

★ PROFILES OF 2007 BOARD ELECTION CANDIDATES ★

PLAYBACK

WINTER 2007

**ASCAP
Country
Music
Awards**

HOW
MUSIC IS
HEALING NEW
ORLEANS,
PART TWO

The World is

FLATTS

How Rascal Flatts Became Country Superstars

ASCAP FOUNDATION AWARDS, ASCAP DEEMS TAYLOR AWARDS,
CMJ MUSIC MARATHON, BETTY COMDEN, NICO MUHLY, MIKEL ROUSE,
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DEVELOP YOUR CRAFT, BOOST YOUR CAREER & MAXIMIZE YOUR SUCCESS

The 2007 ASCAP "I Create Music" EXPO — the only national conference dedicated to songwriting and composing — is gearing up to be another one-of-a-kind, must-attend event for music creators across all genres and those that support them. Building upon the success of the sold-out 2006 EXPO, ASCAP has developed a wide array of exciting new opportunities in creating a bigger, more comprehensive and interactive EXPO for 2007.

LEARN FROM THE GREATS ACROSS ALL MUSICAL GENRES

One of the most valuable features of ASCAP's EXPO is the unique coming-together of top songwriters and composers from across all genres to share their knowledge, expertise and advice. While many of the panels are genre-specific, others are designed to bring together the greatest names across different genres to compare notes, swap ideas and give attendees an unparalleled exploration of what it means to create music in the modern world. Writing and producing workshops and master classes with contemporary hitmakers also provide real, useful and expert advice to help develop your craft.

EXPLORE A WIDER RANGE OF MUSICAL OPPORTUNITIES

Whatever your goal, the 2007 EXPO will provide participants with an even greater opportunity to explore a wider variety of musical avenues. The 2007 EXPO is being expanded to include more panels covering rock, country, pop, R&B, film and television music, musical theatre, jazz and concert, and new panels will explore comedy music, children's music, video game music, "free-thinkers" and other topics. Other panels will look at where music is headed and how you can better prepare yourself and your career, plus more panels discussing the legal, business and technological issues facing today's music creators.

START NETWORKING FOR THE 2007 EXPO TODAY

Registrants for the 2007 EXPO need not wait until the start of the event to take advantage of its benefits. ASCAP's EXPO Collaborator Corner is a free service especially designed for registrants of the ASCAP "I Create Music" EXPO so that they can plan to connect and network with each other in Los Angeles. There will also be great networking opportunities at the EXPO itself.

CONFIRMED PANELISTS:

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Marco Beltrami

Alan Bergman

Marilyn Bergman

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Gordon Chambers

Cherish

Desmond Child

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Johnny Mandel

Cathy Fink & Marcy Marxer

Dennis Matkosky

Marcus Miller

Rhett Miller (Old 97s)

Blake Neely

Andrew Norman

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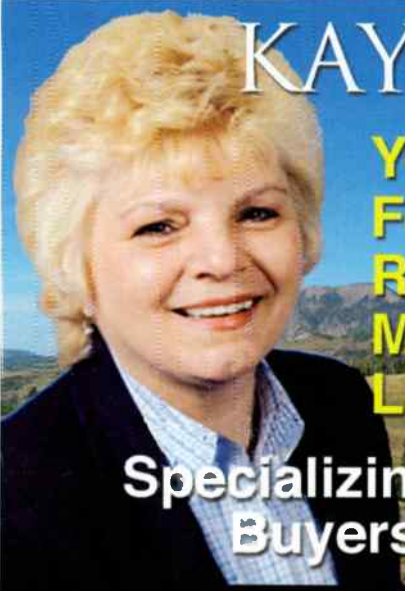
As the new year begins in earnest, I urge all ASCAP members to turn your attention to the Society's bi-annual election of its Board of Directors. The principles of democracy, transparency and accountability, which have guided the Society since its inception, are never more apparent than with the Board election. The process of choosing who governs ASCAP is, in effect, a tribute to what is great and distinctive about our Society; we are the only performing rights organization in the United States whose Board of Directors is made up of composers, songwriters and publishers elected from its membership by its membership every two years.

Those members who have earned any performance credits in the last survey year are qualified to vote and should have received a ballot from which to elect 12 writer members and 12 publisher members to serve on ASCAP's Board. In this issue of *Playback*, we are pleased to provide profiles of the Board candidates. These songwriter, composers and publishers reflect the great diversity of ASCAP's repertoire and represent all genres of music. They know the needs of the members first-hand and represent no other special interest group. Each of them understands that the ASCAP Board is the policy-making, governing body of the Society and that its members assume their chairs with both seriousness and dedication.

Moving forward, there are two other upcoming events about which members who are serious and dedicated to their careers should be aware. The first, ASCAP's general annual membership meeting to be held in New York City on March 5, provides members an opportunity to learn more about the Society. The second is ASCAP's "I Create Music" EXPO, which will once again bring the music creator community together for an extraordinary meeting of minds and talents in April. I hope to see you there.

I wish you all a happy, creative and successful year.

A handwritten signature in blue ink, appearing to read "Marilyn Bergman". The signature is fluid and cursive, with a large initial "M".



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INSIDE



GROOVE WITH A VIEW: ASCAP Young Jazz Composer Award winners Pascal Le Boeuf (at piano) and Remy Le Boeuf (on saxophone) perform with their ensemble at the ASCAP Foundation Awards held at Rose Hall, Home of Jazz at Lincoln Center, in New York City in December (story on page 14)

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ASCAP celebrated its 44th Annual Country Music Awards at two Nashville landmarks - the Ryman Auditorium and the BellSouth Building - and honored Jimmy Webb, John Rich, Brett James, Rivers Rutherford and Sony/ATV Music Publishing, among others

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Gary LeVox, lead singer and songwriter for country music superstars Rascal Flatts, discusses how writing and finding great songs has allowed the group to continue building upon their massive success

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The ASCAP/PRS Awards are held in London



Adolph Green and Betty Comden



“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.

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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.



ASCAP ACTION

Country's Night to Shine

Jimmy Webb, John Rich, Brett James, Rivers Rutherford and Sony/ATV Music Publishing Among Top Honorees at ASCAP's 44th Annual Country Music Awards



At this year's ASCAP Country Music Awards, Rivers Rutherford and Brett James shared ASCAP Country Songwriter of the Year, and John Rich was named ASCAP Songwriter/Artist of the Year. Pictured (l-r) are ASCAP CEO John LoFrumento, Rivers Rutherford, Brett James, John Rich and ASCAP Senior VP Connie Bradley.

PHOTO BY KAY WILLIAMS

ASCAP honored the world's finest songwriters of the most performed country songs of the past year at the 44th Annual ASCAP Country Music Awards, held October 23, 2006, at two of Nashville's most distinctive landmarks – the historic Ryman Auditorium and the BellSouth Building. Co-hosted by ASCAP CEO John LoFrumento and ASCAP Senior Vice President Connie Bradley, over a thousand of Nashville's most distinguished songwriters and artists, as well as music industry professionals from around the world gathered at the star-studded celebration, proving once again that ASCAP songs are at the heart of country music's enduring success.

Among those in attendance were Kenny Chesney, John Rich, LeAnn Rimes, Dierks Bentley, Brad Paisley, Glen Campbell, Bon Jovi, Nashville Mayor Bill Purcell, Representative Marsha Blackburn, Kellie

Pickler, Rodney Crowell, Carrie Underwood, Billy Currington, John Anderson, Cowboy Troy, Blaine Larsen, Carolyn Dawn Johnson, Jimmy Wayne, Blue County, Lane Turner, Trent Willmon, Mark Wills, Whitney Duncan, David Lee Murphy, Keith Anderson, The Wrights, J.D. Souther and Shannon Lawson.

ASCAP received special recognition from Mayor Bill Purcell, who declared October 22-28 "Celebrating Songwriters Week." In a proclamation presented to the Society, Mayor Purcell stated, "Songwriters put the music in Music City. That is why we are celebrating the work of this great part of our community by proclaiming Songwriters Week in Nashville." The Nashville Songwriters Foundation and the Nashville Songwriters Association International were also recognized.

One highlight of the evening included a special tribute to ASCAP Voice of Music Award

honoree Jimmy Webb. The three-time Grammy Award winner treated guests to a stellar performance of three of his biggest hits: "By the Time I Get To Phoenix," "Wichita Lineman" and "Galveston." The tribute also included a guest appearance by close friend Glen Campbell. The prestigious ASCAP Voice of Music Award is presented in recognition of the artists and songwriters whose music illuminates people's lives through song. Previous recipients include Kenny Chesney, Garth Brooks, Amy Grant, George Strait and Diane Warren.

The evening opened with a phenomenal performance of "Easy Money" from John Rich and John Anderson, with Dann Huff on guitar. Throughout the evening, ASCAP's hit songwriters performed renditions of the past year's top five most performed songs. Neil Thrasher rocked out to "Fast Cars and Freedom;" Rodney Crowell melted hearts

PHOTO BY SCOTT HUNTER



PHOTO BY CURTIS WILBUN



1. Pictured are ASCAP Voice of Music Honoree Jimmy Webb, right, with ASCAP CEO John LoFrumento and ASCAP Senior VP Connie Bradley. 2. John Rich and John Anderson opened the show with a phenomenal performance of "Easy Money" with special guest Dann Huff on guitar. 3. ASCAP Country Publisher of the Year Sony/ATV Music Publishing: Pictured (l-r) are ASCAP Senior Vice President Connie Bradley, Sony/ATV Music Publishing's Mike Whelan, Troy Tomlinson, Terry Wakefield, Walter Campbell, Abbey Burkhalter and ASCAP CEO John LoFrumento. 4. Pictured (l-r) are honorees for the ASCAP Country Song of the Year, "Jesus, Take The Wheel": Writers Brett James and Hillary Lindsey, artist Carrie Underwood and writer Gordie Sampson.

PHOTO BY KAY WILLIAMS



PHOTO BY KAY WILLIAMS



with his performance of "Making Memories of Us;" Patrick Jason Matthews, joined by co-writer Marty Dodson, performed a soulful version of "Must Be Doin' Something Right," co-written with Dodson; Hillary Lindsey, accompanied by co-writers Brett James on guitar and Gordie Sampson on piano, amazed guests with her vocals on "Jesus, Take The Wheel;" and Rivers Rutherford gave a moving rendition of "When I Get Where I'm Going."

ASCAP Songwriter of the Year: Brett James and Rivers Rutherford shared this prestigious honor. James was honored for "Cheatin'," "Drugs or Jesus," "Jesus, Take The Wheel," "Keg In The Closet" and "Stay With Me." Rutherford was honored for "Homewrecker," "Living In Fast Forward," "She Don't Tell Me To" and "When I Get Where I'm Going."

ASCAP Songwriter/Artist of the Year: John Rich for "All Jacked Up," "Big Time,"

"Hicktown," "Like We Never Loved At All," "Mississippi Girl" and "Pickin' Wildflowers."

ASCAP Country Song of the Year: "Jesus, Take The Wheel," co-written by Brett James, Hillary Lindsey and Gordie Sampson. Published by Cornman Music, Dimensional Music Publishing, Music of Windswept Music, No Such Music, Passing Stranger Music, Raylene Music, Songs of Combustion and Sony/ATV Music Publishing.

ASCAP Publisher of the Year: Sony/ATV Music Publishing for "A Real Fine Place To Start," "All Jacked Up," "Cheatin'," "Come A Little Closer," "Drugs Or Jesus," "Fast Cars And Freedom," "Homewrecker," "If Heaven," "Jesus, Take The Wheel," "Keg In The Closet," "Lot Of Leavin' Left To Do," "Making Memories Of Us," "Pickin' Wildflowers," "Stay With Me (Brass Bed)," and "Who Says You Can't Go Home." With a total of 15 award-win-

ning songs, Sony/ATV Music Publishing earned ASCAP Country Publisher of the Year for the eighth time.

Connie Bradley was joined by ASCAP VP John Briggs to present awards to the writers and publishers of the most performed country songs of the past year. including Dierks Bentley, Kristen Hall, Kerry Kurt Phillips, Monty Powell, Jeremy Spillman, David R. Turnbull, IV, Gretchen Wilson and Craig Wiseman, all of whom received multiple awards.

Immediately following the awards show, over a thousand music industry VIPs and country music's brightest stars followed the red carpet over to the BellSouth Building for the official Post Awards Party

For a complete list of winners, visit www.ascap.com. Photo coverage continues on page 44.



Interact and Be Heard at the ASCAP EXPO



The 2007 ASCAP "I Create Music" EXPO offers many career-boosting opportunities for registrants to get their music heard by established professionals in the industry. Early registrants can take advantage of these opportunities, specifically designed for aspiring music creators.

SUBMIT YOUR MUSIC FOR SONG LISTENING PANELS

ASCAP has expanded the Song Listening Panel opportunities for registrants. Attendees are invited to submit their music to these panels, and a select number will be chosen to receive honest feedback and advice from established tastemakers in front of a live audience. All EXPO registrants can easily submit online up to three songs for consideration and review other registrants' music as well.

SCORE WITH "FILM YOUR ISSUE"

ASCAP has developed an innovative partnership with Film Your Issue, an annual film competition that challenges young filmmakers to submit 30 to 60 second films about topical issues. At the 2007 EXPO, ASCAP is presenting a brand new opportunity for music creators interested in scoring. Five short films from the Film Your Issue competition submissions will be chosen by an ASCAP panel of judges, and offered exclusively to EXPO registrants prior to the EXPO to submit their own original score for one of the selected films. The ASCAP panel will then select three scores for each of the five films that enhance the storyline and visual, and the selected films will be screened and discussed by an esteemed panel of film and music professionals at the EXPO.

With wide range of exciting panels and an ever-expanding roster of top-name panelists and One-on-One session participants, the ASCAP EXPO promises to be bigger and better in 2007.

For more information, please visit www.ascap.com/expo.



ASCAP MEMBERS

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MONDAY, MARCH 5th, 2007

Frederick P. Rose Hall, Home of Jazz at Lincoln Center
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PRE-MEETING SEMINAR

2:00 pm *We Create Music.* A diverse panel of top songwriters and composers will examine the skills, knowledge and tools music creators need to advance their careers in today's marketplace.

GENERAL MEETING

3:00 pm ASCAP President Marilyn Bergman, CEO John LoFrumento and Executive Vice President & Director of Membership Todd Brabec speak to members about ASCAP operations and membership, legislation and industry affairs. Meet ASCAP member benefits partners and staff following the meeting.



For those of you who can't attend in person, a webcast of the meeting will be available at www.ascap.com.

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One Singular Sensation

Marvin Hamlisch is honored at 11th Annual ASCAP Foundation Awards at a sensational event in New York City



THE WAY THEY ARE:
Pictured (l-r) are Alan Bergman, ASCAP Foundation President Marilyn Bergman, Liz Calloway, ASCAP Foundation Richard Rodgers Award honoree Marvin Hamlisch and Mary Rodgers.

The ASCAP Foundation honored composer Marvin Hamlisch with the Richard Rodgers Award during its 11th Annual Awards Ceremony on December 6 at Frederick P. Rose Hall, Home of Jazz at Lincoln Center in New York City. The event, hosted by ASCAP President and Chairman and ASCAP Foundation President Marilyn Bergman, also honored a wide variety of scholarship and award recipients, all of whom benefit from programs of The ASCAP Foundation.

Hamlisch's award-winning musical career is marked both by diversity and substance. The recipient of three Academy Awards, a Tony, four Emmys, four Grammys and the Pulitzer Prize, Hamlisch has excelled in musical theatre, film and television music and writing for the Pop music charts. New York City native Hamlisch wrote the Academy Award-winning score for *The Way We Were*,

and with lyricists Alan and Marilyn Bergman, wrote the film's Oscar-winning title song. His third Academy Award was for his adaptation of Scott Joplin's ragtime music for the score of *The Sting*. Hamlisch's performance of Joplin's "The Entertainer" from the soundtrack topped the charts. Hamlisch's Broadway musicals include *They're Playing Our Song* (co-written with Carole Bayer Sager) and *A Chorus Line* (co-written with Ed Kleban). The Tony-winning *A Chorus Line* was also honored with the Pulitzer Prize for Drama. The show's original run, from 1975 - 1990, lasted nearly 15 years and over 6000 performances. In November, *A Chorus Line* returned to Broadway in a new production.

To celebrate the award to Hamlisch, were performances of Hamlisch songs from *The Sweet Smell of Success* (Brian D'arcy James), *A Chorus Line* (Liz Calloway) and

The Way We Were (Alan Bergman).

Another of the evening's major awards was the Richard Rodgers New Horizons Award, which recognizes emerging musical theatre talent. This year the award honored the lyricist/composer team of Michael Korie and Scott Frankel, who are currently enjoying their first Broadway musical hit with *Grey Gardens*. Christine Ebersole, who stars in the show, was on hand to help honor Korie and Frankel with a performance from the show.

Other performance highlights featured Robert Allen Award recipient Rosi Golan, Young Jazz Composer Award honorees Remy and Pascal Le Boeuf and 12-year-old Conrad Tao, who was among the youngest recipients of the 2006 Morton Gould Young Composer Awards.

Continued on page 86. For a complete list of honorees, visit www.ascapfoundation.org.



Pictured (l-r): 1. Sammy Cahn Award recipient John Francis with ASCAP CEO John LoFrumento
2. Peter Stoller, who presented the Leiber and Stoller Award, with ASCAP Foundation VP/Executive Director Karen Sherry
3. Christine Ebersol performing a song from *Grey Gardens*
4. Foundation Board member Irwin Z. Robinson presenting Conrad Tao with the Morton Gould Young Composers Award
5. Legendary songwriter Irving Burgie presenting Janet Onyenucheya with the Irving Burgie Scholarship
6. Aaron Sapp, who received the Harold Arlen Film & TV Award, with Foundation Board members Bruce Broughton and Dean Kay
7. Pascal Le Boeuf (left) and Remy Le Boeuf (right), recipients of ASCAP Foundation Young Jazz Composer Awards, with presenter, Gibson Guitar Chairman and CEO Henry Juskiewicz
8. Foundation Board member Stephen Schwartz with Richard Rodgers New Horizons Award recipients Michael Korie and Scott Frankel
9. Foundation Board member Doug Wood with Rudy Perez Songwriting Scholarship recipient David E. Ramos



Outstanding Music Coverage Honored

The 39th Annual ASCAP Deems Taylor Awards Presented in New York City



Pictured (l-r): ASCAP's Karen Sherry with Radio Broadcast Award winners for WXPN's "World Cafe": Host/Producer David Dye, WXPN General Manager Roger LaMay, World Café Executive Producer Tish Valva and Producer Bruce Warren

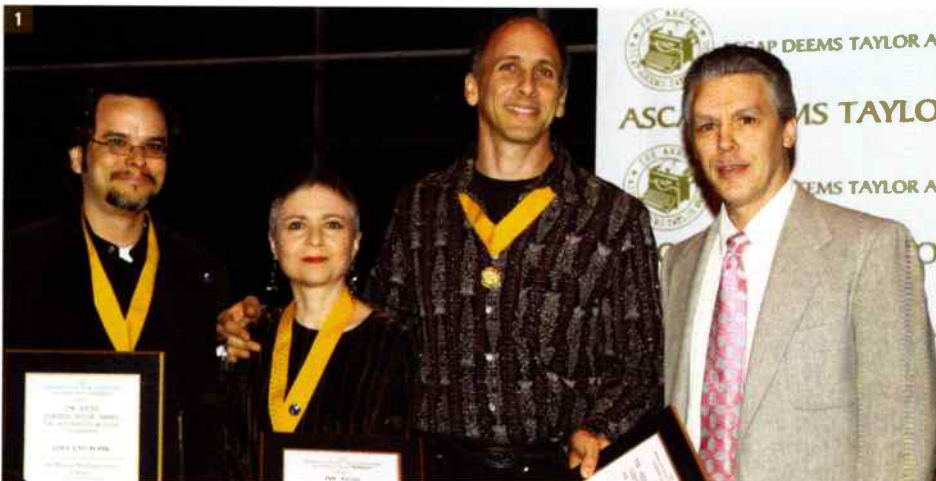
ASCAP presented its 39th Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music on December 7th in Manhattan. The winners were honored at a special reception at The Frederick P. Rose Hall, Home of Jazz at Lincoln Center, in The Allen Room. Over the years, tens of thou-

sands of dollars have been distributed in cash prizes to winning authors, journalists and broadcast producers and personalities.

The ASCAP Deems Taylor Radio Broadcast Award honored two programs this year: "The Bob Edwards Show" (Bob Edwards, host, Ed McNulty, producer, and Tish Valva, executive

producer), which is produced at XM Satellite Radio, and "World Cafe" (David Dye, host and producer; Kimberly Junod, producer and Bruce Warren, executive producer), which originates from WXPN in Philadelphia and is nationally syndicated. Honored in the Television Broadcast category was the cable channel, Ovation: The Arts Network.

The ASCAP Deems Taylor Internet Award honored the concert music blog, Night After Night (nightafternight.blogs.com), written by



1. Da Capo Press Editor Ben Schaefer, Andrea Vuocolo Van Ronk, award recipient Elijah Wald, who completed Dave Van Ronk's autobiography, *The Mayor of MacDougal Street*, and Deems Taylor Awards panelist David Massengill. The book was honored with the Deems Taylor Timothy White Award for Excellence in Musical Biography. **2.** Radio Broadcast Award winner Bob Edwards with ASCAP's Jim Steinblatt. *The Bob Edwards Show*, broadcast on XM Satellite Radio, was honored for its excellence in music coverage. **3.** World-renowned cellist Jan Vogler performs a piece by Dvorak. Vogler and writer Michael Beckerman were honored for their liner notes for Vogler's album, *Secrets of the Dvorak Cello Concerto* (Sony Classical).



Steve Smith.

The Timothy White Award for Outstanding Musical Biography in the pop music field honored *The Mayor of MacDougal Street: A Memoir*, by Dave Van Ronk with Elijah Wald, published by Da Capo Press. This award was established to honor the memory of *Billboard* Magazine editor Timothy White, who passed away in early 2002. Mr. White was himself a former Deems Taylor recipient, and was the writer of acclaimed biographies of Bob Marley, Brian Wilson and James Taylor.

The Nicolas Slonimsky Award for Outstanding Musical Biography in the concert music field honored Phillip Ramey for *Irving Fine: An American Composer in His Time*,

published by Pendragon Press. This award was established to honor the memory of Slonimsky (1894-1995), the Russian-American composer, conductor, musicologist and critic. Slonimsky was the writer of *Baker's Dictionary of Music and Musicians*, *Thesaurus of Scales and Melodic Patterns*, *The Lexicon of Musical Invective* and *Perfect Pitch*, an autobiography.

The Béla Bartók Award for Outstanding Ethnomusicological Book honored Nancy Guy for *Peking Opera and Politics in Taiwan*, published by University of Illinois Press. This award honors the memory of Bartók (1881-1945), the great Hungarian-American composer and ethnomusicologist.

The event featured performances by Jaleel

Shaw Trio, Jan Vogler, David Massengill and award-winner Elijah Wald and pianist Trudy Chan. All the music was related to the winning books and articles.

The members of the ASCAP Deems Taylor Awards Panel for 2006 were Charles Dodge, Paul Moravec, Frank Oteri, Richard Miller, Julie Flanders, David Massengill, Matthew Shipp, Larry John McNally and Wesley Stace.

The authors and publishers of the books honored at the ceremony and the writers and editors of the winning journal, magazine and newspaper articles, program notes and/or liner notes and their respective publishers, and other "Special Recognition Awards" can be found online at www.ascap.com.

World Class

In October 2006, the World Soundtrack Awards were presented during the 33rd Flanders International Film Festival in Ghent, Belgium. ASCAP's Nancy Knutsen, a founding member of the World Soundtrack Academy Advisory Board, once again attended the festivities and accepted an award on behalf of Randy Newman, who won Best Original Song Written for Film for "Our Town" from *Cars*. Composer Alberto Iglesias (SGAE) received two prestigious awards: Soundtrack

Composer of the Year and Best Original Soundtrack of the Year for *The Constant Gardner*. Greek composer Evanthia Reboutsika (AEPI) was named 2006 Discovery of the Year for *My Father & My Son*.

Among ASCAP's 2006 composer and songwriter nominees were James Newton Howard for *King Kong*; Dario Marianelli (PRS) for *Pride and Prejudice*; John Powell for *Ice Age: The Meltdown*; Bernie Taupin for "A Love that Will Never Grow Old" from *Brokeback Mountain*;

Imogen Heap (PRS) for "Can't Take It In" from *The Chronicles of Narnia*; Jarvis Cocker (PRS) and Patrick Doyle (PRS) for "Magic Works" from *Harry Potter and the Goblet of Fire*; Kabelo 'Kaybee' Ikaneng (SAMRO) and Zola (SAMRO) for "Mdlwembe" from *Tsotsi*; Nigel Clarke (PRS) and Michael Csanyi-Wills (PRS) for *The Thief Lord*, and Douglas Pipes for *Monster House*.

The awards ceremony was followed by a concert in which the Flemish Radio Orchestra, under the direction of Dirk Brossé, performed the film music of ASCAP composers John Powell (*Ice Age: The Meltdown*, *Mr. & Mrs. Smith*, *Bourne Identity*) and Michael Giacchino (*The Incredibles*, *Lost*), who was named Discovery of the Year at last year's event.

Pictured (l-r):

1st row: Germaine Franco (John Powell's assistant, who performed with him at the concert), composer John Powell, ASCAP's Nancy Knutsen, music director Dirk Brossé, Air Edel's Maggie Rodford and British journalist Tommy Pearson, who co-hosted the event

2nd row: 20th Century Fox President of Music Robert Kraft, Flanders Film Festival Managing Director Jacques DeBrulle, composer Dario Marianelli, WSA concert producer Marian Ponnet, composer Gustavo Santaolalla (*Brokeback Mountain*), and First Artist Management's Rob Messinger

3rd row: Composers Alberto Iglesias and Cyril Morin (*Little Jerusalem*)



PHOTO © LUK MONSAERT



Marathon Madness

Manhattan goes crazy for ASCAP rock during CMJ week



KICK-OFF

ASCAP took over New York City during the 2006 CMJ Music Marathon with showcases, parties and panels featuring the best of today's emerging rock artists on October 31-November 4.

The festival kicked off on Tuesday, October 31, with an ASCAP CMJ cocktail party where music industry professionals, songwriters and artists could mingle on Halloween night at Thor (The Hotel On Rivington) on the Lower East Side of Manhattan. The posh space, free beer and fun costumes kept the atmosphere lively. It was a perfect way to start the hectic week of CMJ activities that lay ahead for ASCAP and its members!

ASCAP's Josh Briggs (far left) and music industry reps bond on Halloween night at Thor (The Hotel On Rivington) in New York City

HOT SHOTS

On Halloween, ASCAP's Margaret Spoddig participated on a CMJ panel called "Tell Me Why You're So Hot: Music Execs and Unsigned Artists Face Off," where she offered constructive critiques to select songwriters about their music. The panel was held at Avery Fisher Hall at Lincoln Center. ASCAP's Harry Poloner also participated on a panel called "Know Your Rights: How Performing Rights Societies Can Improve Artists' Careers," featuring representatives from performing rights societies and publishing companies. This panel demystified the differences between PROs and publishers and also offered tips on how to maximize your career through a PRO or publishing company.



Pictured (l-r): BMG Music Publishing's Brad Aarons, AlphaMusic Group's Sylvie Harris, CMJ New Music Monthly's Kenny Herzog, ASCAP's Margaret Spoddig, Island Records/Ace Fu Records' Eric Speck, and Capitol Records' Vlad Bar

ASCAP PRESENTS

On November 1, ASCAP held its official "ASCAP Presents..." showcase at Sin-é, with an incredible lineup highlighting some of the best up-and-coming bands across the country from California to South Carolina. The night featured strong performances from buzz artists like Ferraby Lionheart, Malbec, Kunek, Leslie, Tall Hands and Illinois. The "ASCAP Presents..." showcase series has helped bolster the careers of up-and-coming songwriters and musicians at music festivals across the country, and this year was no exception.



Pictured: 1. Illinois 2. Ferraby Lionheart 3. Malbec 4. Kunek 5. Leslie 6. Tall Hands

YEP ROC

On November 2, ASCAP sponsored the Yep Roc Records CMJ Day Party at Piano's. The showcase featured the return of indie faves Apples In Stereo and new labelmates American Princes and Cities.



Apples In Stereo at Piano's

FILTER & VERVE FORECAST

ASCAP also sponsored the *Filter* magazine party with Verve Forecast on November 2, celebrating the release of Sofia Coppola's *Marie Antoinette* soundtrack. The night featured a performance by 80's icons, Bow Wow Wow, as well as excellent sets from Windsor For the Derby and buzz band Ra Ra Riot. Set against the beautiful oriental design of the Hiro Ballroom at the Maritime Hotel in Manhattan, the show was both nostalgic and magical.



Bow Wow Wow's Annabella Lwin at the Hiro Ballroom

WRAP-UP

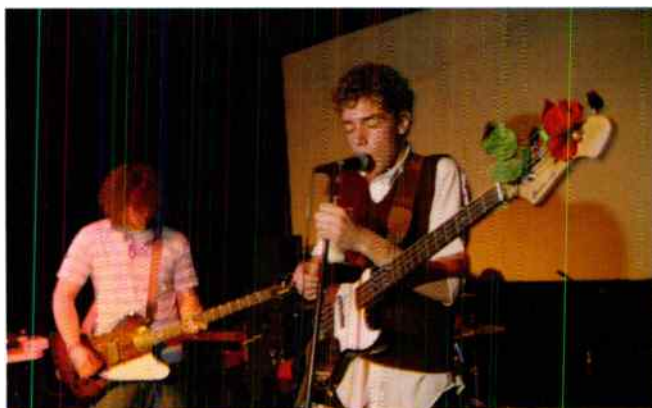
On the final day of CMJ, we partnered up with AAM, a radio promotion company, for their annual day party at Northsix in Brooklyn, NY. This party was also split into two stages and featured artists like The Album Leaf and Snowden. Overall, the festival offered a way for ASCAP to help elevate our members to the next level of success with great networking events, educational panels and exciting showcases and parties. We look forward to doing it all over again in 2007!



Snowden

CRASHIN' IN

ASCAP ventured to Galapagos Brooklyn on November 3 to party with the folks at Crashin' In, a popular party destination featuring some of the most talked about bands of the festival. The show was split into two rooms with a whopping 16 bands playing from 7pm till 4am. ASCAP artists like American Princes, Born Ruffians, Cities, Dirty on Purpose and Foreign Islands rocked the crowded rooms.



Born Ruffians at Galapagos in Williamsburg, Brooklyn

ORCHARD AND FILTER

On November 3, ASCAP also sponsored another show with *Filter* magazine and The Orchard, a digital distribution company based in New York. The private party was held at the Annex on the Lower East Side, and showcased The Scanners, Cold War Kids, Dirty on Purpose and super-secret special guests, The Hold Steady. The night had the crowd pumping their fists into the air with delight.



The Hold Steady at The Annex

ON THE ASCAP NETWORK

Visit the **ASCAP Network** and listen to sample tracks of all of the writer-performers who performed at the ASCAP Presents CMJ Showcase this year, including Ferraby Lionheart, Illinois, Leslie, Tall Hands, Malbec and Kunek.

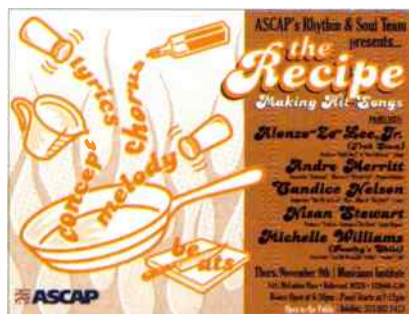
ASCAP also podcasted live performances from a couple bands for the ASCAP Network. **Stephen Brodsky** of Octave Museum and Cave In delivered an amazing podcast of music that also included some solo work, recorded right from his home studio in Massachusetts. Polyvinyl recording artist, **Headlights**, also stopped by the New York offices to play a few stripped down versions of songs from their debut full length, *Kill Them With Kindness*. Download the podcasts at the ASCAP Network.



Great Recipe

ASCAP provides the ingredients for an all-star panel

ASCAP's Rhythm & Soul Team presented a special panel discussion called "The Recipe: Making Hit Songs" at the Musicians Institute in Hollywood, CA, on November 9, 2006. The panel featured producers and songwriters, including Alonzo "Zo" Lee, Jr. (Trak Starz), Andre Merritt (Omarion, Marques Houston) and Michelle Williams (Destiny's Child). The panel discussed how to create melodies, discover concepts, craft lyrics and produce beats for hit songs.

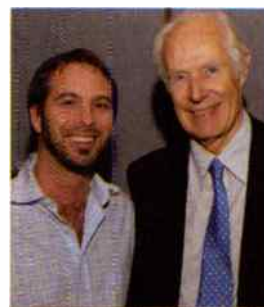


Pictured (l-r) are: ASCAP's Alonzo Robinson, Michelle Williams of Destiny's Child, Andre Merritt, Alonzo "Zo" Lee, Jr. and ASCAP's Jay Sloan.

All You Need is Love

Sir George Martin's new Beatles recording gives classic music a fresh sound

Capitol Records hosted an intimate reception and listening party to preview the upcoming Beatles release, *Love*. The select few in attendance were treated to a 5.1 play-back of the record in the legendary Capitol studios. The album, which serves as the soundtrack to the Cirque Du Soleil show of the same name in Las Vegas, was three years in the making and was produced by the legendary Sir George Martin and his son Giles. *Love* is a spectacular "mash-up" of many of the Beatles' classic Martin-produced recordings.



Pictured (l-r) are: ASCAP's Tom DeSavia and Sir George Martin at the reception.



Denmark Meets Sweden in California

Songwriters Teitur and Tobias Froberg perform at Largo in L.A.

Denmark and Sweden met in California when Universal recording artist Teitur and folk rocker Tobias Froberg performed at Largo in Los Angeles on Tuesday, October 3. Teitur and Froberg are currently supporting both of their sophomore albums, *Stay Under the Stars* and *Somewhere In the City*, respectively.



Pictured (l-r) are: Tobias Froberg, ASCAP's Mike Todd, Teitur and ASCAP's Jeff Jernigan.



Mixing it Up

ASCAP hosted a special mixer at its headquarters in New York City to introduce a new vocal group, Jada, who performed for an audience of songwriters, producers and music publishers, who also hung out to meet, mingle, munch and talk about music.

