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JUNE - JULY 2003
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PRESIDENT'S LETTER



ASCAP's recent Board election clearly demonstrates the democratic principles that govern ASCAP, its diversity and its commitment to representing its membership. With a Board of Directors elected by ASCAP members, every recommendation the Board makes is in the best interest of the membership as a whole. It is one of the main advantages of belonging to a performing rights organization that is member-owned and run by people who create music. Each of us truly has a voice.

Another advantage to being member-owned is that there is never a conflict of interest when we negotiate licenses or lobby Washington for the highest levels of copyright protection.

Currently, Congress and the courts are looking very closely at the music industry and copyright. It is as critically important now, as it has ever been in our history, that we defend our livelihoods and speak up about the value of our work, our music, to the American people and music lovers around the world.

In the last Congress, the major battles over copyright involved the challenges posed by the Internet. All of us have read about the losses attributable to piracy, the legal fights to stamp out piracy and the legislative efforts of many in the high-tech community.

We continue to stand foursquare against piracy with others in the copyright world. It is wrong: It is illegal. We have also made clear our abhorrence of compulsory licensing. We know from bitter experience that a compulsory license means one thing: payments for the use of music are less than what the music is actually worth. That is totally unacceptable to us. It all goes to the heart of the issue: We cannot accept anything that undermines our ability to control our property.

Our case, simply put, is that far from fearing technological innovations, we welcome them. We have embraced every new technological breakthrough that has allowed greater numbers of the public to enjoy our musical creations, but with one condition - that we are paid and paid fairly for the commercial exploitation of our music.

In this new Congress, we will need to be vigilant against those who believe compulsory licenses are an easy way to solve the problem of piracy, licenses which would also be applied to the performance right. I can assure you that ASCAP will continue to make your case, resist harmful legislation and do everything it can to protect your rights.

Marilyn Bergman
President and Chairman of the Board

PLAYBACK

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ASCAP Elects Board of Directors

The results of the biennial election for ASCAP's Board of Directors were announced by ASCAP President and Chairman of the Board Marilyn Bergman. The twelve writer and twelve publisher members have been elected to serve on the Board for a two-year term commencing April 1, 2003.

The writer members who were re-elected in the at-large field are: lyricist Marilyn Bergman; composer Cy Coleman; lyricist Hal David; songwriter Wayland Holyfield; songwriter Jimmy Jam; composer Johnny Mandel; songwriter Jimmy Webb; songwriter Paul Williams and composer Doug Wood. Newly elected writer directors are composers Elmer Bernstein and Bruce Broughton. Re-elected in the Symphonic and Concert field is composer Stephen Paulus.

The publisher directors re-elected in the at-large field are Freddy Bienstock, Bienstock Publishing Company; Joanne Boris, EMI Music Publishing; John L. Eastman, Edwin H. Morris & Co., Inc.; Nicholas Firth, BMG Songs, Inc.; Donna Hilley, Sony/ATV Tunes LLC; Dean Kay, Lichelle Music Company; Leeds Levy, Leeds Music; Jay R. Morgenstern, Warner Bros. Music; David Renzer, Universal Music Publishing Group; Irwin Z. Robinson, Famous Music Corporation and Kathy Spanberger, Songs of Peer. Re-elected as publisher director in the Symphony and Concert field is Arnold Broide, Theodore Presser Company.

Bergman expressed her sincere gratitude to both David Raksin and John Bettis for their many years of service to the Board representing writer members.

Features

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The annual Winter Music Conference in Miami, Florida attracted more than 7,200 industry professionals and enthusiasts who were there to hear the latest in electronic dance music. ASCAP was there to lead them to all the right places.

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Their roots are in Mexico, but Maná is now loved by millions around the world. Songwriter and drummer Alex Gonzalez talks to *Playback* about their long and successful collaboration as a band.

28 BASKING IN THE SUNDANCE

Emmylou Harris, Daniel Lanois, Buddy Miller and Jonny Lang were among the highlights at this year's eight-day ASCAP Music Café series at the Sundance Film Festival in Park City, Utah.

