing else, they should be carrying accident insurance. If somebody is in their twenties or thirties, chances are that they won't be falling ill, but they might have an accident. So, that is something they should cover and it's really inexpensive.

Long-term Care: Long-term care is one of the fastest growing insurance programs available today. Long-term care responds to the gap between Social Security, Medicare

might pay \$80/month for specific coverage. Our members and MusicPro Insurance customers have found it a real value and are signing up for it. I don't want to misrepresent this, however. You could go to E-health Insurance as an individual and for the most part, those policies are going to be available. We're doing it as a service so that music professionals know that the service is there. It's a quality company - we've

one of these state authorized facilities, which you wouldn't want to go in. I don't want to make this a really grim thing, but I signed up for my own group plan as an employee of ASCAP for long-term care. We have a program through MusicPro and we've had success in people signing up for long-term care.

TAS: Does ASCAP currently have any services for things like financial planning to help people make decisions about what insurance coverage they might need? For the working musicians who are trying to decide how to spend their hard earned dollars, and if they don't know which insurance coverage to select, how can they get help? If they don't make enough income to purchase all the insurance coverage they'd like, how do they choose which insurance coverage is the most important for their career and family?

PC: That sounds like a financial planner function. There are two ways to approach this. We have in our benefits program for ASCAP members an East Coast financial planner and a West Coast financial planner. They are both current, part-time musicians. They understand the challenges. We make that service available. Our financial planners are a great resource about the kinds of financial questions that musicians would ask. How to protect your income? How to invest your income? What kinds of things should I be aware of? What I like about our planners is that they are not trying to sell; they're trying to do what's right for individual people. I think they are quite good. I would recommend them. Also, talk to our representatives at MusicPro Insurance in terms of what kind of coverage do you really need. Our insurance reps have insured everything from a Rolling Stones tour to people earning ten bucks a year from their music. They are not trying to sell more coverage than you need.

TAS: This sounds like a great opportunity for your ASCAP members, and for musicians, songwriters and others in the music business in general, because you don't have to be an ASCAP member to participate in these benefits.

PC: It's a great opportunity not just for ASCAP members, but for music people everywhere. That is the message I'd like to get across. The other thing that I would love to get across is that this is part of ASCAP's initiative to really benefit ASCAP members, and that's the driving force behind it.

>>For more information, visit www.MusicProInsurance.com.

Anne Freeman is an ASCAP songwriter and Editor in Chief of MusicDish's "The Aspiring Songwriter" column. Visit www.musicdish.com.

It's the most affordable insurance that music professionals can get. You just have to qualify, and you can do that on the MusicPro Insurance website by checking off any number of things, such as you earn income, compensation or reimbursement of expenses in connection with performing, teaching, writing, producing or publishing music.

-ASCAP Senior Vice President Phil Crosland

and we do it through something called "E-health Insurance." E-health Insurance is available on the MusicPro Insurance website. We have a contract with them. They make available to music professionals the lowest cost policies in any market available in all but maybe one or two states. You go in and type in your zip code, your date of birth, and the number of dependents. Then you just push submit and you'll come up with about a dozen or two dozen options rank ordered by monthly cost from which you can choose. You don't have to put any personal information in at all. And, by the way, the MusicPro Insurance website is completely encrypted and safe, as you would expect from ASCAP. We're very conscious about security.

Is the health insurance coverage perfect? No. It's still expensive. But at least you can go and say, "I want major medical coverage. I'm reasonably healthy and I have a family. I don't need a ten or twenty percent co-pay from a company. What I need is coverage for anything over \$2,000." So, instead of paying \$500/month for a more complete policy, you

and Medicaid payments, and the reality of what it's going to cost, should you - God forbid - become incapacitated. If that were to happen, you have, basically, two choices: either bring someone into your home to care for you or go to a nursing home. No one really likes to think about it, particularly young musicians, but the reality of it is with the cost of nursing homes being \$20-30,000 a year and in the New York/tri-state area, it's horrendous.

People say, "Well, the government will probably cover that for me." Medicare covers none of it. Medicaid does, but in order to qualify for Medicaid, you have to be at the poverty level. What happens is - and I've seen many families go through this - if you have to go to a long term care facility, any assets that you've built have to be exhausted first. That's your savings, your investments, the value of your home, everything goes, and then you can qualify for Medicaid. So, you virtually have to declare bankruptcy and then you can qualify for Medicaid. Then you have to go into

OPERA STAR

Marc Blitzstein's centennial draws attention to a musical theater, opera and concert music great

March 2, 2005 marked the centennial of one of the most significant 20th Century American composers of musical theater, opera and concert music -- Marc Blitzstein. Musical importance and fame often do not coincide, and they certainly did not in the case of Blitzstein, even though Leonard Bernstein, Aaron Copland and Virgil Thomson championed him. One work of Blitzstein's -- his English translation of Berthold Brecht's lyrics for "Mack the Knife" from *The Threepenny Opera* -- is known better (and has probably earned more) than all of his catalogue put together. In terms of his original musical theater works, Marc Blitzstein is most famous for a 1936 show created under the auspices of the governmental WPA, *The Cradle Will Rock*, whose content was so politically controversial that it could not open until it found a new producer (Orson Welles) two years later. The story of that show's problems became the subject of a notable film directed by Tim Robbins in 1999.

Perhaps the foremost musical proponent of Blitzstein today is composer Leonard J. Lehrman, who has devoted a great deal of his life to the study and performance of Blitzstein's music, and to completing works left unfinished at the composer's death in 1964. Lehrman is responsible for a newly-released concert CD of Blitzstein works, *The Marc Blitzstein Centennial Concert (Original Cast Recordings)* featuring many rarely heard Blitzstein songs performed by a varied cast of singers and musicians. It is one of many Blitzstein Centennial-related performances and recordings this year. Playback caught up with Lehrman recently to discuss Blitzstein and the hundredth anniversary activities.

Playback. In this centennial year of Blitzstein, why are he and his music still important?

Lehrman: He is important on several different levels. The most famous thing that he ever did was the translation of Kurt Weill & Berthold Brecht's *The Threepenny Opera* which is still the standard classic version. "Mack the Knife" from that score was the most popular song of 1959 and probably made more money than everything else he ever did put together. The second level is what he did for American Musical Theater and the third level is what he did for American Concert Music. They often overlapped because he was a pioneer in inventing the American Musical Theatre with a social consciousness.

Which is best exemplified in *The Cradle Will Rock*.

Well, *The Cradle Will Rock* is his masterpiece in a genre that he called "a play in music." It was inspired by and dedicated to the German playwright and lyricist Berthold Brecht. It is the piece of Blitzstein's that has had more performances than any other. He also wrote *Regina*, based on Lillian Hellman's *The Little Foxes*, which ran for seven weeks on Broadway and was, technically, a failure. But it has become one of the most popular of all American



operas in opera houses around the world. I think there are over a hundred productions of *The Cradle Will Rock* and, of course, the film. *Regina* has had about 75 productions. There's a production that is happening this summer with Lauren Flanigan at the Bard College Festival and one at the Kennedy Center with Patty Lupone. The amazing thing about Blitzstein is that, while some things that he did like *The Threepenny Opera*, *The Cradle Will Rock*, and *Regina* are pretty well-known, some of his most exciting, interesting, and best music is very little known. Ned Rorem called *Tales of Malamud*, and, specifically, the one-act opera, *Idiots First*, the work the work that Blitzstein was working on when he died, Marc's best work. When it was first produced in New York in 1978 in my completed version, it won an off-Broadway award for most important event of the season. It is based on a Jewish story by Bernard Malamud. In fact, when Jose Ferrer performed an excerpt from it at the Marc Blitzstein Memorial Concert in April 1964, the *New York Times* critic, Harold Schoenberg, said that he sang

with a Yiddish accent that would have made "a row of blintzes stand up and salute."

He was clearly a person who was compelled to make music that reflected his political concerns.

The opera Blitzstein believed to be his magnum opus was a work on a subject that obsessed him almost his whole life -- *The Trial of Sacco and Vanzetti*. Sacco and Vanzetti were immigrant anarchists who were arrested in 1920 in Massachusetts for a crime they did not commit. After a long campaign to free them, they were executed in 1927. Blitzstein wrote his first choral opera about them, called *The Condemned*, that has never been produced. Then in 1959 he reworked a number of other pieces of his, including *The Condemned*. He received a commission from the Ford Foundation with an option for the Metropolitan Opera to put on an opera to be called *Sacco and Vanzetti*. It triggered a tremendous reaction from the right wing in this country, denouncing the Met, and Blitzstein for his alleged Communism. He actually had left the Communist Party years earlier. The opera disappeared when he died. It was found in the trunk of his car when it was being sold. The task of completing it fell to me with the approval and blessing of Leonard Bernstein.

Blitzstein was murdered in 1964 in Martinique. Do you think that he would have been more appreciated had he lived longer?

I remember vividly my first meeting with Bernstein in December in 1969, when he talked about Blitzstein with tears in his eyes. He said, "This would have been his time -- the late 1960s. He'd have come alive in this generation of new social consciousness that doesn't remember him."