Pictured (l-r) are: 1. Reginald "Science" Perry (Producer), Kenneth Ferracho (ASCAP), Zvi Edelman, Britt Morgan-Saks (Famous Music Publishing), Keith O. Johnson (ASCAP) 2. Tony Perez (Relentless Management), Kenneth Ferracho, Charles Dixon (Manager for Virgin recording artist Che'nelle), Lauren Poulin and Rick Poulin (Jada's Managers)

Day of the Fox

ASCAP singer/songwriter Kendall Payne performed at the first "A Day with HFA" event at Bel Age Hotel in Los Angeles, CA. Payne's song, "Scratch," from her latest independent release, *Grown*, was featured twice on *Grey's Anatomy*.

Pictured (l-r) are: Harry Fox Agency President & CEO Gary Churgin, Kendall Payne and ASCAP's Brendan Okrent.



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I certify that I have read, understood and accept the rules and regulations of the USA Songwriting Competition.

Signature: _____ Date: _____ REFERENCE # ASCAP2

Mail all entries to: USA Songwriting Competition, 2881 E. Oakland Park Blvd, Suite 414, Ft. Lauderdale, FL 33306, USA

If the entrant is under 18 years old, signature of parent or guardian is required:

Rules & Regulations:

1. Each entry must include: (A) Completed entry form (or prototype); All signatures must be original; (B) CD or Audio Cassette (s) containing song only, 5 minutes or less in length; lyrics (Only lyrics category do not require audio CD or cassette); (C) Lyric sheet (please include English translation if applicable); Lyrics are not required for instrumental category; (D) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by May 31, 2007 or earlier.

2. All songs submitted must be original.

3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. Cassettes, CDs and lyrics will not be returned.

5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged upon originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.

6. Winners will be notified by mail and must sign and return an affidavit

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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternate winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15, 2007, after which each entrant will receive a winners list by e-mail.

7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$2,000 worth of prizes. Overall 3rd Prize winner will receive \$6,000 worth of prizes. 1st Prize winners in each of the 15 categories will each receive \$2,200 worth of prizes. 20-Honorable Mention winners will each receive \$350 worth of prizes. PLEASE WRITE OR PRINT CLEARLY & NEATLY.

For more information visit:
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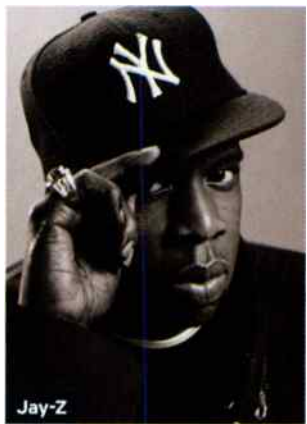
The BET Hip-Hop Awards

ASCAP Congratulates 1st Annual BET Hip-Hop Award Winners

ASCAP members were honored at the 1st Annual BET Hip-Hop Awards on Sunday, November 12, 2006, in Atlanta, GA, at the Fox Theatre. The awards show aired on BET on November 15. Young Dro collected two awards for Best Collabo and Best BET Mobile Hot Ringtone for his song, "Shoulder Lean." Chamillionaire also won two awards for Rookie of the Year and Alltel Wireless People's Champ Award. Jay-Z was honored with the Hip-Hop Hustler Award, while Jermaine "JD" Dupri won the Element Award for Producer of the Year. The Nitti-produced song "Goin' Down" also picked up an award for Hip-Hop Track of the Year.



Chamillionaire

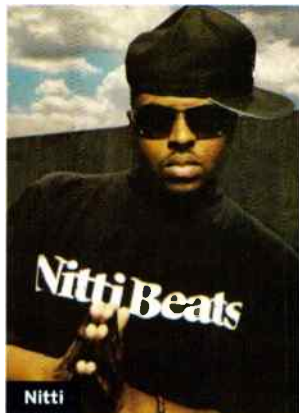


Jay-Z

- Hip-Hop Hustler Award**
Jay-Z
- Element Award: Producer Of The Year**
Jermaine "JD" Dupri
- Hip-Hop Track of the Year**
"Goin' Down" - Produced by Nitti
- Rookie Of The Year**
Chamillionaire
- Best Collabo**
Young Dro - "Shoulder Lean"
- Alltel Wireless People's Champ Award**
Chamillionaire
- Best BET Mobile Hot Ringtone Award**
Young Dro - "Shoulder Lean"



Jermaine Dupri



Nitti



Young Dro

The American Music Awards

Mary J. Blige and Sean Paul Win American Music Awards

ASCAP members Mary J. Blige and Sean Paul won top awards at the 2006 American Music Awards. The ceremony took place on November 21 in Los Angeles, CA, at the Shrine Auditorium and was telecast live on ABC. Blige was honored with Favorite Female Artist in the Soul/Rhythm & Blues category, and her album, *The Breakthrough*, also won for Favorite Album. Sean Paul also won for Favorite Male Artist in Pop/Rock.



Mary J. Blige



Sean Paul

- Favorite Female Artist - Soul/Rhythm & Blues**
Mary J. Blige
- Favorite Album**
Mary J. Blige - *The Breakthrough*
- Favorite Male Artist - Pop/Rock**
Sean Paul

A Night at Regency

The music of Livingston and Evans celebrated in Manhattan

The husband and wife singing team of Karen Benjamin and Alan Chapman have created a cabaret show based on the music of Jay Livingston and Ray Evans ("Que Sera, Sera," "Mona Lisa," "Theme from Bonanza"), which they recently performed at Feinstein's at the Regency in Manhattan. ASCAP member Ray Evans, now 91 years old, was a participant in the performance, telling the story behind each song.

Pictured (l-r) are ASCAP's Jim Steinblatt with ASCAP members Ray Evans and Michael Feinstein.



ASMAC Event

James Newton Howard Honored with ASMAC's Golden Score Award

The American Society of Music Arrangers and Composers (ASMAC) honored the multi-talented James Newton Howard with its 67th Annual "Golden Score Award" for film composition during their annual award dinner held September 29, 2006, at the Sheraton Universal Hotel in Universal City, CA. Academy Award-winning lyricists Alan and Marilyn Bergman presented the award.

From (l-r): ASMAC President John Clayton, ASCAP President & Chairman Marilyn Bergman and ASCAP Board Member and Golden Score Award honoree James Newton Howard.

PHOTO BY WILLIAM KIDSTON



Whole Lotta Love

Songwriters gather in L.A. to raise money for Fresh Air Fund

ASCAP's 6th Annual Brill West Love Fest, held recently in Los Angeles, CA, raised \$1,000 for the Fresh Air Fund via Gibson Guitar's generous donation of a guitar for the raffle. The ASCAP Foundation Summer Guitar Project at the Fresh Air Fund brings music to inner city youth by providing hands-on guitar lessons, songwriting workshops and small concerts to over 400 children ages 9-14 who attend the Fresh Air Fund Summer Camps.

1. Gibson's Director of Entertainment Relations Peter Leinheiser was on hand to present a donated Epiphone Les Paul Standard Plus Top to writer/producer Brad Smith of Blind Melon, who bought the winning raffle ticket. Pictured (l-r) are Pete Leinheiser, ASCAP's Brendan Okrent, Brad Smith and ASCAP's Tom DeSavia. 2. From (l-r): Kay Hanley, Storm Lee, Michelle Lewis and Damon Sharpe strike a pose at the 6th annual Love Fest bash in LA. 3. Pictured (l-r) are hitmakers Bradley Spalter, Jeff Silbar and Steve Kipner.



Supporting Singers

ASCAP's John Alexander is elected to The Society of Singers Board of Directors



The Society of Singers was founded Ginny Mancini, former singer and the widow of ASCAP member Henry Mancini, and other luminaries from the music industry to benefit the health and welfare of professional singers worldwide. Since 1984, it has worked within the entertainment community to advance the vocal arts and support the future of aspiring singers. Donations from private and corporate sponsors have enabled SOS to offer comprehensive services to meet the multiple needs of professional singers internationally.

ASCAP Senior VP of Creative Affairs John Alexander was recently elected to the Society of Singers Board of Directors and will help lead the organization in its work. To join the Society of Singers, applicants must have earned their primary living as professional singers for five years or more. For more information, visit www.singers.org.

California Symphony



From (l-r): ASCAP's Nancy Knutsen and Kris Sinclair, Executive Director of the Association of California Symphony Orchestras, at the American Symphony Orchestra League's annual conference, held this year in Los Angeles, CA.

GEMA in NYC

On Monday, January 8, ASCAP CEO John LoFrumento, members of ASCAP's Board of Directors and senior staff hosted GEMA's Chairman, Dr. Harald Heker, and Vice Chairman, Prof. Dr. Jürgen Becker, at a welcoming dinner in New York City.

Pictured (l-r) are LoFrumento, ASCAP General Counsel I. Fred Koenigsberg, ASCAP Board members David Renzer, Irwin Z. Robinson (with glasses), GEMA's Heker and Becker, Warner/Chappell Music's David Johnson, ASCAP Board members Stephen Paulus, John L. Eastman and Leeds Levy.



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ASCAP and the ABA *The American Bar Association holds its annual forum on Entertainment and Sports*

ASCAP's Todd Brabec was in charge of all of the music panels at the American Bar Association's Forum on the Entertainment and Sports Industries Annual Meeting in Los Angeles.



Pictured(l-r) are:
1. Forum Chair Gary Watson, the Ed Rubin Award honoree Joel Katz, and ASCAP's Todd Brabec



2. "Music Licensing in the 21st Century" panelists - attorneys Henry Root, Peter Strand, Ned Hearn, Jeff Brabec of Chrysalis Music Group and Brabec.

Cherishing a Meeting

Cherish, an Atlanta-based R&B quartet, stopped by the ASCAP office in Los Angeles, CA, to pay a visit to the West Coast Rhythm & Soul Creative Team. They are currently celebrating the release of their debut album, *Unappreciated*, on Jazze Pha's Sho'nuff imprint on Capitol Records, with their first single, "Do It To It." See the New Member profile on Cherish on page 30.

Pictured are Cherish's manager Charles King and the girls of Cherish with ASCAP's Alonzo Robinson, Lisa Phuaphes and Jay Sloan.





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The Year After

ASCAP's Chicago office put together a showcase at the Double Door in Chi-town, highlighting up-and-coming bands from the Midwest on October 24, 2006. The showcase was co-sponsored by Breakthrough Audio and featured Facing Forward, The Year After, Shirock and Ultra Sonic Edukators.

Pictured (l-r) are ASCAP's Shawn Murphy with The Year After.



ASCAP at Berklee

September 21 was "ASCAP Day" at Boston's Berklee College of Music, where ASCAP's Sue Devine, Nancy Knutsen and Seth Saltzman, along with composer Jeff Rona, addressed several classes and participated in a forum with the students.

Pictured (l-r) are Berklee's interim chair of the Film Scoring Department, Eric Reasoner; Knutsen, Saltzman, Rona, Devine and Berklee's Don Wilkins.

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Sweet Sounds

The Sugarcubes reunite in Iceland at spectacular concert event

Almost 20 years ago, five Icelandic musicians formed a band called The Sugarcubes, started their own label, Smekkleysa SM, and released their first single, "Birthday." Instead of waiting for the rest of the world to get hip to their "blue-eyed pop," the band took matters into their own hands, and subsequently rose to worldwide fame, led by the hypnotic vocals and personality of Björk (STIM/PRS). On November 17, The Sugarcubes reunited for just one night in celebration of the 20th anniversary of "Birthday," which was released in 1987. It was the first time in 14 years that The Sugarcubes had performed live together, and fans from around the world gathered in Reykjavik, Iceland, to bear witness to the magical show, which was produced by Mr. Destiny – the same organization that puts together the annual popular music festival, Iceland Airwaves. The set list included an Icelandic version of "Birthday," "Regina," "Motorcrash" and "Hit," which was their last popular song in 1992 just before they broke up and Björk pursued a successful solo career. The reunion concert benefited Smekkleysa SM, who will use the proceeds to support Icelandic music and artists on a non-profit basis.

The Long Run

Josh Ritter completes the New York City Marathon and performs the same night

In a stunning display of dedication, Josh Ritter performed a concert at the Cutting Room in New York City for a crowd



of WFUV Radio members just hours after completing the ING New York City Marathon on November 5, 2006. Ritter finished a few minutes under his goal of four hours. All proceeds from the day were given to WFUV. ASCAP was

there to cheer Ritter on at the race and concert.

Pictured is: Josh Ritter running for charity at the ING New York City Marathon

The Actors' Fund Isn't Just For Actors

For 80-year old songwriter Aaron Schroeder and his wife Abby, it provided a welcome environment to age gracefully

The Actors' Fund of America is a national human services organization that helps out a lot more than just the actors in its name. It also assists songwriters, singers, music publishers, musicians, arrangers, conductors, record producers and many more in the entertainment industry.

Music titan Aaron Schroeder currently resides at The Actors' Fund Home in Englewood, New Jersey. Schroeder is a music legend - as a songwriter, producer and music publisher - and an ASCAP member since 1948, when he penned a song for Rosemary Clooney's first single release, "At a Sidewalk Penny Arcade."

Aaron's years in the business reads like a pantheon of greatest hits with hundreds of his songs recorded by legends like Frank Sinatra, Tony Bennett, Nat King Cole, Elvis Presley, Barry White and the Beatles. His classic tune "It's Now or Never" was named one of the Top 100 songs of the 20th Century by Billboard - it sits at #5.

Though songwriting was his first love, Aaron also formed his own publishing company, and one of the pioneer independent record labels, Musicor. He produced a string of hits for Gene Pitney with some of the greatest writers and arrangers of the '60s. He was a consummate industry insider during the '50s and '60s. With his wife, Abby, he became a force in the music industry through the '60s and '70s, shepherding such rising luminaries as Randy Newman, Al Kooper and Jimi Hendrix.

All too soon, Aaron developed heart problems and the Schroeders needed to find a less hectic lifestyle. They sold the music publishing business in 1978 and relocated to the Berkshires. But over several years, Aaron became forgetful and experienced personality changes. Eventually he was diagnosed with a rare dementia and as the disease progressed, Abby knew she had to find a place and people who could make the most of Aaron's waning abilities and offer him the very best professional care.

It was pure serendipity that Abby discovered The Actors' Fund assisted living facility in New Jersey. "I didn't think we'd be eligible," Abby recalled. But a tour of the home convinced her that this was the



Pictured (l-r) are: ASCAP members Randy Newman, Aaron Schroeder and Harry Nilsson in 1965

right place for Aaron. "On six acres, it's homey and delightful," said Abby. "We met the people living there, all in the various shades of aging. It is a family. A community comprised of performing arts professionals."

After seeing first-hand the difference The Actors' Fund makes in people's lives, Abby decided to get more involved. She is now on The Fund's Board of Directors, the founding chairperson of The Friends of the Lillian Booth Actors' Home and is organizing a performing arts series at the residence. As for Aaron, he is comfortable and has made many friends among the other residents and staff of the home.

He recently celebrated his 80th birthday there with all the good folk who have become such a big part of the Schroeders' life.

The Sunshine Boys Campaign

The MusiCares Foundation of the National Academy of Recording Arts and Sciences has made a substantial donation to The Sunshine Boys Campaign, which is raising funds for the expansion and enhancement of The Actors' Fund facility in Englewood, New Jersey. The gift will be used to renovate the music room and create a new program of activities for all the residents, spearheaded by Abby Schroeder.

The program will bring both young and established singers and songwriters together with music industry veterans and residents at the home to share information, receive feedback, entertain and interact. Abby plans to invite young writers, such as those in the ASCAP workshop, to come and present the material they are working on together with singers of their choice and get feedback from seasoned professionals living at the facility. Young playwrights, performance artists, choreographers and other creators will be invited for similar workshops. To learn about the many services available to you and how to get involved, call The Fund at 212-221-7300 or visit www.actorsfund.org.

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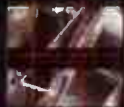
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World Radio History

Catching some ZZ's



ASCAP celebrates with ZZ Top as the rock legends and SXSW co-Founder Roland Swanson are honored by NARAS in Austin, Texas.

Pictured (l-r) are: 1. ASCAP's Ralph Murphy, ZZ Top's Dusty Hill, Frank Beard and Billy Gibbons ASCAP's Todd Brabec and ASCAP's Jan Mirkin; 2. Brabec and Billy Gibbons; 3. Brabec, Congressman Lloyd Doggett of Austin, and Murphy; 4. Murphy, honoree South by Southwest Co-Founder Roland Swenson and Brabec; 5. Brabec, Ray Benson of Asleep at the Wheel and Murphy



SOCAN Awards

ASCAP's Todd Brabec recently attended the 2006 SOCAN Awards in Toronto



1. Pictured with Brabec is writer Scott Anderson of Finger Eleven, winner of the International Achievement Award. **2.** Also pictured is Brabec with with writer/artist Jann Arden, recipient of the SOCAN National Achievement Award as well as Six Classic Awards and Universal Music's Jodie Fernyhough, winner of one Pop and six Classic Publisher Awards.

ASCAP NETWORK



BRIAN TYLER



IRVING BERLIN

NEW ON THE WEB



PISTOLERA

MULTI-CHANNEL RADIO STREAMS

We are now offering multiple online radio streams on the ASCAP Network, featuring channels dedicated to each of the following genres: Latino, Nashville, Rhythm & Soul, Jazz & Standards, Symphonic & Concert, Pop/Rock, the Playback Channel and the ASCAP Ult'mix. The Playback Channel currently features streams of interviews with Tom Petty from the 2006 ASCAP "I Create Music" EXPO and film composer Brian Tyler talking about and playing selections from a dozen of his own scores. The Ult'mix channel offers listeners a diverse mix of songs in the ASCAP repertory.



MIKE VIOLA



PLAYBACK FIELD RECORDINGS

We have started a new video series on the Network called Playback Field Recordings. Our inaugural outing visits one of Manhattan's musical treasures, singer-songwriter **Mike Viola**, long-time frontman for the smart pop rock band, the Candy Butchers, who has recently released a stunning solo live acoustic album, *Just Before Dark*, and a collection of Candy Butchers rarities, *Making Up Time*, on his own label, and



ANTHONY DAVID

is now writing more for film and TV projects. *Playback* Editor-in-Chief **Erik Philbrook** sat down with Mike in the East Village, where Viola discussed his craft and performed three songs exclusively for ASCAP

MONTHLY PODCASTS

Playback has started a monthly podcast series called Playback Podcasts, highlighting emerging ASCAP songwriters and artists every month in the Society's free e-newsletter, *Inside Music*, exclusively for ASCAP members and select industry professionals. The November 2006 edition of the Playback Podcast features **Anthony David, Dynah, Heavy, Snowden and Panacea**. The December 2006 playlist spotlights **Secretary Bird, Terisa Griffin, Atlas, White Rabbits and Kendall King**. Sign up for *Inside Music* at www.ascap.com/email.



CATIE CURTIS

AUDIO PORTRAITS

ASCAP's highly-acclaimed Audio Portrait series gives listeners unique insight into the creative process. The songwriters and composers themselves talk about the inspiration and creation of their work and then the listener can hear samples of the music itself. Recent writers and composers featured include **Shawn Clement, Catie Curtis, Beth Thornley, Chris Pierce and Michael Brook**.

NEW

MEMBERS



↑ Cherish

Cherish is comprised of four young sisters - Farrah, Neosha, and twins Felisha and Fallon - who write and sing their own songs based on their lives. Their new album, *Unappreciated*, was released in August of 2006 on producer Jazze Pha's Capitol Records imprint, Sho'Nuff Records. The group's infectious single, "Do It To It," featuring Sean P of YoungBloodZ and produced by Don Vito (Jagged Edge, Mya), announced Cherish's triumphant return to the music scene after their first effort with Warner Bros. The single reached the Top 20 on Billboard's Pop and R&B/Hip-Hop Charts. The sisters first hit the scene in 2003 under the wing of producer/label exec Jermaine "JD" Dupri. In the past few years, the Atlanta-based group has spent time developing their skills and creating music that reflects their growth. From crunk dance tracks to ballads, their music can relate to audiences of any age. "On the first album we didn't write the way we wanted to," said Felisha. "On this album, it's different because our music is actually coming from us in every aspect, in every way." Complementing Cherish's unique sound, Jazze Pha along with Dre & Vidal, Jasper, Don Vito and Adonis all contributed their skills to the album. "Because we write so much, we like producers that can build a song around what we do," said Fallon. "If they can produce around our ideas, that is wonderful, perfect chemistry."

↓ Mach and Daddy

With the combination of contagious rhythms and entertaining lyrics, Mach and Daddy have conquered the charts in both the United States and Mexico with their hit, "La Botella" having climbed steadily in the Billboard Hot Latin Tracks Chart, reaching the #1 spot in Mexico. It is the first time a Panamanian Reggaeton artist has climbed to the #1 slot in Mexico with this rhythm. New ASCAP members Pedro "Mach" and Martin "Daddy" Machore are no strangers to good music -- their father is well known Panamanian singer and composer Armando

Machore from the group, Calipso Panama. The Machore brothers worked hard to mix the music they heard from their childhood like soca, reggae, congo, bachata and dance hall. In their first debut album, *Desde Abajo*, they mixed all these sounds together and wrote their own lyrics to create a very unique CD.





← Bang Bang Bang

Four months after Bang Bang Bang's big bang formation in June 2005, 300 paying customers were coming to see them at a nightclub in their native city of Nashville, TN. A few months after that, they were winning over 15,000 appreciative rock and roll fans as the opening act for the legendary Lynyrd Skynyrd. "By the end, we were high-fiving people in the audience," recalls lead singer and principal songwriter Jaren Johnston of the Skynyrd show. But that's just how things go for Bang Bang Bang, who create irresistible, infectious, greasy, sleazy Southern rock, spiked liberally with punk energy and pop songwriting smarts that rock fans have been drooling over. The industry has noticed too. Bang Bang Bang have quickly attracted and enlisted high-powered management, booking, publishing companies and ultimately a record deal with Warner Brothers.

↓ John Francis

Joining the likes of past recipients such as John Mayer, Josh Ritter, Lori McKenna and Daniel MacKenzie, ASCAP Singer/Songwriter John Francis received the 2006 ASCAP Foundation Sammy Cahn Award for his song, "Love Came to Me Dressed in Red." Born in Harlem, the son of an Episcopal minister/musician John Francis' exposure to gospel and folk music happened on Sunday mornings with the church choir or at home gathered around the family piano with his mother at the helm. At 13, Francis started writing, recording and performing. At 18, he enrolled in college as a creative writing major. He immersed himself in the classics of poetry and prose and honed his craft as a songwriter. In the summer of 2003 John moved to Philadelphia, PA, where he released his debut EP, *The Philadelphia EP*. Two years later a full-length album, *Strong Wine and Spirits*, was released which brought Francis to the attention of music fans, industry ears and discerning listeners who can untangle the web of Zep-influenced rock, lilting love songs and topical folk music.



← Bronwen Exter

The youngest granddaughter of a Ukrainian communist, a Disneyland tiremaker, an Yves St. Laurent wedding dress model and the Chief Statistician for President Lyndon Johnson, New York-based Bronwen Exter sings her own songs and the songs of Jonathan Spottiswoode, a collection of old lounge numbers, retro folk ballads and twisted pop ditties. Her sultry delivery has already been compared to Peggy Lee, Astrud Gilberto and Mazzy Star's Hope Sandoval. Exter performs mostly at The Living Room and Rockwood Music Hall in New York with Spottiswoode. Her debut album, *Elevator Ride*, was co-produced by Johnny Society's Kenny Siegal and Spottiswoode. The album has received great reviews, with The New Yorker describing Exter's voice "like a warm mist capable of obscuring all of life's problems."

Jorge Eduardo Murguia and Mauricio L. Arriaga ↓

After graduating from Fermatta Music Academy, Jorge Eduardo Murguia and Mauricio L. Arriaga formed Switch Sound Productions, producing, recording, songwriting, and arranging commercial music for the Latin music industry in Mexico. This successful duo has brought a series of continuous hits, elevating them to the top of the Latin industry. Among the songs they have helmed is "Mirame" by Natalia Lafourcade. The single charted in the 2003 Billboard Hot Latin Songs Chart. Another track, "Solo Quédate en Silencio," by RBD charted in 2005 and was nominated for a Latin Billboard Award that year for Most Played Song. Other notable works include "Contra Viento y Marea" by Intocable, which was nominated in 2006 as Best Regional Mexican song, and Noelia's "Barrera de Amor," "Peregrina" and "Amarte es mi Pecado" became popular with the telenovelas bearing the same titles. Murguia and Arriaga plan to work more with top-notch artists like Belinda, David Bisbal, Ha-ash, Kalimba, Edith Marques, Ricardo Montaner, and RBD, among others. Pictured (l-r) are Mauricio L. Arriaga and Jorge Eduardo Murguia.





Long Night's Journey

CATIE CURTIS explores family, infidelity, desire and happiness on her lush new album



Catie Curtis is a modern folk singer whose latest recording is a perfect reflection of our troubled times. From Compass Records, *Long Night Moon* is filled with songs of hope and troubles that come from our emotions and the world at large. It is an unusually rich record. The sound is big and lush sound, if you're lucky enough to have a good stereo. But *Long Night Moon* is also a record with lyrics that don't shrink from turmoil.

ASCAP Audio Portrait producer **Steven Rosenfeld** recently talked to Catie Curtis about the recording and her creative process.

What was going on in your life that brought forth these songs?

Well the main thing going on, or the obvious thing going on, was that I was deeply becoming a member of a family. My partner and



I have two daughters and they are ages four and two now, so when I was writing this record they were like two and just born. We adopted Celia, who is now two, around the time I was writing this record. And actually the title track, "Long Night Moon," is in reference to the suffering we were waiting for her to come home to us. The long night moon is the full moon in December. Somehow that image of the huge bright enormous moon in the darkest month of all, to me that summed up the way that I am trying to approach life.

So "Find You Now" is a song about a daughter, not a romantic relationship?

Like a lot of songs that come out, there's different levels that they work on. When I wrote that song, it was the same month as I wrote "Long Night Moon." I was just finishing up a book called *Reading Lolita in Tehran*, and that's a book about a woman's book club in Tehran, in Iran. They are part of this Islamic Republic, and are very repressed in terms of what that are allowed to read, who they are allowed to hang out with, and to imagine having so much desire for freedom, and to be disallowed to express it, in terms of how you dress or who you love, it just gave me this really intense feeling about desire. So for me, it's really about many things.

These songs have many emotional moments and ah-hah reflections. Is that new?

I think I did take a risk with the material on this album and perhaps allowed a little more of the "a-ha." In "Strange" I was playing with the whole concept of infidelity, which is kind of risky to put on a record that's clearly from the point of view of someone who is married, or partnered, and settled. But we look around at our community and our world, there's infidelity, there's confusion, there's all kinds of things going on - breaking up. For me, it was important to write a song that expands on a thought, or a small experience, that I've had and sort of imagined it all the way through. How would that play out, and how would we be thinking about it?

I think that's very realistic, that sometimes life isn't so neat and tidy.

I think it is a theme of this record. I was just listening to the song, "Innocent," because it's been getting a bunch of airplay. I never thought it would, because it's just a little ballad. It's the quietest song on the record, probably. But that's the one that's about the shadows on us that we become aware of in the middle of the night when we're scared, or we're freaking out, or we can't sleep. Or the times when it's the deep dark of winter and you forget all about what was hopeful about some other season. I think that that kind of realistic sense of what life can be like, along side of some of these happier songs, that are full of joy, that feels like a new thing for me to admit to and accept that range... I do think it captures a sort of shadowy essence I haven't put out very much in the past.

I have to ask you about the sound of this record. It's unusually lush.

That's working with Lorne Entress as the producer. The reason that I chose Lorne was he had two or three months to devote to this and he was happy to just tweak and tweak and edit and build this up artistically without any rush. It seemed like everyone else that I talked to said let's go in the studio and bang it out. It's best when it's live and fresh, and there's something to be said for that. But what we ended up doing was a combination of live and then a lot of hours trying different ideas. Together we poured over it for a really long time to get every little beautiful thing out of it that we could.

The Chosen One

In the right place at the right time, producer/filmmaker BOY WONDER captured the rise of reggaeton on film and helped to fuel a musical phenomenon

In 2003, Boy Wonder (real name Manuel Alejandro Ruiz), a hip-hop fan from New York, set out to make a documentary about a little known underground Puerto Rican music called reggaeton. The genre, relatively in its infancy at the time, left Ruiz with many a naysayer to his cause. Nonetheless, he was bent on making the film, despite the fact that he knew nothing about filmmaking and had limited experience in the music industry. *Chosen Few* was roughly shot, but offered audiences an insider's look at reggaeton, showing packed concert halls and sweltering fans. It offered insightful interviews with stars of the likes of Vico C, Daddy Yankee, Don Omar, Tego Calderon, Lunnytunes and Zion y Lennox, also including hip-hop icons like

Russell Simmons and Fat Joe. Onlookers are given a glimpse of the scene before it gained mainstream visibility, with artists, topnotch producers, radio personalities, and others speaking candidly, mixing humor with wide ranging subjects from inspiration, violence, and sex to the love of their music. The *Chosen Few* CD was released in December of 2004, spending months on *Billboard's* Latin sales chart, the majority of which it spent in the the Top 5. The acclaimed album sold over 500,000 copies and was the first DVD to provide an in-depth look at the history of the reggaeton genre.

Brooklyn born Ruiz is the son of a Dominican/Puerto Rican single mother, who mixed Michael Jackson and the Beatles with her Bachata (popular dance rhythm from the Dominican Republic). Ruiz "liked everything that my mother liked, but I thought it might all sound better with a little hip-hop sprinkled in." After a visit to his mother's native Dominican Republic, Boy Wonder found himself immersed in a place where reggaeton and Latin hip-hop was bubbling up in all facets of life. "It was crazy, here were Latinos making new sounds, not just

"It was crazy. Here were Latinos making new sounds. I had seen the future." –Boy Wonder

imitating what had come before, or ripping beats. I had seen the future!" He went back to New York, energized with a dream he wanted to see to fruition. Boy Wonder enlisted the help of his uncle July Ruiz, (a Grammy Award-winning sound engineer) who helped him find entrée into the music business. Ruiz later started his own production company, (Chosen Few/Emerald Entertainment). He also sought out a benefactor and met Adam Kidron, a 45 year-old music and media veteran who'd started his own company (Urban Box Office) targeting U.S. Latino kids listening to hip-hop. The pair's endeavor proved successful, generating many accolades including two nominations in early 2006 for Premios Lo Nuestro a la Musica Latina. Trailblazing producer Ruiz obtained prestigious nods with *Chosen Few: El Documental* nominated as Album of the Year and for Don Omar's rendition of reggaeton Latino nominated as Song of the Year. Audiences still find themselves clamoring for all things reggaeton, and *Chosen Few: El Documental II* was just released in late 2006, leaving no doubt that this pioneering wonder will continue to enthrall audiences. –Karl Avanzini



The Go-To Guy

RICK NOWELS' work on the new Yusuf/Cat Stevens album is the latest milestone in the career of one of pop music's most consistently excellent songwriter-producers

Rick Nowels has a tried-but-true theory about his 20-plus years as a hitmaker. Sure, the songwriter-producer-multi-instrumentalist has a tremendous gift for creating music, but, most importantly, no matter how scared or vulnerable he felt, he showed up. "My entire career, that's what I've done. You just show up and do your best."

And his best has been more than good enough. Among his dozens of hits are "The Power of Goodbye" by Madonna, "Standing Still" from Jewel, the Grammy-nominated "White Flag" from Dido, "Heaven is a Place on Earth" by Belinda Carlisle and ASCAP's 2004 Pop song of the year, "The Game of Love," recorded by Santana and Michelle Branch.

Nowels, who grew up in the Bay area, first started writing when he was 13. He went on to study music at UC Berkeley. While there, he worked with Sam Shepard, setting the playwright's lyrics to music for *Tooth of Crime* and serving as his musical director. He moved to San Francisco and played in bands that developed large local followings but could never progress beyond hometown hero status.

His big break came when he reconnected with Stevie Nicks, whom he had known as a teenager through a friend. More than a decade later, Nowels played Nicks his composition, "I Can't Wait," and the next day, with her own lyrics added, Nicks recorded the track with Nowels producing.

The success of Nicks' 1985 album, *Rock A Little*, led to Nowels getting the nod to write and produce Belinda Carlisle's 1988 multi-platinum album, *Heaven on Earth*. With only three months to prepare, he circled the wagons, penning tunes with co-writers such as Ellen Shipley, and calling on fellow writers like Diane Warren to contribute tracks.

"I knew that my career was going to depend on whether I had hits on this record," he says.

While Nowels is a lyricist and contributes words when appropriate, he is most in demand for his melodies. "You work with Madonna, she doesn't want to know about your lyrics," he says. "The artists I work with are poets and that's what attracts me to [them]. To me, a meaningful artist has their own story to tell."

Over the years, his own songwriting process has become more economical.

"I leave a tape recorder running when I write and the first two minutes on the tape recorder are really the golden time, your original stuff that's coming out of you intuitively and emotionally before your brain takes over," he says. "Sometimes [later] you get lost. I always go back to the first two or three minutes and most of the answers are there."

Nowels works out of a former film editing studio on a tucked-away street in Santa Monica, Calif. "It feels like an art gallery," says Nowels of the open, bright area. Indeed, stunning black and white photographs share wall space with one of his most prized possessions: a framed letter from George Harrison that includes instructions on how to mix his guitar appearance on Carlisle's "Leave a Light On." In a handwritten postscript, Harrison notes he got a blister playing the song.

When Nowels is not in Santa Monica, he can often be found in London. Years ago, Nowels smartly saw the advantages of being trans-Atlantic.

"I've always loved British music and I quickly realized there are British artists who sell everywhere in the world but the U.S. And then there are American artists who break over there, so it is two entirely dif-



ferent marketplaces." In addition to Dido, the EMI Music Publishing songwriter has had tremendous success with such U.K. acts as Ronan Keating, Texas, girl group All Saints, former Spice Girl Mel C, and Craig David.

He snared ASCAP song of the year honors for "The Game of Love," co-written with Gregg Alexander, with whom he also penned the New Radicals' "You Get What You Give." "The Game of Love" sat on the shelf for a few years until it found its way to Clive Davis, who plucked it for Santana. It then waited for several more months while a rotating cast of guest singers, including Macy Gray and Tina Turner, were considered before Branch added her vocals.

While the basics of a good melody and strong lyrics are timeless, Nowels credits his longevity to staying current. "You gotta keep up with the beats," he says. "If you listen to the radio and pay attention, you kind of have an ear [for] what's going on."

Nowels works with "whoever the most interesting person is, who would be fun to work with," but he adds, "there is an inspirational slant in hopefully everything I'm a part of. I think good artists do put positive or transformative messages out into the world."