36 ONCE UPON A TIME IN THE SOUTH BY SOUTHWEST

ASCAP unleashed two showcases, a boat, a booth and more at this year's SXSW Conference.

52 CHILD'S PLAY

Dan Zanes and others are changing what it means to be a writer and performer of music for children.



CAFE BUZZ

Pictured are Jonny Lang and band (left) performing at the ASCAP Music Café at the Sundance Film Festival.

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The Power of Member-Ownership

...means we are run by people who create music, not special interest groups. So **there's never a conflict of interest when we negotiate license fees** or lobby Washington for favorable legislation.

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MARILYN BERGMAN, PRESIDENT & CHAIRMAN OF THE BOARD

2002 Financial Results Announced at Annual Membership Meetings in Los Angeles, New York, Nashville and Austin

Society's Strength in Cable Area a Key to Growth

2002 Distributions Reach \$587 Million

Thousands of ASCAP members gathered at the Society's annual membership meetings held recently in Los Angeles, New York City, Nashville and Austin. ASCAP President and Chairman Marilyn Bergman hosted the Los Angeles and Nashville meetings.

At the meetings, ASCAP CEO John LoFrumento announced that in 2002, ASCAP distributions to members were \$587 million, a new record amount for any performing rights organization anywhere



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

in the world. A major reason for this strong performance was the result of \$79 million in special distributions from settlement

payments received from the cable industry, primarily Viacom and HBO. LoFrumento noted that, "ASCAP's aggressive pursuit of favorable settlements in our negotiations with the cable industry has enabled us to distribute over \$125 million to our members over the past three years." Exceptional operating expense control remains a hallmark of ASCAP's business practices. The Society continues to post one of the lowest operating ratios in the world for a performing right society – 14.8 % – and the lowest in the U.S.

Other important matters discussed by Bergman and LoFrumento included legislative developments, technological improvements designed to better serve members, and growth of ASCAP licensing efforts, particularly in Cable, New Media and General (non-broadcast) licensing. Finally, ASCAP Executive Vice President, Membership Group, Todd Brabec discussed ASCAP's outstanding performance on the 2002 music charts and in major music awards and nominations, as well as ASCAP's rapidly-increasing membership, which now numbers over 150,000 composer, lyricist and publisher members, an increase of more than 20,000 over the prior year.

In each city, ASCAP members attended an ASCAP Pre-Meeting Seminar entitled "Success Stories – Top Songwriters & Composers Explain How They Broke Into the Business." Each panel featured a select group of songwriters and composers from each region.



Pictured above in New York are the ASCAP Pre-Meeting Seminar panelists (l-r) Seven, David Zippel, Pat Irwin and ASCAP's Todd Brabec.



Pictured above in Austin (l-r) are President and CEO of Music World Entertainment and Destiny's Child manager Mathew Knowles, songwriter and ASCAP Board member Jimmy Webb and Texas music legend Ray Benson at the "Success Stories" Seminar.



Los Angeles Success Stories

"Success Stories" seminars were held before each ASCAP Membership Meeting in Los Angeles, New York, Nashville and Austin featuring prominent ASCAP members. Pictured (l-r) in Los Angeles are seminar panelists Graham Edwards, Alejandro Lerner, Marco Beltrami and Todd Brabec.



ASCAP President and Chairman Marilyn Bergman hosted the Los Angeles and Nashville meetings



Nashville Success Stories

Pictured in Nashville at the "Success Stories" pre-meeting seminar are (left, l-r) Steven Dale Jones, Nicole C. Mullen, Steve Diamond, David Corlew and Frank Liddell.



Congressman Lamar Smith Gives Keynote Speech to Creative Community at Austin ASCAP Meeting

The Honorable Lamar Smith (R-TX), pictured above, who serves as Chairman of the Subcommittee on Courts, the Internet and Intellectual Property of the House Judiciary Committee, delivered his keynote speech to the creative community at the first ever ASCAP Texas Membership Meeting held at the Four Season's Hotel in Austin on April 16. Over 400 songwriters, lyricists and publisher members of ASCAP, as well as special guests, were in attendance.