— Jim Steinblatt

LEIBER & STOLLER HONORED

*Songwriting Legends Receive President's Award
at ASMAC's Annual Award Show*



Pictured (l-r) are: ASCAP member and ASMAC President John Clayton, Jerry Leiber, ASCAP President and Chairman Marilyn Bergman, Mike Stoller and Alan Bergman.

ASCAP PRESIDENT JOINS IN HONORING LEGENDARY SONGWRITING TEAM

ASMAC (the American Society of Music Arrangers and Composers) held its annual dinner and award show in Santa Monica, California in June. The phenomenal rock n' roll, blues and cabaret song impresarios Jerry Leiber and Mike Stoller collected the President's Award with ASMAC President John Clayton and ASCAP President and Chairman Marilyn Bergman officiating. Jazz legend Wayne Shorter participated in the honors and pianist/singer Corky Hale, Sally Kellerman and blues great Linda Hopkins added to the musical festivities in honor of Leiber & Stoller.

The legendary songwriting team of Leiber & Stoller virtually created Rock and Roll from 1950 on, when they began their partnership at the tender age of 17. They hit it big when they wrote "Hound Dog" for Big Mama Thornton in 1952. It was #1 for weeks on the Rhythm & Blues charts. It was then covered in 1956 by Elvis Presley and the rest is history. They went on to write "Jailhouse Rock," "(You're So Square) Baby I Don't Care," "Love Me," "Loving You," "Don't" and "Treat Me Nice" for Elvis.

Leiber & Stoller were honored by The Songwriters Hall of Fame in 1985 where they were presented with the coveted Johnny Mercer Award. They were inducted into the Rock and Roll Hall of Fame in 1987; they were awarded

ASCAP's prestigious Founders Award in 1991. In 2000, Leiber & Stoller were presented with the Ivor Novello Award in London at the Grosvenor House where they were inducted by Sirs George Martin and Paul McCartney.

BAFTA HONORS BEST NEW BRITISH COMPOSER WITH INAUGURAL AWARD

The British Academy of Film and Television Arts (BAFTA) recognized ASCAP composer Jane Antonia Cornish (pictured) as the inaugural winner of the Anthony Asquith Award for Best New British Composer. Just 29 when she wrote the score, Cornish represents BAFTA's first-ever female winner in a music category and the third woman in its history to receive a nomination for a musical score. Carly Simon previously received 1989 nomination honors for Original Film Score on *Working Girl*, while Anne Dudley collected a 1997 nomination for achievement in Film Music in *The Full Monty*. The award, presented by Joan Armatrading in London on May 8, honored Ms. Cornish for her soundtrack to the Jim Henson Productions feature film *Five Children and It*. Starring Kenneth Branagh and Freddy Highmore, the acclaimed British film is set for wide U.S. release this summer from Warner Brothers. Cornish was a participant in the 2003 ASCAP Foundation Film Scoring Workshop in Los Angeles.



Jane Antonia Cornish

COMPOSERS WITH MUSIC IN FESTIVAL FILMS MEET IN NEW YORK

ASCAP's NYC Film & TV Department recently hosted a lunch, bringing together composers with films in the 2004 Toronto, 2005 Sundance and 2005 Tribeca Film Festivals. The lunch is one of the many events ASCAP sponsors in an effort to help foster the composer and musician community.



Pictured (l-r) are: Chris Hajian, Tim Starnes, David Dyas, Svjetlana Bukvich-Nicholas, ASCAP's Harry Poloner, Ryan Shore, ASCAP's Nancy Knutsen, Adam Balazs, Music Supervisor Beth Rosenblatt, ASCAP's Sue Devine, Marcelo Zarvos, Rick Baitz and Deniz Ulben-Hughes.

A COMPOSER'S CRASH COURSE IN RACING

Composer Ray Colcord races cars semi-professionally and invited some fellow composers, as well as ASCAP's Michael Todd and Shawn LeMone to feel the need for speed on a recent outing in California.



Pictured (l-r) in racing gear are: Michael Todd, Denis Hannigan, Ray Colcord, Russ Landau and Shawn LeMone.

THE G.A.N.G.'S ALL HERE...AND THERE

The Third Annual Game Audio Network Guild (G.A.N.G.) Awards were held this year at the Game Developers Conference (GDC) in San Francisco. ASCAP was a cosponsor of both the awards and the conference. ASCAP's Shawn LeMone moderated a panel, "Covering Your Assets: Music Publishing Royalties," featuring speakers Todd and Jeff Brabec, Electronic Arts' Steve Schnur and game composer/SCL Board member Billy Martin.

G.A.N.G. also held its first East Coast event - a panel discussion covering the topic of music publishing and its relationship to the video game industry. Featuring a wide array of panelists including established game industry composers and music publishers, the event was informative and enlightening to both students and game industry

veterans alike. The event was hosted at Manhattan's SAE institute overlooking Herald Square. Moderated by composer Duncan Watt, panelists included Andrew Rodriguez (Manager Of Repertory, ASCAP), BMI's Roger Miller and Christine Iglesias composer/producer Tom Salta (*Need For Speed Underground 2*, *Ghost Recon 2*), composer/producer Chris Hajian (*Inspector Gadget II*, *Celebrity Poker Showdown*, G4TV) and June Neira (A&R, Spirit Music Publishing).

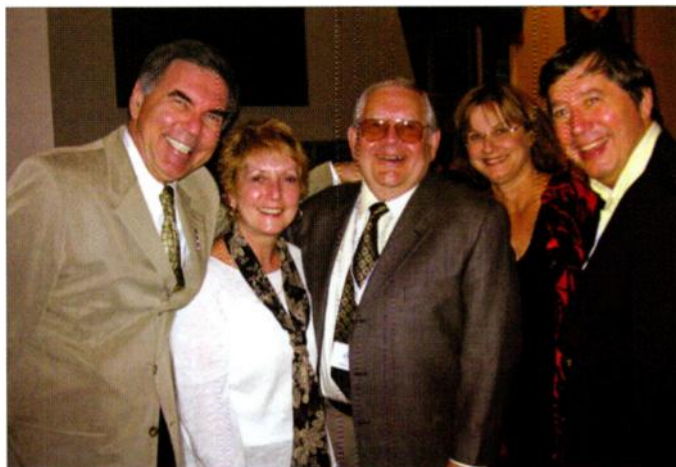
Topics covered during the discussion included the basics of music publishing in the video game industry, and the role of the performing rights organizations in collecting royalties on behalf of composers and game publishers. Questions from the audience ranged from the basics of how PROs survey and collect from different media outlets to the opportunities arising for game composers and publishers to uncover new revenue streams through music licensing.



Pictured in New York City (l-r) are Duncan Watt (composer and panel moderator), ASCAP's Alex Rodriguez, Chris Hajian (ASCAP composer and panel speaker), ASCAP's Sue Devine, BMI's Roger Miller, composer/producer Tom Salta (*Need For Speed Underground 2*, *Ghost Recon 2*), BMI's Christine Iglesias and June Neira (A&R, Spirit Music Publishing).

KEEPING UP WITH THE CLAUSENS

ASCAP's Nancy Knutsen joined composer Alf Clausen at the Banff World Television Festival in Alberta, Canada in July. Alf presented a master class entitled "Simply Simpsonics," explaining how the songs and score to the long-running hit series, *The Simpsons*, are created. Clausen recently received two new Emmy nominations for his music on the show, making a grand total of 27 nominations and two wins.



Pictured (l-r) at a reception hosted by Mary Hofstetter, President & CEO of The Banff Centre are Bob Hunka, recently of Sony Pictures Entertainment, ASCAP's Nancy Knutsen, Alf and Sally Clausen and Los Angeles-based Consul General of Canada, Alain Dudolt.

FROM SCREEN TO SONG

*Actor and New ASCAP Member John Corbett
Records Country Album in Nashville*



PHOTO BY SCOTT HUNTER



PHOTO BY KAY WILLIAMS

1> Movie Star To Country Rocker
Actor John Corbett (*My Big Fat Greek Wedding*, *Sex in the City*) was in Nashville to record his debut country album. Corbett recently signed as a writer with ASCAP. Pictured (l-r) are Ree Guyer-Buchanan, ASCAP's Connie Bradley and Pat Rolfe and Corbett.

2> Dierks Best Friends
ASCAP catches up with Dierks Bentley to celebrate his self-titled debut album being certified Platinum. Dierks and about 250 of his closest friends gathered at the club Hair of the Dog to toast the

big event. ASCAP presented Dierks with a painting of his beloved dog Jake. Pictured (l-r) ASCAP's Connie Bradley, Bentley and ASCAP's Pat Rolfe.

3> Live Like You Were Dying
ASCAP's John Briggs (right) congratulates Craig Wiseman on his recent win of Song of the Year at the Academy of Country Music Awards in Las Vegas.