That was one reason working with Yusuf/Cat Stevens, was such a milestone. Nowels pursued Yusuf for more than three years before the two eventually entered the studio for Nowels to co-produce his first pop album in 28 years, *An Other Cup*. Yusuf came to the studio with the material in hand, so there was never a question of co-writing. "I wasn't trying to insert my personality into his songwriting," Nowels says. "I wanted his pure songs."

But make no mistake, regardless of with whom he is working, Nowels wants to have hits. "I'm in the pop world, I'm in the world of getting on radio," he says. "I already spent plenty of years being obscure myself. I've done the obscure thing." —Melinda Newman

Rick Nowels will be a featured panelist at the 2007 ASCAP "I Create Music" EXPO.

Beyond the Choir

Having mastered 16th Century choir music, attended Juilliard and worked for Philip Glass, young composer NICO MUHLY hits his stride with a debut album, film and television scores and more



25 year-old composer Nico Muhly has just issued his debut full-length recording, *Speaks Volumes* (Bedroom Community). It's a beautifully engineered, very immediate sounding album, overseen by the Icelandic producer Valgeir Sigurosson, best known for his association with the avant-pop star, Björk. "I wanted to avoid that classical music recorded sound, which is essentially a reproduction of the concert experience," says Muhly of working with Sigurosson. "We were interested in recording the music from almost inside the instruments - for the listener to feel like he or she is inside the viola, rather than in the

second row center. It wasn't so much a 'rock' as a 'recorded' sensibility."

While still a very young man, Muhly has managed to pack a large amount of musical experiences and influences into his life. The most formative part of his childhood was joining a boys choir in Providence, Rhode Island - a musical turning point for Nico. "I became very interested in music then and got good at it very quickly," Muhly recalls. What he responded to were "the repertory, the community feeling and the fact that beautiful music was being made, but not really for the applause. There is a sense in a choir that you really have to know what you're doing." The choir specialized in the music of such 16th Century English composers as William Byrd and Thomas Tallis, esoteric material for a twelve year-old, and it undoubtedly instilled in him a fearlessness of music that is out of the mainstream.

Muhly began studying composition and composing original works in his mid-teens and, after living in Italy for a period with his mother, started weekend private composition lessons at Harvard with David Rakowski, a disciple of Milton Babbitt. Rakowski was another important exemplar for Muhly. "He sees the 'big picture,'" says Muhly, "and is obsessed with details at the same time. For him, it comes out of the twelve-tone tradition, while I work in a different tradition."

For Nico, that tradition includes, at least in part, minimalism, a late 20th Century style at odds with followers of both twelve-tone and tonal music. "I grew up with minimalism as something good," declares Muhly. "I never had any problem with it. I see it as a source of emotional possibility." That level of comfort was helpful in bringing Muhly into the orbit of Philip Glass, one of minimalism's most successful proponents. When Nico began to study at Juilliard (simultaneously pursuing a degree in English Literature at Columbia University), he took a job with Glass. "Philip needed someone that knew how to do exactly what I know," explains Muhly. "MIDI programming. I would make MIDI demos for film scores." The connection is an ongoing one -- in November 2006, Muhly conducted a chamber ensemble in Paris for the world premiere of a new ballet titled *Amoveo*, utilizing re-orchestrated music from Glass's *Einstein on the Beach*.

Muhly, who was busy enough pursuing his degree from Juilliard, interestingly chose to also study English Literature at Columbia. "I believe that you can't write music if your mind is focused only on music," he says, adding, "I wanted to have a completely separate life in books - one that had no respect for the concert season." He is equally candid about not staying on at Juilliard to obtain a Doctor of Musical Arts degree. "It was the wisest decision I've ever made," he says. "One's

twenties are a very fertile time for the mind and the idea of spending the majority if not the entirety of my twenties in an institution, for me, would be a big mistake."

In addition to *Speaks Volumes*, Muhly has a number of musical irons in the fire. He scored the music to *Joshua*, a film featured at this year's Sundance Film Festival. He also recently scored a segment of MTV2's strange puppet/realty program, *Wonder Showzen*, adding his stately music to a bizarre series of man-in-the-street interviews (conducted by a furry blue puppet). On March 16, 2007 at Zankel Hall at Carnegie Hall, Muhly comes full circle as a featured performer, along with the Vox Vocal Ensemble, in a concert of his own music, which he is augmenting with short choral works from the 16th century tradition of his childhood. Nico's Icelandic producer, Valgeir Sigurosson, will be on hand to add electronic sounds to the program. "For me, the Anglican choral tradition and early American minimalism are the two emotional nodes of my music," Nico says. "It's funny, because I know those are two musics which are totally underrepresented in America - you can totally cruise on through Juilliard without ever encountering that stuff." -**Jim Steinblatt**

Bird Watching

After scoring the music for *Fast Food Nation*, MIKE SEMPLE gets set to release music from his new group, *Secretary Bird*



Over the course of seven albums from 2000 to 2005, songwriter-guitarist Mike Semple helped build the hypnotic soundscape of Friends of Dean Martinez with band founder Bill Elm. Now he and Elm have developed their songcraft even further with the score for

Richard Linklater's film, *Fast Food Nation*. They've also contributed music to a documentary called *Plagues and Pleasures on the Salton Sea*. Semple, a former member of Giant Sand and Campfire Girls, also heads up a new project called Secretary Bird with a self-titled album to be released in March 2007 on In De Goot Records. *Playback* recently spoke with Semple about his recent film music work, musical inspirations and the ways Howe Gelb helped hone his musical ear.

How did your interest in music begin?

My mom had an acoustic guitar hanging around the house. She tried to learn how to play it and kind of gave up on it. I picked it up and just started playing. I had kind of a knack for hearing melodies - like listening to songs on the radio and playing them. I got more inspired when I played in rock bands in high school. It was a great way to be able to create and be artistic.

You played in Giant Sand for a while with Howe Gelb and Joey Burns. What was that experience like?

Giant Sand was one of my favorite bands. In Tucson, I was asked to play with them, and it was a turning point in my music career. I actually learned a lot about the nuts and bolts of music. The key to the songs would change on a nightly basis depending on what the singer, Howe Gelb, felt like. He would just pick up a different guitar on every night - he had like six guitars with different tunings and keys. There was no set list, so it was all improvisation built around his songs. After a few shows on the road when you're in front of a lot of people, it really strengthens your musical ear. You have to be able to transpose on the fly.

What is your songwriting process usually like?

When you're sitting around and you've got something to figure out - whether it's a matter of romance or finance or whatever - and you can't gain perspective on it, have you ever gotten into your car and gone driving for a couple days? Stepping away from it kind of clears it all up. Songwriting for me is a little bit like that. It's about getting away from the things that get in the way of allowing those melodies to come. I found the more you try to write a song, the less you will. You have to kind of wait for the muse to show up.

You and Bill Elm worked on the score for *Fast Food Nation* with music supervisor Nick Ratner and director Richard Linklater. How did the opportunity come about?

Nick temped out the music in the film with some of our music from our old records. Everyone really liked it so they asked us to do score the film. Richard is very open minded to try different things. It was right around SXSW. We sat in a room with Nick and Richard, watched the film and talked about the different scenes. We took notes, went into the Texas Treefort Studio and projected the film on the wall. Then we started playing and kept going until we got it down. Richard and Nick came up to the studio after the second day or so, and we watched it. Richard was really easy to work with. He was really into just about everything. We've always wanted to work with a picture, and I've always personally found it really fascinating - the elements of music to help visuals along. If it's done right, it can be really powerful so it was fun to give it a shot.

Was it challenging to replace temp music that is your own work?

It's really odd to see songs that are so personal being attached to something else... to have someone play you something you had written 10 years ago about missing the train and getting stuck in Germany. Then a decade later you're sitting in an office in Texas, someone's playing that song, and on the screen are two people arguing over a hamburger. It's interesting to get into someone's head to see what they heard in the melody that reminded me of a train station in Germany, but reminded them of something totally different. You have to kind of interpret that, and take it from there. You have to rely on your instincts. --Jin Moon

Thrill of Le Chase

Composer ANDY CHUCKERMAN receives a top honor for his score at the Rhode Island International Film Festival

Starting out as a developing idea in the ASCAP/Disney Musical Theatre Workshop, Andy Chukerman's *The Princess and the Black-Eyed Pea* blossomed into a soulful musical reinterpretation of a Hans Christian Andersen tale with performances this past fall at the Ravinia Festival in Chicago. The musical, with lyrics co-written by another ASCAP member, Karole Foreman, starred Tony-winner Lillias White and earned rave critical reviews. Previously, the show won the Richard Rodgers Award and the Jonathan Larson Performing Arts Foundation Award and enjoyed symphonic commissions at Carnegie Hall, the Danish Radio Concert Orchestra and Madison Square Garden.

This past year, Chukerman has also been honored for "Best Score" for the Tori Spelling executive-produced film, *Le Chase*, at the Rhode Island International Film Festival, one of the top film festivals in the country. His score also earned a "Best Sound/Score" win at the Reel Heart Film Festival in Toronto and premiered at the 2006 Palm Springs International Film Festival.

"Winning the 'Best Score' Grand Prize at the Rhode Island International Film Festival for *Le Chase* means a great deal to me," said Chukerman. "As this is a uniquely-stylized original 'French new wave' film, this was an atypical assignment, requiring the score to be featured prominently as an integral component to the storytelling. It thereby allowed me virtually wall-to-wall lush, thematic writing within a variety of styles and presented a richly creative opportunity. I couldn't be happier that this score has garnered some noteworthy attention."

The *Le Chase* score has been released as an original motion picture soundtrack by Big Noise Records, as well as recognized in six different Grammy Award categories for 2007 consideration.

Chukerman is a longtime composer, songwriter, orchestrator and keyboardist, whose catalogue spans film, television, symphonic and concert, musical theatre, pop, R&B, country, jazz, Latin and gospel. His work includes music for TV's *Frasier*, *Charmed*, *Murphy Brown*, *The Wonder Years*, *Even Stevens* (currently on ABC and Disney Channel) and the feature film, *Tombstone*. --Jin Moon



The Music (and Media) Man

Two innovative new works showcase the vision of composer MIKEL ROUSE, who utilizes dance and film in extraordinary ways



As a composer, filmmaker, performer, director and visual artist, Mikel Rouse has built an incredible career blending genres and inventing new forms of expression. A fascination with digital technology has informed much of his work, most notably in his trilogy of modern operas: *Failing Kansas*, *Dennis Cleveland* and the third installment, *The End of Cinematics*, which completed a five-city tour in the fall. Prior to the show's performance at the Brooklyn Academy of Music, Rouse talked with *Playback* about his vision for the work, as well as a second project performed at the Joyce Theatre in Manhattan: a collaboration with the Merce Cunningham Dance Company in which Rouse's musical score, *International Cloud Atlas*, was uniquely experienced on iPod shuffles brought in to the venue by members of the audience.

How did the Merce Cunningham project come about?

I got a call from Cunningham that they wanted to commission a new piece, and they wanted to utilize iPods. Since so much of my work concerns technology, I was really excited about it. I immediately decided that I wanted to work with the iPod shuffle as a compositional tool. So I structured the piece in ten sections, and then each member of the audience would come with their own iPod shuffle preloaded with the score or be given one at the venue. Basically, they would then turn on their iPods at the moment the dance starts and each person would have a different variation of the show's score. It was a perfect device for a Cage/Cunningham aesthetic, in which the music and the dance are always separate.

Can you describe the style of the music for the Cunningham piece?

It continues my interest in combining song structures and vernacular sounds, i.e. pop music structures, with much more complicated compositional methods. So how this differs from a lot of pieces is that you can view this almost as a soundscape. What will happen is you'll have these very complex polymetric rhythms of piano and guitar, and out of this mist of sound, a song will appear, and it might only be 30 seconds or two minutes, sometimes it's a Brazilian bossa nova, or a traditional sounding pop song. And that drifts in as sort of a song appears out of a cloud, and then that will disintegrate into

another soundscape. Then the tracks themselves sort of fade into each other, so that you don't quite realize when a track has ended or begun. If you're familiar with Beck or Radiohead, it would sound familiar. Perhaps, much more complicated, but similar ideas. This is something I've been doing for twenty years.

Let's talk about your other recent work, *The End of Cinematics*. How did it originate?

I worked with a scientist in Urbana, Illinois, from the National Supercomputing Lab, on an idea about how to make a three-dimensional film. They showed me a lot of interesting things, including stereo television, and things I could never afford. But we figured out a way to sort of fake stereo television. We devised a front and rear scrim projection system that emulates a three-dimensional magic box. And the performers perform within that box.

They are filmed live with five different cameras and one robotic camera and that is combined with pre-recorded footage. The rear projection screens are backdrops. So, if there is a scene of someone dancing on the streets of Paris, through CGI, we took that person out so all you see is an empty street. That's now a video backdrop for a live performer. You get this hyper-real environment where you truly can't at times judge the depth of the stage, who is performing, or who is photographed, and who has been pre-recorded. Plus, it is combined with a dynamite score. It's a music-driven piece so all the video edits are structured around the musical material, so it is really a composed film.

What has been the response to this innovative format?

Everyone is using video now in performance. Everyone is using multimedia. But I think nobody really thought that something would be done that could expand what the use of film could be. Some people think that could be a new way of looking at film, especially given that we have these technologies now. Because people can post their own music on the internet and can make their own films, the next step is that since they can do all these things without a record label or a film studio, why do what a label or a studio would expect me to do? I can do something completely different with video that doesn't have to be viewed only on the Internet or at a film festival. This isn't the answer, but it is one answer. *The End of Cinematics* is a real barometer of how creative film and video can be used in a non-traditional, non-narrative way that still satisfies the need to be in a theatre with a group of people experiencing cinema.

How did you get so involved in combining both music and media in your work?

I was lucky to have gone to a conservatory where across the street was an art institute where I studied painting and filmmaking. But when I came to New York I wanted to really excel at one thing, so I focused only on music. It wasn't until I started doing the modern operas, *Failing Kansas* and *Dennis Cleveland*, that I got back into video, directing the pieces myself and I found a way to bring that visual vocabulary into the musical vocabulary. But I'm glad it happened the way it did. My ace in the hole is that I really understand the structure of the music and I understand how to use visuals in a very complicated way. Not in an MTV, fast-cutting to the beat kind of way, but in ways in which the cuts can correspond to large, moving metric sections. It is very subliminal. Everyone gets it. They come out and they don't understand why they've just seen something that wasn't a narrative, but somehow they know that there was an arc to follow. Maybe if I had gone the other way and I had pursued video first, that wouldn't have happened. So, for me, I guess it was dumb luck. —Erik Philbrook

Married to It

With a new publishing company, a new baby and a recent hit song, the husband and wife team of CURT FRASCA and SABELLE BREER bring new meaning to the art of collaboration



Curt Frasca, an award winning record producer and songwriter who has worked for more than 15 years with such artists as Moby, Madonna, De La Soul, Whitney Houston, Prince and other top artists, met and began co-writing with songwriter Sabelle Breers a few years ago. The collaboration turned romantic and the two married. However, they continued their work ethic which led to successful writing experiences with Avril Lavigne and Ryan Cabrera, the latter with whom they shared an ASCAP 2006 Pop Music Award for their hit "On the Way Down." The couple recently launched two new ventures: a baby, and their own company, Verse Music Publishing, in order to nurture other promising writers. *Playback's* Erik Philbrook sat down for a chat with them at Verse's studio in Manhattan to talk about their work.

What do you think each of you bring to the collaboration that makes the final product strong?

Sabelle: We have different opinions. We have different sensibilities. One of us is more rock, the other is more R&B. We both came from a hip-hop background, so we have that in common, but it's not "I'm a little bit country, and I'm a little bit rock and roll."

Curt: Although we do have sequined jumpsuits.

Sabelle: Lyrically, I'm a female, so I'm sure I go into much more corny, worldly stuff. Curt's a rock guy, always there to say "that's not cool, or whatever." We go back and forth and somewhere in the middle, between arguing over what's good or not, comes this product which seems to touch a lot of people

There is so much crossover activity these days, having diverse musical backgrounds makes you well-equipped for making popular music

Curt: Yeah, and that's exciting. I grew up playing drums in punk bands. But then I did a lot of mixing with hip-hop artists, such as De La Soul.

Sabelle: And I was singing back-up on LL Cool J records

Curt: We had actually worked on the same sessions for an LL Cool J Record, so we must have crossed paths at some point 15 years ago.

Sabelle: Collaborating with someone you respect, no matter their musical forte, is really healthy. If you're writing by yourself, you're not always checking yourself. So, if you have somebody else right there not letting you get away with it, it's going to be a better result

Are you able to punch your card at the end of the day and go and have a nice dinner together?

Curt: It might be a longer walk to punch your card out, but you'll get there.

Sabelle: The bigger picture is that it is great to share your passions with someone else.

We were writers first, and then the other life happened around the studio time. It's much better to be able to share our time together, even with frustrations. Working with an artist can be a diffuser, so you can channel your energies in that direction.

Curt: They can be a tie-breaker (laughs)

Sabelle: The music is about what they are trying to accomplish.

Curt: I'm not the one going on the road with the song, or the band. I'm not doing the show.

Sabelle: So, they have to be comfortable, they have to represent it.

Curt: And even this place (gesturing to the studio). We enjoy developing artists. So, when we have success, we like to put that back into creating a safe place for artists to come, and say "this is yours. Have fun."

What's new for Verse Music Publishing?

Curt: We've signed writer/producer Anton Bass and a young writer named Adriano Schiavo. We've also brought on industry veteran Michael Stack to run the publishing, which is all a part of creating a company that nurtures other writers who need support, both emotional and financial, so that they can focus on their craft.

It's great that you have the background to bring the history and the emotional context into the business.

Curt: There's nothing more frustrating when you see someone that has talent in a situation that is holding them down. I think we've all been there.

Sabelle: All they need is a little support...and a hug.

Curt: And some fire under the butt.

Sabelle: Sometimes it's a co-write to show them that they are more talented than they think they are.

You both have worked with a lot of different artists. What are some of your highlights?

Sabelle: I think working with Ryan was a real highlight. As a songwriting experience it was one of the best times we've had. There were several days when we were creating something great, and my whole being was joyous. Those time seems like the top of the mountain because all of your senses are tapped in. Then, to have it be successful, and have everyone else feel what you created, is so fulfilling. Also, working with Avril was a highlight. Because, the minute she walked through the door, I saw it in her eyes. I felt her teenage energy.

Curt: She had something to say, and she was going to say it

Curt, you've also worked with some of the top pop artists of all time. What does that experience bring to your new venture?

Curt: I remember watching Madonna on MTV singing "Borderline" and sensing that I was going to work with her one day. Later, when I was working on her greatest hits record, she walks in. What I got from all of that is that you can be the biggest star at the time, but it is still a struggle and you still have to figure it all out. You still have to spend the time in the studio. You still have to think the same thoughts. So, in that sense, it isn't much of a mystery anymore. You're there and you're doing it!

Sabelle: I guess the running theme here is that highlights always seem to involve relationships with people more than a song placing high on the charts. If you write for the sole goal of success, it seems to feel - and sound - empty to me. A highlight can also be a moment when you've captured that "X" factor that has floated into the room and everyone gets chills. You can glow for weeks on that feeling that you've just been a part of something extraterrestrial.

Curt: (Hums the melody to *The Twilight Zone* theme. Everyone laughs). - Erik Philbrook

THE WORLD IS

FLAT

The facts speak for themselves...

The three members of Rascal Flatts - lead singer Gary LeVox, bassist Jay DeMarcus and guitarist Joe Don Rooney are the reigning American Music Awards, CMA, ACM and CMT Vocal Group of the Year. Their recent tour grossed nearly \$50 million, drawing more than one million fans, and placing them 12th among all touring acts. According to Nielsen SoundScan, their album, *Me and My Gang*, was the Number Two bestselling record of 2006 with 3.4 million albums sold. In its first week, *Me and My Gang* moved 721,747 copies, the biggest first week in sales across all genres in 2006.

As they continue to sell out arenas and sell millions of albums, **Rascal Flatts**

It was also the group's fourth multi-platinum album in a row.

If that isn't impressive enough, Rascal Flatts wrapped up the year as the best-selling act in the world.

By **Brian Mansfield**



TS

Rascal Flatts debuted in 2000, almost exactly 20 years after another mega-selling country act, Alabama, had its first Top 20 country hit. The trio has since sold more than 13 million albums, including more than three million of its latest, *Me and My Gang*, 2006's best-selling country album. In November, the band won the Country Music Association's Vocal Group of the Year for the fourth time (only the Statler Brothers have won it more).

LeVox, 36, grew up mimicking George Jones and Stevie Wonder, Keith Whitley and Peabo Bryson, resulting in a vocal style that blends bluegrass timbre with R&B phrasing. The band derives its approach to fusing elements of country and pop from LeVox's unique voice. That approach has made

Rascal Flatts arguably the most popular act with country's youngest fans - an audience that got even younger recently when the band covered Tom Cochrane's "Life Is a Highway" for the Disney movie *Cars*. They've also become one of the artists of choice for *American Idol* contestants, with Carrie Underwood and Josh Gracin both singing their songs on the show.

Recently, LeVox, DeMarcus and Rooney have been writing songs for the next Rascal Flatts album, planned for the fall of 2007. They often write together on the road. "The three of us sit on the bus during days on the road, just to kill time," LeVox says. "One of us has a melody or a lyric idea. We just sit together and knock it out."



find that the secret to success is writing and discovering great songs



Each of the last three Rascal Flatts albums has had one song written by all the members of the group. LeVox estimates they write between 30 and 50 songs to get the one keeper. They've pitched some of the other songs to other acts, with little luck so far.

"I think the curse is putting our names on them," he says. "Artists will listen to them and go, 'Well, then, why didn't they cut it?' We may have to go under some aliases."

All three members of the group write with other writers as well. And the band gets plenty of good material from outside writers like Steve Robson ("What Hurts The Most," "Feels Like Today," "My Wish"), Brett James ("Love You Out Loud") and Joe Henry ("Skin (Sarabeth)").

The band has found ongoing success with the songs of Neil Thrasher (ASCAP's 2004 Country Songwriter of the Year in 2004) and Wendell Mobley. LeVox, DeMarcus and Rooney have each written with the songwriting team, which has placed seven cuts with Rascal Flatts, including four on *Me and My Gang*.

"Some writers, you just absolutely click with on all levels," says LeVox, who wrote the hits "I Melt" and "Fast Cars and Freedom" with the pair. "That's what Neil and Wendell and myself have. We're always focused on the same things. We love the same type of melodic structures."

LeVox and the two songwriters typically write together once or twice a month. Sometimes they'll write long distance while LeVox is on the road, with Thrasher and Mobley playing melodies over the phone.

"Our cell-phone bills are high, but hopefully it's a hit and we can pay for it," LeVox says.

Other times, writers will join them on the bus, like Monty Powell, who wrote "Pieces" on *Me and My Gang* with the trio.

"We usually try to get one or two songs done a day with Monty," LeVox says. "Monty writes really, really quick. He's non-stop. He just keeps going and going and going. We take full advantage of that. He came out yesterday, and we've got three written already."

Like most country acts that don't write all their own material, Rascal Flatts' members spend a lot of time sorting through tunes in search of the perfect album. The group's motto when listening to new songs is "Don't bore us, get to the chorus."

"We've always tried to cut 12 singles and not have filler or 'album cuts,'" LeVox says. "There's no such thing as that to us. I think that's been the key to our success. We go through thousands and thousands of songs and find the ones that

mean the most to us, that hit us the most. Something that we've lived or been a part of."

The hits came early and quickly for Rascal Flatts. The band's self-titled debut yielded three Top 10 singles - "Prayin' for Daylight," "This Everyday Love" and "While You Loved Me." With a follow-up disc nearly ready, the group and its label, Lyric Street Records, considered closing the book on the first album. Then a Nashville air personality played the album's final track - a gentle, inspiring waltz called "I'm Movin' On" - and everything changed.

"Churches were using it," LeVox recalls. "Alcohol rehab, 12-step programs were using it. It grew a life of its own."

"I'm Movin' On," written by Phillip White and D. Vincent Williams, eventually won the Academy of Country Music's Song of the Year award in 2002. It also brought credibility to a band that had appeared at the tail end of pop's boy-band craze and had been dismissed initially by some as a late effort to cash in on the fad. More than any other song, "I'm Movin' On" established Rascal Flatts as a force to be taken seriously.

"They didn't look at what we were wearing; people weren't talking about hair-care products or the flavor-of-the-month thing," LeVox says. "We were taken seriously for our artistry. It wasn't about a live show. It wasn't about any of that stuff. It was just about the lyric and the melody and the delivery of a great song."

Just as "I'm Movin' On" became something of a surprise hit, so did "Skin (Sarabeth)," a tale of a teenage girl with leukemia that first appeared as a hidden track on the group's 2004 *Feels Like Today* CD.

"It was kind of its own little masterpiece, you know?" LeVox says of the Joe Henry song. "It stood outside of just a number on the back of the CD cover. We definitely thought it could be a single. It was really special. But you don't really know."

"Skin (Sarabeth)" eventually reached the second slot on *Billboard* Magazine's country singles chart and won a 2006 ASCAP Country Music Award, as did two other Rascal Flatts hits, "Fast Cars and Freedom" and "What Hurts the Most."

Those songs and others have helped make Rascal Flatts one of country music's most successful touring acts. Having started their career opening for the likes of Kenny Chesney, Toby Keith and Brooks & Dunn, the trio has graduated to headlining arenas. The band's 2006 tour drew in more than a million fans, making it one of the year's most successful tours in any genre.

A Rascal Flatts concert is a high-energy affair



PHOTO BY TERRY COLOGNE

that includes pyrotechnics and confetti cannons. Suggest that maybe explosions don't really belong in a country show, and LeVox is ready with a quick comeback: "Chris LeDoux and Garth Brooks taught us how to do that. We learned from the best."

There's also a fly gag that takes the three musicians to a smaller, second stage. "We sing some acoustic stuff, just the three of us, out in the back of the house," LeVox says.

The band will use the current set when the *Me and My Gang* tour continues during the first half of 2007, but LeVox says they'll introduce a new stage show for summer concerts.

"We've been in these markets a lot over the



"They didn't look at what we were wearing; people weren't talking about hair-care products or the flavor-of-the-month thing," LeVox says. **"We were taken seriously for our artistry.** It wasn't about a live show. It wasn't about any of that stuff. It was just about the lyric and the melody and the delivery of a great song."

past four or five years," he says. "You've definitely got to keep bettering yourself, keep giving them a different look and something to get them to come out to the show."

Like Alabama before them, Rascal Flatts fills arenas, sells millions of albums and slowly

makes believers out of the most reluctant observers. But none of that would be possible if they weren't singing songs that connected with listeners on an emotional level.

"We've been blessed that the songwriters thought enough of what we bring to the table

that they pitched us their top-shelf stuff, even on the first album," LeVox says. "A lot of times, that doesn't happen. They never know if a new act is going to break through or not. They took a chance on us, and we'll forever be thankful and grateful for them pitching us some great stuff."

Guests entering
the ASCAP Country
Music Awards

ASCAP

2006

Jimmy Webb, John Rich, Brett James, Rivers Rutherford and Sony/ATV Music Publishing top this year's list of honorees

COUNTRY MUSIC AWARDS



PHOTO LEFT BY KAY WILLIAMS, RIGHT BY SCOTT HUNTER



PHOTO BY SCOTT HUNTER

1. Pictured (l-r) at the ASCAP Country Song of the Year presentation are ASCAP CEO John LoFrumento, Abbe Namech and Pat Finch of DMP, Sony/ATV's Troy Tomlinson, Gordie Sampson, Hillary Lindsey, Brett James, Carrie Underwood, Connie Bradley, Passing Stranger Music's Fred Mollin, Sony/ATV's Abbey Burhalter, Combustion Music's Chris Farren, Terry Wakefield and Mike Whelan of Sony/ATV, Combustion Music's Stephanie Greene, Windswept's Evan Medow and Combustion Music's Chris Van Belkom.
2. Multi-winner Kristen Hall for "Just Might (Make Me Believe)" and "Something More." Pictured (l-r) Connie Bradley, Hall and John Briggs.
3. Songwriter/artist Dierks Bentley picked up two awards for "Come A Little Closer" and "Lot Of Leavin' Left To Do." Pictured (l-r) are Bradley, Bentley, Sony/ATV's Walter Campbell, Troy Tomlinson, Terry Wakefield and Briggs.

Hillary Lindsey, accompanied by co-writers Brett James on guitar and Gordie Sampson on piano performed the ASCAP Country Song of the Year, "Jesus, Take The Wheel."



John Rich speaks after accepting his Songwriter/Artist of the Year Award from ASCAP CEO John LoFrumento.

PHOTO BY SCOTT HUNTER



(l-r) Brad Paisley, Rivers Rutherford, Kenny Chesney and ASCAP's Herky Williams backstage.

2006

COUNTRY MUSIC AWARDS



Neil Thrasher (left) joined by co-writer Wendell Mobley rocked out on "Fast Cars and Freedom."

PHOTO BY KAY WILLIAMS



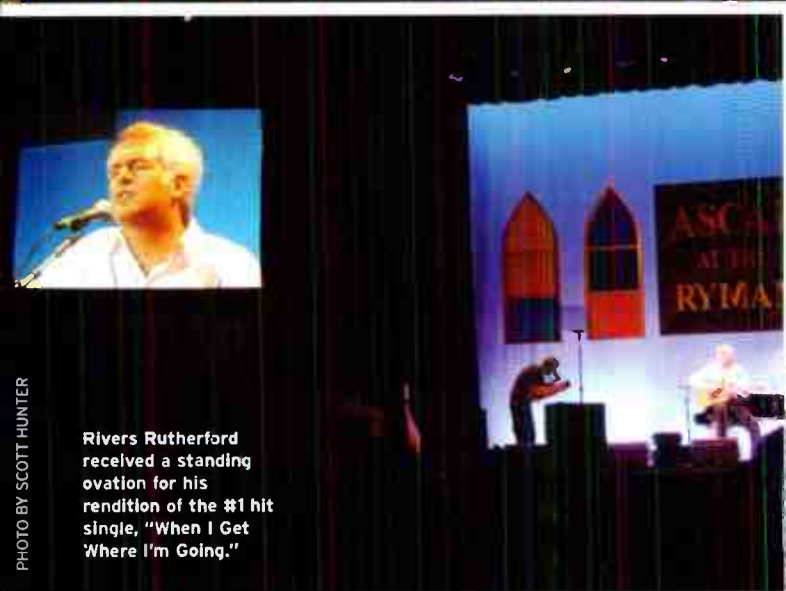
1. 2005 Songwriter of the Year Craig Wiseman was honored for "Nobody Gonna Tell Me What To Do" and "My Old Friend." Pictured (l-r) are Big Loud Shirt's Amy Shepard, Wiseman, Big Loud Shirt's Shannon Myers and Kimberly Gleason and John Briggs.
2. First time award winner Jeremy Spillman was honored for "Arlington" and "He Oughta Know That By Now." Pictured (l-r) are Universal Music's Cyndi Forman, Spillman, Joe Fisher, Mark Wright and ASCAP Board member Wayland Holyfield.
3. First time award winner David R. Turnbull for "Arlington" and "If Something Should Happen." Pictured (l-r) are ASCAP's Connie Bradley, Jim "Moose" Brown, Chris DuBois, EMI's Stacey Willbur, Gary Overton and Tom Luteran, Turnbull, Sea Gayle's Liz O'Sullivan and Frank Rogers and Briggs.



Glen Campbell (right) joined Voice of Music honoree Jimmy Webb on "Wichita Lineman"



Rodney Crowell blew the crowd away with his performance of the No. 1 hit, "Making Memories Of Us"



Rivers Rutherford received a standing ovation for his rendition of the #1 hit single, "When I Get Where I'm Going."



Right: Patrick Jason Matthews and Marty Dodson performed a soulful rendition of their #1 hit single "Must Be Doin' Something Right."



John Rich and ASCAP's Connie Bradley backstage.



4. Kerry Kurt Phillips picked up two awards for "Do You Want Fries With That" and his #1 hit single "She Let Herself Go." Pictured (l-r) are Connie Bradley, BMG's Scott Francis and Michelle Berlin, Phillips, BMG's Martha Irwin and John Briggs.

Elvis Costello was among many top artists who performed at the 2006 New Orleans Jazz & Heritage Festival, which drew almost 80,000 thousand fans a day in a show of valuable support for the city's post-Hurricane musical life. Photo by Zack Smith

NEW ORLEANS RISING PART TWO

In part two of our special report, *Playback* explores how the Gulf Coast musical community is coping one year after Hurricane Katrina and how the power of music is helping to heal the soul of the region by Jin Moon

More than a year after Hurricane Katrina devastated New Orleans and the Gulf Coast region, many residents are struggling to resume a semblance of their former lives. Because music is the lifeblood of so many people in New Orleans and the surrounding area, the effort to revive the music community is very important to the region's overall recovery. In this second part of a special report, *Playback* takes a look at a music store, an ASCAP member's personal experience and how ASCAP employees have contributed in their own way in helping out with the region's musical recovery.

LOUISIANA MUSIC FACTORY

One of the first record stores to re-open and feature live music again after Hurricane Katrina, the Louisiana Music Factory has been keeping the spirits of the community up with their weekly in-store performances.

"We're an independent store that specializes in local music so there is a sense of community," said owner Barry Smith. "A lot of the musicians and fans come to the store on a regular basis. They know that we have music every Saturday so it's definitely kind of a meeting place. Certainly when we first started doing the shows again a lot of people came and met up with friends and musi-

cians that they hadn't seen since Katrina."

Smith, who has been running the Louisiana Music Factory for nearly 15 years, says that Katrina has definitely hurt the Crescent City scene. "The music community is certainly smaller, unfortunately at this point with so many of the musicians displaced," he said. "But definitely more and more is happening, and people are finding their way back or at least being able to come to town to play gigs."

Even though the Big Easy's recovery seems to be slow, Smith sees hope in the future. "It was definitely a really positive, almost spiritual scene with people just being grateful that they were back and able to see music and appreciating what we could've potentially lost," he said. "There's definitely a lot happening. Not as much as there was before all of this but I really think in the long run it's going to come back as long as people can get housing back up and running and people can move back to town and have places to stay."

During the storm, the Louisiana Music Factory counted itself lucky, escaping the hurricane with little damage. "I feel very fortunate



Shannon McNally performing live at the Louisiana Music Factory

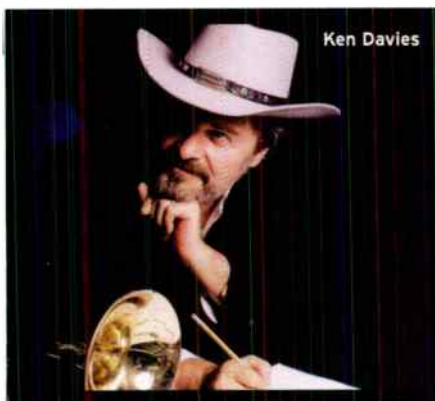
at this point because we're managing to hang in there while a lot of other businesses are really struggling with the lack of tourists and people in town," said Smith. "We're holding our own just because music is a positive thing, and people are definitely responding to it."