The Subcommittee has jurisdiction over digital rights, copyright and patent protections, piracy, secure networks, peer-to-peer networks, fair use standards, litigation management, cyber-security, state sovereign immunity, patent and trademark office reform and e-commerce.

Seven Music Greats Added to ASCAP Jazz Wall of Fame

On March 17, seven music greats were added to the ASCAP Jazz Wall of Fame at the Society's New York City offices at a special reception. The event was co-hosted by ASCAP CEO John LoFrumento and ASCAP jazz composer member John Clayton, a noted bassist and Director of Jazz at the Hollywood Bowl.

The event was highlighted by the induction of a Jazz Living Legend: pianist, bandleader and composer Hank Jones, who performed with his trio. The latest group of inductees also included six posthumous honorees: Sidney Bechet, Al Cohn, Nat "King" Cole, Peggy Lee, Teddy Wilson and Lester Young.

The children of Cohn, Lee, Wilson and Young were all in attendance, as were friends and relatives of the other inductees, along with a host of jazz performers and personalities. The selection of the inductees was made by the ASCAP Jazz Wall Committee: John Clayton, lyricist Alan Bergman and composer Johnny Mandel.

In addition, the reception also celebrated the first annual Young Jazz Composer Awards of The ASCAP Foundation. The program was established in 2002 to encourage the jazz creators of the future. The ASCAP Foundation Young Jazz Composer Awards recognize composers less than 30 years of age whose works are selected through a juried national competition. The judges for the competition were ASCAP members Cecil Bridgewater, Billy Harper and Maria Schneider. Two of the award-winners, Maurice Brown and Quamon Fowler, performed original works at the event. A list of the award recipients can be found on page 47, along with their ages and the titles of



JAZZ GREAT JONES

Pictured at ASCAP's Jazz Wall of Fame event (l-r) are Lester Young, Jr., Howard Jones, Lisa Cohn, Dr. Billy Taylor, Hank Jones, John Clayton, Yvette Young and ASCAP CEO John LoFrumento.

their award-winning works.

ASCAP member Hank Jones has been a major force in jazz for six decades as a pianist, composer and bandleader. Now 84, Hank Jones – a product of the same family which also produced his brothers, drummer Elvin Jones and the late trumpeter, Thad Jones – continues to perform and record.

Commenting on the Jazz Wall of Fame, ASCAP President and Chairman Marilyn Bergman said, "Jazz is truly the music of America, and like the movies, one of our greatest home-grown art forms. The sheer diversity and magnitude of the individuals we honor this year – among them are composers, instrumentalists and vocalists, each one an innovator – speaks to the richness of this living and endlessly evolving musical genre. ASCAP is pleased to add all of these legends to our Jazz Wall of Fame. And it is most appropriate to couple this salute to jazz greats of the past with a celebration of the jazz of the future via the talented recipients of The ASCAP Foundation Young Jazz Composer Awards."



Pictured (top photo, l-r) are Nicki Lee Foster, who accepted the award on behalf of her mother, the late Peggy Lee, and Executive Vice President of The Louis Armstrong Educational Foundation Phoebe Jacobs. The Louis Armstrong Educational Foundation is a major sponsor of The ASCAP Foundation and its music education programs in jazz. Pictured performing (l-r) are the 2003 ASCAP Foundation Young Jazz Composer Award winners Maurice Brown and Quamon Fowler.