4> 10th Annual Key West Songwriters Festival
The 10th Annual Key West Songwriters Festival sponsored by

ASCAP featured many of Nashville's greatest writers. Pictured (l-r) are ASCAP's Mike Sistad, Brett James, Craig Wiseman, Chris Wallin, ASCAP's Ralph Murphy and Chris Stapleton.

5> Kentucky Headhunters
The Kentucky Headhunters kicked off the first day of summer with a performance in Owen Bradley Park in celebration of their new CD, *Big Boss Man*, sponsored by ASCAP, CbuJ Entertainment and Sony/ATV Music Publishing Nashville. Pictured (front row, l-r) are Fred Young (drums), Greg Martin (gui-

tar), Richard Young (guitar), ASCAP's Herky Williams, Doug Phelps (lead vocals) and CbuJ's Stephen McCord; and (back row, l-r) Sony/ATV's Tom Long, ASCAP's Mike Sistad, CbuJ's John Burns and Anthony Kenney (bass/vocals).

6> Blue Merle at Bonnaroo
ASCAP's Dan Keen greeted Blue Merle backstage at the 2005 Bonnaroo Music Festival in Manchester, Tennessee. Pictured (l-r) are Blue Merle's Luke Bulla and Jason Oettel, Keen, Blue Merle's William Ellis and Luke Reynolds.



PHOTO BY ALAN MAYOR



PHOTO BY ALAN MAYOR



1>



PHOTO BY KEVIN A. WILLIAMS

1> Road Trip To Memphis

ASCAP caught up with Gretchen Wilson backstage at her sold out concert in Memphis, TN to celebrate her second #1 single, "Homewrecker," co-written by Rivers Rutherford and George Teren. Pictured (l-r) are John Rich, ASCAP's Connie Bradley, Gretchen Wilson, George Teron and Rivers Rutherford.

2> Memories Made

Rodney Crowell and Keith Urban made memories at their #1 Party celebrating the success of their five week #1 single, "Making Memories Of Us." Pictured (l-r) are Capitol's Fletcher Foster, producer Dann Huff, Crowell, ASCAP's Connie Bradley, Urban, CMA's Ed Benson and Woody Bomar of Sony/ATV Music Publishing.

2>



PHOTO BY SCOTT HUNTER

3> Music Row Magazine Awards

ASCAP member Frank Rogers (songwriter/publisher/producer) earned *Music Row Magazine's* Producer of the Year Award. Pictured (l-r) are ASCAP's Marc Driskill, Jessica and Frank Rogers and David Ross, Editor of *Music Row Magazine*.

4> Lovin' Sunday

ASCAP songwriter Adam Dorsey and Broken Bow Records' recording artist Craig Morgan were honored for their first #1 hit single, "That's What I Love About Sunday." The song spent five weeks at the top of *Radio & Records* Singles Chart. Pictured (l-r) are ASCAP's John Briggs, Dorsey, Morgan, publisher Jody Williams, CMA's Mary Forrest Campbell and Troy Tomlinson of Song/ATV Music Publishing.

3>



PHOTO BY ALAN MAYOR

5> Not A Thing To Lose

ASCAP songwriters Marcel & Kevin Savigar and Lyric Street Records' artist Josh Gracin were honored for their first #1 hit single, "Nothin' To Lose." Pictured (l-r) are Savigar, Gracin, Connie Bradley and Marcel.

4>



PHOTO BY SCOTT HUNTER

5>



PHOTO BY SCOTT HUNTER

YOUNG COMPOSERS SHARE LIMELIGHT WITH THE GREATS

(CONTINUED FROM PAGE 13)

ASCAP's Concert Music Awards Honor the Next Generation

In addition to such concert world leaders as George Perle, Meredith Monk, David Gockley, Michael Morgan and Meet the Composer, The 2005 ASCAP Foundation Morton Gould Young Composer Award recipients were presented and congratulated at the 2005 Concert Music Awards (see ad on opposite page). The ASCAP Foundation pro-

gram honors the late Pulitzer Prize-winning composer and former ASCAP Foundation President Morton Gould's lifelong commitment to encouraging young creators. The 2005 ASCAP composer/judges were: Samuel Adler, Eve Beglarian, Martin Bresnick, Keith Fitch, Jennifer Higdon, Marc Mellits, and Christopher Theofanidis.



Pictured (l-r) at the 2005 Concert Music Awards are:

1. 2005 ASCAP Concert Music Award Honorees
2. Thomas Reeves performs
3. ASCAP Board members Doug Wood (left) and Bruce Broughton with ASCAP's Frances Richard
4. Meet the Composer's Heather Hitchens receiving her award from composer David Lang
5. Dr. Janice Galler, ASCAP's Frances Richard, Mr. Rabinowitz, Loren Lolocono and (in front) Arielle Galler-Rabinowitz and Danielle Galler-Rabinowitz
6. George Perle receives his award from his former student Paul Lansky.
7. Soprano Lucy Shelton performed selections from George Perle's *Thirteen Dickinson Songs*, accompanied by Molly Mokoski on piano
8. John Orfe, Athena Adamopoulos and former winner Josh Feltman
9. Leo Kaplan Award winner Andrew Norman with David Heetderks



Athena Adamopoulos



Judah Adashi



Timothy Andres



Mason Bates



Kyle Blaha



Matthew Van Brink



Sebastian Chang



Anthony Cheung



Lisa R. Coors



Avner Dorman



Ryan Gallagher



Stephen Gorbos



David Heetderks



Chia-Yu Hsu



Daniel Kellogg



Martin Kennedy



Ching-Mei Lin



Marcus Maroney



Andrew Norman



John Orfe



Huang Rue



Yevgeniy Sharlat



Ryan Streber



Anne Strickland

2005



Zhou Tian



Christopher Trapani



Dan Vicsonti

ASCAP Foundation/Morton Gould Young Composer Winners



Barret Anspach



Preben Antonsen



Kit Armstrong



Eugene Birman



Matthew Cmiel



Stephen Feigenbaum



Roy Femenella



Danielle Galier-Rabinowitz



Jay Greenberg



Gabrielle Haigh



Loren Loiaceno



Tudor Dominik Maican



Thomas Reeves



Daniel Schlosberg



Natasha Simha

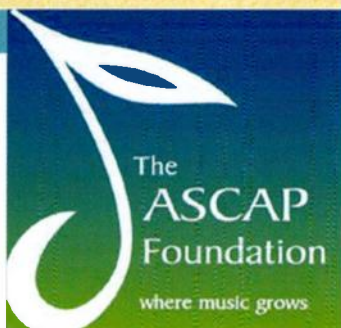


Conrad Tao



Douglon Tse





Thirty Years of Making Music Grow

The ASCAP Foundation 1975-2005



Jack and Amy Norworth perform one of his compositions in their Laguna Beach, California apartment in 1958.

Jack Norworth (1879-1959) is the name behind the beginning of The ASCAP Foundation. First a sailor and then a musical comedy and vaudeville performer, Norworth focused his talent as a lyricist after a Ziegfield Follies audience ovation for Nora Baye's performance of his song, "Shine on Harvest Moon." Jack Norworth was inspired by a subway sign to write "Take Me Out to the Ball Game" in 1908 with composer Albert Von Tilzer. Royalties for these and Norworth's other songs launched The ASCAP Foundation in 1975 after his widow, Amy Swor Norworth, left a bequest to ASCAP to establish the Jack and Amy Norworth

Memorial Fund to assist deserving young composers. This legacy is honored through our music education and talent development programs throughout the country.

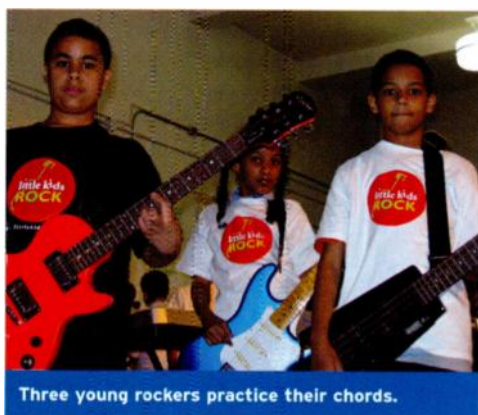
The first meeting of the Board of Directors of The ASCAP Foundation took place on December 18, 1975 at the ASCAP building in New York. The purpose of the organization was to formulate, promote and support charitable and educational programs in the field of music. To achieve its goals, three programs, which still exist, were initiated:

- * **The ASCAP Foundation Grants to Young Composers**
- * **A Songwriters Workshop in the Field of Contemporary Music**
- * **A Film Scoring Workshop**

Today, 30 years later, The ASCAP Foundation continues to support more than 150 music education and talent development programs in all musical genres that are national and regional in scope. We arrive at this thirty-year milestone stronger than ever. Because of the generosity of our donors, Board of Directors, ASCAP members, other foundations and the general public, our commitment to school and community-based music programs that depend on us to keep music education alive - and growing - has never wavered. In fact, our level of funding for music education and talent development programs will reach an all-time high of one million dollars in 2005. With you as a partner, we look forward to proudly serving the music community for another the next 30 years and beyond! Thank you.