As in many cases, when there is tragedy, there is inspiration for new music. "There have actually been a lot more new releases than I ever would have thought initially when this had happened," said Smith. "But it's really kind of gotten the creative side of the musicians going so there's been a lot of new releases and just a lot of interest in the music in general."

As the city steadily reconstructs itself and repairs its heart, the people of New Orleans remain optimistic for a full recovery. "Overall, people are positive and hopeful," said Smith. "There's no doubt that Katrina has cut into a lot of gigs that are available, and definitely people have had to move to other areas, hopefully just temporarily, for work and places to live. In general, I really see a more positive attitude than a negative attitude and just hopeful that things are going to get better and tourists will start coming back and there will be places for people to live and that the music scene will fully recover."

MUSICPRO & HURRICANE KATRINA

Countless musicians were hit hard with the destruction imposed by Hurricane Katrina. In the first 60 days, MusicPro Insurance, which was created in 2000 by ASCAP and Sterling and Sterling, paid music professionals affected by Katrina over \$100,000 for their instrument and equipment losses. *Playback* talked with some ASCAP members whose musical careers were salvaged by MusicPro Insurance. The following is a story about one member's experience.



Ken Davies, a classical composer and trombone player, was about seven miles from the Gulf Coast when the storm came in. He boarded up his home and personal studio and gathered up his valuable equipment like computers, keyboards and his trombone. He didn't expect any major damage to happen.

"In our case, there was no reason to expect any kind of water damage unless the wind blew the roof off or something," he said. "Since it was a hurricane not a tornado, we weren't expecting anything of that magnitude. We were expecting maybe a tree blowing against the house, but the last thing we were expecting was water. We had boarded up our house and made it as secure as we could."

But water did flood in, a mixture of salt water from the ocean, rain water and swamp water from the bayou that was only a block away from his home. "From the standpoint of instruments, some of the things on my rack were low enough to get touched by the water," said Davies. "To make the story fairly short, 20 to 30 foot waves hit the Gulf Coast from Alabama to Louisiana. It took out blocks

Below are some of the touching letters ASCAP received from members of Mississippi's Bay High School Tiger Pride Band.

On behalf of the Bay High Tiger Pride Band, I would like to thank you and your company for donating the money. Without the money that you donated, we would still be taking turns playing instruments that we have saved. Even though the hurricane destroyed our lives, we now have something to inspire us to try our best. Thank you very much.

Your friend,
Brittany Wolfe

We really appreciate your gracious donations of \$5,000. Our drumline lost everything in the storm. Hopefully with your donation, we can all buy new instruments. I know you don't know me, but I really appreciate everything you have done for us. We will never be able to repay you, but we thank you dearly.

Sincerely,
Cory Light

We, the Bay High Tiger Pride Band, wish to thank you. The majority of our equipment was lost or stolen during the tragedy of Katrina. Your contribution to our band is immensely appreciated. We will use the money to retrieve new and better equipment. From the bottom of our hearts, thank you.

Sincerely,
Tony

Iwould like to thank you personally for the awesome donation. You have no idea what this means to us. Things like this give us hope of being a band again. I stayed at the local electric company during the storm. I was maybe two miles from the beach. Needless to say, it was a life changing experience. Thank you once again for all you have done.

Sincerely,
Derek Kimmel

of buildings pretty much across the board. We're talking about people's houses, where they were left with nothing but slab and all of their possessions floated away somewhere."

When it came time to collect insurance on his damaged equipment and software, Davies found MusicPro easy to deal with and very helpful. "They were wonderful people to work with," he said. "It was quick and easy. It seemed as though a lot of the people involved had a good grasp of instruments and a good grasp of electronic equipment."

Davies says that if he didn't have MusicPro, he would have been "miserable" because he wouldn't have been able to rebuild his personal studio as quickly as he did. With the insurance money, he was able to get back on track making and recording music within a few months.

For more information on Ken Davies, visit www.kendavies.net.

ASCAP EMPLOYEES FOR RELIEF FUND

ASCAP first started the ASCAP Employees For Relief Fund after one of its own employees, Jane Simpkin, passed away in the September 11th attacks on the World Trade Center. The staff came together to grieve and heal with music and produced an annual fundraising event called the Employees For Relief Talent Show. Each year, the employees have raised thousands of dollars for charity, giving to many needy music-related organizations and causes.

Last year, in light of the devastation caused by Hurricane Katrina on the Gulf Coast, ASCAP raised and donated over

\$40,000 for organizations like the New Orleans Musicians Hurricane Relief Fund, Tipitina's Foundation, New Orleans Musicians Clinic, The Jazz Foundation and the Loyola University Music Department. In one special circumstance, the Fund gave \$5,000 to the Bay High School Tiger Pride Band in Mississippi to help them replace equipment damaged or stolen during the hurricane.

"Two months after the storm, Bay High School once again opened its doors to a greatly reduced student population. For many, this represented the first return to a familiar routine... but not for Tiger band members," said Catchie Crider, Bay High's Director of Bands. "All instruments, equipment and uniforms were destroyed. A music library dating back to the 1940's was no more. Not even chairs and music stands could be saved."

Luckily for the music students of Bay High, they received many grants helping them to replace lost instruments for the band. "It was through a generous contribution from ASCAP that allowed for the purchase of the heart and soul of the band - equipment for the drumline. The joy on the faces of the entire band on the day when familiar chants and cadences once again filled the band room said it all. ASCAP gave us more than instruments. They gave us hope."

For an exclusive photo essay on life after Katrina by Louisiana-native photographer/musician and ASCAP member Zack Smith, go to ascap.com/playback



Aaron Sapp conducts the orchestra at the 2006 ASCAP Television and Film Scoring Workshop

Access, privilege and a genuine taste of a film composer's work environment... That's

THE REEL

what the ASCAP Television and Film Scoring Workshop with Richard Bellis is all about.

DEAL

For the emerging composer, it's the equivalent of moving to the head of the line.

Twelve young composers eager to build their careers were chosen from a group of three hundred applicants. Before long, they found themselves sitting around a table talking with the heads of music for both major TV & film studios, along with composer agents and entertainment attorneys. They then spent time hearing tips on composing and orchestration from renowned, established composers like Hans Zimmer and James Newton Howard. Even some of Hollywood's finest session players came to





Pictured at a dinner honoring workshop participants who were honored with ASCAP Foundation Awards and Scholarships (l-r) are: ASCAP's Workshop producer Mike Todd, ASCAP Foundation/Steve Kaplan TV & Film Studios Scholarship recipient Brian Byrne, ASCAP Foundation President Marilyn Bergman, ASCAP Foundation/Harold Arlen Film & TV Award recipient Aaron Sapp and ASCAP Foundation David Rose Scholarship recipient Kentaro Sato (aka Ken-P)



Above: The French horns' view (l-r) Brian O'Connor and Richard Todd



Trumpets (l-r) Warren Luening and Malcolm McNab; trombones (l-r) Bill Reichenbach and Bill Booth; and James Self on tuba

posing for the screen with the hope of nurturing tomorrow's talent. While it would probably take years for an individual composer to get an opportunity like this, for the ASCAP Workshop participants this was a real chance to get there more quickly.



Brian Byrne conducts

give helpful insight on working in this environment. In preparation for their recording session, they practiced conducting and podium procedure on a major scoring stage. All of this while working on an assigned scene from a recent release of a major motion picture. The assignment was to compose a three-minute piece of underscore within nine days and have their cues recorded and mixed with dialogue and sound effects for a screening at the Director's Guild of America theater on the final workshop day. At that point, their work was critiqued by their mentor, Richard Bellis, as well as other celebrity composers and industry professionals.

The recording session, which used the same musicians who recorded the original scores, took place at the famous Newman Scoring Stage on the Fox lot with every aspect of the recording process supported. Their scoring mixer was the legendary Armin Stierer and their original cues were copied hot off the presses with the help of JoAnn Kane Music Services. The timings, streamers and click tracks were meticulously created for each composer and coordinated by music editor Michael Ryan of Mad 4 Music. Finally, with the contracting help of Sandy DeCrescent and Peter Rotter, the workshop provided the top RMA session players in the business.

All of this was produced by ASCAP to continue supporting the craft of orchestral com-

WORKSHOP REQUIREMENTS AND HOW TO APPLY

- ▶ The workshop is intended for composers who are pursuing film & television music as a career. It is not for hobbyists nor is it for professionals who are currently making a living as film and television composers.
- ▶ The composer must submit the following three items:
 1. Send a CD only, containing a maximum of 15 minutes of music, which demonstrates your ability to write for orchestra with a dramatic sensitivity to picture. Participants may not use "ghost" writers or orchestrators. We will NOT review any videos, DAT's, cassettes or other audio/visual material. On occasion, further materials, such as a score, may be requested.
 2. Include a bio/resume/credits and information regarding past education and/or experience. You must also include your current E-Mail address.
 3. Include a brief statement as to why you are interested and how you learned about the workshop.
- ▶ The workshop will be held during a four-week period from the 2nd week of July through the 1st week of August. Submissions will not be returned and chosen participants will be notified in mid-May. There is NO fee or charge to participate in the workshop; however, chosen participants will be responsible for their own transportation, housing and all other living expenses. The workshop is open to all composers regardless of their current performing rights affiliation.

SEND YOUR SUBMISSION TO: ASCAP

ATTN: The 2007 ASCAP Television
& Film Scoring Workshop with Richard Bellis
7920 W. Sunset Blvd., 3rd Floor
Los Angeles, CA 90046

DEADLINE FOR SUBMISSIONS: Postmarked by March 19, 2007.
FOR MORE INFORMATION, please contact our Los Angeles Film & TV Music Department at (323) 883-1000 or check the Events Calendar on ASCAP's website, www.ascap.com/calendar

▶ Partial funding provided by The ASCAP Foundation.

HERE IS THE LINK ON THE ASCAP WEBSITE:
www.ascap.com/about/workshops.html

On the Town \ Wonderful Town \ Peter Pan \ Bells Are Ringing \ On the Twentieth Century \ The Will Rogers Follies

BETTY COMDEN, 1917-2006

A writer leaves behind her indelible mark of excellence on numerous Broadway and film musicals

Betty Comden - successful and much-honored lyricist, librettist, actress, screenwriter and Adolph Green's creative collaborator for six decades - died on November 23 in Manhattan at the age of 89. The Comden-Green imprimatur was a mark of excellence for numerous Broadway and film musicals: *On the Town*, *Wonderful Town*, *Peter Pan*, *Bells Are Ringing*, *On the Twentieth Century* and *The Will Rogers Follies* are just some of the hit musicals for which they created memorable lyric scores; *Singin' in the Rain*, *The Band Wagon*, *It's Always Fair Weather* and *Good News* are among the many Comden & Green classic screenplays. Over the course of their long partnership, Comden and Green worked with some of the leading composers of our time - Leonard Bernstein, Morton Gould, Jule Styne, André Previn and Cy Coleman.

Betty Comden was born Elizabeth Cohen in Brooklyn on May 3, 1917 into a family that prized education and culture. After graduating from Brooklyn's Erasmus Hall High School, she attended New York University as a drama major, receiving her degree in 1938. While attending college, Comden joined a theatrical company known as the Washington Square Players whose members included Adolph Green and the future film comedienne, Judy Holliday. The three became good friends and, with two other actors, they formed a cabaret act known as the Revuers, which became a popular drawing card for the Greenwich Village club, the Village Vanguard. Adolph Green's friend, Leonard Bernstein, was an unofficial member of the group and his enthusiasm for the talents of Comden and Green would bring them to Broadway in 1944.

A ballet called *Fancy Free*, written by Jerome Robbins and composed by Bernstein, had the makings, its creators believed, of a hit stage musical. Bernstein offered Comden and Green the opportunity to write the lyrics and libretto for the story of three sailors on leave in New York. The result was one of the all-time great musicals: *On the Town*, which featured such soon-to-become standards as "New York, New York (It's a Helluva Town)," "Some Other Time" and "Lonely Town." Comden and Green were among its

stars. *On the Town* would later become a smash movie musical starring Frank Sinatra and Gene Kelly. Other Broadway shows followed, including *Billion Dollar Baby*, Comden and Green's collaboration with future ASCAP President Morton Gould in 1945; and *Two on the Aisle*, a revue written especially for Bert Lahr and Dolores Grey in 1951, with music by Jule Styne; *Wonderful Town*, another collaboration with Leonard Bernstein which featured Rosalind Russell and Edie Adams in starring roles in 1953; and the 1956 smash, *Bells Are Ringing*, written with Jule Styne and starring Comden and Green's dear friend, Judy Holliday. *Bells* introduced the great standards, "The Party's Over" and "Just in Time." It should also be noted that Styne, Comden and Green contributed several songs to *Peter Pan*, the 1954 musical starring Mary Martin, including the memorable song, "Neverland."

As the years went by, the Comden and Green collaboration continued, with the two getting together each day to work or just to throw ideas at each other. Many people assumed that Comden and Green were married - they were, but not to each other. Betty Comden married businessman Steven Kyle in 1942 and they had two children, Alan and Susanna. Steven Kyle died in 1979 and Alan passed away in 1990. Comden wrote a very honest and absorbing account of her personal life in the book, *Off Stage*, published in 1995.

Broadway saw four more Comden & Green musicals in the 1960s, all of them written with Jule Styne: *Do Re Mi*, *Subways Are for Sleeping*, *Fade Out - Fade In* and *Hallelujah Baby*. *Do Re Mi* featured another major standard - "Make Someone Happy." In 1970, Comden and Green wrote the "book" for the Charles Strouse - Lee Adams musical, *Applause*, another hit. And in 1978, Comden and Green worked with composer Cy Coleman to create a new smash show, *On the Twentieth Century*. The team of Comden, Green and Coleman returned to Broadway acclaim in 1991 with *The Will Rogers Follies*, a starring vehicle for film star Keith Carradine, introducing the song, "I Never Met a Man I Didn't Like."

During her career, Comden received seven Tony Awards and twelve Tony nominations, as well as a Grammy Award for *The Will Rogers Follies* cast album. Her screenwriting efforts garnered her two Academy Award nominations. She and Adolph Green were inducted into the Songwriters Hall of Fame in 1980 and, in 1991, Comden and Green were honored with the Songwriters Hall of Fame Johnny Mercer Award. In 1997, they received the ASCAP Foundation Richard Rodgers Award. - **Jim Steinblatt**



"HELLUVA" TEAM: Comden with her longtime collaborator, Adolph Green, in younger days

BIOGRAPHICAL SKETCHES OF WRITER CANDIDATES FOR THE ASCAP BOARD OF DIRECTORS

February 2007

To: All Voting ASCAP Writer Members

From: 2007 Committee on Elections:
Writers Nominating Committee
Lynn Ahrens, Co-Chair
Anthony Crawford
Jay Gruska
Don Schlitz
Wendy Waldman

We're very pleased to announce this year's list of nominees for ASCAP's Board of Directors. Each has expressed not only a willingness but an eagerness to serve.

Every year, new nominees are invited to run based not only on their considerable achievements, but also on their commitment to ASCAP issues and their expertise in specific areas of the music industry.

We urge you to read the individual statements and biographies which follow, and cast an informed vote for a Board you feel will best reflect our membership's diversity and serve our common interests. Your vote is extremely important, perhaps now more than ever, in this changing and challenging new era.





MORGAN AMES

STATEMENT OF CANDIDACY

Every year the stakes seem to get higher and the path narrower for songwriters, in terms of participating in profits made from their recorded works. I've been involved with ASCAP for a long time as a writer, publisher and member of various committees. I'm not sure I would have had a songwriting CAREER at all without them. I would not have known how to collect on my own. So I'm grateful to ASCAP, and ready to serve and give it all I've got if you elect me to the Board.

BIOGRAPHY

Songwriter, singer, producer, publisher, consultant, vocal arranger, leader of a cappella group Inner Voices. Vocals/Arrangements: *According to Jim* Disney; Vocals on *King Kong*, *Spiderman 2*, *Van Helsing*, *Matrix Reloaded*, *Matrix Revolutions*, *Behind Enemy Lines*, *Sister Act I and II*, etc. Contracted/sang "God Bless America" for Celine Dion, NY Telethon; 2002 Olympic Opening Ceremonies for LeAnn Rimes. Co produced double Grammy winning "Diane Schuur and the Count Basie Orchestra." Apprenticeship: three years with Quincy Jones. Co wrote "Baretta's Theme (Keep Your Eye on the Sparrow)" with Dave Grusin. Co-Writers: Johnny Mandel, Tom Scott, Bob James, Dori Caymmi, Mundell Lowe, Dave Grusin, Les McCann, etc. Vocal arrangements for Dionne Warwick, Bette Midler, David Benoit, *My So-Called Life*, *Charlie Brown*, etc. Recorded with Amy Grant, Vince Gill, Kenny Loggins, Richard Carpenter, David Foster, Wynonna, etc. Performed with Paul McCartney, Mariah Carey, Whitney Houston, Doobie Brothers, etc. Songs recorded by Diane Schuur, Shirley Horne, Roberta Flack, Barbara Mandrell, Blossom Dearie, Peggy Lee, etc. Lyrics and vocals on commercials for Toyota, JC Penny, Max Factor, Amoco, Mattel, etc. Music Supervisor: *Without You I'm Nothing* featuring Sandra Bernhard. Administrative/Academic: eight years on national committees for ASCAP, NARAS Board of Governors (Los Angeles) and National Trustee, Songwriting teacher, UCLA, USC.



RICHARD BELLIS

STATEMENT OF CANDIDACY

I depend on my royalty stream from ASCAP for my annual expenses. Not luxuries, expenses. Food, mortgage, gasoline, telephone, etc. While there is much discussion about what groups are represented on the ASCAP board (songwriters, publishers, television and film composers, Nashville, etc.), I think the largest demographic, mostly underrepresented on the board, is the not-too-famous professional who is virtually dependent on his/her royalties. That is one of the things I would like to bring to this hardworking board. First and foremost, ASCAP is a financial institution, every bit as important as Charles Schwab, Wells Fargo or American Express.

BIOGRAPHY

I've been a member of ASCAP for 28 years. Like many of you, I am not a household name in the music business. I do have an Emmy award and a couple of additional nominations. I've taught Film Scoring at USC and UCLA and currently serve as the host/mentor for the ASCAP Television and Film Scoring Workshop with Richard Bellis. I am a past president of the Society of Composers & Lyricists and have served on the board of directors for the Academy of Television Arts and Sciences. I have recently authored a book entitled *The Emerging Film Composer*. I have written songs as well as scored movies over the past 28 years.



MARILYN BERGMAN

STATEMENT OF CANDIDACY

Serving as ASCAP's President and Chairman during these interesting and challenging times is not only an honor, but a mission. I believe that as a songwriter, I can be an effective advocate for the rights of songwriters and publishers. The issues are complex and in constant flux, but our positions are steadfast: protecting our members' copyrights in any and all uses of our music and seeing that we are fairly compensated in all media for what is legally and rightfully ours. ASCAP must always maintain its leadership in championing these rights.

BIOGRAPHY

Marilyn Bergman is the first woman to be elected to ASCAP's Board of Directors. She brings the unique experience of the creator to the leadership of ASCAP. Among her many awards, she has received three Academy Awards, four Emmy Awards, two Grammy Awards and many others. In collaboration with her husband, Alan, Marilyn won Oscars in 1968, 1973 and 1984 for the songs "The Windmills of Your Mind," "The Way We Were," (which also received Golden Globe awards and "The Way We Were" earned two Grammys), and for the score for *Yentl*. They have received 16 Oscar nominations for such songs as "It Might Be You" from *Tootsie*, "How Do You Keep The Music Playing?" from *Best Friends*, "Papa Can You Hear Me" and "The Way He Makes Me

Feel" from *Yentl* and "What Are You Doing the Rest of Your Life?" from *The Happy Ending*. In 1996 they were nominated for both a Golden Globe award and an Academy Award for their song "Moonlight" from the film, *Sabrina*. The four Emmys are for "Sybil," "Queen of the Stardust Ballroom," "Ordinary Miracles," and "A Ticket to Dream." Among their principal collaborators are Michel Legrand, Marvin Hamlisch, Dave Grusin, Cy Coleman, Henry Mancini, Johnny Mandel, John Williams, Quincy Jones, and James Newton Howard.

Marilyn was inducted into the Songwriters Hall of Fame in 1980, and received the Crystal Award from Women in Film in 1986. In 1995 she received the National Academy of Songwriters Lifetime Achievement Award. In 1996 Marilyn received the first Fiorello Lifetime Achievement Award from New York's LaGuardia High School of Music and Art and Performing Arts (her alma mater). In 1997 the Songwriters Hall of Fame honored Marilyn and Alan with their Johnny Mercer Award.

Marilyn is a member of the Executive Committee of the Music Branch of the Academy of Motion Picture Arts and Sciences, the National Academy of Songwriters and the Nashville Songwriters Association. She was the only creator to serve on the Advisory Council to the National Information Infrastructure (NII). She served two terms (1994-1998) as President of CISAC, the International Confederation of Performing Right Societies and currently sits on its Administrative Council. In 1996 she received France's highest cultural honor, Commander of the Order of Arts and Letters medal. In 1998 she received a cultural Medal of Honor from SGAE, the Spanish performing rights organization and in 2002, was appointed the first Chairman of the National Recorded Sound Preservation Board in conjunction with the Library of Congress.

Marilyn and Alan, are currently at work on two new musicals, *The Man Who Was Magic* with music by Michel Legrand and book by Rupert Holmes and *Up Close and Musical* with music by Cy Coleman and text by Larry Gelbart. Ms. Bergman was a music major at New York's High School of Music and Art, and studied Psychology and English at New York University. She has received Honorary Doctorate Degrees from Berklee College of Music in Boston and Trinity College in Hartford, Conn.



CHARLES BERNSTEIN

STATEMENT OF CANDIDACY

I love ASCAP. I was invited to membership by our revered film composer Alfred Newman at a time when I was just beginning my career. I'm still grateful to him. ASCAP has grown under the leadership of Marilyn Bergman and administration of John LoFrumento. During these years, I have been privileged to be elected for several terms to the ASCAP Board of Review and to serve the ASCAP Foundation on its Board of Directors. If elected, I would hope to advance and protect ASCAP's interests and, more generally, to safeguard the principles of intellectual property that underlie all performing rights collection.

BIOGRAPHY

After studying composition with Vitorio Giannini and Vincent Persichetti at the Julliard School in New York, Mr. Bernstein attended the University of California at Los Angeles, where he received an Outstanding Graduate of the College Award, a Woodrow Wilson National Fellowship and a Chancellor's Doctoral Teaching Fellowship while working with American composer Roy Harris. Mr. Bernstein is currently elected to the Board of Governors of the Academy of Motion Picture Arts and Sciences, the Board of Directors of the Society of Composers and Lyricists, the Board of Directors of the ASCAP Foundation and serves as Vice President of the Academy of Motion Picture's Foundation. He has taught on the graduate film scoring faculty at USC, and presents film scoring seminars over the past 18 years at UCLA Extension. He has received an ASCAP Deems Taylor Award for his writings on music and is author of the book, *Film Music and Everything Else*, as well as numerous articles and a second book on film music to be published later this year.

Mr. Bernstein has composed scores for over 100 motion pictures (see www.imdb.com), including musical contributions to Quentin Tarantino's *Kill Bill, Vol.1*, scores for genre classics *A Nightmare on Elm Street* (the original), *The Entity*, Stephen King's *Cujo*, George Hamilton's Dracula spoof *Love At First Bite*, and a wide variety of comedies, dramas and action films. He has provided music for Academy Award winning documentaries *Maya Lin: A Strong Clear Vision* and *Czechoslovakia 1968*, as well as for the 2005 Sundance award winning *After Innocence* and Tom Hanks Vietnam saga, *Return with Honor*. His many made-for-television films include Emmy nominated scores for the Jane Seymour historical epic *Enslavement* and Jack London's *The Sea Wolf*, HBO's multiple Emmy Award-winning *Miss Ever's Boys* with Alfrie Woodard, Michael Mann's Emmy winning 10-hour miniseries *Drug Wars I & II*, Hallmark Hall of Fame's Emmy winning *Caroline?* and Emmy-nominated mini-series *The Long Hot Summer* starring Don Johnson, Cybill Shepherd and Jason Robards, as well as the acclaimed historical mini-series *Sadat*, starring Lou Gossett Jr.

Charles Bernstein lives in Los Angeles where he divides his time between film music, teaching, writing and enjoying life with his wife and daughter.



BRUCE BROUGHTON

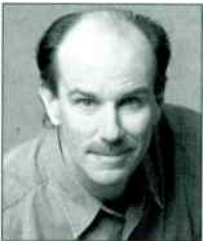
STATEMENT OF CANDIDACY

For the last four years as an ASCAP board member I have been proud to be involved in the protection of music creators' rights and the support of a better and more equitable distribution of performance royalties. Today, however, creators of every type of music, whether for film and television, radio or CDs, commercial or concert, face a very real threat to the performance royalty system by the superabundant expansion of new technologies. I sincerely look forward to working on your behalf to help keep ASCAP's service to its members the best and most effectual it can be.

BIOGRAPHY

Bruce Broughton works in many styles and eclectic venues, but is best known for his film scores to *Silverado*, *Tombstone*, *Lost in Space*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures; his television themes to *JAG*, *Dinosaurs* and *Tiny Toon Adventures*; TV mini-series (*Roughing It*, *The Blue and Gray*, *True Women*); TV movies (*Warm Springs*, the two *Eloise* films) and countless episodes of TV series such as *Dallas*, *Quincy* and *Hawaii Five-0*. He has been nominated for an Oscar, a Grammy and 22 Emmys, having won the latter award a record 10 times. He has composed music for many of the Disney theme park attractions throughout the world and wrote the first orchestral score for a CD-ROM game, *Heart of Darkness*. He conducted and supervised the recording of Gershwin's *Rhapsody in Blue* for *Fantasia 2000*, and has recorded critically acclaimed performances of classic film scores by Miklos Rozsa and Bernard Herrmann.

As a composer of concert music, he has composed many works for orchestra, among them a popular tuba concerto, a piccolo concerto, the children's fantasy *The Magic Horn* for narrator and orchestra, and has had his works commissioned and performed by the Cleveland Orchestra, the Chicago Symphony Orchestra, the Los Angeles Chamber Orchestra, the National Symphony and by members of the San Francisco Symphony. In addition he has numerous published works for band and chamber groups. He is a governor of the Academy of Motion Picture Arts and Sciences, a past president of The Society of Composers and Lyricists and a former governor of the Academy of Television Arts and Sciences. He has taught film composition at the University of Southern California and has lectured in music composition at UCLA. Bruce currently serves on the ASCAP Board of Directors.



CRAIG CARNELIA

STATEMENT OF CANDIDACY

As a songwriter in musical theater and an ASCAP member since 1970, I am honored to receive this nomination. I have been very active with the ASCAP Musical Theatre Workshop over the past decade, having headed the program in L.A. and New York in those years when Stephen Schwartz has been unavailable, and have been appointed artistic director of the Workshop in Chicago. As a member of the council of the Dramatists Guild since 1995, I've been a passionate defender of author's rights. I would welcome the opportunity to lend my voice to ASCAP's Board, as new technologies bring new challenges to our business.

BIOGRAPHY

Craig Carnelia is known primarily for his work as a songwriter in the theater, having had four shows produced on Broadway. Working with composer Marvin Hamlisch, Craig wrote the lyrics for *Sweet Smell of Success* (book by John Guare) and *Imaginary Friends* (book by Nora Ephron). Hamlisch and Carnelia received Drama Desk and Tony Award nominations for their score of *Sweet Smell of Success* and Carnelia received a Drama Desk nomination for his lyrics in *Imaginary Friends*. As both composer and lyricist he wrote the score for the Broadway musical *Is There Life After High School?* and contributed four songs to Studs Terkel's "Working," for which he received his first Tony nomination.

Off-Broadway, Craig wrote the music and lyrics for *Three Postcards* at Playwrights Horizons. *Three Postcards*, written with playwright Craig Lucas, was named one of the year's 10-Best in Time Magazine and is included in the Burns-Mantle anthology *Best Plays of 1986-1987* as Best Musical of the Season. Also Off-Broadway, he has contributed single songs to *The No-Frills Revue*, *Diamonds* and *A...My Name Is Still Alice*.

There have been two recent regional premieres of his work; *Actor, Lawyer, Indian Chief* at Goodspeed's Norma Terris Theatre and "The Good War," a new Studs Terkel musical at Northlight Theatre in Chicago, both of which were written with playwright-director David H. Bell.

Craig has won a number of major songwriting awards, including the Johnny Mercer Award as "Emerging American Songwriter," the first annual Gilman & Gonzalez-Falla Musical Theatre Award and the prestigious Kleban Award for distinguished lyric writing.

Along with the cast albums of his theater scores there are two critically-acclaimed compilation recordings of his songs: "Pictures In the Hall" (performed by the composer) and "Cast of Thousands" (performed by Eric Michael Gillett) and two published collections of his work: *The Songs of Craig Carnelia* (1993) and *Craig Carnelia Songbook* (2006).

He is a member of the council of the Dramatists Guild and lives in New Jersey with his partner, actress Lisa Brescia.



HAL DAVID

STATEMENT OF CANDIDACY

As a writer-member, a Board-member, and its former President, ASCAP has been a big part of my life. My single objective has always been to make sure that all of my fellow writers and composers are treated fairly and equally. To accomplish that, throughout the years I've been in the forefront of protecting our rights with legislators in Congress. In this technological age it is important that we establish supremacy in tracking our performances and licensing our works. I look forward to continuing to make contributions to the future of ASCAP and its members.

BIOGRAPHY

Hal David is a world class lyricist whose million sellers include such standards as "Raindrops Keep Falling on My Head," "This Guy's in Love with You," "I'll Never Fall in Love Again," "Do You Know the Way to San Jose," "Walk on By," "What The World Needs Now Is Love," "I Say a Little Prayer," "Always Something There to Remind Me," "One Less Bell to Answer," "Anyone Who Had a Heart"—and many others.

"What the World Needs Now Is Love" was proclaimed the Towering Song by the Songwriters Hall of Fame in 2004, distinguished by its unforgettable melody and prayerful, plain spoken words that sound utterly contemporary today, when conflict is so widespread around the world, even though it was written in 1965. "Raindrops" won an Academy Award for *Butch Cassidy and the Sundance Kid*. "Don't Make Me Over," "Close to You" and "Walk on By" are all in the Grammy Hall of Fame. In addition, "What's New Pussycat," "Alfie" and "The Look of Love" received Oscar nominations.

Hal David has been honored for his way with words with every major award bestowed by the music industry, including more than 20 gold records, several Grammys, the NARM Presidential Award and the B'nai B'rith Creative Achievement Award. He has been elected to the Songwriters Hall of Fame, and has been presented with their coveted Johnny Mercer Award. He has also been elected to the Nashville Songwriters Hall of Fame for his many country hits, including "To All The Girls I've Loved Before," which garnered a top Country Hit of the Year Award when the famed country singer Willie Nelson sang a duet with Julio Iglesias to record the hugely successful song.

Mr. David was awarded the prestigious Grammy Trustees Award from NARAS. He was also honored with the esteemed British Ivor Novello Award (the first non-British person to ever receive that award). Hal David wrote the lyrics for film scores to *Alfie*, *What's New Pussycat*, *Casino Royale*, *The April Fools*, *A House is not a Home*, *The Man Who Shot Liberty Valance* and *Moonraker*, among many others. His Broadway show *Promises, Promises* received a Grammy and was nominated for a Tony Award. Two songs, written for the show: "I'll Never Fall in Love Again" and "Promises, Promises" became instant hits.

Hal David is a member of the ASCAP Board of Directors, having previously served as its President. Lincoln College bestowed a Doctor of Music Degree on Hal for his major contributions to American Music, and he received an Honorary Doctorate of Humane Letters Degree from Claremont Graduate University. Hal David, Burt Bacharach and Dionne Warwick are the proud recipients of the New York Heroes Award from the National Recording Academy. Hal serves as Chairman/CEO on the Board of the Songwriters Hall of Fame.



JACKIE DESHANNON

STATEMENT OF CANDIDACY

I believe that all members of ASCAP are ambassadors-at-large. It would be a great honor to serve as one of ASCAP's board members. I would appreciate the opportunity to raise awareness of this great organization's humanitarian side. As Senator Robert Kennedy once quoted, "There are those who look at things the way they are, and ask why... I dream of things that never were and ask why not."

BIOGRAPHY

Jackie De Shannon is the consummate singer-songwriter. She broke new ground for a generation as a true pioneer in her craft,

and has continued evolving as a Grammy winning artist. Jackie first broke on the music scene with hits like "When You Walk In The Room" and "Needles and Pins," showing her tremendous "all-around skills" as a vocalist, writer, and producer of her own records.

In 1964, Jackie was asked to join the Beatles first U.S. Tour. "It was a wild time" says Jackie. "We had pillow fights on the plane and played Monopoly backstage." Even the Beatles were mesmerized by Jackie's astonishing talents as a performer and as one of the first women in rock music to write and produce her own material.

In 1965, Jackie had one of her biggest chart toppers with "What The World Needs Now Is Love," which Burt Bacharach and Hal David asked her to record. The first time Jackie sang it for them, they were sure it would be a hit. Jackie's recording has stood the test of time, and has been used in the films *Forest Gump*, *My Best Friend's Wedding*, *Stuart Little 2*, among others.

In the later '60s Jackie had another huge hit, "Put A Little Love In Your Heart," which she co-wrote with Randy Myers and Jimmy Holiday. It was covered by Al Green and Annie Lennox for the film *Scrooged*, and has also been recorded by such varied artists as Mahalia Jackson, the Righteous Brothers, Dolly Parton, Ella Fitzgerald, the Isley Brothers and Gladys Knight & The Pips.

In 1982, Jackie won a Grammy for Song Of The Year for "Bette Davis Eyes," which she co-wrote with Donna Weiss, and which was a number one smash for Kim Carnes.

Artists who have performed or recorded songs written/co-written by Jackie include Bruce Springsteen, Jimmy Page, Van Morrison, Randy Newman, Michael McDonald, Brenda Lee, the Searchers, Ry Cooder, the Fleetwoods, the Ronettes, the Byrds, Pam Tillis, Marianne Faithfull and the Carpenters. In more recent years, Jackie returned to recording with the release of her album *You Know Me* in 2000, which had brand new compositions, written from the heart and proving that Jackie still had the magic. Critically-acclaimed performances at New York's The Bottom Line and L.A.'s Whisky A Go Go soon followed, as well as a feature in *Vanity Fair's* Music Issue.