Rock and Roll Hall of Fame 2003

Elvis Costello, The Clash, AC/DC Among Class of '03

New York's Waldorf Astoria hotel was taken over by punk rockers and headbangers on March 10th as the Rock & Roll Hall of Fame inducted its Class of 2003. ASCAP members Elvis Costello, The Clash and AC/DC were at the head of the class. Among the highlights of the evening was a reunion performance by inductees The Police. Gwen Stefani, John Mayer and Steven Tyler (all ASCAP) also joined the Police onstage for the evening's grand finale. Pictured at the Waldorf are (1) ASCAP's Jim Steinblatt with inductee Costello, (2) ASCAP's Karen Sherry with Aerosmith's Steven Tyler, who helped induct AC/DC, (3) John Mayer, who joined The Police onstage at the end of the night, (4) Ric Ocasek (whose band The Cars is eligible for induction next year) and Sherry and (5) Neil Young, who helped induct record company executive Mo Ostin in the non-performer category, with Steinblatt.

PHOTOS BY KEVIN MASUR



ASCAP OSCARS

Composer Elliot Goldenthal took home the Oscar for Best Score for his music for *Frida*, directed by his wife Julie Taymor. Luis Resto won an Oscar for Best Song for co-writing "Lose Yourself" from the film *8 Mile*, starring Eminem. Adrien Brody, also an

ASCAP member, won the Best Actor Oscar for his work in *The Pianist*, directed by Roman Polanski (who won for Best Director). Pictured (l-r) are Goldenthal, Resto and Brody.



PULITZER FOR POETRY

ASCAP member Paul Muldoon has won the 2003 Pulitzer Prize for Poetry for his collection, *Moy Sand and Gravel* (Farrar, Straus & Giroux). Muldoon signed with ASCAP when he wrote the libretto for an opera based upon the life of Frank Lloyd Wright. He teaches at Princeton.

New York Heroes Awards

On December 11, 2002, Manhattan's Roosevelt Hotel was the site of the New York Chapter of the Recording Academy's Heroes Awards. Legendary songwriting partners Hal David and Burt Bacharach as well as ASCAP writer/performer Marc Anthony were among those honored. The gala event raised funds for the chapter's community outreach programs. The Heroes Award, which honors outstanding individuals whose creative talents and accomplishments cross all musical boundaries and who are integral to the vitality of the New York music community, is the highest honor bestowed by the New York Chapter.



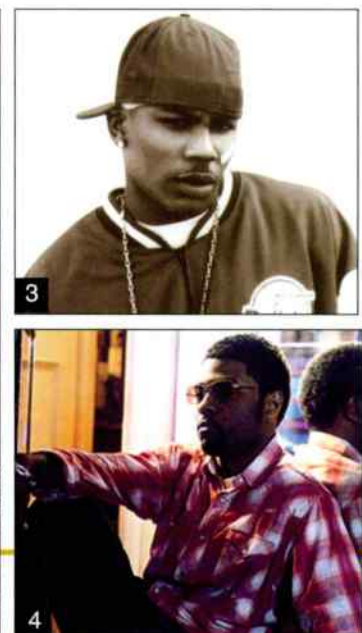
Pictured (l-r) are Heroes Award winners Burt Bacharach, Dionne Warwick and ASCAP Board member Hal David. Also pictured is Heroes Award winner Marc Anthony with his wife Dayanara Torres.

2003 Soul Train Music Awards

The 17th Annual Soul Train Music Awards were held on March 1st at the Pasadena Civic Auditorium in Pasadena, California. Hosted by hip hop superstar and ASCAP member Queen Latifah and actor/comic and ASCAP member Arsenio Hall, the event honored today's hottest artists, a majority of which were ASCAP members. A highlight of the evening was the presentation of the Quincy Jones Award to writer/performer/actor LL Cool J. The prestigious Sammy Davis, Jr. Award for "Entertainer of the Year" was presented to hip hop star Nelly.

Here is a list of members who won Soul Train Music Awards:

- ★ **Ashanti** for Best R&B/Soul Single, Female and Best R&B/Soul Album, Female
- ★ **Musiq** for Best R&B/Soul Single, Male and Best R&B/Soul Album, Male
- ★ **P. Diddy** for Best R&B/Soul Single, Group, Band or Duo
- ★ **Nelly** for Best R&B/Soul or Rap Album of the Year
- ★ **Amerie** for Best R&B/Soul or Rap New Artist
- ★ **Missy "Misdemeanor" Elliott** for Best R&B/Soul or Rap Music Video



Pictured above are (1) LL Cool J, (2) Ashanti, (3) Nelly, (4) Musiq and (5) Missy "Misdemeanor" Elliott.