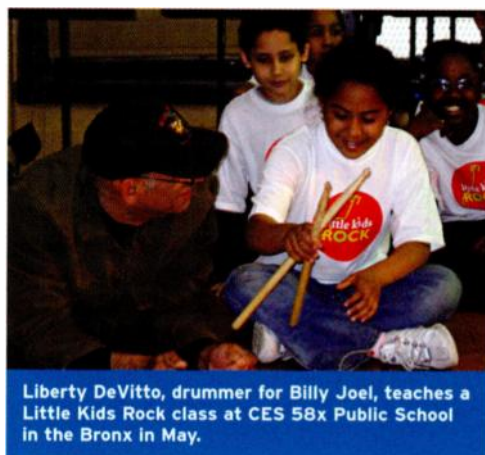
For more information on The ASCAP Foundation, please visit our website at www.ascapfoundation.org

Rock On, Kids



Three young rockers practice their chords.

Each year, The ASCAP Foundation gives grants to other charitable organizations that operate music education and talent development programs that are consistent with our mission and objectives and which support music education programs for aspiring songwriters and composers. Little Kids Rock received a 2005 grant from The ASCAP Foundation Irving Caesar Fund, established with a bequest from the writer of "Tea for Two," and from our Joseph and Rosalie Meyer Fund, established by a bequest from the widow of Joseph Meyer who wrote "California Here I Come." Little Kids Rock serves more than 4,000 children in NY, NJ, CA and TN by providing music instruction and composition classes to economically disadvantaged public school children as well as teacher training workshops. On May 24th, Liberty DeVitto (Billy Joel's drummer) led a Little Kids Rock class at CES 58x Public School in the Bronx.



Liberty DeVitto, drummer for Billy Joel, teaches a Little Kids Rock class at CES 58x Public School in the Bronx in May.



Participating in a reading session at the Virginia Arts Festival's John Duffy Composers Institute are (l-r) Composer Fellow Katl Agocs; Master Composers Tanla León, John Corigliano and John Duffy; and Composer Fellow Randall Eng.

Composers Institute

Funding from The ASCAP Foundation Joseph and Rosalie Meyer Fund supported the John Duffy Composers Institute, which gave nine student composers (Composer Fellows) from six states the opportunity to work one-on-one with renowned American composers. During this two-week residency, young composers learned from five Master Composers, and had their own works read by chamber ensembles in residence with the 2005 Virginia Arts Festival. ASCAP's Fran Richard also presented a

composers seminar in honor of the the new program. The John Duffy Composers Institute's activities also included reading rehearsals, one-on-one mentoring sessions and private study time. Composer Fellows were also given the opportunity to attend informal lectures by professionals from the music field. The ASCAP Foundation congratulates the Virginia Arts Festival for its efforts to inspire and challenge aspiring songwriters and composers through an interactive and collaborative educational program.

Creating Music in Milwaukee



Pictured are: student performers from the Milwaukee Sign Language School at The Creation Project Concert.

Milwaukee-based Present Music received a 2005 grant from The ASCAP Foundation Joseph and Rosalie Meyer fund to support The Creation Project, a collaborative effort with nine Milwaukee public schools and community centers. Present Music is dedicated to bringing the vital and enriching experience of music to the community and to students. The Creation Project seeks to increase student understanding of the creative process by composing, performing, and becoming more educated listeners. Each school/organization experienced a 10-week program (music theory, composition, performance), one session per week. The program also worked with hearing-impaired students (see photo) at the Milwaukee Sign Language School who experienced the music through sight and vibrations.



From the Top

The *From the Top* radio series initiated a Young Composers Project, which received a 2005 grant from The ASCAP Foundation John DeVries Fund. The goal of the Young Composers Project is to identify the nation's finest young composers and provide them with opportunities to appear on the *From the Top* weekly radio program, work with professional mentors, and train to be peer role models and advocates for music and composition. Pictured here are 10 year-old Thomas Reeves and Peter Schickele during their Young Composer session together this past spring.

LA CONFERENCIA LATINA DE BILLBOARD

ASCAP Presents Panel and Showcase at the Latin Billboard Conference



Pictured (l-r) are Walter Kolm, John Echevarria, ASCAP's Alexandra Lioutikoff, Ramon Arias, Jerry Blair and Marc Stollman

"THE DEAL GAME" EN LA CONFERENCIA DE BILLBOARD

ASCAP presentó un panel en el Trianon Ballroom del Hotel Intercontinental como parte de la Conferencia Billboard el 27 de abril. El panel se tituló "The Deal Game" y contó con la participación de personalidades de la industria, abogados, ejecutivos de la música, editoras y compositores, los cuales hablaron de todos los aspectos de la negociación en esta industria y como se entrelazan sus respectivas labores a puerta cerrada. En el panel como moderador estuvo, John Echeverria de Universal Records Latino, y los panelistas: Alexandra Lioutikoff, ASCAP Senior VP Latin Membership, Walter Kolm, VP de A&R y Mercadeo de Universal Records Latino, Ramon Arias, VP Peermusic, Jerry Blair de Fuerte Group y el abogado Marc Stollman de Stollman y Grubman.

ASCAP held a panel entitled "The Deal Game" during the Latin Billboard Conference on April 27th at the Trianon Ballroom at the Intercontinental Hotel Miami. The panel gave an inside look at how record, publishing and management deals get done, and featured the participation of a diverse group of industry executives including lawyers, music executives, publishers and composers. Serving as the panel moderator was President of Universal Music Latino John Echevarria

and panelists included VP of A&R and Marketing for Universal Records Latino Walter Kolm, ASCAP Senior Vice President/Latin Alexandra Lioutikoff, VP of Latin Operations for Peermusic Ramon Arias, Principal of The Fuerte Group Jerry Blair and Entertainment Attorney at Stollman & Grubman Mark Stollman.

ASCAP PRESENTA SHOW EN LA CONFERENCIA DE BILLBOARD

El 27 de abril se celebró en Yuca el show de la serie "Sonidos Acústicos" de ASCAP, durante la conferencia de Billboard en Miami. El evento contó con la participación de un grupo selecto de compositores y canta-autores de ASCAP. La velada comenzó con la presentación del cantautor Roy Tavaré. Roy con una energía espectacular nos deleitó con temas como "Amor Amor" de Jocelyn Sánchez. Le siguió Facundo Monty quien cautivó al público con sus temas y una voz hipnotizante. Mario Domm compositor de



Pictured at ASCAP's Latin Showcase are 1) Roy Tavaré, 2) Facundo Monty, 3) Mario Domm and 4) Sergio George

temas para Kalimba, Reyli Barba entre otros nos deleitó con sus armonías. Para cerrar se presentó el talentoso compositor y productor Sergio George, Sergio acompañado por varios talentos como Fernando Osorio y Jose Luis Chacín culminó el show con temas que le han hecho famoso como "La Negra Tiene Tumbao" entre otros.

On April 27th, ASCAP hosted its annual popular series, "Latin Acoustic Sounds," at Yuca during the Billboard Latin Music Conference in Miami. The night featured top ASCAP composers and singer/songwriters. The festivities began with a riveting performance by Roy Tavaré. Roy sang songs like "Amor Amor," from Jocelyn Sanchez, among others. Singer/songwriter Facundo Monty followed with an amazing performance, heralded as the defining moment of the week during the conference by the *Miami New Times*; and his performance also included a song that had been interpreted by world-renowned artist Alejandro Fernandez. Mario Domm came next, captivating all those present with his trio and their soothing harmonies. The even culminated with world renowned songwriter/producer and Grammy winner Sergio George, who with friends Fernando Osorio (another Grammy winner) and Jorge Luis Chacin, got everybody up from their chairs to dance the night away.



Guest speakers and workshop participants are pictured at the Latin Songwriters Workshop in Los Angeles.

4TO SEMINARIO DE COMPOSITORES LATINOS EN LOS ANGELES

ASCAP terminó el 4to Seminario de Compositores Latinos en Los Angeles con gran éxito. Los invitados este año fueron José Antonio Beltrán de Sony/ATV Music Publishing, la compositora Claudia Brant, Nir Seroussi de Sony/BMG Discos y el abogado Steve Eyre. Los participantes este año fueron Angel Comas, Antonio Díaz, Pedro Hernández, Olaf Hernández, Mario Jiménez Torres, Carlos Alberto Pérez, Armando Romero y Jorge Vázquez. En la foto aparecen los participantes con Gabriela Benítez y Daniel González de ASCAP.

ASCAP wrapped up its 4th Annual Latin Songwriters Workshop in Los Angeles with great success. The special guest speakers this year included José Antonio Beltrán of Sony/ATV Music Publishing, the songwriter Claudia Brant, Nir Seroussi of Sony/BMG Records and attorney Steve Eyre. The participants this year were Angel Comas, Antonio Díaz, Pedro Hernández, Olaf Hernández, Mario Jiménez Torres, Carlos Alberto Pérez, Armando Romero and Jorge Vázquez.