Jackie is currently in the studio re-recording her classic songs plus a few that were missed along the way. She is married to film composer Randy Edelman. Their son Noah is a graduate of USC, and is in the entertainment business.



LESLEY GORE

STATEMENT OF CANDIDACY

I was 10 when I first heard the acronym ASCAP. Already addicted to anything with a melody or a beat, I idolized many of the songwriters ASCAP represented. When my professional career began 44 years ago, ASCAP was primarily a society collecting royalties for its members – a worthy achievement. Much has changed in our music business since then. ASCAP has changed with the times, often leading the way. But, most importantly, ASCAP discovers and nurtures new writers. I can't think of a more compelling way to spend my time and energy than working with ASCAP as a board member.

BIOGRAPHY

With over two dozen chart hits to her credit, Lesley Gore helped create the soundtrack to the '60s. The most commercially successful solo artist of the "Girl Group" era, Gore quickly set herself apart with a string of Quincy Jones-produced hits including "Judy's Turn To Cry," "She's A Fool," "Maybe I Know," "That's The Way Boys Are," "California Nights," "You Don't Own Me" and her classic smash, "It's My Party." A full-fledged star by 16, her recordings rang like anthems for young women and pointed the way for future generations of rebel-rousing pop singers from Debbie Harry to Pat Benatar, Madonna and Gwen Stefani.

Lesley maintains a constant touring schedule in major casinos, theaters, and performing arts centers around the world. Her songwriting has earned her an Oscar nomination for co-writing the hit single, "Out Here On My Own," for the film *Fame*. Other Gore songs have been recorded by Patti Austen, Bernadette Peters, Dusty Springfield, and Quincy Jones.

Gore confides, "I am extremely fortunate to have recorded so many wonderful songs that people still love and wish to hear. My audience often thinks of me as part of their growing-up – much like a relative. It is still fascinating for me to travel to different cities, meeting new folks everyday, but getting past the formalities within seconds. My fans and I connect instantly on a one-to-one level because we have known each other for so long. This gift, which my music has given me, is the one I cherish most. They also give me enough creative space so that I can interchange my classic hits with new songs I am writing. This is pure joy for a performer."

Gore has several projects lined up for the next year or so. She is writing a solo performance piece based on her life, a theater piece based on her music and a book of her memoirs.



JAMES "JIMMY JAM" HARRIS III

STATEMENT OF CANDIDACY

Thank you for the privilege of serving you on the ASCAP Board. Your confidence in electing me to serve allows me the opportunity of giving back to the music community at the very highest level. I am once again asking for your vote of confidence. I feel my experienced perspective of diversity and leadership on the ASCAP board is even more important now as we face the challenges of the rapidly changing music landscape. As an active and current songwriter member of ASCAP for nearly 25 years, I will continue to help ASCAP protect the rights of all songwriters. I'm proud to have served you in the past. And with your support, I look forward to serving you in the future.

BIOGRAPHY

James Harris III, better known as Jimmy Jam, a renowned songwriter, record producer, musician and entrepreneur, as well as a member of ASCAP since 1983. Alongside longtime friend & collaborator Terry Lewis, Jimmy's accomplishments have cemented his status as a living legend within the music industry. Together, the duo has been steering pop artists to unprecedented commercial and critical success for nearly 25 years, most notably by guiding Janet Jackson to international superstardom with over 50 million records sold worldwide and over 20 gold and platinum singles. Jam and Lewis have also collaborated with such diverse and legendary artists as Boyz II Men, Sting, Mary J. Blige, Elton John, Usher, Shaggy, Yolanda Adams, Herb Alpert, Luther Vandross, India Arie, Rod Stewart, New Edition, Human League, Earth, Wind & Fire, Mariah Carey, Robert Palmer, Gwen Stefani, Kanye West, Jessica Simpson and Sounds of Blackness.

From pop, soul, dance and instrumental to rap, gospel, rock and reggae, their distinct sound has spanned limitlessly across all genres. In total, they have written and/or produced over 100 albums and singles that have reached gold, platinum or multi-platinum sales, including 26 No. 1 R&B singles and 16 No. 1 pop hits. In 1986, Jam and Lewis were awarded with their first Grammy for "Producer of The Year"; since then they have been awarded three more Grammys including 2003's "Best Dance Recording" for Janet's "All For You," and most recently for "Best Gospel Song" in 2006 for Yolanda Adams "Be Blessed." Jam and Lewis have been recognized with many prestigious awards including both Academy Award and Golden Globe nominations for Janet Jackson's "Again" from the film *Poetic Justice*, and numerous Songwriter of the Year honors at ASCAP's Rhythm & Soul and Pop Awards. The pair has also been presented with an Essence Award for their outstanding achievements in the music industry, a TJ Martell Foundation Humanitarian of the Year Award for their philanthropy, an NAACP Image Award for their positive impact in the African-American community and were immortalized with a star on the Hollywood Walk of Fame.

Jimmy Jam has also parlayed his vision into entrepreneurial endeavors, beginning in 1991 with Perspective Records, home of the Grammy Award-winning Sounds of Blackness, and following with Flyte Tyme Records in 1997. As co-founders of Flyte Tyme Records, Jam & Lewis enjoyed various joint venture/partnerships with Arista/BMG Records and Universal Records which lead to successful collaborations with Blu Cantrell and Heather Headley, the *How Stella Got Her Groove Back* soundtrack, as well as Multi Platinum superstar Usher. Their goal has always been to develop musicians of superior caliber and support their artistry above all else. "We would rather sign people and make records based on artistic freedom rather than approach it from a corporate perspective and put pressure to sell a lot of records," Jam has stated.

Jam also feels giving back to the music community is one of the most important things one can do. Besides serving on the ASCAP Board he also serves on the ASCAP Foundation Board, the Grammy Foundation Board, as well currently holding the position of Vice Chairman of the Board of Trustees for the Recording Academy. Since their first professional recording with The Time in 1981, Jam and Lewis have never failed to successfully re-invent themselves, and they continue to be the embodiment of career longevity. In 2007 they will celebrate their 25th year of their Flyte Tyme Productions company and an even more astounding 35 years as partners and friends. Without question, the duo has firmly left its mark on modern music history as the No. 1 songwriting and production team of all time.



WAYLAND HOLYFIELD

STATEMENT OF CANDIDACY

I've been privileged to represent songwriters and composers on the ASCAP Board for 14 years. I take that responsibility and your trust very seriously. Serving as co-chairman of the Finance Committee, I have seen member's distributions grow to almost \$700 million ...an all-time high. The bad news is that we are being attacked from all sides by those who want to discount the value of our music, or worse, take it for free (a.k.a. steal it!). ASCAP, since 1914, has stood as the champion of songwriters and composers rights, and I pledge to help continue that fight.

BIOGRAPHY

Wayland Holyfield is an award winning songwriter whose songs have been recorded and performed all over the world. He

has long been involved as an advocate for songwriter's and composer's rights. He currently is serving his 14th year as an elected member of the ASCAP Board of Directors.

He is past president of the Nashville Songwriters Association International as well as past chairman of the Nashville Songwriters Hall of Fame Foundation Board. Also, he was a member of the ASCAP Board of Review for four years. Wayland has testified on behalf of songwriters and composers before both Senate and House Judiciary Committees in Washington, DC. Some of his awards and honors include Induction into the Nashville Songwriters Hall of Fame, ASCAP Country Songwriter of the Year, two-time winner of the Music City News Top Country Hits Award, Grammy Nominee, CMA Triple Play Award and recipient of the Nashville Songwriters Association International Presidents Award. He has received a total of 37 Performance Society awards and has written over 40 top 10 hits and 14 #1 songs.

Some of the artists who have recorded Wayland's songs include George Strait, Peter Dinklage, Don Williams, Anne Murray, Brooks and Dunn, Reba McEntire, Ronan Keating, Patti Page, Randy Travis, Ronnie Milsap, Julio Iglesias, Crystal Gayle, Eddie Arnold, Conway Twitty, Barbara Mandrell, Nitty Gritty Dirt Band, Charley Pride, Bill Medley, Mac Davis, The Oak Ridge Boys, Michael Martin Murphy, Mickey Gilley, John Anderson, Johnny Russell, The Statler Brothers, Waylon Jennings, Juice Newton, The Judds and George Jones.

His songs include "Could I Have This Dance," "Till the Rivers All Run Dry," "Some Broken Hearts Never Mend," "You're the Best Break This Old Heart Ever Had," "Rednecks, White Socks and Blue Ribbon Beer," "You're My Best Friend," "She Never Knew Me," "I'll Do It All Over Again," "I'll Be Leaving Alone," "Nobody Likes Sad Songs," "Never Been So Loved," "Tears Of The Lonely," "Put Your Dreams Away," "Your Love Shines Through," "You're Going Out Of My Mind," "Down In Tennessee," "Don't Count The Rainy Days," "Stop The Rain," "When You Get To The Heart," "She Reminded Me Of You," "The Blues In Black and White," "Wish I Had A Heart Of Stone," "Only Here For A Little While" and "Meanwhile." Wayland also wrote "Arkansas You Run Deep In Me" which has been adopted as the official state song of Arkansas.

He and his wife Nancy have been married for 35 years and have three grown children, Greg, Mark and Lee.



CHRISTINE LAVIN

STATEMENT OF CANDIDACY

I moved to NYC in 1976 to study guitar with Dave Van Ronk, then through him became part of the *Fast Folk Musical Magazine* (now distributed by the Smithsonian) and the "Speakeasy" cooperative, where singer/songwriters learned to do everything: produced albums, ran sound, emceed, produced, promoted live shows, then manned merch tables afterwards. I live by Dave's words: "When music of quality sells, it's good for all of us, so never root against your competitor if what they are doing is good work." I love the people who create songs, and I'm in this for life.

BIOGRAPHY

In the fall of 2006 Appleseed Recordings released *One Meat Ball*, a food-themed 19-artist CD/96-page (27 recipe) cookbook-let produced by Christine Lavin, showcasing music by Pete Seeger, actor Jeff Daniels, The Accidentals, Ray Jesso, Grammy-winner Julie Gold, the late great Dave Van Ronk, and a dozen other terrific singer/songwriters (and amateur chefs) from the US and Canada. The NY Daily News called it "a brilliant concept," and the San Diego News 10 Food Guy chose it as the #1 food gift of 2006. Dame Edna is a surprise cameo vocal at the very end of the recording.

Christine has recorded 17 solo albums of original songs, along with three *Four Bitchin' Babes* disks, and now seven (counting *Meatball*) compilations she's produced showcasing the works of contemporary singer/songwriters whose music she loves. Although not a children's performer, her song "Amoeba Hop" has been turned into a kids' music/science book published by PuddleJump Press, with illustrations by artist Betsy Franco Feeney. The book has received the stamp of approval from The International Society of Protistologists, and won a "Best Book Award" from the American Association for the Advancement of Science. (Christine says, "It's best to turn your kids on to science before the religious right turns them off.") The lyrics to her song "Planet X," about the debate over Pluto's planetary status (written in 1996, 10 years before the big bad demotion) are going to be in a book on poor, pitiful Pluto, the reclassified "dwarf planet," that will be published in 2008 by the Hayden Planetarium in New York.

Her songs have been performed by such diverse artists as David Burnham ("Fabrizio" in the national tour of *The Light In the Piazza*), Betty Buckley, Barbara Brussell, The Washington D.C. Gay Men's Chorus, The Accidentals, The Dartmouth College Decibelles, and Tony Award-winning actress Sutton Foster (who is currently starring in *The Drowsy Chaperone* on Broadway—a show Christine has seen 26 times . . . if you haven't seen it, she says Go! -- it's fabulous, songs written by Canadians Lisa Lambert & Greg Morrison).

Her concert career continues to take her all over the U.S., Canada, and points beyond. When not doing music, she writes freelance (*The Washington Post*, *Delta Sky Magazine*, *The Performing Songwriter Magazine*), and is occasionally on XM Satellite

Radio (channel 15, *The Village*), a show they have christened "Slipped Disks" because she plays music by songwriters who slip her disks as she travels. XM has broadcast 30 of her shows so far, most recently a 4-1/2 hour chat with Apple co-founder Steve Wozniak, where he got to fulfill a lifelong dream of being a guest-DJ [playlist available by request]. The XM project is her hobby—does it gratis to get good music out to new ears.

Christine Lavin learned how to play guitar by watching lessons broadcast on PBS when she was 12 years old—her TV teacher was the late great Laura Weber.



JOHNNY MANDEL

STATEMENT OF CANDIDACY

As a veteran film composer and jazz musician, I understand the issues that face established and struggling music creators alike. During my years on the Board, I have come to learn a great deal about the domestic and international forces influencing what happens to our copyrights. It has also been my privilege to be part of the process to ensure the licensing and protection of our music worldwide. Representing fellow music creators on ASCAP's Board has been an opportunity to serve the music community in a tangible way. I hope to continue to be worthy of this great trust.

BIOGRAPHY

The eventful career of Johnny Mandel—one of duration and substance that continues to flourish—is grounded by a thorough background in music that has placed him in the pantheon of acclaimed American composers, arrangers, record producers and songwriters. Mandel was born in New York City. He was playing the trumpet and beginning to write big band arrangements at the age of 12. After graduating from New York Military Academy, he immediately went on the road working in Catskill Mountains resort hotels. He then joined the orchestra of legendary violinist Joe Venuti. Before he was out of his teens, Mandel played trombone and wrote arrangements for the Boyd Rayburn and Jimmy Dorsey Orchestras. His first important arrangement was for Woody Herman with the classic big band composition, "Not Really the Blues." He also wrote for Artie Shaw's only bebop-oriented orchestra, recently showcased in the MusicMasters album 1949.

In 1949, Johnny began writing arrangements for the staff orchestra of WMGM Radio and was initiated into composing dramatic music for a radio series. Soon afterward, he was an arranger for Sid Caesar's classic TV series, *Your Show of Shows*. He moved back into jazz, working with the orchestras of Elliott Lawrence and Count Basie Orchestra. By the mid-1950's, Mandel had become well established for writing arrangements for major stars, including Frank Sinatra, Tony Bennett, Dick Haymes, Anita O'Day, Chet Baker, Mel Tormé and Peggy Lee. He also wrote arrangements for Andy Williams' NBC variety show and for many nightclub acts and Las Vegas shows.

Mandel's first film score was *I Want to Live*, which starred Susan Hayward. Initially unsure about writing for film, Mandel came to realize that all he had done previously was the ideal background for scoring films. *I Want to Live* was the first film to utilize an all-jazz score. Other significant Mandel scores include: *The Americanization of Emily*, *The Sandpiper* (which featured Mandel's great Oscar and Grammy-winning standard, "The Shadow of Your Smile"), *Harper*, *The Last Detail*, *The Sailor Who Fell From Grace With the Sea*, *Being There*, *Staying Alive*, *Deathtrap*, *Caddyshack*, *The Verdict*, and many more. Mandel television themes include the familiar refrain "Suicide is Painless" from *M.A.S.H.*, and *Too Close For Comfort*.

Mandel's arranging skills have been utilized by Michael Jackson, Barbra Streisand and Diane Schuur, whom he has also produced. Natalie Cole's *Unforgettable*, her tribute to her late father, was a showcase for Mandel's arrangements. The album was awarded an unprecedented seven Grammys. He recently produced and arranged Shirley Horn's critically-acclaimed album, *Here's to Life*. Other recent projects include producing and arranging for Michael Bolton, Manhattan Transfer, Barry Manilow and Diana Krall's orchestral album, *When I Look In Your Eyes*—a Grammy nominee for Album and Producer of the Year and winner in the Jazz Album of the Year category.

Most recent projects include albums for Barbra Streisand, Michael Bublé and Tony Bennett, starting a new Big Band and his successful new *Johnny Mandel Songbook* (Alfred Publishing).



PAUL MORAVEC

STATEMENT OF CANDIDACY

As composer and educator, I have been an advocate for the arts and especially for concert music throughout my career. I have served ASCAP as a member of the Special Classifications Committee since 1997 and as a panelist on the Deems Taylor Awards Committee since 1999. Over this period I have become familiar with the significant financial and copyright issues regarding ASCAP's members. In our current, rapidly changing cultural and technological environment, the American artist's practical concerns require special attention. I look forward to working to protect and extend, as appropriate, our members' hard-earned rights and benefits in all genres.

BIOGRAPHY

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, has composed over 90 orchestral, chamber, choral, lyric, film, and electro-acoustic lyric compositions, performed and broadcast frequently throughout the U.S. and abroad.

His music has earned numerous other distinctions, including the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, a Camargo Foundation Residency Fellowship, and two fellowships from the American Academy of Arts & Letters as well as many commissions. A graduate of Harvard University and Columbia University, he has taught at Harvard, Columbia, Dartmouth, and Hunter College and holds the rank of University Professor at Adelphi University, a position unique in the institution. Current commissions include a work for premiere by Orpheus Orchestra at Carnegie Hall and an evening-length dramatic oratorio titled *The Blizzard Voices* for Opera Omaha.

On CD: *The Time Gallery*, recorded by eighth blackbird, was released on Naxos American Classics in February, 2006. Two string quartets appear on the Lark Quartet's *Klap Ur Handz* CD, released in October, 2006. The Pulitzer Prize-winning *Tempest Fantasy* (with Mood Swings, B.A.S.S. Variations, and Scherzo), recorded by Trio Solisti and clarinetist David Krakauer, will be re-released on Naxos American Classics in March, 2007. *Songs of Love and War* for SATB Chorus/Orchestra is on a CD featuring The Dessoff Choirs & Orchestra, *Sonata for Violin and Piano* is available on RCA Red Seal, and an album of chamber compositions titled *Circular Dreams* appeared on CRI.

Recent premieres include *Anniversary Dances* with the Ying Quartet, *Atmosfera a Villa Aurelia* with the Lark Quartet, Mark Twain Sez with cellist Matt Haimovitz, *Cornocean Airs* with the American Brass Quintet, *Morph* with the String Orchestra of New York City (SONYC), *Oboe Sextet* with Peggy Pearson and Winsor Music, *Useful Knowledge*, a dramatic cantata about Benjamin Franklin for the American Philosophical Society, *Parables* with New York Festival of Song, *Isle of the Manhattoes* with pianist Tony DeMare at Zankel/Carnegie Hall, *Andy Warhol Sez* with bassoonist David Sogg & pianist Rob Frankenberry, *Exes* with soprano Jama Jandrovic & cellist Matt Haimovitz at Tully Hall, *The Time Gallery* with eighth blackbird at the Metropolitan Museum of Art, *Montserrat: Cello Concerto* with the Orchestra of St. Ignatius Loyola (NYC), *Evensong* with tenor Scott Murphree & the composer at the piano, *A Crowd of Stars* with Robert White & Brian Zeger at the Metropolitan Museum of Art, *Vita Brevis*, with tenor Paul Sperry and the composer at the piano, *Spirit*, a cantata commissioned for the 75th anniversary of the flight of the Spirit of St. Louis, *No Words*, commissioned by Concert Artists Guild for pianist James Lent and the Gay Gotham Chorus, *Everyone Sang* with baritone Troy Cook, commissioned by the Marilyn Horne Foundation, and *Chamber Symphony*, commissioned by the Bridgehampton Festival for its 20th anniversary, *Salute* with soprano Amy Burton, Steven Blier and the New York Festival of Song. Mr. Moravec's website is www.paulmoravec.com, his work is published by www.subitomusic.com.



STEPHEN PAULUS

STATEMENT OF CANDIDACY

I have been a proactive ASCAP Board member since 1990 when I was appointed by Morton Gould. As Co-Chair of the Symphony and Concert Committee and Chair of the Survey and Distribution Committee, I have helped enact increases in the Standard AND Popular Awards. I have helped establish the annual Symphony and Concert Awards. And I have worked consistently with Board colleagues in film, country, hip-hop, R&B and standards to streamline ASCAP operations and produce more income for more writers across all genres. I want to continue this important work of protecting our copyrights and obtaining fair compensation.

BIOGRAPHY

Stephen Paulus has been hailed by critics, audiences and performers both in the U.S. and abroad for being "a bright, fluent inventor with a ready lyrical gift." (The New Yorker) The Cleveland Plain Dealer has characterized his music as "irresistible in kinetic energy and haunting in lyrical design." And the New York Times has said that "his scoring is invariably expert and exceptionally imaginative in textures and use of instruments." With over 300 works to his credit and dozens of recordings Paulus has written for all genres. He has created over 40 works for orchestra, nine operas, more than 160 works for chorus as well as works for solo voice, piano, organ, guitar, harp and chamber ensemble. His most recent opera, *Hester Prynne At Death* was premiered by soprano, Elizabeth Dabney at the 92nd St. Y in March of 2004. His song cycle, *Erotic Spirits* was premiered in September of 2004 by acclaimed international opera star Deborah Voigt with the Augusta Symphony of Georgia. And most recently his *Sea Portraits* was premiered by the New Bedford Symphony of Massachusetts in October 2004.

Paulus has worked with dozens of stellar performers including: Doc Severinsen, Thomas Hampson, Samuel Ramey, William Preucil, Robert McDuffie, Hakan Hagegard, the Cleveland Quartet, the Lincoln Center Chamber Music Society, Friends of Music at the Supreme Court. Arizona Friends of Chamber Music and many more. His works have been premiered at the Tanglewood Festival, Aspen Music Festival, Santa Fe Chamber Music Festival, and in the UK at the Aldeburgh and Edinburgh Festivals. Orchestras that have premiered or performed his works include those of New York, Philadelphia, Atlanta, Los Angeles, Minnesota,

St. Paul Chamber, BBC and many others. He has been a Resident Composer with the orchestras of Atlanta, Minnesota, Tucson and Annapolis and also was the Composer in Residence for the Dale Warland Singers. Additional choruses that have premiered his works are the New York Concert Singers, Los Angeles Master Chorale, Robert Shaw Festival Singers, Philadelphia Singers, Vocal Arts Ensemble, Washington Singers, Cathedral Choral Society, Master Choral of Washington and dozens of community and college choirs.

In addition to receiving Guggenheim and NEA Composer Fellowships, Paulus was awarded 3rd prize in the Kennedy Center Friedheim Awards for his Violin Concerto. His opera, *The Postman Always Rings Twice* was the first American opera produced at the Edinburgh Festival. Other operatic performances have come from the opera companies of Miami, Boston, Washington, D.C., Minnesota, Fort Worth, Berkshire Opera and The Juilliard School. Paulus is recorded with Nonesuch, New World Records, d'Note Classics and Koch International. His works are published by his own firm – Paulus Publications and also by EAM/Schott Musik.



RUDY PEREZ

STATEMENT OF CANDIDACY

I'm humbled and honored to be nominated to serve on the ASCAP Board and if elected I will be making ASCAP History by being the first Hispanic to hold a seat on this Board. Due to the fact that the Hispanic population is gaining by leaps and bounds, it is crucial for the Latin Membership to have a voice. I am a dedicated advocate for songwriter's rights and will work diligently to make sure that Latin Songwriters finally have a voice. I gratefully accept this nomination and if elected, I will do my best to work for all songwriters.

BIOGRAPHY

During the last 25 years, he has composed more than 600 songs and written and produced hits for international artists such as: Beyonce, IL Divo, Julio Iglesias, Christina Aguilera, Michael Bolton, Luis Miguel, Arturo Sandoval and Marc Anthony to name just a few. He has consistently had top 10 hits on the charts for over 20 years. Rudy has received numerous gold and platinum records. His works have won five Grammy Awards and have been nominated 17 times. He was the first NARAS President of the Florida Chapter.

Record Label Executives have been quoted as saying that "Rudy Perez is one of the most celebrated and sought-after creative minds in the industry." He has raised the bar by being the first Latin Record Producer to win the Hot Latin Tracks Producer of the Year four consecutive years in a row as well as ASCAP's Latin Songwriter of the Year five times. His songs are featured in major motion pictures, TV Novelas, sitcoms, commercials, and he penned the original Univision Network theme about 15 years ago that still runs today.

Rudy Perez has also set a precedent by being one of the first Hispanic Songwriters, in conjunction with the ASCAP Foundation, to open up the ASCAP Foundation Rudy Perez Songwriters Scholarship. This Scholarship will enable an underprivileged aspiring Hispanic songwriter to attend a prestigious music school such as Julliard, Berkley or the University of Miami.

Rudy's productions consistently garner the premier spots on the Billboard charts. He never fails to have several songs charting in the top 10 at one time. Rudy attributes his successful career to his almost 20 year association with his mentor, Jose Feliciano. "It took a blind man to see my talent," Perez says humbly about Feliciano.



GREG PRESTOPINO

STATEMENT OF CANDIDACY

My desire to serve on the board of ASCAP is not a frivolous one; I have been on various ASCAP advisory committees and served nine years on the board of the National Academy of Songwriters. Protecting our copyrights, and assuring fair compensation for them, are the most important issues facing us. The Internet and digital media have made these issues even more complex and the solution most urgent. I very much look forward to lending my energies to the ASCAP Board. I hope you will give me the opportunity to serve you.

BIOGRAPHY

Greg Prestopino is an award-winning songwriter born in Brooklyn, New York, where all award-winning songwriters are born (except for those born elsewhere). He was raised up and down the East Coast, from New Jersey to New Hampshire, and received a BA in Theatre Arts from Brandeis University.

He has written hit songs for Christina Aguilera ("Can't Hold Us Down"), Celine Dion ("Show Some Emotion"), Natalie Cole ("Wild Women Do"), Puff Daddy ("Can't Nobody Hold Me Down"), Matisyahu ("Jerusalem"), Aaron Neville ("Beautiful Night"), Bette

Midler ("Let Me Drive"), Jennifer Love Hewitt ("In Another Life") and Matthew Wilder ("Break My Stride").

Greg has also played, sung and done vocal arrangements for the albums of several legends including Bette Midler, Bonnie Raitt, Ry Cooder, Maria Muldaur, Jennifer Warnes and Dan Bern as well as for Richard Thompson, Sting and Van Dyke Parks on Hal Wilner's *Rogue's Gallery*. He has recently written and sung the theme for the Cartoon Network show, *Zatch Bell*.

His original music and distinctive voice have graced such films as: *Pretty Woman*, *The Rose*, *Pocahontas*, *Hercules*, *The Last Starfighter*, *The Man With Two Brains*, *Money For Nothing*, *Boulevard Nights* and *Cough Drop* and he has happily worked with Christopher Guest on several of his projects including *The Big Picture* and *Attack of the 50ft Woman*. He has written/sung/played on numerous television shows.

As an independent record producer he has produced albums Warner Brothers, Elektra and Atlantic, including Kate and Anna McGarrigle (Kate is mother to Rufus and Martha Wainwright) for Warners. As a staff producer for Elektra Records for three years, he produced acts as far ranging as Abraham Laboriel to Gabe Kaplan. He is currently producing the band, The Giveaway Table.

His music publishing/development companies [ufemizm music (ASCAP)/elliptic songs (BMI)] are a co-venture with Windswept Holdings. ufemizm/elliptic prides itself on working with young writer-artists and being able to bring a writer's perspective to the business of music publishing.

He has garnered six ASCAP awards, The National Academy of Songwriters Leadership Award and numerous gold and platinum records.



JULIO REYES

STATEMENT OF CANDIDACY

For the last two years I have had an active role as producer and composer in the new trend of international top artists who are recording albums for the Latin audiences, seduced by the passionate sonority of Latin music. As the Hispanic market grows in importance, American artists are discovering that Latin audiences are highly moved by their work, which is the dream of any artist. I'm committed to continue to build the bridge between two cultures that are getting closer and proactively take advantage of the differences to have the best of the two worlds in one universal language, music.

BIOGRAPHY

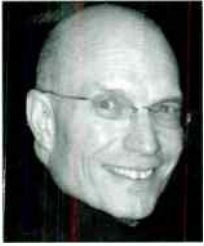
Julio Reyes Copello is a Grammy winner, two time Grammy Nominee and has an array of international merits which include the India Catalina Award for best original soundtrack in the International Festival of Cinema and Television of Cartagena and nine ASCAP Awards. For the past four years, he has had at least one of his songs on the top 10 Billboard lists.

Julio Reyes Copello was born in Colombia, and it would not take long before he bumped into what would soon become his life passion. At the age of 6 he fell in love with his mother's old piano, and since then his life has become a synonym of music. In 1996 he graduated from the Javeriana University in Bogota as Composer. Over the next two years he would become Professor at the University he graduated from and Composer/Arranger and Producer for several films and television programs.

In 1998, he was awarded a Full Scholarship from the University of Miami to pursue a Master's Degree in Media Writing and Production where in 2000, he graduated with honors. Largely due to his excellence exhibited during these two years, he was chosen by renowned composer Jorge Calandrelli to make orchestrations for seven tracks for the Christmas Album, *Our Favorite Things* featuring Placido Domingo, Tony Bennett, Vanessa Williams and Charlotte Church performed by the Vienna Philharmonic Orchestra. A classical pianist to the core, it is through his innate ability to morph into the complexity and vastness of the human emotions and cultures that he can move through uncountable music genres with equal ease, intensity and grace.

In 2000, he started working for the celebrated Songwriter and Producer Estefano with whom he composed and produced the most successful albums of the Latin industry. Among those albums and artists are Grammy winner Amar sin Mentiras (Best Latin Pop Album) by Marc Anthony, Grammy nominee Alexander Pires (Best Latin Pop Album), Ricky Martin, Chayanne, Paulina Rubio, Thalía and Jaci Velasquez among others. Despite countless awards and an ever increasing roster of successful albums and songs, it is the maintained innocence and joy with which he approaches each new project what increasingly makes him a force to be reckoned with.

Today, he has just completed Jennifer Lopez' first album in Spanish, and he is currently working on Nelly Furtado's first album in Spanish, amidst the production of several new singers and performers in what he considers the new generation of artists.



EARL ROSE

STATEMENT OF CANDIDACY

As a composer member of ASCAP, I am honored to be nominated to run for the Board of Directors. Having proudly spoken on behalf of songwriters to members of Congress in the past, I would constantly explore new ways to educate and gain the support of the public and our nation's lawmakers for the legislation that's needed to protect copyrights in this digital age.

I look forward to being a passionate voice, making every effort to contribute to the enduring strength of ASCAP's ability to collect and distribute the royalties to which writers are entitled.

BIOGRAPHY

Emmy Award-winning composer/pianist Earl Rose is one of the most versatile and prolific composers in film, television, and contemporary pop music today. In addition to his Emmy win, he has received 14 Emmy nominations and been honored with three ASCAP Awards for being among the top five most-performed composers in television.

In motion pictures, Earl's credits include his original solo piano music for Warner Bros'. feature film, *White Oleander*, his score for the MGM/UA release, *Mad Dog Time*, directed by Larry Bishop, with all-star cast including Richard Dreyfuss, Jeff Goldblum and Gabriel Byrne, song arrangements for director Nicholas Hytner's *The Object Of My Affection* (20th Century Fox) starring Jennifer Aniston, original music for the film *Gunshy*, starring Diane Lane and selected music for the film, *Joe & Max*, directed by Steve James.

Earl's recent projects include the score for the Emmy-winning documentary *Stardust: The Betty Davis Story*. He has also written the music for A&E's *In The Shadow Of Cold Mountain*, the History Channel's eight part mini-series *The Presidents*, and composed songs/music featured in such hit series as NBC's *ER*, *The West Wing* and *Who Wants To Marry My Dad*, HBO's *Sex And The City*, UPN's *America's Next Top Model*, and PBS's *Sesame Street*.

Among Earl's 14 Emmy nominations are his songs, which have crossed over into major pop recording successes. These include the multi-platinum selling recording "Every Beat of My Heart," co-written and recorded by Brian McKnight, his Emmy-winning song collaboration with Olivia Newton-John and Victoria Shaw, "Love Is A Gift;" "I Found Love," co-written and recorded by top-selling artist Peabo Bryson, and "All For The Sake Of Love," co-written and recorded by country singer Victoria Shaw. The legendary Johnny Mathis has recorded two of Earl's songs, "Every Beat of My Heart" and "Right from the Heart." Studio collaborations include award-winning singer/actress Audra McDonald and such contemporary hit makers as Madeleine Peyroux, Phoebe Snow, Kenny Lattimore, Montell Jordan, Will Downing, Gordon Chambers and opera singer Daniel Rodriguez.

As a recording artist, Earl's latest release is the soundtrack of his score for *Stardust: The Bette Davis Story*, on Varèse Sarabande. Other releases include *Guys And Dolls*, and *Color, Rhythm and Magic: Favorite Songs from Disney Classics* (Varèse Sarabande), *Earl Rose Plays Burt Bacharach* (Pianodisc), *Take My Breath Away* (Sony), and an album of solo piano performances of *Great Movie Themes* (Piano Disc). Earl's concert appearances have included guest conducting engagements with numerous symphony orchestras including the Pacific Symphony, Jacksonville Symphony, and Erie Philharmonic.

Classically trained, Earl graduated from the Mannes College Of Music, majoring in piano and studying with Edith Oppens and Frances Dillon. He also studied abroad at the Vienna Academie Of Music and conducting at the Juilliard School under Emanuel Balaban.

He currently serves on the Executive Board of the Songwriters Guild and has been a past member of the Board Of Governors of the New York branch of National Academy Of Recording Arts And Sciences (NARAS).



STEPHEN SCHWARTZ

STATEMENT OF CANDIDACY

It has been my privilege to serve on ASCAP's Board of Directors for the past two years. During that time, I have learned much about the ongoing and urgent issues involving property rights and our efforts to ensure that ASCAP members receive their fair share of income generated by emerging technologies. I believe I have contributed some ideas towards furthering resolutions of these issues, and hope for an opportunity to continue to do so.

BIOGRAPHY

Stephen Schwartz has been a member of ASCAP since 1969. As a theatre writer, he has contributed music and/or lyrics to such shows as *Godspell*, *Pippin*, *The Magic Show*, *The Baker's Wife*, *Working*, *Rags*, *Children of Eden* and the current Broadway hit

Wicked. He collaborated with Leonard Bernstein on the English texts for Bernstein's *Mass* and wrote the title song for the play and movie *Butterflies Are Free*. For films, he collaborated with Alan Menken on the scores for the Disney animated features *Pocahontas* and *The Hunchback of Notre Dame* and wrote the songs for the DreamWorks animated feature *The Prince of Egypt*. He has also written individual songs for motion pictures. For television, he has written songs for Disney's *Geppetto* and the new *Johnny and the Sprites* for the Disney Channel. He also has experience in the record industry, having worked as an A&R producer for RCA Records and been a governor of the Recording Academy. Under the auspices of the ASCAP Foundation, he runs musical theatre workshops in New York and Los Angeles, and is also a member of the Council of the Dramatist's Guild. Awards include three Academy Awards, four Grammy Awards and four Drama Desk Awards.