Honoring Congressman Conyers

Pictured at a reception in Los Angeles in honor of Congressman John Conyers (D-MI) are (l-r) Harry Fox Agency President and CEO Gary L. Churgin, Conyers, ASCAP CEO John LoFrumento, ASCAP Board member Jay Morgenstern and ASCAP songwriter Ray Evans.

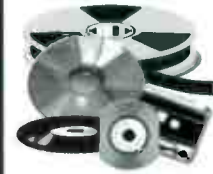
Guess Who?

Canadian rock legend Randy Bachman from the Guess Who and Bachman Turner Overdrive recently released a new CD and DVD, *Randy Bachman: Every Song Tells A Story* (True North/Universal). The new releases feature unplugged versions of Bachman performing some of his classic songs such as "These Eyes," "No Sugar Tonight," "American Woman" and "Takin' Care of Business."



Pictured with Bachman (center) are ASCAP's Todd Brabec (left) and Ralph Murphy.

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ASCAP at Feinstein's

Some of ASCAP's leading writer members, joined by notable vocalists, recently delighted audiences with performances of their songs at New York City's posh Park Avenue cabaret, Feinstein's at the Regency. Pictured (top, l-r) are lyricist Alan Bergman (on the right) and composer Michel Legrand with jazz/R&B singer Patti Austin, (bottom left) Board member Jimmy Webb (on the right) featured with The Fifth Dimension's Marilyn McCoo and Billy Davis, Jr., and ASCAP Board member Paul Williams teamed with singer Melissa Manchester.



Future of Music Policy Summit

In January, the Future of Music Coalition held its third annual policy summit. ASCAP was a leading sponsor of the conference, which was held at the Georgetown University Conference Center in Washington, D.C. Prominent ASCAP members represented the Society on two separate panels. Patti Smith and Vernon Reid were part of an "Artists Roundtable" discussion and Eric Bazilian and Vernon Reid were featured on a "State of the Union" panel. In addition, ASCAP Board member Dean Kay hosted a cocktail reception at which Eric Bazilian performed. Jonatha Brooke also participated in the conference on ASCAP's behalf. Pictured from the left (l-r) at the conference are panelist Patti Smith; Brooke, Bazilian and Reid in discussion; ASCAP's Chris Amenita, Brooke, Canadian songwriter and Socan Board member Stan Meisner, Eric Bazilian, Dean Kay, Vernon Reid and ASCAP's Loretta Muñoz.





ASCAP Speaks to AIMP in New York

ASCAP's CEO John LoFrumento and VP and Chief Information Officer Tina Barber (pictured above left) and ASCAP VP of Distribution and Repertory Lynne Lummel (above, right) were featured speakers on a panel at a meeting of the AIMP at the Society's headquarters in New York City. Pictured left (l-r) are Lummel, LoFrumento, Executive Director of AIMP New York Beebe Bourne and Barber.



Golden Girl

Will and Jada Smith hosted a party to honor Queen Latifah for her Golden Globe nomination for her acting work in the film *Chicago*.

Pictured at the party on the right (l-r) are Mrs. Owen, ASCAP's Charis Henry, Latifah and MC Lyte; below, Heavy D and Henry; and Latifah's business manager and partner Shakim Compere with Henry.



Blu, Tricky and Mya

Pictured during a studio break at Red Zone Entertainment in Atlanta are (l-r) Arista recording artist Blu Cantrel, Rez Zone Producer Christopher "Tricky" Stewart, Mya and ASCAP's Ian Burke.