For more information please check www.ascaplatino.com



Pictured are ASCAP's Velia Zamora (center) with La Chuzma

MEXICO'S LA CHUZMA IN SAN ANTONIO

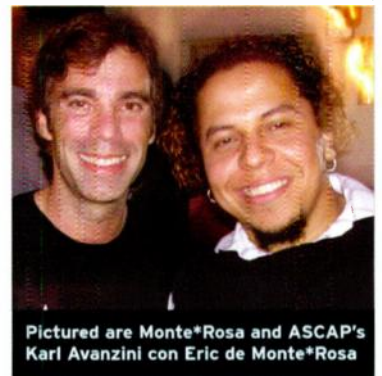
El grupo Regional Mexicano La Chuzma de Matamoras, Tamaulipas (México) durante la visita a nuestra Velia Gonzalez, la representante de ASCAP Texas, después de una de sus presentaciones fuertes en San Antonio, TX. El compositor de ASCAP, Javier Lui y acordeón del grupo, viene del grupo "Cariño" que tuvo mucho éxito.

Regional Mexican group "La Chuzma" from Matamoras, Tamaulipas (Mexico) visits with ASCAP's Texas rep Velia Gonzalez, after one of their awesome performances in San Antonio, Texas. ASCAP songwriter Javier Lui and accordionist for the band comes from the successful group, Cariño.

EN ALBUM DEBUT DE MONTE*ROSA

Formados en el año 2003, Monte*Rosa es una agrupación Latina con elementos Pop/Rock y alternativos (firmados por el sello discográfico independiente Fabrika Music y distribuidos en los EE. UU. por J&N / SonyBMG). El album debut de Monte*Rosa fue lanzado al mercado el 28 de junio del 2005. Su primer corte promocional y el video musical "Me la robo" se encuentra ya en rotación. Los integrantes originales y productores de Monte*rosa son Eric J.M. (colombiano, voz principal, canta-autor y guitarras) y O. Vitto (venezolano, coro, y guitarra principal). Unidos por los talentosos Nate Mullins (gringo, bateria) y Diego Crocetta (italiano, bajo y coro), forman un cuarteto multi-étnico que nos trae una combinación musical que sólo Monte*rosa puede lograr.

Monte*Rosa, formed in 2003, is a Latin Alternative pop/rock group recently signed to the Fabrika Music Record Label (distributed in the U.S. by J&N Records/Sony BMG). Monte*Rosa's self-titled debut album was released nationwide June 28, 2005. Their first single /video was "Me La Robo." The founding members and producers of Monte*Rosa are Eric J.M. (Colombian, singer/songwriter and rhythm guitarist) and O. Vitto (Venezuelan, back-up vocalist and lead guitarist). They are joined by talented band mates Nate Mullins (American, drums) and Diego Crocetta (Italian, bass and back-up vocalist). Together, this multi-ethnic foursome creates music that is uniquely their own sound.



Pictured are Monte*Rosa and ASCAP's Karl Avanzini con Eric de Monte*Rosa

FRESH SOUNDS FROM ACROSS THE POND

From rowdy Britpop to classical hip-hop, UK artists generate buzz on upcoming releases



ASCAP's man in London, Sean Devine, has had his ear to the ground in the UK this summer and wants the world to know about some of the exciting songwriters, bands and producers who are on the cusp of bigger things.

Sharp Objects

THE YOUNG KNIVES SERVE UP A FRESH SLICE OF BRITPOP

Brothers Henry Dartnall and The House Of Lords, and their good chum Oliver Askew hail from Ashby-de-la-Zouch. They grew up together, formed a band, played bad funk and jumped off hay bails. Since those whimsical days, The Young Knives decided to make a break from the Midlands and headed for the rock 'n' roll capital of Oxford City, home of students, tourists and bicycles. They cut their hair and listened to Pere Ubu, Wire and Television Personalities and developed the world of The Young Knives, a hybrid of 'The Good Life,' tank tops and quintessential British pop.

In 2005 Andy Gill (Gang of Four) discovered the band and started raving about them. The band soon went into the studio with Andy to produce their EP. Then Supergrass personally asked the band to support them. The Futureheads ranked them in their Top Ten acts in *Dazed & Confused* (Ross Millard continues to wear his TYK

t shirt), and British Sea Power became fans. Then Tom Vek requested they tour with him. All of this much deserved attention tipped off indie label Transgressive Records, who fell in love with them and signed them under the label's Warners Brothers deal for their first ever EP. BMG has also signed the group to a worldwide publishing deal.

Transgressive Records' Toby L has this to say about their new signing: "They are subtle genius: awkward chords, bad suits, an eccentrically-named bassist and with a repertoire of instant, jerky pop songs that infest your brain. For all the wry, British humor in their songs, there's a great, innocent charm, both naïve and brooding in a uniquely combative manner. They're a band

whose irreverence and genuine eccentricity doesn't outweigh their ability to write truly memorable, anthemic songs that could really appeal to the masses."

Dynamic Duo

URBAN PRODUCERS, FIRST MAN, HAVE A SOUND ALL THEIR OWN

Adam Midgley and Jamie Reddington are First Man, a producing team who are well on their way to establishing themselves as one of the UK's best urban producers. First Man has a sound that is recognizable yet versatile, blending live instruments and soulful samples with cutting edge beats. Encompassing a wide spectrum of influences ranging from legends like Brian Wilson and Barry White to



modern hip-hop and dance producers like DJ Premier and Roni Size, one-time rock bandmates Midgley and Reddington have been writing music together since meeting at school. After making the transition to production, the initial breakthrough for First Man came in the UK hip-hop scene when they provided tracks for Skinnyman on his cult classic LP, *Council Estate Of Mind*, and on Fallacy's *Black Market Boy*. While developing their own acts and starting to work on their own album project, First Man went on to produce for some of the UK's best known urban acts. Last year they worked with Sony's platinum-selling vocalist Lemar's second album, *Time to Grow*, including Lemar's biggest hit, "If There's Any Justice." They also worked with the UK R&B outfit, The 411, on their debut album, which spawned two Top Five hits.

This year, the duo traveled to America to write with some top U.S. writers, including Andrea Martin (Blu Cantrell and Angie Stone) and Teron Beal (Mya, Monic and Koffee Brown). They are also readying the initial release of their own First Man artist project.

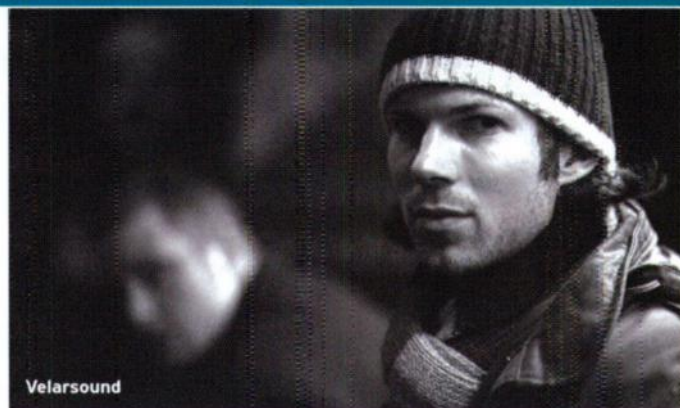
Great Chase

GLASGOW'S THE CINEMATICS RELEASE THEIR DEBUT SINGLE ON TVT RECORDS

TVT will be releasing Glasgow-based band The Cinematics' debut single, "Chase" on September 26. "Chase" was produced by Stephen Hague (Blur, Pet Shop



Boys, New Order). Originally from Dingwall, lead guitarist Ramsey Miller, bass player Adam Geomans and drummer Ross Bonney moved to Glasgow in 2003, where they found vocalist Scott Rinning busking on the streets for food. The rest of the band took Scott under their wing and The Cinematics were formed. After a massively successful UK tour with one of New York's hottest exports, Ambulance LTD, in June, the release of their debut single could not come quick enough for their new found fans. "Chase" incorporates all of what the band is about, a chorus that will have you instantly hooked and a soaring vocal with power and sadness.



Classical Hip Hop

VELARSOUND BLEND BEATS WITH FOUR CENTURIES OF EUROPEAN MUSIC

Velarsound is an entirely unique hip hop project that mixes four centuries of European music with modern beats to create an original and highly listenable experience with mainstream appeal. Forming the core of Velarsound is classically-trained choral scholar and beatsmith Willagee and an unconventional MC/producer, Mark Nunn, whose flow echoes Rakim, Booty Brown, Larkin and Beckett.

Lifelong musician Willagee, who grew up around classical works and also discovered the melancholy beauty of artists such as The Cure and The Smiths, is the disciplined and structured music expert. Nunn, who grew up in East and West Africa, brought an entirely different influence to the table: a raw, untutored approach to beats and hip hop word flow. The two musicians discovered the perfect foil in each other.

Velarsound's recorded material features female vocals from a wide range of collaborators. When performing live, they add instrumentation from drummer Ed Howard and the experienced bassist Oroh Angiama. With four-part harmonies, live manipulation of digital samples and a tight acoustic back line, the result is one of the most innovative hip hop outfits to come along in years. Currently mastering their highly-anticipated first recorded project, the British press are already praising their virtues with Hit Sheet calling the group "something credible and altogether marvelous."