JIMMY WEBB

STATEMENT OF CANDIDACY

I'm proud in this last term to have attended two general licensing sales meetings where I've met the uncomplaining soldiers who quietly exemplify the core purpose of ASCAP: Collect the Money. Disperse it To the Writers. This core purpose is why I go to Washington to perform on your behalf and why I remind pub patrons in Dallas that no music is free. That some writer pays with heart and soul, flesh and blood for the audio that enriches a life. Thank you ASCAP for honoring me for being "an exemplary advocate for the rights of creators."

BIOGRAPHY

On October 23rd of this past year, Jimmy Webb was the recipient of ASCAP'S "Voice of Music" award, which among other things, honors him as an "exemplary advocate for the rights of creators." That should come as no surprise to the multitudes of writers and composers who have sought Webb's advice as one of the most influential writers of our time. Webb is the only artist to ever receive Grammy Awards for music, lyrics, and orchestration, and his creative talents have led him to work as a performer, composer, producer, and arranger for film, television and musical theatre. He is a member of the Nashville Songwriters Hall of Fame, and he was the 2003 recipient of the Johnny Mercer award for The Songwriters Hall of Fame. The National Academy of Songwriters gave Jimmy their Lifetime Achievement Award and in 1999, Jimmy was inducted into the Oklahoma Hall of Fame. His 16-minute "Centennial Suite" written for the Oklahoma Symphony was previewed by a who's who of Oklahoma dignitaries in September '06, and will have it's official premiere in November of 2007. His collaboration with Vince Gill, "Oklahoma Rising," received national attention when it was performed at Macy's Thanksgiving Day parade. His recent ASCAP award is just the latest in a lifetime of honors and acknowledgments.

Though best known for his classics, including: "By The Time I Get To Phoenix," "Wichita Lineman," "Galveston," "Didn't We," "MacArthur Park," "Up, Up and Away," "Worst That Could Happen," "All I Know," "Adios," "The Moon's A Harsh Mistress," "The Highwayman," and so on, Webb's work continues to grace a wide range of artists' CDs, from Rosemary Clooney and Tony Bennett to Linda Ronstadt and R.E.M.

In spite of the demands of holding an active position on ASCAP's Board of Directors, Webb continues with his international appearances and recording efforts including last year's 5-CD boxed set (*The Moon Is A Harsh Mistress*) which was a limited edition, and sold out immediately. His *Ten Easy Pieces*, won rave reviews and is a collection of the songwriter's hits as they were written. His 2006 solo effort, *Twilight of the Renegades* sells out at Webb's concerts, and he's currently readying a "live" CD, while working on a new recording with his dear friend Glen Campbell, to include special guest artists such as Keith Urban and Vince Gill for a 2007 release. His acclaimed book, *Tunesmith: Inside the Art of Songwriting*, was reviewed by *Musician* as "perhaps the finest book about songwriting of our time," and is available internationally.

Jimmy Webb's accomplishments demonstrate that he is certainly in touch with all aspects of the songwriter's life. In his book Webb states, "the paramount joy of the craft is that, however simply it is begun, it can take the songwriter on a lifelong voyage across many distant and wondrous musical seas." For Jimmy Webb, that's a spectacular series of events indeed.



PAUL WILLIAMS

STATEMENT OF CANDIDACY

Six years ago you elected me to the Board. It's been a great honor to participate in ASCAP's growth and I thank you for the chance to serve. The decade long increase in royalties distributed and decrease in operating costs are a tribute to the talent and dedication of our management team. They're the best. In this changing time the challenges are large but our society is strong and the traditions we honor are all about protecting the songwriter. It's a continuing battle, but I plan to put my learning and experience to good use in the term to come.

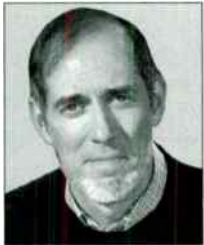
BIOGRAPHY

Songs: "We've Only Just Begun," "An Old Fashioned Love Song," "Evergreen," "Rainy Days And Mondays," "I Won't Last A Day Without You," "You And Me Against The World," "The Rainbow Connection," "The Love Boat Theme," "You're Gone," "Let Me Be The One," "Nice To Be Around," "Out In The Country," "Family Of Man," "Cried Like A Baby," "Love Dance," "My Fair Share."

Motion Picture Song Scores: *Bugsy Malone*, *Phantom Of The Paradise*, *The Muppet Movie*, *A Muppet Christmas Carol*, *One On One*, *Ishtar*, *Cinderella Liberty*, *A Star Is Born*, *The End*.

Awards & Nominations: Songwriters Hall of Fame: Inducted in 2001. Academy Award: (best song) "Evergreen." Academy Award Nominations: (song or song score) "Nice To Be Around," "Evergreen," "The Rainbow Connection," *Bugsy Malone*, *Phantom Of The Paradise*, *The Muppet Movie*. Grammy Awards: "Evergreen" (best song); *The Muppet Movie* (best recording for children, as producer). Grammy Nominations: (song or soundtrack or as producer) "We've Only Just Begun," "You And Me Against The World," "Evergreen," "The Rainbow Connection," *The Muppet Movie*, *Bugsy Malone*, *Phantom Of The Paradise*, *The Muppet Christmas Carol*, *Lena Horne Live*.

ASCAP Award: One of the most performed standard songs 1986 ("Evergreen"). BMI Awards: "We've Only Just Begun" (4 million performances); "Out In The Country" (one million performances). AFJ Top 100 Songs in film lists two Paul Williams songs "Evergreen" from *A Star Is Born* and "The Rainbow Connection" from *The Muppet Movie*.

**DOUG WOOD****STATEMENT OF CANDIDACY**

I firmly believe in the principles of common interest and fair distribution on which ASCAP was founded, and I will continue to support changes in our distribution policies and operational procedures, including the use of all available technology, to help secure our future. I believe that greater transparency in our activities is both possible and necessary. As an independent member of the Board and a working composer, I bring a perspective to the Board which I believe is vital. I appreciate your support in my effort to help make ASCAP the most effective performing rights organization in the world.

BIOGRAPHY

A working composer and producer, Doug has composed music heard on hundreds of local and network television programs and commercials, including *Saturday Night Live*, *Conan O'Brien*, promos for ABC, CBS, ESPN and NBC, as well as national spots for Coca Cola, Volkswagen, Verizon and scores of others. A classically trained pianist and oboist, and composition major at Manhattan School of Music, (as well as rock and roll guitarist and band leader), Doug is the founder and Creative Director of the Omnimusic Library.

During his tenure on the board, Doug has established an outstanding (99%) attendance record and is a frequent contributor at all board committee meetings. He is familiar with all aspects of ASCAP operations and has spent countless hours helping ASCAP members resolve their issues with the Society. As the result of his successful protest in 1991, ASCAP implemented the Special Library Survey which has brought millions of dollars in royalties to non-feature writers and publishers.

Doug is the founder of the Professional Composers of America, a non-profit organization dedicated to educating young composers about the music business; he is the author of *The Commercial Composers' Guide to Music Publishing and Licensing Agreements* as well as several feature articles on music copyright and licensing. He is a frequent guest lecturer and panel participant discussing media music, music licensing and the rights of composers and songwriters as they relate to the Internet.

For almost 20 years Doug has championed the cause of independent composers and songwriters, and advocated openness in operations and fairness in policies. He has earned great respect among ASCAP writers, publishers, staff and colleagues for his unwavering dedication to the principles of common interest and equitable distribution on which ASCAP was founded. Doug's independence from multi-national music publishers and movie studios makes him an important voice on issues which affect writers. Doug has authored several proposals to prevent non-writers from taking a portion of writer's royalties from ASCAP, has fought against industry practices which infringe on the rights of writers and is the architect of the Music Creator's Bill of Rights.

Doug and his wife Patti live in Port Washington, Long Island. They work together managing their music business and are also the founders of Grassroots Environmental Education, an award-winning non profit recognized for its groundbreaking educational programs.



DAVID ZIPPEL

STATEMENT OF CANDIDACY

In this digital age it has become ever more important for us to think like businessmen and women and not just creators. The entire financial model for songwriters and publishers is undergoing a radical transformation. How we are compensated and how our royalties are collected has changed and will continue to over the next decade. ASCAP has aggressively protected our interests in the music industry and in Washington. I would like to continue that tradition. I believe my experience as a writer and a publisher, coupled with my Harvard Law degree will be an asset in facing the challenges ahead.

BIOGRAPHY

David Zippel's lyrics have won him the Tony Award, two Academy Award Nominations, two Grammy nominations and three Golden Globe nominations. He is one of few contemporary lyricists to have achieved success on Broadway, in Hollywood and in the world of Pop music. His songs appear on over 25 million CDs around the world.

With composer Cy Coleman and bookwriter Larry Gelbart he made his Broadway debut with *City of Angels*, for which he received the Tony Award, New York Drama Critics Award and Drama Desk Award, London's Olivier Award and Evening Standard Award. With eight time Oscar winning composer Alan Menken, he wrote the songs for Disney's animated feature film *Hercules*. Michael Bolton recorded "Go The Distance," from *Hercules*, which was a #1 record and was nominated for an Academy Award and a Golden Globe. With Matthew Wilder he wrote the songs for Disney's animated feature *Mulan*, which earned him his second Academy Award Nomination, his second Grammy nomination and his third Golden Globe Nomination. "Reflection" from *Mulan* was recorded by Christina Aguilera and is featured on her multi-platinum debut album. Christina and David collaborated again with Todd Chapman to write the song "We're A Miracle," which was featured as the end title song for *Pokemon, The First Movie*, on its #1 soundtrack album.

David wrote the lyrics to Andrew Lloyd Webber's music for *The Woman In White* "I Believe My Heart" from the show was a #2 single on the British pop chart and the show was nominated for 5 Olivier 2005 Awards including Best Musical and a 2006 Tony Nomination for Best Score. His Broadway show, *The Goodbye Girl*, with music by Marvin Hamlisch and a book by Neil Simon, received a Tony nomination for Best Musical and earned him a Nomination for the Outer Critics Circle Award for Best Lyrics. His lyrics for *The Swan Princess*, an animated feature with music by Lex De Azevedo, were nominated for a Golden Globe Award.

Many great singers have recorded David's songs including Stevie Wonder, Mel Torme, Ricky Martin, 98 Degrees, David Pomeranz, Cleo Laine, Linda Eder, Nancy LaMott, Sarah Brightman, Barbara Cook, Jeffrey Osborne and Boyzone. With Michael Skloff he wrote the theme song for the hit TV sitcom *Veronica's Closet*. With Mervyn Warren he wrote the theme song to the Jennifer Lopez film *The Wedding Planner*. With composer Wally Harper he has written numerous songs for singer Barbara Cook including "It's Better With A Band" and the original songs for her Broadway and West End concerts. Off Broadway, Mr. Zippel has contributed lyrics to the A...*My Name is Alice* and Hal Prince's *Diamonds and Just So*. A revue of his songs also entitled *It's Better With A Band* played Off Broadway and the Donmar in London.

With David Friedman he started Midder Music, a record company created to introduce the world to the singing of Nancy LaMott. A graduate of Harvard Law School, he is delighted not to practice law.

BIOGRAPHICAL SKETCHES OF PUBLISHER CANDIDATES FOR THE ASCAP BOARD OF DIRECTORS

February 2007

To: All Voting ASCAP Publisher Members

From: 2007 Committee on Elections:
Publishers Nominating Committee
Ree Guyer Buchanan, Co-Chair
Bob Fead
Mark Fried
Joel Martin
Stanley Mills

We're very pleased to announce this year's list of nominees for ASCAP's Board of Directors. Each has expressed not only a willingness but an eagerness to serve.

Every year, new nominees are invited to run based not only on their considerable achievements, but also on their commitment to ASCAP issues and their expertise in specific areas of the music industry.

We urge you to read the individual statements and biographies which follow, and cast an informed vote for a Board you feel will best reflect our membership's diversity and serve our common interests. Your vote is extremely important, perhaps now more than ever, in this changing and challenging new era.





MARCO BERROCAL

STATEMENT OF CANDIDACY

Marco Berrocal, who in 2005 became president of one of the largest world-wide, independent, music publishing companies, has, as did his predecessor Beebe Bourne, particular interest in the role of the Independents in the future of the music business.

New technologies are dramatically affecting the sources of royalties and therefore, the value of intellectual properties. Being one of the world's largest performance rights societies, ASCAP, on behalf of its members, plays an increasingly important role in meeting the many Global challenges created by this technological revolution.

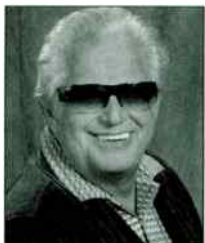
BIOGRAPHY

Upon the death of Ms. Beebe Bourne in November 2005, Marco Berrocal assumed the management of Bourne Co.'s U.S. and foreign affiliates, as president and is honored that he has the opportunity to guide this great company through the next phase of its long history. In addition to its many well-known standards, the Bourne Co. catalogues include an educational and large choral music catalogue that serves as an important asset to music educators.

Marco also operates the prestigious serious music catalog, International Music Co., which is one of the most important publishers of classical music in the world. Among the editors of its nearly 3,000 publications are such renowned musicians as Pablo Casals, Fritz Kreisler, Mstislav Rostropovich and Jean-Pierre Rampal.

After graduating from Fordham University, Marco spent some years working in television production before joining Bourne Co. in 1993. He firmly intends to build on the legacy of Bourne Co. with the same independent spirit, as did Saul, Bonnie and Beebe Bourne.

Thank you for your consideration.



FREDDY BIENSTOCK

STATEMENT OF CANDIDACY

I have been an ASCAP Board member since 1990. I am an independent music publisher and am a fierce fighter for the protection of copyrights for publishers and writers alike. This attitude is a most important one, especially at this time when we are faced with major Internet companies who are trying to line their pockets by offering our copyrights to everybody free of charge. This is my most important mission for the next term.

BIOGRAPHY

Freddy Bienstock was born in Austria and emigrated to the United States just before the onset of World War II. He began his music business career in the stock room of Chappell & Company, then and now a major music publisher. Within a few years, after having risen to the post of song plugger for Chappell, Bienstock joined Hill and Range Songs, a publishing firm established by his cousins, Julian and Jean Aberbach, which eventually published a number of songs recorded by Elvis Presley, among others.

In 1966, Freddy acquired Belinda Music, Hill and Range's English affiliate, renaming it Carlin Music Corporation. In 1969, Bienstock left Hill and Range and formed a joint U.S. venture with songwriters Jerry Leiber and Mike Stoller called The Hudson Bay Music Company. Hudson Bay's first acquisition was the purchase of the music publishing division of Commonwealth United (which included Bobby Darin's TM Music and Koppelman and Rubin Music). In 1971, the joint venture bought Lin Broadcasting's publishing and record division. This acquisition included Starday Records, an extremely successful Nashville-based company; King Records, the legendary blues entity established by the late Syd Nathan in Cincinnati; and a number of companies that published, among other songs, the bulk of the songs released by the Starday and King record companies. Concurrently, Bienstock was expanding Carlin Music's business in England, and acquired the publishing of such important artists as Cliff Richards and the Shadows, the Kinks and the Animals. In addition, in this period, Carlin was the UK subpublisher of the Jobete Music catalog, which contained all the classic Motown hits.

Bienstock's U.S. acquisitions continued with the 1977 purchase by the joint venture of the music publishing wing of the New York Times. These companies, Herald Square Music and Times Square Music, published a number of important Broadway shows, including *Fiddler on the Roof*, *Cabaret*, *Company*, *Follies* and *Godspell*, as well as important works by such songwriters as Peter Allen and Carole Bayer Sager.

In 1980, Bienstock's joint venture with Leiber and Stoller terminated. In 1981, in association with the Oscar Hammerstein II

estate, he took over another fabled company: E.B. Marks Music, publisher of such songs as "God Bless the Child," "Malagueña," and many of the works of Jim Steinman. Several years later, in 1984, Bienstock became the single largest stockholder and CEO of Chappell & Company, the publisher in whose stock room his career had begun many years before.

When Chappell was eventually acquired by Warner Communications, Bienstock departed but continued as chairman of his own firms that had never become a part of the Chappell arrangement. Bienstock later entered the background music library business in the UK with the formation of the Carlin Recorded Music Library, whose business is currently Britain's second largest in its field. In 1995, all of Freddy Bienstock's U.S. companies relocated to beautiful new offices in their own building on East 38th Street in Manhattan and were reorganized under the umbrella name Carlin America, Inc.



MICHAEL BRETTLER

STATEMENT OF CANDIDACY

As President of Shapiro, Bernstein & Co., Inc., I am involved in all aspects of running a major, independent music publishing company. With over 27 years of experience in the music industry, as a Board member I would energetically use my knowledge and expertise to further ASCAP objectives and goals including protecting copyrights, working on legislative issues affecting copyright, increasing revenue for authors, composers and publishers, and working to improve the automation of performance collections and distributions to insure a greater degree of timeliness and accuracy.

BIOGRAPHY

Michael Brettler is President of Shapiro, Bernstein & Co., Inc. and its affiliated companies.

Founded in 1913, Shapiro Bernstein is a full service, independent music publishing company that has developed a significant catalog of standards. Among the vast catalog of songs published by the Shapiro Bernstein family of companies are "In The Mood," "Ring of Fire," "On The Sunny Side Of The Street," "The Glory Of Love," and "Harlem Nocturne."

Adding to their extensive repertoire, in 2006 alone Shapiro Bernstein obtained rights for Good Groove Songs Ltd, including the 2007 Grammy-nominated Song of the Year "Put Your Records On" (Corinne Bailey Rae). Other 2006 chart hits include: "Too Little Too Late" (JoJo) and "Girl Next Door" (Saving Jane), which also serves as the theme song for the MTV hit show, *Tiara Girls*. Furthermore, Shapiro Bernstein purchased the Andy Goldmark catalog of songs featuring such hits as: "Love is a Wonderful Thing" and "Soul Provider" (Michael Bolton). Shapiro Bernstein also signed the rights for the Leon Rene Family Partnership containing: "Dig That Crazy Santa Claus" and "Boogie Woogie Santa Claus."

Michael served on the National Music Publishers' Association New York Forum Steering Committee for over 15 years. He is a member of the Association of Independent Music Publishers, The Copyright Society of the USA, the Country Music Association, the National Academy of Recording Arts and Sciences and the National Academy of Television Arts and Sciences.



ARNOLD BROIDO

STATEMENT OF CANDIDACY

Through careful financial control and leadership in strategy, innovation and licensing efficiencies, ASCAP has become stronger than ever. I appreciate the opportunities that I have had to contribute as ASCAP's Treasurer, member of the Executive committee and Co-Chair of the Symphonic and Concert, Finance, and Operations and Administration committees. Given the changes in music use and the challenging economic conditions, the value of knowledgeable, forward thinking Board members becomes critical to ASCAP's continued growth. I look forward to putting my experience and insights to work to get the most for all ASCAP's members.

BIOGRAPHY

Arnold Broido started his music career as a piano student at the Mannes School, later studied at Juilliard, and then at Ithaca College, from where he graduated in 1941. He taught music briefly at East Junior High School in Binghamton, New York, until World War II which was spent musically in the U.S. Coast Guard, including sea duty around the world on troop transports. After the war, with no teaching jobs open, he joined Boosey & Hawkes as head of the stockroom, became editor, and so began a long series of adventures in music publishing.

His career took him from Boosey to Century and Mercury Music, then to E.B. Marks, Frank Music Corp., Boston Music and, finally, in 1969, to the Theodore Presser Company as President. He currently serves as Chairman of the Board of both Presser and Elkan-Vogel, Inc. and actively heads the publication department of the group. In 1990, Ithaca College honored him with the Doctor of Music degree in recognition of his activities on behalf of contemporary music and intellectual property. In 1998 the American Music

Center awarded him their Letter of Distinction "for his significant contributions to the field of contemporary music."

After serving on the ASCAP Board from 1972 to 1979, Broido was re-elected in 1981 and voted Treasurer in 1990. He is also a Director and Treasurer of the ASCAP Foundation. In addition to his work at ASCAP and Presser, some of his activities include: Director and Treasurer of the National Music Publishers Association, Director and Treasurer of the Harry Fox Agency, former President of the Music Publishers Association of the United States, Director and former Chairman of the International Confederation of Music Publishers and Vice-President of the International Federation of Serious Music Publishers. He and his wife Lucy have three sons, Jeffrey, Laurence and Thomas. The Theodore Presser Company traces its roots back to 1783.



STEPHEN CULBERTSON

STATEMENT OF CANDIDACY

It has been my privilege to work with many of America's leading composers, publishers and presenters over the last 25 years in a variety of roles: with large and small companies, new and old music, traditional and innovative products. I strive with great enthusiasm and commitment to use this experience and imaginative thinking in furtherance of the goals of ASCAP's membership. As our industry goes through continuous change, ASCAP must not only work to protect the interests of its members, but also stay on the forefront of innovation to find more efficient ways to operate.

BIOGRAPHY

Stephen Culbertson has been an advocate of American music as both a publisher and a conductor for more than 30 years. In 1993, he co-founded Subito Music Publishing and became its President in 1997. During that time, Subito has become one of the most active concert music publishers – identifying and promoting both established as well as up-and-coming composers. The catalog has grown quickly and includes composers and arrangers in the concert, jazz and crossover genres. In addition, Subito has kept on the forefront of technology as the production facility for the innovative new series CD Sheet Music™, a vast library of standard repertoire on CD-ROM. Recently, Subito has set up a short-run "Print on Demand" service for publishers and composers, acquired Seesaw Music (a catalog of nearly 4,000 works by over 300 composers), and set up a Rental Services division to service the needs of Concert Music publishers.

Culbertson has served on ASCAP's Special Classification Committee (since 1991; chairman since 2000), and Symphony and Concert Committee (since 2002).

From 1987 to 1992, he was director of the rental and publications departments for G. Schirmer, Inc., where he supervised the music preparation of, among others, John Corigliano's opera *The Ghosts of Versailles* (for the Metropolitan Opera) and *Symphony No. 1* (for the Chicago Symphony). In 2002, he was appointed Artistic Director of Unity Concerts of New Jersey, an 82-year-old concert series.

Culbertson has conducted over 35 orchestras, opera productions and ballet companies, ranging from major to community level, in Europe and the United States. Major engagements include a Spoleto USA debut on the 20th-Century Perspective Series and a new production of Prokofiev's *Cinderella* for the San Joaquin Ballet in California. In recent seasons, Culbertson has appeared regularly with the Montclair (NJ) Chamber Orchestra and the Orchestra Society of Philadelphia.

After graduating from University of the Pacific in his native California, Culbertson was awarded a scholarship to study at the Sibelius Academy in Helsinki (Finland) with famed conducting teacher Jorma Panula. During his five-year stay, he conducted most of Finland's major ensembles: The Finnish National Opera, the Helsinki Philharmonic, The Finnish Radio Orchestra, The Vaasa and Tampere Operas, and the Oulu Philharmonic.

Culbertson introduced local Finnish audiences to works by Copland, S.R. Beckler, John Forsman and many others. He introduced local listeners to American music by writing a six-hour series of radio programs entitled *A History of American Music* for the Finnish Broadcast Corporation. As a guest conductor, Culbertson has worked for the Netherlands Opera and appeared in Czechoslovakia (with the Kosice State Philharmonic), Italy, Hungary and England.



BOB DOYLE

STATEMENT OF CANDIDACY

As the owner/president of an independent music publishing company, I face the same challenges that each of you face. Each of us strive to grow our publishing companies in an environment in which forces threaten to erode the value of the copyright. I understand the issues that we face in the music business today and will be an aggressive advocate on your behalf to ensure that your concerns are properly voiced. Given my longstanding loyalty to and knowledge of ASCAP, coupled with my extensive experience as a music publisher, I seek your vote.

BIOGRAPHY

Bob Doyle is owner and President of Major Bob/Rio Bravo Music, a well-known publishing and production entity, and Bob Doyle & Associates, a successful Artist Management firm. The long time manager of Garth Brooks, Bob also manages Universal Canada artist George Canyon (Canadian Country Music Association Entertainer of the Year, 2005). As a publisher, Doyle's companies are responsible for such hits as "If Tomorrow Never Comes," "Unanswered Prayers," "The River," and "Rodeo" and is credited with 40 ASCAP publisher awards and six BMI Million Performance Songs. Chart hits include "Some People Change" (Montgomery Gentry), "Fast Cars and Freedom" (Rascal Flatts), "There Goes My Life" (Kenny Chesney), "Commitment" (Lee Ann Rimes), SESAC Song of the Year "The Fool" (Lee Ann Womack), and "What Do You Say" (Reba McEntire). Doyle is the former Director of Membership Relations at the ASCAP Nashville office. Prior to his ASCAP tenure, Doyle served as Assistant Director of A&R at Warner Bros. Records. He is retired as a pilot and Lt. Col. with the Tennessee Air National Guard, having served in Desert Storm.



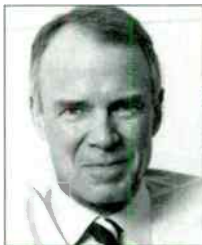
JOHN L. EASTMAN

STATEMENT OF CANDIDACY

I have spent much of the last three decades – both as a lawyer and in my involvement of helping to put together and to run one of the largest independent music publishing companies – protecting and enhancing the value of intellectual property, especially musical copyrights. The legal and political issues facing music publishers in today's brave new world of digital technologies and the Internet are critical. ASCAP's leadership role in the vanguard of protectors is critical. It is especially in this area I hope to continue to service ASCAP as a director.

BIOGRAPHY

John L. Eastman: 1965–present, Eastman & Eastman, attorney. 1975–present, officer of MPL Communications, Inc. which includes Edwin H. Morris & Co., Frank Music – one of the largest of the independent music publishers. 1995–present, Director of NMPA.



ROGER FAXON

STATEMENT OF CANDIDACY

In this period of change in the music world, institutions like ASCAP are even more important to us—writer and publisher alike. Fortunately, ASCAP is standing firm for the rights of its members and seeking to assure that they receive just compensation for the uses of their compositions. That is why I am so pleased to be a member of ASCAP's Board. I hope that my experience in all aspects of the music business, but most especially as Co-CEO of EMI Music Publishing, has and will help ASCAP meet the challenges it faces to the benefit of all of its members.

BIOGRAPHY

Roger Faxon is a veteran music and media business executive whose career has included leadership posts with some of the world's best-known music, film and television companies. Having previously been Chief Financial Officer and an executive director of London-based EMI Group, in January 2005 he was appointed President and Chief Operating Officer of EMI Music Publishing, the world's most successful music publishing enterprise. In April of this year, Roger re-joined the board of EMI Group and became joint CEO of EMI Music Publishing alongside Chairman and CEO Marty Bandier. Roger will become sole CEO on 1 April 2007.

Roger became Chief Financial Officer of EMI Group in early 2002. As well as being a main board director of the company he played a central role in the development and implementation of the strategy for EMI which as well as EMI Music Publishing includes EMI's Recorded Music division.

Roger first joined EMI in 1994. He assumed the post of Executive Vice President and Chief Financial Officer for EMI Music Publishing in April 1999. During that time he worked closely with Marty Bandier to extend EMI's position as the world's leading music publishing company. In addition to overseeing the publishing division's financial affairs, he was also responsible for strategy,

planning, administration, IT and Human Resources and for all of its Latin American and Asian publishing operations. And, as the company's chief strategist, he had worldwide responsibility for its extensive digital initiatives.

For the previous five years Roger was with EMI Group as Senior Vice President, Worldwide Business Development and Strategy. In that role he directed the company's worldwide planning process and oversaw the acquisition of related businesses as well as the company's portfolio of media investments. In particular, he led the development of the company's new media and Internet strategy. He also served on the boards of VIVA Television in Germany, where he is a past Chairman, Channel [V] Networks in Asia and is currently a board member of Music Choice (Digital Cable Radio) in the United States. Prior to entering the music business, Mr. Faxon was based in London in his role as CEO of Sotheby's Europe, and before that as COO of Sotheby's North and South America.

Throughout the 1980s Mr. Faxon held several posts in the film and television industries. From 1980 to 1984 he was Executive Vice President/COO for LUCASFILM Ltd. where he guided the operational affairs of the company including the motion pictures *Raiders of the Lost Ark*, *Return of the Jedi* and *Indiana Jones and the Temple of Doom*. Between 1984 and 1986 he was founding partner of the Mount Company, a motion picture and television production company. Among the company's productions were the motion pictures *Frantic*, *Bull Durham* and *Tequila Sunrise*. From 1986 to 1990 he was with Tri-Star and Columbia Pictures rising to the post of Senior Executive Vice President of Columbia Pictures at which time he was responsible for directing the studio's marketing, distribution, business affairs, physical production and finance departments.



NICHOLAS FIRTH

STATEMENT OF CANDIDACY

For over a decade, I have been proud to serve as a member of the ASCAP Board and work to advance the cause of songwriters and music publishers. As a music publisher for over 40 years, I've seen the music business undergo enormous changes. There has always been one constant—the need to maximize new earnings streams and defend our rights. ASCAP leads our industry in ensuring members' rights are protected, and I look forward to working with my fellow Board members to continue this diligent effort on behalf of our members.

BIOGRAPHY

Nicholas Firth is Chairman and CEO of BMG Music Publishing Worldwide, the largest independent Music Publisher in the world and the third largest Music Publisher among all Publishers. BMG Music Publishing represents some of the most internationally successful talent in all genres of music, including Nelly, Maroon5, R. Kelly, Justin Timberlake, Linkin Park, Christina Aguilera, Coldplay, Shania Twain, Britney Spears, Robbie Williams, Keane, Joss Stone, Alanis Morissette, The Bee Gees, Eurythmics, Korn, Limp Bizkit and Ne-Yo. BMG Music Publishing's successful Film and TV Music division has placed BMG's copyrights in recent films such as *Happy Feet*, *Marie Antoinette*, *The Lake House*, *V For Vendetta*, *The Pink Panther*, *Date Movie*, *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, *The Constant Gardener*, *King Kong*, *The Dukes of Hazzard* and *Wedding Crashers* and hit television programs including *The OC*, *CSI* and *ER*. BMG Music Publishing's rich Classical repertoire includes works by Puccini, Verdi, Ravel ("Bolero"), Saint-Saens, Debussy, Poulenc and Xenakis.

Since its launch in 1987 under Mr. Firth's direction, BMG Music Publishing has become an industry leader with a uniquely diversified global catalogue created through artist development and over 250 catalogue and corporate acquisitions in 18 countries, most notably Zomba Music Publishing, Italy's G. Ricordi and France's Editions Durand and Salabert. With 36 offices in 25 countries around the globe, BMG Music Publishing is a leader in Classical Music and Contemporary Christian music and is number one in Production Music.

Nick Firth's 40+ year career in Music Publishing includes over 20 years with the Chappell Group, then a division of PolyGram BV, culminating with simultaneous positions as President of Chappell International and Vice President of the PolyGram Publishing Division, which he held from 1981–1985. Subsequently, Mr. Firth was a shareholder and CEO of Music Theatre International.

He also has the unique distinction of having Music Publishing "in his blood"—his grandfather and great uncle, Louis and Max Dreyfus, both former Directors of ASCAP, who are legends of the modern Music Publishing industry, owned Chappell & Company in New York and London. In addition to his duties at BMG, Mr. Firth has been very active in negotiating Music Publishing Industry agreements in the U.S., Europe and the Far East.

Elected to the ASCAP Board in 1994, Nicholas Firth currently serves on seven ASCAP committees (Executive, Articles of Association, Foreign Relations, Law & Licensing, Legislative, Long Range Planning and Marketing). Mr. Firth also serves on the Boards of the National Music Publishers Association (NMPA), the International Music Publishers Association (IMPAA) and the Third Street Music School Settlement.



NEIL GILLIS

STATEMENT OF CANDIDACY

Performing Rights have been a cornerstone of my career thus far. As an employee of a Performance Rights Society, I gained specific insight into the mechanics of these organizations, the importance and scope of what they do and how broad their effect on the music business actually is in reality. As a publisher at both the multi-national level and now the independent level, I have obtained a great respect for their client relationships and the work they have done to increase licensing revenue of all kinds. I am honored to be nominated and would welcome the chance to help.

BIOGRAPHY

Neil has recently been tapped as the President & Chief Operating Officer of Dimensional Music Publishing, LLC (DMP). In that role, he is managing all aspects of this uniquely diverse publishing company and helping to build upon the Dreamworks Music Publishing platform DMP purchased two years ago. Prior to that, he was the General Manager (East Coast) for the Concord Music Group (CMG). In that role, he helped establish a NY presence for CMG while also assisting in many aspects of their business operations including bringing their product to Madison Avenue and certain film & TV clients, helping solidify their strategic partnerships and also assisting with the creative aspects of International Licensing. Prior to the Concord Music Group, he was with Warner/Chappell Music (WCM) for 16 years. During the last five years of that tenure he was the Senior Vice President, Creative Music Solutions for WCM. In that role, he brought the massive WCM catalog to Madison Avenue, brought the catalog to the Video Game Community, worked on East Coast based film & TV projects, signed writers and catalogs, worked with developing artists and helped establish a creative business connection to many of the most important catalogs and writers within the WCM family. During the first 11 years of his WCM tenure, he was the Vice President, Copyright/Licensing. In that role he was responsible for most of the day to day operating areas including: mechanical licensing, contract administration, performance rights administration, cue sheet administration, international administration, sampling creative and licensing, copyright related business affairs functions, business liaison to royalties and synch, headed development of the business side of IT tools enhancements, etc.

Prior to WCM, Neil worked for Broadcast Music, Inc. (BMI) as their Head of International. In that role, he was responsible for managing all aspects of performance rights for BMI assets in International territories and for International assets in the BMI territory. He got his corporate start at Cherry Lane Music as an intern back in the early 1980's. He has been a successful teacher (UCLA Extension for many years), a recent post at Nassau Community College as an Adjunct Professor, lecturer (UCLA, USC, Baruch College, Berklee College of Music, University of the Pacific (UOP), New York University (NYU), Hofstra University, The Liverpool Institute, etc.), writer (business column in *Performing Songwriter* during the early 90's), contributions to many industry books including most recently Bobby Borg's *The Musicians Handbook* (Billboard Books) and player (classically-trained French Horn player and Jazz trained Guitar player) and composer (countless contributions to television shows and cartoons). He is a board member of the BMI Foundation, the New York Chapter of the Association of Independent Music Publishers (AIMP), the Johnny Mercer Foundation, and member of NARAS, BMI, the Songwriters Hall of Fame and Musicians Union Local 802. He resides on Long Island with his beautiful wife Donna and their three amazing kids (Jonathan, Mari Catherine & Emma).