2003 Folk Alliance Meets in Tennessee

ASCAP presented a Quiet on the Set showcase at this year's North American Folk alliance Conference in Nashville. The show consisted of two segments. The first segment featured individual performances by Cindy Bullens, Darrell Scott, Ann McCue, Tim O'Brien and new member David Olney. The second segment featured an "in the round" performance by Paul Burch, Bob Hillman, Jeffrey Foucault and Alistair Mook. Pictured (top photo, l-r) are Burch, ASCAP's Jim Steinblatt, Hillman, ASCAP's Brendan Okrent, Foucault and Mook; and (bottom photo, l-r) are Okrent, McCue, Steinblatt, Bullens, ASCAP's Dan Keen, O'Brien and ASCAP's Marc Driskill.



Darrell Scott



David Olney



Coast to Coast **SWAP**meet

LA SWAPmeet Brings Together R&B/Hip Hop and Latin Music

ASCAP's Rhythm and Soul Creative Team and Latin Department joined forces to host the first collaborative R&B/Hip Hop and Latin SWAPmeet in Los Angeles. Pictured on the right are co-hosts YoYo and Paco; (below left) ASCAP's Alonzo Robinson, Latin recording artist Paco, female MC and actress YoYo, ASCAP's Gaby Benitez, Kim E. Parker and Charis Henry; (bottom right) Chan Gaines of Doggy's Angels, Jazzy Jazz and Dawn Whitaker; and, below, the packed house.

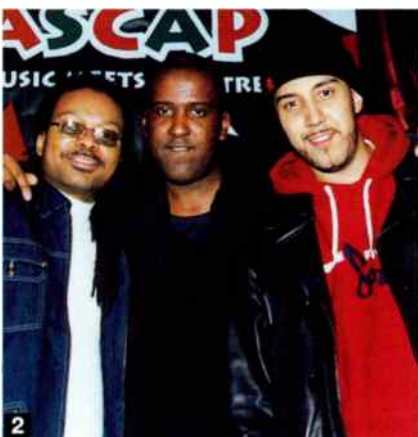


Los Angeles
Co-hosts YoYo
and Paco



Another SWAPmeet Gets Back in the New York Groove

ASCAP's Rhythm and Soul Creative Team presented another edition of its popular SWAPmeets at Shine in the Big Apple. Pictured (l-r) are (1) Artist manager Rashidi Hendrix and attorney Duane Harley, Esq., (2) ASCAP's Keith Johnson, Jive Records' Jimmy Maynes and Interscope Records' Rob Caiaffa. (3) Recording artist Jean Grae, (4) Singer/songwriter Niels Brinck all the way from Denmark and (5) Bad Boy recording artist Craig Mack, ASCAP's Kenny "Kelvis" Ferracho and Greg Nice from the hip hop group Nice & Smooth.



The Poetess' 10th Anniversary Party



In Hollywood, California, 100.3 The Beat's on-air personality The Poetess celebrated her 10th Anniversary with an 80's-themed bash at the Hollywood Athletic Club. Pictured above (l-r) are Herbie Luv Bug, Music pioneer, buyer and A&R consultant Violet Brown, Arabian Prince, ASCAP's Charis Henry, King T and Queen Latifah. Pictured above right is The Poetess.



Demo to Deal

ASCAP's Marcy Drexler receives finished recordings from singer/songwriter Johnny Rodgers, who participated in The ASCAP Foundation's "Demo-To-Deal" program. Johnny's recordings of "Is It The Way" and "Box of Photographs" were produced by Richard Barone and recorded at Westrax Studios in New York.



New York Pop Workshop

Pictured at the ASCAP headquarters in New York City at a recent Pop Songwriting Workshop event are panelists (l-r): Creative Director of Zomba Music David Gray, VP of Warner Music Publishing/International Ruby Marchand, VP of A&R/Producer for RCA Records Steve Ferrera, ASCAP's Marcy Drexler, VP of MPL Communications Allan Tepper, MusiCare's representative Dee Dee Acquisto and hit songwriter David Wolfert.

All-Star Celebrity Basketball Game

Pictured in February during NBA All-Star weekend in Atlanta at the All-Star Celebrity Basketball Game are (below, l-r): ASCAP's Jen Farris and Ian Burke and J Records singer Mario; Uncle Luke with Farris; Lil John of Lil John and the East Side Boyz and ASCAP singer/songwriter Nicci Gilbert with Burke.