Civil Act

AFTER ONLY NINE MONTHS TOGETHER, BOY KILL BOY ARE WANTED MEN

On the heels of their well-received debut single, "Suzie," London-based quartet Boy Kill Boy return to the fray with the release of their second single, "Civil Sin," in September. Now on the newly reactivated Fallout Records label, the band is poised to consolidate the media and label interest they've accumulated this year to break out to a wider audience. Their appearance on the Radio 1 stage at the Reading/Leeds Carling Festival this summer should do the trick.

Take Advantage of Your Member Benefits!

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

Musician's Friend Program

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

Sibelius Music Notation Software

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

XM Satellite Radio

Over 100 channels of great music, sports, talk, comedy and news. 36 XM channels are commercial free. XM periodically extends special offers to ASCAP members. Log onto www.xmradio.com/ASCAPO3.jsp to learn of the latest offer available.

NEW! SongU.com

SongU.com provides online songwriting courses, coaching and connections. Here is your chance to study songwriting with award-winning songwriters as well as pitch your songs online to industry professionals. For more information or to take your free online songwriting course, contact admissions@SongU.com or visit www.SongU.com/ASCAP.

iPROMOTEu.com

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

DupeCoop

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

J&R Music World/ Computer World

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

Valle Music Reproduction

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

NEW! Jeff Rona's Liquid Cinema

A sound/loop library designed to inspire any creative project. Liquid Cinema is an extensive resource of contemporary cinematic aural elements. ASCAP members can purchase Liquid Cinema at the lowest price anywhere. For more information, including audio samples, content description, and purchasing info go to: www.silkscreenmusic.com/ascap or contact Silkscreen Music at LC@silkscreenmusic.com.

Music Dispatch

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

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Do you have music on college, non-commercial or commercial radio stations? Would you like to know exactly who is playing your songs? Mediaguide can help! Mediaguide is the first and only company to electronically monitor college, noncommercial and commercial radio, which gives it the unique ability to bring airplay information to support all artists and songwriters-major/indie, signed/unsigned, underground/mainstream. ArtistMonitor™ will provide you with online access to detailed reports of all airplay that your song or album has received across a universe of approximately 2,500 radio stations and cable music channels. All ASCAP members enjoy a 20% discount. For more information visit www.artistmonitor.com.

North American Van Lines

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

Avis Car Rental

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

Hertz Car Rental

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

Choice Hotels International

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

MasterCard Credit Card Program

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

ASCAP Web Tools Powered by Nimbit

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

The ASCAP Platinum Plus for Business MasterCard

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

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Member Investment Program

ASCAP is offering tax-deferred investment services through Financial Advisor Jamie Block of Morgan Stanley @ (845) 731-2907.

Songwriters Hall of Fame/National Academy of Popular Music

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

NEW! EastWest Sound Libraries

EastWest is the #1 manufacturer and distributor of VIRTUAL INSTRUMENTS and SOUND LIBRARIES. They are offering all members an exclusive 10% discount for all orders placed online at www.soundonline.com. Go to ascap.com/benefits for more information.

Country Music Association

CMA is offering ASCAP members its highest level of individual membership (Sterling Membership) at the special rate of \$85.00 (usually \$100.00). Go to <http://www.cmaworld.com/membership/apply/>. When asked who referred you to CMA, please enter "ASCAP Promo" to receive the discounted rate.

Garritan Personal Orchestra

Garritan Orchestral Libraries is offering members a 20% discount on its Personal Orchestra Sample Collection. It's an easy-to-use orchestra for your computer. To order, go to www.garritan.com and go to the online ordering form discount box, select "ASCAP" and add your ASCAP Member Number, then deduct 20% or call (360) 376-5766.

JAMedia

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

Songcasting "The Pitch List"

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

Nimbit CD/DVD Replication

Let Nimbit make your CD's - Save 10% or get FREE shipping on any order! As a full service provider, Nimbit specializes in graphic design, professional mastering, web design, promotion and they'll even help you sell your music online. Go to www.ascapwebtools.com/replication or call (888) 8-NIMBIT for a custom quote.

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Save 10% when you buy any of the 10,000+ musical instruments and accessories from InstrumentPro.com, the online store for Music Unlimited. Order online 24/7 at www.instrumentpro.com?kbid=1003 and enter the coupon code: [ascap](http://ascap.com) or call (800) 805-0852.

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A revolutionary software application that includes a rhyming dictionary, an Alliterations Dictionary, a Pop-Culture Dictionary, a Phrases/Idioms Dictionary, the American Heritage Dictionary and

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- >> Dental
- >> Music Instrument
- >> Studio Liability
- >> Travel
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- >> Tour Liability
- >> Individual Term Life
- >> Long Term Care

Roget's II Thesaurus, all in one easy-to-use program. ASCAP members get MasterWriter for \$199.00 - that's \$90.00 off the retail price! Just go to www.masterwriter.com/ascap or call toll-free (866) 892-8844. When calling, make sure you give them your ASCAP Member Number.

Discount Subscription Program

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

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



People's Hall of Fame

BEYLE SCHAECHTER-GOTTESMAN was born in Vienna, Austria, but was raised in pre-war Chernovitz, Romania, one of the centers of Yiddish intellectual culture. She survived the Holocaust in the ghetto in Chernovitz and came to the United States in 1951. Active as a teacher and songwriter, she also began to write poetry and gained a reputation as one of America's premier Yiddish poets. Many of her songs cover a wide range of subjects from subway musi-

cians, to personal reminiscences, to descriptions of street life in her hometown, the Bronx. Schachter-Gottesman has been acclaimed as one of the great living unaccompanied ballad singers as well. In 1998, she was inducted into the People's Hall of Fame by the organization City Lore based in New York City. She has been named a recipient of the National Endowment's \$20,000 National Heritage Scholarship to be awarded in September.

Commissioned

SONNY BURNETTE, composer and educator, has been commissioned by the WyndSong Flute Quartet to write a four-movement work entitled *WyndSong*. Each movement depicts a particular wind: Hayate (Japan), Zephyr (West wind from Greek mythology), Wylly-Wylly (Australia) and Bayamo (Cuba). The Wylly-Wylly movement includes the use of an Aboriginal didgeridoo. The work will premier at the February 2006 Mid-Atlantic Flute Fair in Washington, D.C.

The Dallas Symphony Orchestra has announced they have commissioned award-winning composer **LEE HOLDRIDGE** to compose an original 9-minute concert piece for French horn and symphony orchestra, "Ode To Orion," for their principal horn player Gregory Hustis. "Ode To Orion" had its premiere in Dallas at the Meyerson Symphony Center on April 22nd conducted by Richard Kaufman.

Featured

TRUSTIN HOWARD, author of the best-selling book *My Life With Regis and Joey*,

has been invited to do an on-camera interview for the *History of 3-D* documentary, which will be shown at the upcoming 3-D Film Festivals in San Francisco, Hollywood, and New York. Trustin will discuss his 3-D musical short, *Stardust in Your Eyes*, which features his composition "My Heart is Owned and Operated by You."

DENNIS LIVINGSTON's song "It's Time For Roses" received its US premiere recording by San Francisco cabaret and jazz singer Lua Hadar on *It's About Time*, her album of standards old and new.

LARRY MAY'S song "Too Much Money, Too Much Time," a melodic ode to Lizzie Grubman, aired on Summerland on the WB network. His song "Yellow Bird" was also named an honorable mention winner in the Songprize.com International Contest.

MICHAEL J. MCEVOY has composed the score for a major NOVA docudrama, *E=mc²*. The two-hour film, which will be premiered across the PBS network in October 2005, takes the viewer on a historical journey illustrating the development of Einstein's famous equation. The film was produced in Europe by Darlow-Smithson ("Touching the Void") and directed by Gary Johnstone.

WILLIAM SUSMAN'S *Uprising* for solo piano was featured in the Meyer Concert Series in San Francisco, performed by 2003 Grammy nominee David Holzman, who has championed the work since its 1990 NYC premiere. Mr. Holzman recorded *Uprising* a few days later at Skywalker Ranch for an upcoming CD.

Honored

DOTTIE BURMAN for being nominated for a 2005 MAC Award in the category of Musical Comedy Performer for her critically acclaimed performance of her show, *An Evening With Dottie Burman*. The musical evening was directed by Patricia Norcia, with musical direction by Paul Greenwood at Don't Tell Mama Cabaret Theater in NYC. The show featured songs from Dottie's latest CD of original songs, *When the Palm Trees Grow in Central Park*. The title song from this album has also just been awarded the Second Prize in the Social/Political Songs category in the Unisong International Song Contest. Visit Dottie's website at <http://www.dottieburman.com/video.htm> to see video highlights from the show.

MICHAEL GATONSKA for being named the winner of the American Composers Orchestra's 2005 Underwood Emerging Composers Commission, bringing him a \$15,000 commission for a work to be premiered by American Composers Orchestra. Selected from among ten finalists, Gatonska won the top prize with his work, *An Expedition Aboard the Third Mind*.