DAVID HOCKMAN

STATEMENT OF CANDIDACY

As the music industry goes through a period of dynamic change, it is essential that its representative bodies recognize those changes, be adaptable, and above all steadfast in the face of an increasing user community which resists paying us.

I believe the experience I have gained in 33 years in the music business - the bulk of it in music publishing - enables me to make a contribution at this key time. It has been a privilege to serve as a director of ASCAP for the past year, and I hope to continue to have a role in the future.

BIOGRAPHY

David Hockman has served as Chairman and CEO of Sony/ATV Music Publishing since 2003. In his role, Mr. Hockman supervises all activities of Sony/ATV Music Publishing and oversees the company's publishing activities in locations around the world. Mr. Hockman is based in New York.

From 1999 to 2002 Mr. Hockman served as Chief Executive of edel Publishing GmbH, where he was responsible for building the company's international music publishing group. From 1986 to 1998 he was Chief Executive Officer, PolyGram International Music Publishing Limited, where he was responsible for spearheading the company's re-entry into the music publishing business. During his tenure with PolyGram he oversaw the acquisition of a wide variety of influential catalogs, assembled a global network of music publishing entities and established the company as a world leader in music publishing.

From 1980 to 1986 Mr. Hockman was responsible for all of PolyGram UK's audio-visual activities, establishing PolyGram Music Video Limited in 1980 and serving as the division's Managing Director. Over the subsequent six years he continued to build the company's presence in music video, and held positions of increasing responsibility including Managing Director, Channel 5 Video Distribution Limited; Managing Director, PolyGram Video; Managing Director, RM Productions Limited; and General Manager, PolyTel Film Limited.

From 1976 to 1980 he was Assistant General Manager, Chappell International Music Publishers Limited. From 1975 to 1976 he served as a legal advisor to PolyGram Leisure Limited. He began his career in 1973 as a legal advisor for Dick James Music Publishing. Mr. Hockman holds an LL.B degree from Leicester University in the U.K, and was called to the English Bar in 1972.



DEAN KAY

STATEMENT OF CANDIDACY

Since the dawn of the digital age, I've worked aggressively to understand and embrace the Net's opportunities while doing everything in my power to defend and enhance the rights of creators. Through my daily news digest, "The Dean's List," I've sought to enlighten our industry – and those who affect our industry – as to the opportunities and challenges that lie ahead. Your vote will allow me to continue bringing my unique perspective to the ASCAP Board as together we navigate the transition into the digital world that I firmly believe will bring us an exciting tomorrow, both creatively and financially.

BIOGRAPHY

From the rock revolution to the digital revolution, Dean Kay has successfully participated in the music industry as both a creator and businessperson. He has been at the helm of some of the most highly respected and forward thinking music publishing companies in the world, first as COO of the Welk Music Group, a major independent company, then as President/CEO of the U.S. division of the PolyGram International Publishing Group, and now as President/CEO of his own precedent setting venture, Lichelle Music Company, Kay's platform for reinventing the music publishing business and forging a new set of parameters designed to become the industry standards in the digital age.

Prior to his involvement in publishing, he was a successful songwriter, having had hundreds of his compositions recorded, including "That's Life" by Frank Sinatra. He was also a recording artist for RCA Records, appeared daily as a featured entertainer on the nationally televised *Tennessee Ernie Ford Show*, performed live across the nation, and produced dozens of phonograph records and radio and television commercials. Throughout his career, Mr. Kay has nurtured the careers of scores of songwriters, recording artists and music industry executives. Along the way he has been the chief caretaker of the creative treasures of a diverse group of musical geniuses including Jerome Kern, Richard Rodgers, Oscar Hammerstein II, Cole Porter, Elton John, Bernie Taupin, Johnny Horton, Don Williams, Ricky Skaggs and Rick Springfield to name a few.

Long before the first web browser was introduced, he immersed himself in the workings of the Internet with the intent of using his rich experience in the traditional music industry to create a bridge between the industry's past and its future. Today, Mr. Kay is a sought after speaker, consultant, and advisor regarding the use of music in the Internet space while simultaneously utilizing the ever expanding array of new technologies to enhance the opportunities of his current client roster of talented creators and publishers. He also serves on the Board of Directors of the National Music Publishers Association (NMPA), as well as the Board of the ASCAP Foundation. Through the years he has been a member of many music industry Boards including the Country Music Association (CMA), the Academy of Country Music (ACM), the Association of Independent Music Publishers (AIMP) and the California Copyright Conference (CCC).



MAXYNE LANGE

STATEMENT OF CANDIDACY

I have been privileged as a six-term member of the ASCAP Board of Review to gain rare insight into ASCAP and the needs of its songwriters and publishers. In this challenging period with both its enduring and pressing new digital issues, it is vital to elect those who are dedicated, informed and actively working on today's complex issues. My career has given me multi-national and independent music publishing experience and the bottom line is the same – songs and songwriters need to be protected. I'm deeply committed to my ASCAP service and would be honored to extend it to the Board.

BIOGRAPHY

Maxyne B. Lang is President of Williamson Music and Williamson Music International, which are respectively the U.S. and global publishing divisions of The Rodgers & Hammerstein Organization.

Lang began her music publishing career at the legendary Chappell/Intersong Music Group. During her 11-year tenure at Chappell/Intersong, she rose through the ranks to become Vice President of Special Products and Standards, and represented a broad spectrum of music, including the catalogs of Rod Stewart, the Bee Gees, Leiber and Stoller, Pomus and Shuman, George and Ira Gershwin, Cole Porter, and Rodgers and Hammerstein. When Chappell/Intersong was sold to Warner Bros., Lang remained as Vice President until she left in 1988 to become President of Williamson Music.

Williamson Music was founded in 1944 by the legendary duo of Richard Rodgers and Oscar Hammerstein II, and represents their catalogues as well as those of Lorenz Hart, Irving Berlin and T. S. Eliot, among others. Equally committed to contemporary talent, their roster also includes: John Bucchino, Ann Hampton Callaway, Joe DiPietro, Ricky Ian Gordon, Adam Guettel, Sheldon Harnick, Robert Lopez, Jeff Marx, Jimmy Roberts, Stephen Schwartz and David Zippel. Recent signings include Henry Krieger, and Charles Strouse.

Under Lang's leadership, Williamson remains committed to writers of today while celebrating standards by giants of the past. Williamson's current and diverse successes includes *The Light In The Piazza*, featuring a score by 2005 Tony Award winner Adam Guettel; *Avenue Q*, featuring a score by 2004 Tony Award winners Lopez & Marx; *Altar Boyz*, featuring a score by Adler & Walker; and the long-running Off-Broadway phenomenon, *I Love You, You're Perfect, Now Change*, featuring a score by DiPietro & Roberts.

Artists from across the music spectrum continue to celebrate the Williamson Music catalogues, ranging from OutKast to Twisted Sister. Following her tribute to Harnick's "If I Were a Rich Man" with the hit single "Rich Girl" in 2005, pop icon Gwen Stefani had a Billboard top-10 hit in late 2006 called "Wind It Up," which sampled Rodgers and Hammerstein's yodeling classic, "The Lonely Goatherd."

A dynamic industry leader, Lang was elected to the NMPA Board of Directors in 1994, and became a member of the board of the Harry Fox Agency in 2001. She is also a member of the NMPA Finance and Legislative Committees, and she is currently the Chairman of the Communication and Public Relations Committee. She is serving her fifth term as a member of the ASCAP Board of Review. In addition, Lang served for four years on the Steering Committee of the New York Chapter of NMPA's Music Publishers Forum and for three terms on the Board of Directors of the New York chapter of the Association of Independent Music Publishers (AIMP). In 1998, Lang became a member of the board of the Songwriters' Hall of Fame. In recognition of her dedication to the AIMP and success as an independent music publisher, Lang was honored with the organization's 1999 Indie Award. In 2003, she received the Touchstone Women in Music Award. Lang is married and has two children.



LEEDS LEVY

STATEMENT OF CANDIDACY

My focus is simple: nurture songs, songwriters and protect copyrights. Over the years I've been gratified to lead ASCAP's Survey & Distribution and Law and Licensing committees and to serve on ASCAP's New Technologies and Operations committees. My active Board and committee participation, together with my service on the NMPA Board, have provided a unique perspective on ASCAP. I'm confident that I can continue to contribute in a meaningful way to meet today's global challenges. If reelected I will re-dedicate myself to ASCAP's present and future well being and wholeheartedly welcome the opportunity to continue to serve you, our members.

BIOGRAPHY

A current member of the Board of Directors of both ASCAP and NMPA and President of his own independent music publishing company, Leeds Music, Mr. Levy was, until recently, the President of Chrysalis Music Group, Inc. During his six years with Chrysalis, Mr. Levy published a genre diverse range of musical compositions, with many successful chart recordings by Elvis Presley, Sum 41, Avril Lavigne, Andrea Bocelli, OutKast and David Gray.

Until 1991, Mr. Levy was the President of MCA Music Publishing, the world's third largest music publisher. He began his career in music publishing in 1975 as a Field Representative for ASCAP. In 1977 Mr. Levy established Elton John and Bernie Taupin's American music publishing operations. In that capacity, he personally marketed Mr. John's and Mr. Taupin's music publishing rights and actively signed and developed other songwriters to their company.

In the fall of 1978, Mr. Levy joined MCA as Assistant to the President, Mr. Sal Chiantia. Charged with the responsibility of revitalizing the music publishing division of MCA, he reorganized the creative staff and implemented a daring plan to develop a roster of active, contemporary exclusive staff songwriters. On his 29th birthday in 1981, Mr. Levy was appointed President of MCA's worldwide music publishing operations. Over the next decade, Mr. Levy grew the revenues of that division from \$12 million to well over \$70 million. This growth included the establishment of owned and operated foreign offices as well as joint ventures in all key markets. During Mr. Levy's Presidency, MCA published hits by a variety of artists including: Alanis Morissette, Aerosmith, Michael Jackson, Madonna, Whitney Houston, INXS, Janet Jackson, Luther Vandross, David Sanborn, Randy Travis, George Strait, Lee Greenwood,

Alannah Myles, Bobby Brown, P.M. Dawn, as well as numerous scores to motion pictures, television productions and Broadway musicals, including: *Twin Peaks*, *E.T.*, *Out of Africa*, *Miami Vice*, *Evita*, and *The Best Little Whorehouse in Texas*. Furthermore, Mr. Levy oversaw MCA's triumph as ASCAP's coveted Country Music Publisher of the Year award for two consecutive years.

Mr. Levy received his B.A. in Anthropology from Boston University and attended both the Berklee College of Music and the Juilliard School, Drama Division. He is the son of Leeds Music founder Lou Levy. Prior to his election to ASCAP's Board of Directors, Mr. Levy served as a member of ASCAP's Board of Review. Additionally, Mr. Levy is the youngest individual to serve on both ASCAP's and the National Music Publisher Association's (NMPA) Board of Directors, serving as Chairman of ASCAP's Survey and Distribution and Law and Licensing committees as well as a member of the NMPA's International Committee. Mr. Levy consults to Peermusic in connection with their exclusive agreement with 14 time Grammy Award winning producer and composer, David Foster. He has also consulted to the Walt Disney Company and Motown Records and has testified as an expert witness on music publishing.



EVAN MEDOW

STATEMENT OF CANDIDACY

I agreed to stand for the ASCAP Board as a publisher member because this is a time during which our rights are under attack on many fronts and I believe that it is necessary for us all to do whatever we can to protect those rights and to make sure that we receive fair compensation for those rights. We live in a time of great change, a time that offers the opportunity to take advantage of those changes and if elected, I promise to do my utmost to make sure that all of ASCAP's constituencies are well served by their representatives on the ASCAP Board.

BIOGRAPHY

I have been actively involved in the music business for over 30 years. My training and education resulted in a law degree, and I was admitted to the California Bar in 1968. I have been in private practice and worked at a number of companies including Dot Records and ABC Records and Music Publishing, Irving/Almo/Rondor Music Publishing (A&M Records publishing operation) in the 1970s and both Windswept Pacific Entertainment Co. (which I helped to found in 1988) and its successor Windswept Holdings LLC since their founding. I have served as the president and CEO of Windswept for the last 15 years. With the help of the Windswept team, we have developed one of the strongest and most service-oriented independent music publishing companies, one that consistently ranks high in Billboard's year end rankings. I have also served on both the Harry Fox and NMPA boards for the last 10 years, was an AIMP Board member for many years. In addition, I have been on advisory boards for both ASCAP and BMI. My wife, Cheryl, and I have one son, Zachary, now 34.



JAY MORGENSTERN

STATEMENT OF CANDIDACY

For 10 terms I have served as a member of the Board of Directors and as Vice Chairman-Publisher. My goal has always been to maintain unity with the writers and protect our basic intellectual property rights. As Co-Chairman of the Legislative Committee during many turbulent years, I have very much been on the front line for all the issues that relate to music and intellectual property rights. I would like to continue to serve the publisher constituency with the same commitment, energy and dedication during the next two years of changes to the world of copyright.

BIOGRAPHY

Elected to the ASCAP Board in 1987 and currently ASCAP Vice-Chairman-Publisher, Jay Morgenstern is Executive Vice President/General Manager of Warner Chappell Music Inc. A veteran of over 40 years in the record and music publishing industries, he was honored by the Songwriters Hall of Fame in 1992 with the Abe Olman Publishers Award. Morgenstern is a former Vice President and Director of the Country Music Association and currently serves as a member of the Board of the National Music Publishers Association. Morgenstern is also on the Board of Directors of the Songwriters Hall of Fame. He is Co-Chairman of the ASCAP Executive, Legislative and Membership Committees and serves on the Governance, International, Survey/Distribution & Executive Compensation Committees as well as a Director of the ASCAP Foundation.



RANDY POE

STATEMENT OF CANDIDACY

Music publishing is more than my profession – it is also my passion. In addition to being President of Leiber & Stoller Music Publishing for 22 years, I am also the author of an ASCAP/Deems Taylor award-winning book on the subject. We all want ASCAP to continue to increase and expand its revenue streams for the good of the membership. I would appreciate the opportunity to work toward this goal. I believe my years of practical experience, along with my extensive knowledge of publishing and copyright law, are important assets for anyone seeking a position on the ASCAP Board.

BIOGRAPHY

Since 1985, Randy Poe has been the President of Leiber & Stoller Music Publishing. Among the company's copyrights are such standards as "Jailhouse Rock," "Kansas City," "Spanish Harlem" and "Stand By Me." Prior to his position with Leiber & Stoller, Randy Poe was Executive Director of the Songwriters' Hall of Fame in New York. He later served as a member of the Hall of Fame's Board of Directors for over a decade.

Poe began his career in the late 1970s as a radio announcer in Muscle Shoals, Alabama, and later moved to New York, where he entered the publishing industry in 1980 at Carl Fischer Music.

Poe is a recipient of the ASCAP/Deems Taylor Award for his book, *Music Publishing: A Songwriter's Guide*. He is the author of two other books, including the recently released *Skydog: The Duane Allman Story*. Poe also garnered a Grammy nomination for his production of the Rhino Records 4-CD boxed set, *Songs Of The West*. He has produced, compiled, and/or written the liner notes for over 100 albums.

Randy Poe has been a frequent guest speaker at workshops and seminars in London, New York and Los Angeles. He taught a course in music publishing at U.C.L.A., and has also lectured on music publishing at Harvard Law School and New York University, among others.

In addition to his Board experience with the Songwriters' Hall of Fame, Poe has also served on the ASCAP Board of Review, the Board of Directors of the California Copyright Conference, and is currently on the Board of Directors of the Society of Singers, as well as being on the Advisory Board of the renowned folk music magazine, *Sing Out!* He is also a past President of the California Copyright Conference.

In addition to his ASCAP/Deems Taylor Award and his Grammy nomination, in 2002 Randy Poe was a recipient of the music industry's Heroes & Legends Award, along with Motown founder, Berry Gordy.

He lives in Los Angeles with his wife, Mina, and son, Riley.



PETER PRIMONT

STATEMENT OF CANDIDACY

As CEO of a major independent publisher, I am able to offer a fresh and forward-thinking perspective to assist the board in representing the ASCAP constituency to our greatest collective benefit.

We must prevent the devaluation of music as new distribution models emerge, and we must provide the technological solutions to ensure efficient and accurate payment of royalties rightfully owed to the publishers and songwriters.

ASCAP needs to address the ever-changing technological, economic, legal, and political challenges impacting our business today. My educational and business experience is unique and will allow me to completely represent the publishing and songwriter community.

BIOGRAPHY

Peter was born in Queens, New York, in 1949. He graduated with a B.S. degree in Computer Science (minor Business Administration) from the New York Institute of Technology in Old Westbury in 1971.

Upon graduation, Peter went to work for New York Telephone Company as a Programmer/Systems Analyst. He participated in the management development program at NY Tele and was promoted to the management ranks in charge of various "state of the art" computer systems.

In 1976 Peter went to work for American Express also in NY. There he rose through the ranks to Director of Performance Planning and Quality Assurance. In 1981 he left American Express to start Primont Associates, a computer consulting company, and later joined forces with an ex-classmate to become a partner in TCI.

In 1985 he was asked by Milt Okun, the founder of Cherry Lane and his uncle, to help formulate a business plan to help turn-around Cherry Lane. In 1986 he became a partner and took over day-to-day management of Cherry Lane.

Under Peter's management and direction Cherry Lane has become to be one of the largest, fastest growing independent music publishing companies. Cherry Lane owns or administers over 50,000 copyrights. They represent artists as diverse as John Denver, John Legend, Quincy Jones and The Black Eyed Peas as well as corporate clients such as DreamWorks, The Weinstein Company, NASCAR and NFL Films. Cherry Lane's headquarters is located in New York with a staff of over 65 full-time employees. They have wholly owned subsidiaries in the UK, Canada, France, Germany, Scandinavia and Holland as well as a branch office in LA.

In 2005, the Cherry Lane Music Foundation a 501 (c) 3 non-profit foundation was formed which funds the publication *Music Alive*, an educational music magazine used by over 400,000 Junior and Senior High School students.



DAVID RENZER

STATEMENT OF CANDIDACY

Universal Music Publishing Group has taken a leadership position in dealing with challenges and global issues as they relate to the licensing and protection of copyrights in an ever-changing Internet environment. As Chairman and CEO of one of the largest global music publishing companies, I will serve the Board of ASCAP utilizing a unique perspective gained through UMPG's global nature, wide array of talent and catalogues in all genres (including the prestigious Rondor Catalogue) and through the diversity of Vivendi/Universal. My efforts will continue to ensure that the needs of songwriters, artists and catalogs will optimally be served by ASCAP.

BIOGRAPHY

At the helm of one of the music industry's largest global music publishing operations, David Renzer, Chairman & CEO, Universal Music Publishing Group, is responsible for overseeing the activities of UMPG's 47 offices in 41 countries.

Since Renzer joined the company (then called MCA Music Publishing) in 1996, UMPG has grown exponentially through both direct signings and numerous catalogue acquisitions, which include most notably the Polygram and Rondor catalogues. The number of UMPG owned or administered copyrights over this period have tripled to more than one million and the number of worldwide offices have more than doubled.

Major new signings/deals under Renzer include: the catalogues of Elton John/Bernie Taupin, Mariah Carey, The Killers, Franz Ferdinand, Prince, Ciara, Sex Pistols, Paul Simon, Carole Bayer Sager, Bon Jovi, Beastie Boys, Anastacia, Chamillionaire, Dave Grohl, 50 Cent, Sturken & Rogers, the catalogues of Leonard Bernstein and Jerome Kern, ABBA, and the renewal of deals with U2 and Glen Ballard. Renzer was also responsible for deals with Wind-up, Avant Garde Music (Clarence Avant), Holland Dozier Holland and the Henry Mancini catalogues, as well as the acquisitions of Interscope Publishing, All Nations, Epitaph, Momentum, Forerunner and the John Phillips catalogues.

Among the new initiatives launched under Renzer's leadership are the Universal Music Production Library - a high quality production music library whose clients already include many major broadcast and film studios. Renzer also started a Latin Music Division in 1996, which has grown to offices in eight countries. Having won ASCAP's Music Publisher of the Year for the fourth time, UMPG Latin has concluded deals with: Juanes, Rudy Perez (5x ASCAP Songwriter of the Year); Golden Globe and Academy Award Winner Gustavo Santaolalla; A.B. Quintanilla III; Jorge Luis Piloto; Wisin & Yandel; the catalogs of Gloria and Emilio Estefan and many more.

Recent accolades by the company under Renzer's leadership include: GRAMMY's Song of the Year and Album of the Year (U2); Rock & Roll Hall of Fame Inductions (Lynyrd Skynyrd/the Sex Pistols); ASCAP R&S Songwriter of the Year (50 Cent); BMI Urban Music Songwriter of the Year and Song of the Year (Mariah Carey); ASCAP Country Songwriter of the Year (Rivers Rutherford); Brits International Breakthrough Artist (Jack Johnson); BET Best Female R&B Artist (Mariah Carey), Best Male R&B Artist (Prince), Best New Artist (Chris Brown); CMA Album of the Year (Rivers Rutherford), amongst others.

Renzer began his career at Zomba Music Publishing where he rose through the ranks to SVP & GM. During his decade-long career at Zomba, Renzer was credited with helping Zomba to achieve ASCAP's R&B Publisher of the Year and Pop Publisher of the Year awards. While at MCA, the company was ASCAP Country Music Publisher of the Year.

Renzer sits on the Boards of ASCAP, NMPA, the International Music Publishers Association, and the Foundation for Ethnic Understanding. He also serves as President of the Music and Entertainment Division of the City of Hope, and founded the Songs of Hope events which has raised over \$650,000 for the City of Hope.

Renzer received his Bachelor of Arts from New York University.



IRWIN ROBINSON

STATEMENT OF CANDIDACY

I have been a music publisher for 50 years and am very grateful for the gift of being able to work in an industry that I love. I consider my service on the ASCAP Board of Directors a way of giving back to an industry that has given so much to me. We are facing and will continue to face challenging times in this digital, high-tech era, and it is vital to ASCAP to have experienced, tested and dedicated leadership to meet these challenges. I'd be honored to serve ASCAP and the songwriting community for another term.

BIOGRAPHY

Irwin Z. Robinson is Chairman and Chief Executive Officer of The Famous Music Publishing Companies, the worldwide music publishing division of Paramount Pictures, which is part of the entertainment operations of Viacom, Inc. Headquartered in New York, Mr. Robinson joined Famous in April, 1992 with a mandate to grow the company domestically and internationally. It has moved solidly into the mainstream of contemporary music by streamlining and modernizing its operations, dramatically expanding its catalogue and activities and moving aggressively into the global arena. Famous is now one of America's leading independent publishers, ranking in the industry's Top 10 with Billboard.

Mr. Robinson was admitted to the New York State Bar in 1962. In 1964, he joined Screen Gems-Columbia Music as House Counsel and subsequently became Vice President and General Manager. Mr. Robinson held that position following EMI's purchase and consolidation of the company into Screen Gems-EMI Music, Inc. Mr. Robinson came to Famous after heading two of the industry's leading international music publishing companies - the Chappell/Intersong Music Group-USA and EMI Music Publishing Worldwide. He was appointed President of the legendary Chappell/Intersong in 1977, serving concurrently as Senior Vice President of parent company Chappell and Company, Inc., starting in 1985. After the merger of Chappell and Warner Bros. Music in 1987, he was asked to re-join EMI and was named President and Chief Executive of EMI Music Publishing Worldwide.

One of the music publishing industry's most dynamic and innovative leaders, Mr. Robinson was honored with the prestigious Abe Olman Publisher Award for lifetime achievement in music publishing at the 29th Annual Songwriters Hall of Fame Awards Dinner and Induction Ceremony on June 10, 1998. He is presently Chairman of the Board of the National Music Publishers' Association and the Harry Fox Agency. He is a member of the ASCAP Board of Directors and serves on the Executive Committee of both ASCAP and NMPA. Mr. Robinson is also on the Board of the Songwriters Hall of Fame and has served as a trustee of the U.S. Copyright Society.

Established in 1928 as the music publishing division of Paramount Pictures, Famous Music's history has paralleled the evolution of modern American entertainment and chronicled the best in American popular music. Its catalogue now contains well over 125,000 copyrights spanning over seven decades of popular, film and television music. Starting from such early hits as the 1929 Maurice Chevalier standard "Louise" to such contemporary mega hits as Akon's "Smack That," Shakira's "Hips Don't Lie," Christina Aguilera's "Hurt," and Grammy-winning "I Hope You Dance," the company has had success in all major music genres. With one of the most diverse and deepest film and television catalogues in the industry, Famous' film music ranges from such iconic scores as *The Godfather* to current hit *SpongeBob SquarePants*, with TV classics from *The Brady Bunch* to the *Star Trek* franchise to MTV Networks channels.



KATHY SPANBERGER

STATEMENT OF CANDIDACY

As the creators and protectors of creative work, songwriters and publishers continue to face challenging times. Working as a senior regional executive within a company that operates its own offices in 27 countries affords me a valuable perspective on many matters which are of significance to ASCAP's growth. As an independent, my company is well positioned to speak for the ever-changing concerns of the publisher and songwriter. As an incumbent to the ASCAP Board, I feel I have a good knowledge of the workings of our Society, which enhances my ability to serve our constituencies.

BIOGRAPHY

Kathy Spanberger, music publisher, born in the Bronx, New York, is currently celebrating her 27th year with peermusic having joined the company in 1979 after receiving her Bachelor of Arts degree in Economics at UCLA. After working in peermusic's Los Angeles office, she moved to Sydney where she served as Managing Director of peer's Australian operations. After she returned to the United States in 1985, she had a long list of promotions that lead to her current position of President and Chief Operating Officer of peer's Anglo-American Region. Kathy is responsible for all creative and administrative operations of the firm's offices in the United States, Canada, United Kingdom, Australia and Mexico. She also serves as Director of peer's South African and Southeast Asian corporations.

Mrs. Spanberger served on the ASCAP Board from 1997-1998 and was honored to be re-elected in 2000 for three consecutive terms. She is also a past President of the Association of Independent Music Publishers (AIMP), a former Board Member of the California Copyright Conference (CCC) and a current Board Member of the Society of Singers (SOS).

peermusic is the world's largest independent publishing company with extensive repertoire in popular, Country, R&B, and Classical music in addition to being the preeminent publisher in Latin music. It has the honor to represent many of ASCAP's standard and contemporary composers.



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RETURN TO DIZZY'S CLUB

ASCAP'S "Month of Mondays" Series kicks off at Jazz at Lincoln Center in February

"MONTH OF MONDAYS" RETURNS

In February, the second year of the jazz showcase series, Jazz at Lincoln Center and ASCAP's "Month of Mondays," kicks off at Dizzy's Club at Jazz at Lincoln Center in New York City. Beginning Monday, February 5 through March 12, 2006, "Month of Mondays" will showcase six composers from amongst the winners of the annual ASCAP Foundation Young Jazz Composer Awards. The featured composer/per-

formers are Matt Savage (NH) on February 5; The Le Boeuf Brothers (Santa Cruz, CA) on February 12; Ayn Inerto (Boston, MA) on February 19; Zaccai Curtis (Windsor, CT) on February 26; and on March 12 Kyle Saulnier (Cheshire, CT). All performers will be presented with their own groups at both the 7:30 pm and 9:30 pm sets. For reservations, please call 212-258-9595 or go to www.jalc.org.



Matt Savage



Pascal Le Boeuf



Remy Le Boeuf



Ayn Inerto



Zaccai Curtis



Kyle Saulnier

JAZZ MASTER TOSHIKO AKIYOSHI

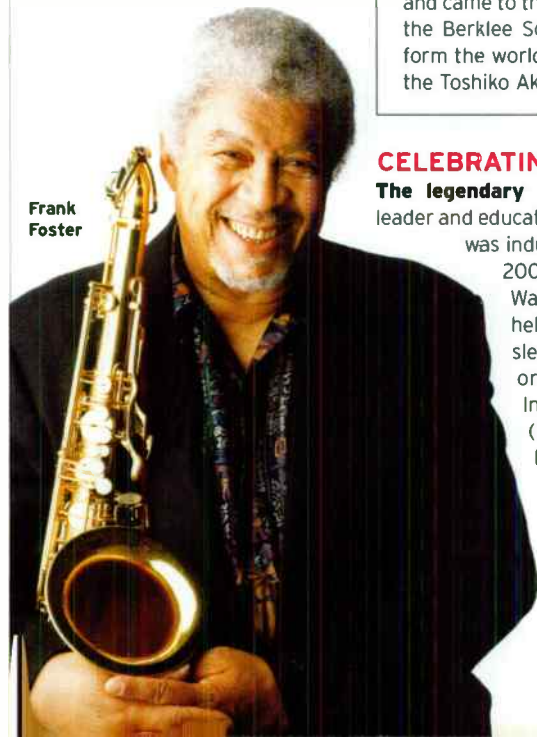
The National Endowment for the Arts has announced its 2007 NEA Jazz Masters. ASCAP member Toshiko Akiyoshi was one of the honorees. The National Endowment for the Arts Jazz Masters Fellowships are the highest honors that the U.S. government bestows upon jazz musicians. These fellowships are given to recognize that this art form is one of America's greatest gifts to the world. Over the course of a six-decade career, the Japanese-American pianist, bandleader, and composer-arranger has made a unique and vital contribution to the art of big-band jazz. Born in Manchuria, China and raised in Japan, she was discovered by pianist Oscar Peterson and came to the U.S. to study at the Berklee School of Music in Boston. She went on to form the world-renowned big band that is now known as the Toshiko Akiyoshi Jazz Orchestra.



Toshiko Akiyoshi

CELEBRATING FRANK FOSTER

The legendary saxophonist, composer, arranger, bandleader and educator, Frank Foster, is an NEA Jazz Master who was inducted into the ASCAP Jazz Wall of Fame in 2006. Foster was recently honored at the Waterside Jazz Legends Gala in a celebration held on December 10, 2006 in Norfolk, VA. A slew of music greats in attendance were honored alongside Foster. ASCAP and the International Association for Jazz Education (IAJE) will celebrate the life and work of Dr. Frank Foster by commissioning two works in his honor in 2007. These works will be premiered at the annual IAJE Conference in Toronto, January 9, 2008. For those interested in applying for the 2007 ASCAP/IAJE commissions, download the application form at: www.ascap.com/about/iaje_app.pdf.



Frank Foster

AND THE GENIUS AWARD GOES TO...

The John D. and Catherine T. MacArthur Foundation has honored John Zorn, experimental composer/saxophonist, and Regina Carter, jazz violinist, with the 2006 MacArthur Fellowships, often referred to as "Genius Awards." The fellowship is not a reward for past accomplishment, but rather an investment in a person's originality, insight, and potential. There is a \$500,000 award for each recipient, paid in quarterly installments over five years in order to support their own development as pioneering professionals in their respective fields. Zorn has long created inventive music that explores the spaces between and among genres, defying convention and redefining the experimental possibilities of musical performance. Carter's violin work marries conservatory training with a broad range of eclectic influences to invent a modern repertoire for the violin in contemporary and improvisational music.



John Zorn



Regina Carter

TOMMASINI RECEIVES FREDERICK FENNEL PRIZE

A new work for chamber wind ensemble and soprano recognized for excellence

ASCAP/CBDNA FREDERICK FENNEL PRIZE WINNER

The third bi-annual ASCAP/CBDNA Frederick Fennell Prize has been awarded to Matthew Tommasini, age 28, for "Three Spanish Songs" for chamber wind ensemble and soprano. The competition, named for Frederick Fennell, ASCAP member and founder of the College Band Directors National Association (CBDNA), was established to encourage gifted American composers to create new works for Concert Band/Wind Ensemble. The winning work receives a \$5,000 prize and will be performed during the National CBDNA Conference in Ann Arbor, Michigan in March, 2006. In December, it was performed at the Midwest Band Clinic in Chicago, IL. Tommasini was commissioned to write "Three Spanish Songs" by Michael Haitcock, Director of the University of Michigan Symphony Band. It was premiered in Ann Arbor in 2005. Additional works selected for Honorable Mention by the Jury were Elizabeth Kelly - "Jolt!" for concert band; Eric Nathan - "Nightscape/Daybreak" for solo trumpet and concert band; Baljinder Sekhon II - "Scope" for wind ensemble; and Ben Stonaker - "Pooka" an overture for wind ensemble.



Mark Dancigers



Stephen Paulus

NEW YORK YOUTH SYMPHONY HONORS ASCAP

The New York Youth Symphony awarded ASCAP's President and Chairman Marilyn Bergman with the Theodore L. Kesselman Award for Arts Education. The presentation occurred on December 3, 2006 prior to the night's evening concert. ASCAP Board Member Stephen Paulus accepted the award from WQXR's Elliott Forrest on her behalf. ASCAP hosts the New York Youth Symphony's composition program for high school students, called Making Score. The concert at NYC's Carnegie Hall included the world premiere of Mark Dancigers' *Snow*, which was a First Music commission by the Symphony. Additionally, Peter Schickele narrated "Young Person's Guide to the Orchestra" by Benjamin Britten adding his own unique text. First Music, created in 1984, is the Symphony's ongoing series to commission America's best emerging composers.

JOHN ZORN'S COMPOSER PORTRAIT

Recent MacArthur "Genius Award" winner (see previous page) John Zorn performed a full evening concert including four premieres at Miller Theatre at Columbia University in New York City as part of the Composer Portrait series on November 12, 2006.-

Pictured (l-r) backstage at the concert are composer/performer Derek Bermel, ASCAP's Frances Richard, John Zorn and conductor/composer Brad Lubman.



CHAMBER MUSIC SOCIETY AT LINCOLN CENTER

On November 2, 2006, Chamber Music Society of Lincoln Center held a performance as part of their New Music in the Rose series. The night included performances of Avner Dorman's "Sonata for Violin and Piano" and Huang Ruo's "Divergence, Concerto No. 3 for Flute, Clarinet, Violin, Cello and Piano." Dorman's most recent CD was released by Naxos in August of 2006 and Huang Ruo's four chamber concertos will be released on CD by Naxos in February.

Pictured (l-r) Avner Dorman, ASCAP's Cia Toscanini, Huang Ruo and pianist, Jie Chen.



ASCAP/SCI STUDENT COMMISSIONS PREMIERE IN TEXAS

Three ASCAP/SCI Commissions were premiered during the SCI (Society of Composers, Inc.) National Conference in Austin, Texas held September 13-16; Matthew Tommasini, first prize winner, premiered *Thus, Consider This*. Eric Lindsay and Andrew Norman were the second and third prize winning composers, respectively. The announced winners of the 2006 ASCAP/SCI Commissions are: First Place, Maxwell Dulaney; Second Place, Carolyn O'Brien; Third Place, Erin Gee; and Honorable Mention, Hermes Camacho.