HOLLY NEAR, singer and social justice activist, is one of the 1000 women from more than 150 countries who have been jointly nominated for the Nobel Peace Prize 2005. The nominated women commit themselves daily to the cause of peace and justice. As a singer, she uses her perfor-

mances to educate and inform audiences about a myriad of issues including world peace and multicultural consciousness

BEHZAD RANJBARAN for being named Saratoga Performing Arts Center's Composer-in-Residence for 2005. Two of his premieres will be performed at SPAC this summer for SPAC's 40th anniversary.

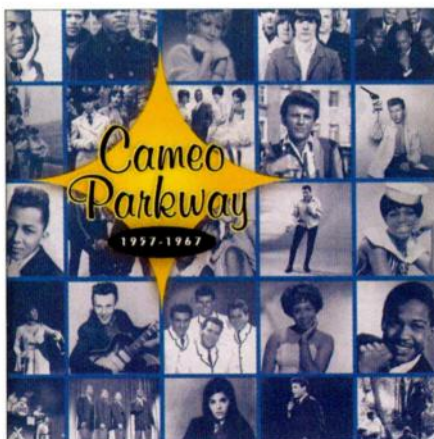
In a unanimous vote, the Manhattan School of Music Board of Trustees named the dis-

tinguished American composer, **ROBERT SIROTA**, the school's eighth president, effective October 2005. Sirota, who has been Director of Baltimore's Peabody Conservatory since 1995, will also become a member of the composition faculty. He has served as Chairman of the Department of Music and Performing Arts Professions at NYU and Director of Boston University's School of Music.

WILLIAM SUSMAN who composed the



SONGWRITER/GUITARIST/PRODUCER DAVE APPELL was recently interviewed for the ASCAP Living Video Archive Project at his Cherry Hill, New Jersey home. Appell (co-writer of "Let's Twist Again," "South Street," "Bristol Stomp," "Don't Hang Up"), together with fellow ASCAP members Bernie Lowe and Kal Mann, was one of the archi-



tefacts of the "Philadelphia Sound" of the late 50s and early 60s. That era is documented on the newly issued four disc set, *Cameo-Parkway 1957-1967* (ABKCO), featuring performances by such artists as Chubby Checker, Bobby Rydell, the Orlons and Evie Sands that have never before been issued on compact disc. Pictured are Appell (right) with ASCAP's Jim Steinblatt, who conducted the archival interview.



WC Handy Award

Jim Weider and Jim Tullio were honored at the 2005 WC Handy Awards in Memphis TN for writing the winning Blues Song of the Year "Have-a-Little Faith" which was also the radio single from the Mavis Staples alligator CD release *Have-a-Little Faith*. Mavis Staples won Soul/ Blues album of the year, (produced by Jim Tullio) and Soul Blues Artist of the Year. "Have-a-Little Faith" also appeared on the WB TV Show, Jack and Bobby. Pictured (l-r) are Tullio, Staples and Weider.

Revelation: Battle, Peace in Heaven, and Warning on Earth was performed with 150 singers and 50 orchestra on May 22nd at Carnegie Hall, conducted by Candace Wicke.

THE ANTIENT CONCERT, A Chamber Opera with Words by Paul Muldoon and Music by Daron Hagen. In the opera, James Joyce (Matthew Berner) and John McCormack (Sean Effinger-Dean) square off in a singing competition at the Antient Concert Rooms in 1904 Dublin as May Joyce (Margaret Meyer) and Nora Barnacle (Molly Ephraim) observe and comment. The result is a sixty-minute opera concerning sex, death, national identity, and artistic integrity. The cast is joined onstage by the Borromeo String Quartet, conducted by the composer.

ROBERT PATERSON'S *Wind Quintet* was performed by Quintet of the Americas at Sarah Lawrence College on March 21, 2005 at Reisinger Concert Hall in Bronxville, NY. The performance was presented by the Sarah Lawrence College Music Department.

Premiered

COMPOSER LESLIE BURRS' opera *Vanqui* premiered in Philadelphia on May 5th. Burrs calls the music of *Vanqui* "urban classical" with its signature blend of jazz, classical and African music. The opera was performed by the New England Orchestra.

GUILLERMO GALINDO'S symphonic composition, *Trade Routes*, for orchestra, chorus and spoken word, in collaboration with poet Deborah Major, will be premiered by the Oakland East Bay Symphony Orchestra November 18, 2005 at the Paramount Theater in Oakland, California.

VICTOR KIOULAPHIDES'S chamber opera, *The Silver Swan* by the Kammerorchester Riegelsberg (for whom the work was composed) in the orchestra's hometown of Saarland, Germany.

MICHAEL POAST'S *Color Music* manuscripts were hosted by Barnes and Noble Gallery Café in Manhattan from May1-31. The installation presents pages from Poast's *Color Music* scores that were edited from his final compositions. By reworking these sections in his notation concept, Poast has created visual sounds events on music paper that are autonomous works of art.

Released

PAUL AVGERINOS'S *Phos Hilaron* on Round Sky Music. The CD has charted #4

score to *Oil on Ice* was honored with Best Film Score at the 2005 Moondance International Film Festival. The score featuring renowned cellist, Joan Jeanrenaud is being released on CD in August with the Warner Home Video DVD release.

BETSY WALKER for her Christmas song, "When the Angels Sing." The song won Best Gospel Inspirational Song in the West Coast Songwriter's International Song Contest. Her song "Good Thing Going Love," co-written by Elwood Ervin and Greg Solomon, received an honorable mention in the Country category.

JUDITH LANG ZAIMONT has been awarded a 2005 Bush Foundation Artist Fellowship in Composition. These competitive awards are given in composition on a 2-year rotation; they provide \$44,000 in unrestricted funds to support the awardee's self-identified creative projects. Bush Foundation Artist Fellowships support artists of demonstrated ability; among the qualities the program seeks in an artist are strong vision, creative energy and perseverance.

Performed

JAMES ADLER'S 75-minute work, *Memento mori: An AIDS Requiem*, received its European premiere on May 19, 2005 at the Tallinn Methodist Church in Estonia. Ants Soots conducted the Estonian National Male Choir in the this requiem dedicated to those who have succumbed to AIDS. A CD recording of *Memento mori*, performed by AmorArtis Chorale and Orchestra, conducted by Johannes Somary, is available on Albany Records.

DAGMAR, written and conceived by award-winning composer Jim Bauer (*The Weimarband /The Blue Flower*) was given its world premiere performance at Joe's Pub on June 25th. Dagmar is six agile and versatile musicians from around the globe, picking up where Pete Townsend and Pink Floyd left off in their music-meets-theater adventures and continuing to build a new "Found Music" genre in the process.

STEVE EDWARDS' Ave Maria Mass and

on the New Age Radio Chart. The album is a deeply devotional ambient soundscape featuring hymns nearly 2,000 years old.

DARREN'S debut album, *Anything is Possible*, was released on June 27th on his newly formed label Shark Meat Records. The album is a mix of funky songs you can get down to, a few serious ballads and a couple of more 'experimental' songs where I tried to push my musical skills to the limit," remarks Darren. "The album is a kind of musical voyage of moods."

DIGG DEEP'S debut album, *InDiggNation*, featuring 20 tracks that marry hip hop sounds with sophisticated Burt Bacharach-styled melodies. Digg Deep's songwriter/producer Shyndigg calls the album "a soundtrack without a movie."

THEA GILMORE'S new album, a two-disk collection, *Songs from the Gutter*. "Songs from the bargain bin of the psyche," is how Gilmore describes the music on her fifth release, which includes unreleased material from as far back as 1996 as well as covers of songs by Bob Dylan, Bruce Springsteen and The Clash. Mojo magazine has said: "She's on fire right now and let there be no doubt that we are in the midst of a truly exceptional English singer-songwriter."

JUNIOR VARSITY'S debut, *Wide Eyed* (Victory Records), a pop record with pronounced prog influence, was produced by Matt Squire at SOMD! Studios in Maryland. Despite several attempted burglaries of its vehicle, the band was able to create an album full of pop songs with ethereal vocals, layered guitars, tight rhythm, and surging. For tour dates, visit www.victoryrecords.com.

LYNN MARSHALL'S new EP, *Knowledge of Self*, featuring three songs of inspiration: the title track as well as "Faith" and "Challenge My Love." All songs were written, arranged and produced by Marshall and

the music was recorded at Louisiana Lights Studio, Shreveport, Louisiana with engineer Ron Capone.

DENNIS SCOTT has produced a CD featuring all new arrangements of songs by Fred Rogers, better known as Mister Rogers. These renditions are performed by various guest artists including Amy Grant, Jon Secada, Roberta Flack, and Donna Summer among others. It includes "Thank You for Being You," a new song written by Scott in tribute to Mister Rogers.

KEVIN SHARP'S highly anticipated second album, *Make a Wish*, on Cupit Records. Sharp's debut album went platinum and garnered him scores of awards as well as national media appearances. Sharp has also become a prominent motivational speaker, traveling the country to share his experiences of hardship.

ABIGAIL WASHBURN'S debut CD, *Song of the Travelling Daughter*, on Nettwerk America Records. The CD, due out on August 2, showcases Washburn's evocative vocals and clawhammer banjo style. The innovative album is co-produced by Bela Fleck and Reid Scelza.

RICH WYMAN'S *Factory*, his 5th album on his own label Auspicious Records. Wyman is a five-time ASCAP Special Awards winner and lived in New York City before moving to Park City, Utah. There he was discovered by his mentor Eddie Van Halen. Rich has just finished composing and recording all the music for the film *Propensity*, which is currently being shopped to independent film festivals.

YELLOWFLY'S new CD, *Portraits From a Yellowed Mind*. The album features 12 new tracks from songwriter Erich Galubitz. *Portraits* is a collection of powerful, honest lyrics embraced by catchy music that is a mix of rock, blues, funk, and folk.



PHIL STEELE received a Gold Disc in Paris for the soundtrack of *Kill Bill Volume 2* from Fabrice Benoit, Managing Director of Universal Music Publishing France. Phil co-wrote and performed "The Chase" with Alan Reeves and Philip Brigham for the Tarantino hit film. In April 2004, *Kill Bill Volume 2* went straight onto the Billboard Top 200 Album chart at #58 and went to #2 on the Billboard soundtrack chart.

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Sensational Gala



NEW YORK CITY-BASED POP MUSIC SENSATION and songwriter Gala recently signed with EMI, a move that promises to expose her envelope-pushing creativity to greater worldwide audiences. From early in her career, the European native has always sought out diverse sounds and dances for sources of inspiration. It is in this sense that New York's tradition of street music and clubs offering everything from jazz to hip-hop to folk music has been the perfect catalyst for her new work and approach to music. While working on her own projects through the last years, she has also branched out, writing the lyrics to one of French composer Charles Gounod's operas.

EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING PROMOTIONS AND APPOINTMENTS



◀ **JOSH BRIGGS** has been appointed Associate Director of Membership, Pop/Rock, it was announced by ASCAP Senior Vice President Tom DeSavia. Prior to joining ASCAP, Briggs worked in the A&R department at Capitol Records. He will be based in Los Angeles.



◀ **JENNIFER KNOEPFLE** has been promoted to Director of Membership, Pop/Rock, it was announced by ASCAP Senior Vice President Tom DeSavia. Knoepfle, who has been at ASCAP since 1999, is based in Los Angeles and will report directly to DeSavia.



◀ **ANA ROSA SANTIAGO** has been promoted to Director of Membership/Puerto Rico it was announced by ASCAP Senior Vice President Alexandra Lioutikoff. She previously served as ASCAP's Associate Director of Latin Membership.



◀ **JORGE F. RODRIGUEZ** has been promoted to Associate Director of Membership/Latin it was announced by ASCAP Senior Vice President Alexandra Lioutikoff. Rodriguez, who is based in New York City, joined ASCAP's office in New York in 1998.

Judy Garland, Lena Horne, Beverly Sills and Peggy Lee.



GEORGE ROCHBERG, 86

Composer George Rochberg, publisher of over 100 compositions, died May 29 after surgery complications. Rochberg is best known

for controversially defying standard compositional technique, yet his *Violin Concerto* and *Symphony No. 5* were championed in the 70s and 80s. Rochberg was 86 years old.



RONALD WINANS, 48

On June 17, Ronald Winans, member of the Winans Gospel quartet, died of heart complications. Ronald, aged 48, had sung on 5 Grammy-

winning albums, and in 2001, was inducted into the Gospel Music Hall of Fame. His unique musical blend of gospel and R&B was revolutionary and beloved.



ROBERT WRIGHT, 90

Composer and lyricist Robert Wright, who with his writing partner George Forrest, set words to the music of Edvard Grieg and

Alexander Borodin to create such hit Broadway musicals as *Song of Norway* and *Kismet*, died in Miami on Wednesday, July 27, at the age of 90. The pair's most recent hit was *Grand Hotel*, which opened in 1989 and ran for more than 1,000 performances.

IN MEMORIAM >>>>

Myron Floren, Jaime Mendoza-Nava, Don Ray and Dorrance Stalvey



LUTHER VANDROSS, 54

R&B legend Luther Vandross passed away July 1, 2005 in Edison, NJ.

Vandross rose to fame singing backup for David

Bowie and Barbara Streisand, but his first chart-topping hit came in 1981, with his debut album *Never Too Much*. Vandross' tremendously successful career included 14 platinum albums and 8 Grammys (including 2004 Song of the Year for "Dance With My Father"). Vandross was only 54, but had never fully recovered from a debilitating stroke in 2003.

championed by Leonard Bernstein and Virgil Thomson, was the creator of eleven symphonies, chamber music, operas and art songs. "I want the music to be what I am remembered by," said Diamond in a 2002 interview.



JOE HARNELL, 80

On July 14, Grammy winner Joe Harnell died of heart failure at age 80. The pianist, composer and conductor was most famous for his

1962 dance arrangement, "Fly Me to the Moon Bossa Nova," which earned him his Grammy. In his teens, Harnell was a professional jazz pianist. Harnell's composition teachers included Nadia Boulanger and Aaron Copland. Harnell later wrote, arranged and conducted music for films and television and was music director for many of the most acclaimed vocalists of the age, including Frank Sinatra, Shirley MacLaine, Marlene Dietrich, Pearl Bailey,



DAVID DIAMOND, 89

Acclaimed composer David Diamond passed away June 13th at age 89 of congestive heart failure. The much-honored Diamond, who was

ASCAP DISTRIBUTIONS THROUGH NOVEMBER

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October 7

Writers' Quarterly BCO
Distribution for 1Q2005 performances

November 18

Writers' and Publishers' International Distribution

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

Note: Dates subject to change



AWARDS

THE ASCAP FOUNDATION YOUNG JAZZ COMPOSERS



MICHAEL BLANCO
(age 28)
Astoria, NY



ROBERT BORGSTEDE (age 25)
Troy, IL



MAURICE BROWN
(age 24)
New Orleans, LA



PATRICK CORNELIUS
(age 26)
Astoria, NY



ZACCAI CURTIS
(age 22)
Windsor, CT



JESSE ELDER
(age 21)
Rochester, MI



JASON FLATLEY
(age 23)
Baltimore, MD



QUAMON FOWLER
(age 24)
Lubbock, TX



JASON GOLDMAN
(age 29)
South Pasadena, CA



DAVID GUIDI
(age 26)
Austin, TX



ERIC HIRSH
(age 20)
Carrboro, NC



PASCAL Le BOEUF
(age 18)
Santa Cruz, CA

THE ASCAP FOUNDATION

YOUNG JAZZ COMPOSER

AWARDS HONOREES



REMY Le BOEUF
(age 18)
Santa Cruz, CA



RICK PARKER
(age 26)
Greenwich, CT



CHRISTOPHER PATTISHALL (age 18)
Durham, NC



NATE RADLEY
(age 29)
Astoria, NY



BOB REYNOLDS
(age 27)
Astoria, NY



DANIEL RIERA
(age 17)
San Francisco, CA



SHERISSE ROGERS
(age 26)
Brooklyn, NY



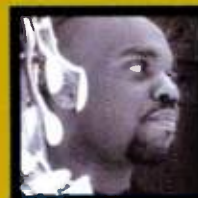
MATT SAVAGE
(age 12)
Francestown, NH



JEFF SCHNEIDER
(age 17)
Cos Cob, CT



JOEY SCHNEIDER
(age 16)
Novato, CA



JALEEL SHAW
(age 26)
Paterson, NJ



MANUEL VALERA
(age 24)
Brooklyn, NY

Fire Man



ASCAP's Nancy Knutsen is pictured with (from left) former Boston Symphony Orchestra Music Director Seiji Ozawa, composer Elliot Goldenthal and James Taylor at the Boston premiere of Goldenthal's magnum opus, *Fire Water Paper: A Vietnam Oratorio*. Commissioned by the Pacific Symphony Orchestra in

1993 to commemorate the end of the Vietnam War, the emotionally powerful work was written for large orchestra, three choirs (including a Vietnamese children's choir), baritone and soprano soloists. A recording of the work, released by Sony Classical in 1995, featured a solo by cellist Yo-Yo Ma.



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Aimee Mann is the central figure of the advertisement. She is a woman with long, wavy blonde hair, wearing a white sleeveless top and a chunky, multi-strand necklace. She is sitting in the driver's seat of a car, with her hands resting on her lap. The background is a blurred view of a road and greenery, suggesting she is driving. The lighting is warm and golden, typical of late afternoon or early morning.

Wise up

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- AIMEE MANN

The logo for SoundExchange features a stylized, orange, wave-like shape above the word "soundexchange" in a lowercase, sans-serif font. The "s" and "d" are in grey, while "oundexchange" is in orange.

soundexchange

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