Pictured (l-r)

1. Matthew Tommasini; ASCAP's Cia Toscanini; Scott McPherson, Director of the Trinity University Chorus; and Kari Juusela, Berklee School of Music and ASCAP/SCI Student Commissions Advisor.

2. Ohio University School of Music's Interim Director Allyn Reilly, composer Mark Phillips and ASCAP's Cia Toscanini following the performance of Phillips' work, *Bushwacked*.



ASCAP & THE MINNESOTA ORCHESTRA COMPOSER INSTITUTE

ASCAP sponsored a reception hosted by ASCAP Board member and composer Stephen Paulus and ASCAP's Frances Richard after the Minnesota Orchestra Composer Institute concert conducted by Osmo Vänskä (TEOSTO), on December 1, 2006 in Minneapolis, MN. The reception was to celebrate the

commitment of the orchestra and music director to the music of the Young American composers participating in the Composers Institute. Richard also presented a seminar for the composer participants as part of the event. The Minnesota Orchestra Composer Institute provides the opportunity for a select group of composers from across the nation to participate in an intensive week-long immersion into the world of a major American symphony orchestra. Each of the composers had a work performed. The ASCAP composer participants included Missy Mazzoli (Brooklyn, NY), Ashley Nail (Minneapolis, MN), Kurt Erickson (American Canyon, CA), Alejandro Ruty (Oneonta, NY), Garrett Byrnes (Bloomington, IN) and Anna Clyne (Brooklyn, NY). Pictured are the Minnesota Orchestra Composer Institute advisors with participating composers: (back row, l-r) Dan Visconti, Gregg Wramage, Beth Cowart, Stephen Gorbos, Ashley Nail; (middle row, l-r) Garrett Byrnes, Kurt Erickson, Aaron Jay Kernis, Missy Mazzoli, Anna Clyne and (front) Alejandro Ruty.



WORDS & MUSIC

ASCAP's Cia Toscanini and Fred Ho are pictured on Nov 5, 2006 at the reception following the "Words & Music" program with featured poet, James Tate as part of the Works & Process series at the Guggenheim Museum in NYC. ASCAP composers commissioned to set Tate's poetry to music included: Fred Ho (*Teaching the Ape to Write Poems* and *Dear Reader*), Eve Beglarian (*It Happens Like This*), and George Flynn (*From An Island*).

ACO & JALC JOIN FORCES

American Composers Orchestra and the Jazz at Lincoln Center (JALC) Orchestra with Wynton Marsalis explored the intersection of jazz and the symphony from Gershwin to the present day with three sold out concerts held November 16-18, 2006. Highlights included *Rhapsody in Blue* with virtuoso pianist Marcus Roberts and *The Migration Series*, a major new piece by ACO's Music Alive Composer in Residence, Derek Bermel. In Bermel's position at the ACO, he composes, performs and plays a lead role in their innovative programming and educational activities. Bermel's *The Migration Series* was inspired by the stunning series of paintings by Jacob Lawrence.

Pictured (l-r) Conductor of the American Composers Orchestra, Steven Sloane; JALC's Wynton Marsalis; Bermel; ASCAP's Frances Richard; composer and ACO Board member Alvin Singleton; and ASCAP's Cia Toscanini



VIDEO GAMES GO LIVE

Video game music gets the Hollywood treatment at a spectacular concert event



This year's Video Games Live show was held at the Hollywood Bowl in Los Angeles on September 21. Video Games Live is an immersive concert event featuring music and video from the most popular video games of all time. The Hollywood Bowl Orchestra, conducted by Jack Wall, performed the music while host Tommy Tallarico guided the audience through the presentation of exclusive video footage, synchronized lighting, solo performers, electronic drummer Irwin, live action and unique interactive segments of the show. Special guests included Steve Vai and composers Marty O'Donnell of Halo fame and Jason Hayes from the *World of Warcraft* series.

Music performed included works created for the following games: *Mario, Zelda, Halo, Metal Gear Solid, Warcraft, Myst, Final Fantasy, God of War, Kingdom Hearts, Medal of Honor, Sonic, Tron, Advent Rising* and a special retro classic arcade medley featuring over 20 games from *Pong* to *Donkey Kong* including such classics as *Dragon's Lair, Tetris, Frogger, Gauntlet, Space Invaders* and *Outrun*.



Pictured (l-r) are: **1.** Video Game Live co-creators and executive producers Tommy Tallarico (left) and Jack Wall (right) with ASCAP's Shawn LeMone. **2.** Composer Emmanuel Fratianni (*Advent Rising*) and President of APM Music, Adam Taylor **3.** Composer Jason Hayes, whose music from the exceedingly popular *World of Warcraft* was also featured that night. **4.** From left, composers Garry Schyman (*Destroy All Humans*), LeMone and Gerard Marino (*God of War*). **5.** Pictured backstage at Video Games Live are LeMone, ASCAP member and guest performer Steve Vai and ASCAP's Jeff Jernigan.



KYLE EASTWOOD'S MUSIC, ON RECORD AND FILM

ASCAP's Shawn LeMone was in attendance for the album release party of Kyle Eastwood's new album entitled *Now*. Pictured (l-r) are LeMone, President of Chrysalis Music Kenny McPherson, ASCAP members Kyle Eastwood and Michael Stevens, and Chrysalis Music's Mark Friedman. In addition to the new album, Kyle and Michael recently scored Clint Eastwood's new film, *Letters from Iwo Jima*, the companion movie to *Flags of Our Fathers*. *Iwo Jima* portrays the same historical battle from a Japanese perspective." Clint Eastwood, a past recipient of ASCAP's prestigious Opus Award, also attended the party in support of his son's success.

A BIG NIGHT FOR BIG FILM SCORES

On October 7, 2006, the Hollywood Symphony Orchestra followed its highly successful inaugural concert with another evening of exquisite symphonic music from the movies. Over 100 of Hollywood's top musicians and singers appeared on stage at UCLA's Royce Hall for an exciting gala event and concert program of world premiere and classic film scores performed by the Hollywood Symphony Orchestra under the baton of Founder and Artistic Director John Scott, with special celebrity guests. The concert program ranged all the way from Sergei Prokofiev's classic score for the 1938 film *Alexander Nevsky* to the World Premiere of music from Clint Eastwood's *Flags of our Fathers* and the World Premiere of music from Craig Armstrong's score to Oliver Stone's *World Trade Center*. Other composers represented included Elmer Bernstein, Ernest Gold, Maurice Jarre, Miklós Rózsa, John Scott and Dimitri Tiomkin.



PHOTOS BY BILL DOW

Pictured (l-r) are:
1. Guest presenter John Badham and ASCAP Composer and HSO General Manager John Beal **2.** Oscar Winning Director Sydney Pollack, Oscar Nominated Actress Samantha Eggar, and ASCAP Composer and HSO Founder and Artistic Director, John Scott **3.** The Hollywood Symphony Orchestra and Choir



VIEWING VOLVER

ASCAP hosted a reception and private screening of the film *Volver* with guest of honor, SGAE composer Alberto Iglesias on October 30th. Pictured (l-r) are SCL President Dan Foliart, renowned violinist and ASCAP member Joshua Bell, ASCAP's Mike Todd, Nancy Knutsen, Iglesias, First Artists Management's Rob Messinger, Pamela Allen, and First Artists Management's Vasi Vangelos.



WORLD TRADE CENTER SCREENING

In a continuing series of screenings presented by the Society of Composers and Lyricists, ASCAP composer Craig Armstrong was the featured guest in Hollywood on October 26, when he discussed his score for the Oliver Stone-directed film, *World Trade Center*. Pictured (l-r) are ASCAP's Dana Graham Newman, SCL Executive Director Laura Dunn, Armstrong, and SCL President and ASCAP composer Dan Foliart, who conducted the interview.

TOP SELLERS

Kenny Chesney, Rascal Flatts celebrate phenomenal album sales



1. GORDIE SAMPSON
ASCAP/SOCAN member Gordie Sampson has much to celebrate. In addition to his six week No. 1 single, "Jesus, Take The Wheel," earning ASCAP and NSAI Song of the Year and ACM Single of the Year, Sampson also re-signed his publishing agreement with Combustion Music. Pictured (l-r) are Combustion Music's Chris Van Belkom and Stephanie Greene, Sampson, ASCAP's Connie Bradley and Combustion Music's Chris Farren.

2. GARTH BROOKS
Garth Brooks joined in congratulating Brenda Lee as the recipient of the "Jo Walker Meador Lifetime Achievement Award" presented to her at the 5th annual SOURCE Foundation Awards Dinner held at the Musicians Hall of Fame. Pictured (l-r) are SOURCE Foundation members Kay West and Barbara Turner, Brooks, Lee and ASCAP's Pat Rolfe. Photo by: Alan Mayor

3. A GREAT GUY
Songwriters, artists and music industry socialites gathered at ASCAP to toast Guy Clark for his Grammy nominated

Dualtone Records release, *Workbench Songs*. (l-r): Vince Gill, Clark, Larry Willoughby and ASCAP's Herky Williams.

4. AMY GRANT RECEIVES STAR ON HOLLYWOOD WALK OF FAME
Pictured (l-r) are ASCAP's Cindy Braun and Dan Keen, Grant and ASCAP's Mike Todd.

5. AT THE BLUEBIRD
ASCAP featured Matt Lindsey Music at the Bluebird Café. Pictured (l-r, seated) are Matt Lindsey and Pat Alger, and standing (l-r) are Tony Arata, ASCAP's Mike Sistad, Raleigh Squires, Matt Lindsey, Toni Catlin and Lee Roy Parnell.

6. DARRYL WORLEY IN VANCOUVER
ASCAP's Ralph Murphy (on the right) catches up with Darryl Worley at the Merritt Mountain Music Festival in Vancouver.

7. TIM O'BRIEN
IBMA Male Vocalist of the Year Tim O'Brien picks up a second award for Song of the Year for "Look Down That Lonesome Road." Celebrating the award are (l-r) ASCAP's Dan Keen, O'Brien, and legends Dixie and Tom T. Hall.



PHOTO BY DAN HARR

PHOTO BY KEVIN ESTRADA

PHOTO LEFT BY STEPHEN COHEN



1. KENNY CHESNEY CELEBRATES 25 MILLION IN SALES

Pictured (l-r) are ASCAP's Connie Bradley, Chesney and Chesney's mother, Karen Chandler.

2. RASCAL FLATTS CELEBRATE 12 MILLION IN SALES

Pictured (l-r) are Rascal Flatt's Jay DeMarcus, Mary Ann McCready, ASCAP's Connie Bradley, CMA's Tammy Genevose, Rascal Flatts' Gary LeVox and Joe Don Rooney and ASCAP's John Briggs.

3. "SUMMERTIME" IN THE WINTERTIME

ASCAP celebrated "Summertime," Kenny Chesney's five-week #1 hit summer smash written by 2005 ASCAP Songwriter of the Year Craig Wiseman. Pictured (l-r): CMA's Hank Adam Locklin, Chesney, Connie Bradley and Wiseman.

4. EVERY MILE A MEMORY

ASCAP songwriter/artist Dierks Bentley celebrated his recent #1 hit single, "Every Mile A Memory." Pictured (l-r): ASCAP's Earle Simmons and Pat Rolfe, Bentley ASCAP's Mike Sistad and Captiol Records' Mike Dungan.

5. I LOVED HER FIRST

Walt Aldridge and Elliott Park topped the charts with Heartland's "I Loved Her First." Pictured (l-r) are Todd Anderson, Craig Anderson, Elliott Park, Walt Aldridge, Keith West, Mike Myerson, Charles Crawford, Jason Albert and John Briggs.

6. JIM WEATHERLY INDUCTED INTO NSAI

ASCAP Member Jim Weatherly was inducted into the Nashville Songwriters Hall of Fame. Pictured (l-r) are ASCAP's Todd Brabec and Chad Green, Hall of Fame President Roger Murrah, Weatherly, ASCAP's Ralph Murphy and Mike Sistad.

PHOTO BY TONY PHIPPS

PHOTO BY ALAN POIZNER

PHOTO BY ALAN POIZNER

PHOTO BY ALAN POIZNER

PHOTO BY KRISTA LEE

7th Annual Latin Grammy Awards \ ElHood.com Party \ Fiesta en Dallas \ Gala Annual de CHCI \ Los MTV Latinos

GALA ANUAL DEL CHCI

ASCAP co-sponsors Congressional Hispanic Caucus Institute in Washington, DC



Pictured (l-r): 1. Frankie working his magic onstage and wowing the crowd with his amazing solo conga performance. 2. Frankie's wife Nancy Santiago, Frankie Negrón and ASCAP's Jorge F. Rodríguez.

El pasado miércoles 4 de octubre del presente año 2006, el CHCI (Congressional Hispanic Caucus Institute) celebró su gala anual en el "Convention Center" de Washington DC, donde ASCAP fue uno de los auspiciadores. En la misma fueron homenajeados entre otras personalidades: la destacada periodista de Univisión, María Elena Salinas, el actor Jimmy Smits, y el pelotero Roberto Clemente; el evento también contó con la visita del Príncipe de Asturias, Felipe de Borbón. El cierre de la noche estuvo a cargo del compositor y artista miembro de ASCAP Frankie Negrón, quien con su ritmo y talento hizo al público romper todo protocolo para dar paso al baile, Frankie interpretó

canciones de su próximo disco y complació las peticiones de quienes tarareaban a voz en cuello muchos de sus éxitos.

On October 4th, the CHCI (Congressional Hispanic Caucus Institute) celebrated its annual gala at the Convention Center in Washington DC, where ASCAP was one of the sponsors. Honorees included respected Univision television journalist Maria Elena Salinas, actor Jimmy Smits and baseball player Roberto Clemente. Also in attendance was the Prince of Asturias, Felipe Borbón. ASCAP singer-songwriter Frankie Negrón capped the event with a stellar performance, singing songs from his next album and inspiring those in attendance to get up and dance.



ELHOOD.COM PARTY

El pasado 14 de septiembre se celebró en Santos South Beach el primer concierto de la serie "Elhood.com," los participantes estelares fueron los canta-autores de ASCAP Jean y Locos por Juana, quienes le dieron un sabor especial a este evento.

On September 14 in the Santos nightclub on South Beach, "Elhood.com" celebrated its first concert of the season. ASCAP singer-songwriters Jean and Locos por Juana brought the house down with their music and rhythms.



Pictured (l-r) are: 1. Locos por Juana and ASCAP's Karl Avanzini 2. Jean with Avanzini 3. Jean in action



Pictured (l-r) are: 1. ASCAP's Vella Gonzalez, 24/7 Worldwide Music's Lorena Fabian, ASCAP's Alexandra Lioutikoff and Gabriela Gonzalez. 2. Writers and publishers with ASCAP's Gabriela and Vella.

FIESTA EN DALLAS

El pasado 4 de octubre el departamento Latino de ASCAP celebró una fiesta en Dallas, TX en el Hard Rock Café. Compositores, editoras y artistas de ASCAP estuvieron presentes para celebrar el evento.

ASCAP's Latin Department held a Meet and Greet Party in Dallas, Texas on October 4th at the Hard Rock Café. ASCAP songwriters, music publishers and artists were in attendance to celebrate the event.

THE SEVENTH ANNUAL LATIN GRAMMY AWARDS

La 7ma entrega anual de los Latin Grammy fue por primera vez celebrada en "La Ciudad Que Nunca Duerme, New York". El Madison Square Garden fue el lugar escogido para esta celebración que contó este año con presentaciones de Maná, Alejandro Sanz, Joan Sebastian, Luis Fonsi, Gilberto Santa Rosa, Marc Anthony, Victor Manuelle y RBD entre otros. Queremos felicitar a todos los compositores de ASCAP por este premio.

The 7th annual Latin Grammy awards were celebrated this year for the first time in the city that never sleeps - New York City. The ceremony was broadcast live from Madison Square Garden and featured performances by Maná, Alejandro Sanz, Joan Sebastian, Luis Fonsi, Gilberto Santa Rosa, Marc Anthony, Victor Manuelle, and RBD among others. Congratulations to all those ASCAP members who were nominated and honored.

VISITA A REPÚBLICA DOMINICANA

Recientemente, Ana Rosa Santiago del Dpto. Latino de ASCAP en Puerto Rico y Jorge F. Rodríguez del Dpto. Latino en Nueva York, visitaron la República Dominicana donde se reunieron con la directiva de SGACEDOM, la sociedad dominicana de autores: Pedro Jossie y Oscar. Además, departieron con otros compositores de ASCAP tales como: Gustavo Márquez, Héctor Martínez Cabruja, Rando Camasta, Kinito Méndez, el nuevo compositor y productor Amaury Sánchez, así como con el reconocido productor Manuel Tejada.

ASCAP/Puerto Rico's Ana Rosa Santiago and ASCAP/New York's Jorge F. Rodríguez recently visited the Dominican Republic, where they met with SGACEDOM directors Pedro Jossie and Oscar. They also met with ASCAP writers Gustavo Márquez, Héctor Martínez Cabruja, Rando Camasta, Kinito Méndez, new writer/producer Amaury Sanchez and producer Manuel Tejada.



Pictured (l-r) are: 1. Kinito Méndez and wife Magda with ASCAP's Ana R. Santiago and Jorge F. Rodríguez 2. Gustavo Márquez, ASCAP's Ana R. Santiago and Rodríguez 3. Manuel Tejada, Rodríguez and Héctor Martínez

ASCAP VISITO MEXICO DURANTE LOS MTV LATINOS



ASCAP visitó la ciudad de México en Octubre y asistió a los premios MTV Latinos. En la primera foto aparecen los compositores Javier Calderón, Gerardo Celada, Salvador Rizo, Jose Luis Gongora, Javier Ortega y Juan Muro con Alexandra Lioutikoff y Gabriela Benitez de ASCAP. En la segunda foto están los compositores Salvador Belmonte, Indira y Horacio Sarabia con Alexandra Lioutikoff y Gabriela Benitez de ASCAP.

ASCAP visited Mexico City during the MTV Latin Music Awards to meet with writers. Those in attendance included (l-r): 1. Composers Salvador Belmonte, Indira and Horacio Sarabia with ASCAP's Alexandra Lioutikoff and Gabriela Benitez, and 2. Javier Calderon, Gerardo Celada, Salvador Rizo, Jose Luis Gongora, Javier Ortega, Juan Muro with ASCAP's Alexandra Lioutikoff and Gabriela Benitez.



A Night to Remember

The ASCAP Foundation presents a wide variety of scholarships and awards at distinguished event in New York City

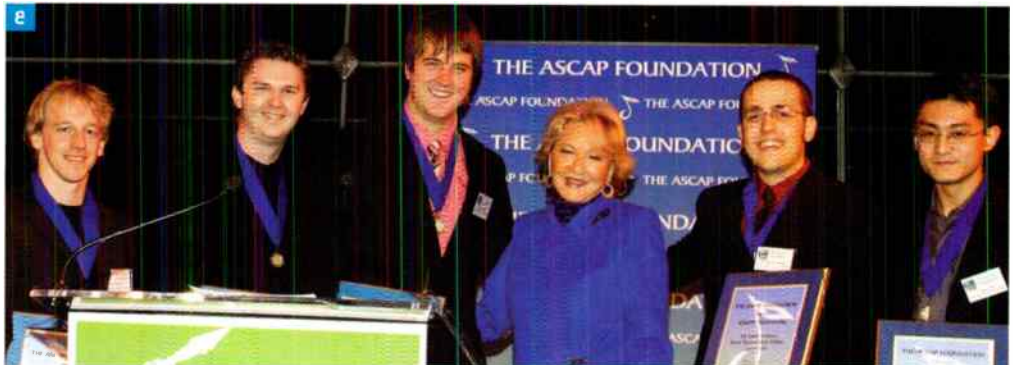


The ASCAP Foundation was established in 1975 after the estate of Jack Norworth (writer of "Take Me Out to the Ballgame") left a bequest with instructions to create a program to honor and support young composers. Today, after more than 30 years, The ASCAP Foundation honors this legacy by continuing to support more

than 150 music education and talent development programs in all musical genres that are national and regional in scope. Pictured here are more honorees and presenters at The ASCAP Foundation Awards event on December 6 in the Allen Room at Frederick P. Rose Hall, Home of Jazz at Lincoln Center in New York (see story on page 14).



Pictured (l-r) 1. Richard Rodgers Award honoree Marvin Hamlisch with Alan Bergman performing "The Way We Were," written by Hamlisch and the Bergmans **2.** Michael Brettler, Andy Davis, who received the Leon Brettler Award, and Doug Brettler **3.** Peter Stoller presenting Brian Kim with the Leiber & Stoller Music Scholarship **4.** Foundation Board member Arnold Broido with Rudolf Nissim Prize winner Jeffrey Hass **5.** Brian D'arcy James performing in honor of Hamlisch **6.** Floria Lasky with Jamie Bernstein **7.** Foundation Board member James McBride with Michael MacAllister, recipient of the Louis Armstrong Scholarship **8.** Foundation Board member Ginny Mancini with Henry Mancini Music Scholars (from left) Ulf Anneken, Jonathan Beard, Kyle Simpson, Joseph Trapanese and Zhou Tian **9.** Foundation Board member Robert Kimball with Ira Gershwin Scholarship recipient Hannah Sun **10.** Damien Pacheco and Margaret Peterson, both recipients of the Fran Morgenstern Davis Scholarship, with Foundation Board member Jay Morgenstern and Joan Morgenstern **11.** Robert Allen Award winner Rosi Golan with Patty Allen



Music Masters Make Campers Happy

The ASCAP Foundation brought ASCAP composers and artists with music education experience to 125 New York City public school children attending the 2006 Summer Music Camp operated by Manhattan School of Music, in partnership with The ASCAP Foundation and the New York City Department of Education. The Imani Winds quintet, featuring Valerie Coleman, Toyin Spellman-Diaz, Mariam Adam, Jeff Scott and Monica Ellis, treated middle school campers to a very special master class in performance. Tom Chapin, with collaborators Jon Cobert and Michael Mark, charmed the audience with their catchy, humorous songs and demonstration of a wide variety of instruments including the kids' favorite, the didgeridoo. Both Imani Winds and Tom Chapin were Grammy nominees this year for newly released albums. The ASCAP Foundation's support for the 2006 Summer Music Camp was funded by a "Summer Schools in the Arts" grant from the National Endowment for the Arts and by The ASCAP Foundation Irving Caesar Fund.



NATIONAL
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Pictured (l-r) are Jon Cobert, ASCAP Foundation VP/Executive Director Karen Sherry, Tom Chapin and Michael Mark (far right), along with student participants from the 2006 Summer Music Camp at the Manhattan School of Music.



Pictured is ASCAP Songwriter Roberto Poveda writing songs with America SCORES students from P.S. 180 Hugo Newman and P.S. 161 Don Pedro Abizu Campos Elementary Schools in New York City.

Songwriter Residency at America SCORES

America SCORES, an after-school program that uses poetry and soccer to inspire literacy, healthy living and civic responsibility among urban youth, has partnered with The ASCAP Foundation to present a new program, ASCAP Songwriter Residency @ America SCORES. The new program is designed to provide an engaging and inspiring way for kids to express themselves through songwriting, while teaching them to value and respect their own creative work and that of others. Those writers who have participated to date include hip-hop songwriter Lysette Titi, Americana-rock songwriter John Francis, children's music creators Cathy Fink and Marcy Marxer and Latin music songwriter Roberto Poveda.

THE ASCAP SONGWRITER RESIDENCY @ AMERICA SCORES EVENT WAS ENVIRONMENTALLY FRIENDLY: Working with the organization Native Energy, we calculated the CO2 emissions this event generated (three tons of Carbon) and offset these CO2 emissions through the purchase of clean, renewable wind energy credits from Native Energy.

Yusuf Islam \ BMG Music Publishing \ Felix Cavaliere \ The Cribs \ The Bodyrockers

TOPS IN LONDON

Yusuf Islam, Coldplay, BMG Music Publishing and more are honored at ASCAP/PRS Awards

At the ASCAP/PRS Awards in London on October 6, singer-songwriter legend Yusuf Islam was named Songwriter of the Year for a second year in a row. ASCAP Song of the Year honors went to Coldplay's "Speed of Sound." The song, featured on the band's third album, *X&Y*, reached #8 on the *Billboard* 100 chart and has earned them numerous accolades, including a Grammy nomination for Best Rock Performance and a Brit Award for Best British Single.

BMG Music Publishing Ltd was named Publisher of the Year. ASCAP CEO John A. LoFrumento presented the award to Chairman Paul Curran, who commented, "We are thrilled at winning our third ASCAP Publisher Award in a row. It is a real tribute to the dedication of everyone who works at BMG Music Publishing and the fact that we clearly have been able to create an environment in which our songwriters can consistently flourish here, and in the U.S."

Indie/Rock group The Cribs received the ASCAP College Award for their self-titled debut album, which has received significant airplay on college radio stations in the U.S. The band, from Yorkshire, England, features three brothers, twins Gary and Ryan Jarman and younger brother, Ross. They released three singles - "Another Number," "What About Me," and "You Were Always the One" - before signing to Wichita Records in late 2003, and since then have toured the U.S. a total of six times. They are currently recording their third album.

British/Australian duo The Bodyrockers received the ASCAP Dance Award for their worldwide hit "I Like The Way." Comprising



Pictured (l-r) Chairman of the PRS Board Ellis Rich and Songwriter of the Year honoree Yusuf Islam.

Kaz James, one of Australia's leading house DJs, and U.K. guitarist/vocalist Dylan Burns, the Bodyrockers are gaining massive support from some of the most known and respected DJs, including Erick Morillo and Steve Lawler.

Honorees in the Film and TV Theme categories were Patrick Doyle (*Harry Potter and The Goblet of Fire, Nanny McPhee*), Dario Marianelli (*Pride and Prejudice, The Brothers Grimm*), Julian Nott (*Curse of the Were-Rabbit*), Joby Talbot (*The Hitchhikers Guide to the Galaxy*), Keith Strachan and Matthew Strachan (*Who Wants To Be A Millionaire*), Catherine Dennis, Julian Gingell and Barry Stone (*American Idol*), and Adrian Johnston (*Gideon's Daughter*).

The evening was highlighted with a special tribute to Felix Cavaliere, who performed some of the classic songs that rocked millions of fans with his soulful singing and songwriting skills. Cavaliere was the main creative force behind The Rascals who had four number one hits, six top 20 singles, and six top 20 albums. His voice is familiar to millions through smash hits like "Good Lovin',"

"Girl Like You," "I've Been Lonely Too Long," "Groovin'," "You Better Run," "A Beautiful Morning" and the inspiring "People Got To Be Free." His vocal style had an impact on the development of pop music long before the term "Blue Eyed Soul" was coined. Cavaliere has completed a tour with Ringo Starr, has been busy coordinating and producing music for Northwest Airlines and TV commercials featuring legendary musicians, and touring nationally. He was inducted into the Rock & Roll Hall of Fame in 1997.



Honorees and presenters gather for a group photograph at the ASCAP/PRS Awards in London



1. ASCAP CEO John A. LoFrumento, ASCAP EVP/Director of Membership Todd Brabec, The Rascals' Felix Cavalliere, BMG Chairman Paul Curran, Songwriter of the Year honoree Yusuf Islam, and ASCAP SVP International Roger Greenaway. 2. Chrysalis Music's Alison Donald, The Cribs' Ryan and Ross Jarman and ASCAP VP Membership Seán Devine. 3. Felix Cavalliere performing a selection of The Rascals hits, including "Good Lovin'," "Lonely Too Long," "Groovin'," "People Got To Be Free" and "How Can I Be Sure." 4. Appleby Publishing's Dennis Ingoldby, The Bodyrockers' Dylan Burns, ASCAP's Seán Devine, Sony's Mark Waring and BMG International's Aram Walstra. 5. Writer and musical director Stuart Price, who is fresh from touring with Madonna, picked up an Award for "Hung Up." Pictured (l-r) are LoFrumento, Stuart Price, Warner/Chappell's Mike Sault, and Greenaway. 6. Collecting their awards for the theme to the popular *American Idol* TV series are (l-r) Julian Gingell, Barry Stone & Cathy Dennis, and ASCAP's Nancy Knutsen. 7. Keith and Matthew Strachan, the father and son composer team of the ever-popular quiz show, *Who Wants To Be A Millionaire*, pick up their awards. 8. Composer Dario Marianelli (*Pride and Prejudice*, *The Brothers Grimm*). 9. ASCAP's Nancy Knutsen presents first-time honoree, Julian Nott, with his award for the score to *Wallace & Gromit: The Curse Of The Were Rabbit*. 10. Joby Talbot, member of the indie rock band The Divine Comedy, received his first ASCAP Film Award for the score to *The Hitchhikers Guide to the Galaxy*. 11. Adrian Johnston, composer of the highly acclaimed BBC television film, *Gideon's Daughter*.

EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING PROMOTIONS



< JOE COCOPARDO has been promoted to Vice President of Royalty and Treasury Services of the Performing Rights Group, it was announced by ASCAP Senior Vice President & Chief Financial Officer Bob Candela. Cocopardo, who has 20-plus years of broad experience in financial services, will be responsible for royalty operations and treasury services. Based in New York City, he previously served as Assistant Vice President of Royalty and Treasury Services.



< DANA GRAHAM NEWMAN has been promoted to Assistant Vice President, Marketing, it was announced by Senior Vice President of Marketing Lauren Iossa. Newman will help lead the new Marketing Business Group's efforts in building the value of ASCAP's events, most notably the ASCAP "I Create Music" EXPO and ASCAP Award shows. Based in Los Angeles, Newman previously served as Director of Marketing



< ERIK PHILBROOK has been promoted to Assistant Vice President of Marketing Media, it was announced by Senior Vice President of Marketing Lauren Iossa. Philbrook will help lead in the ASCAP Marketing Business Group's efforts to integrate ASCAP's media outlets and expand their impact, including ASCAP's *Playback* magazine, the *Inside Music* e-newsletter, ASCAP's website and the ASCAP "I Create Music" EXPO. Based in New York City, Philbrook previously served as Director of Print and Online Publications.

ASCAP DISTRIBUTIONS THROUGH APRIL 2007

February 16

Writers' and Publishers' International Distribution

April 9

Writers Quarterly BCO* Distribution for 3Q2006 performances; 2006 Annual BCO Distribution; 2006 Annual SRE** Distribution

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

**SRE = Symphony, Concert, Recital and Educational

Note: Dates Subject to change

THE 2007 NYU/ASCAP FOUNDATION FILM SCORING WORKSHOP in MEMORY of BUDDY BAKER

MAY 15 - 25, 2007 at NYU Steinhardt

Deadline for applications: April 15, 2007

Following in the vision and legacy of Buddy Baker, the 2007 NYU Film Scoring Workshop will continue to present the rich traditions of classical Hollywood film scoring. Dedicated sessions will address timing, orchestration techniques, and conducting. MIDI mockups, a staple in today's scoring chain of production, will be featured. Participants will choose a clip from a number of varied choices. The workshop will culminate in a full day of recording sessions, featuring New York's top-tier musicians. All previous workshops have featured players from the New York Philharmonic and The Metropolitan Opera Orchestra and have been recorded by top flight engineers such as Lawrence Manchester.

Participants leave with a professional digital demo of their work. The workshop will continue to be taught by some of today's most creative composers and orchestrators - Mark Snow, David Spear, David Matthews and NYU film scoring faculty members Ira Newborn, Deniz Hughes, Mike Patterson and Ron Sadoff. ASCAP will also feature additional presentations on the art and business of film music with director and music supervisor Alex Steyermark. For the benefit of auditors and participants, all faculty and participant interactions, lectures, and comments will be amplified and projected to large screens. Auditors will attend all proceedings, including the live recording sessions and critiques. All sessions of the workshop will take place in the Frederick Loewe Theatre at New York University's Steinhardt School.

► For further information, contact Ron Sadoff at 212-998-5779 or by E-Mail at ron.sadoff@nyu.edu. For detailed information and a downloadable application, go to: http://steinhardt.nyu.edu/music/page.php?page_id=566

IN MEMORIAM >>>>

SHIRLEY WALKER, PROLIFIC WRITER FOR FILM AND TV, 61

One of the few female composers who made her mark in the competitive world of Hollywood scoring, Shirley Walker, died of complications following a stroke in Reno, Nevada on November 29. She was 61.

Before starting her film career, Walker was a piano soloist with the San Francisco Symphony. After playing synthesizer on Francis Ford Coppola's *Apocalypse Now*, she went on to work as a conductor and orchestrator for Danny Elfman and Hans Zimmer, working on such films as *Scrooged*, *Batman*, *Dick Tracy* and *Edward Scissorhands*. She then went to compose for such features as *Batman Beyond*, *Spawn*, *Superman*, *Escape from L.A.*. Her recent credits include the music for *Black Christmas* as well as all three *Final Destination* horror films.

ARTHUR SHIMKIN, CHILDREN'S MUSIC PIONEER, 84

Arthur Shimkin, who in 1948 created Little Golden Records, one of the first record companies devoted exclusively to publishing children's music, died in New York City on December 4 at the age of 84.

Shimkin's Little Golden Records library became a leader in children's music in the 1950's. Working with such artists as Bing Crosby, Danny Kaye, Cab Calloway, Jimmy Durante, Shari Lewis, Roy Rogers, Burl Ives

and Alfred Hitchcock, he inspired major stars from film, radio and television to lend their talents to entertaining and educating children. He was subsequently a driving force behind Disney Records and Bell Records and founded Sesame Street Records, where he became a multi-nominee and Grammy Award-winning producer. His disco-themed *Sesame Street Fever* album sold more than a half a million copies. Shimkin also produced the 1961 version of *Peter and the Wolf*, with Leonard Bernstein and the New York Philharmonic.

JAY MCSHANN, LEGENDARY JAZZ AND BLUES PIANIST, 90

Jay McShann, a hard-driving pianist best known for mixing jazz and blues and giving Charlie Parker his first big break, died in his home town of Kansas City, Missouri on December 7 at the age of 90. In the late 1930s and early 1940s, when Kansas City was a hotbed of jazz activity, McShann was a major player. Along with fellow bandleader and pianist Count Basie, the singer Joe Turner and many others, he established what came to be known as the Kansas City sound: jazz with a strong dose of blues, grooves and riffs. Although Charlie Parker made his first commercial recordings with McShann's big band in 1941, establishing his role in the history of jazz, McShann and his ensemble made its own mark with its blues records, including McShann's immortal composition, "Confessin' the Blues," covered by the Rolling Stones and many other artists.

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