The Look of Love

ASCAP saluted the opening of *The Look of Love*, the new Broadway show of Burt Bacharach and Hal David songs, with a party at Manhattan's Jack Rose restaurant following a performance in May. Pictured at the event (l-r) are ASCAP Board member and lyricist Hal David, cast members Capathia Jenkins and Desmond Richardson, ASCAP CEO John LoFrumento, cast members Liz Calloway and (front row) Rachele Rak and Eugene Fleming.



John and Joni

At the SOCAN Music Awards, ASCAP CEO John LoFrumento congratulated Canadian music icon and ASCAP member Joni Mitchell on winning the William Harold Moon Award. John and Joni are pictured with SOCAN CEO André LeBel on the right.



ASCAP Academy Panel

Lawyers, producers and graphic designers gathered in Atlanta for an ASCAP/Recording Academy panel that discussed alternative ways songwriters can get paid through new forms of technology. Pictured on the panel (l-r) are Java Kitty's Cedric Gore, Executive Director of Georgia Lawyers for the Arts Lisa M. Kincheloe, ASCAP's Ian Burke, JoeStage Productions' Joe Howell, Meta Music Entertainment's Khalfani and 225 Management's Natasha Brison. Also pictured is Burke with Kris Kross's Chris Kelly at the panel.



Living video Archive

Lyricist Hy Zaret ("Unchained Melody") was the subject of a recent ASCAP Foundation Living Video Archive interview. The interview, which was made possible by the generosity of the Cain Foundation, took place at the Connecticut home of Mr. Zaret who will turn 96 this year. Pictured following the taping are (l-r) Shirley Zaret, Hy Zaret, ASCAP's Jim Steinblatt and The ASCAP Foundation's Colleen McDonough.



Music Educator's Fame Awards

Pictured at the National Association of Music Educator's Fame awards tribute to Charles Strouse in Washington, DC on March 6th are (l-r) ASCAP's Karen Sherry, Strouse's publisher Helene Blue (Helene Blue Musique Ltd.), Strouse, MENC President Willie Hill and Executive Director of The Elaine Kaufman Cultural Center Lydia Kontos. The Cultural Center was also honored for its contributions to music education in New York City as was ASCAP's JAM Program for its innovative approach to introducing ASCAP benefits to MENC honor students throughout the country.

PHOTO BY SYLVAN JOHNSON



Josh Ritter Presented with The ASCAP Foundation Sammy Cahn Award

Acclaimed singer/songwriter Josh Ritter, who hails from Moscow, Idaho and whose debut album, *The Golden Age of Radio*, has gained him worldwide attention, was presented with The ASCAP Foundation Sammy Cahn Award at the Beverly Hilton Hotel in Los Angeles on May 20th. Ritter was an audience favorite at ASCAP's Sundance Music Café earlier this year (see page 28) and has been touring recently with Joan Baez who has recorded one of Ritter's songs for her new album.

Sammy Cahn's widow, Tita Cahn, presented Ritter with the award, which honors the life and work of Sammy Cahn, one of the most prolific and successful lyricists of our time. With the support of Tita Cahn, The ASCAP Foundation inaugurated the award for promising lyricists selected from participants from ASCAP's songwriter workshops and showcases.



June 13th marks what would have been Cahn's 90th birthday. Winner of four Academy Awards, President of the Songwriters Hall of Fame and a long-time ASCAP Board member, Cahn was one of the most vocal advocates for songwriters. Josh Ritter is pictured accepting The ASCAP Foundation Sammy Cahn Award from Tita Cahn. Sammy Cahn is pictured in inset.

ASCAP Welcomes Swedish Invasion Bands

ASCAP hosted 10 of Sweden's hottest new music acts and their affiliates at a special lunch held recently as part of the Swedish Invasion, organized by Export Music Sweden in cooperation with the Consulate General of Sweden in New York, to help promote up and coming bands from Sweden here in the US.

The bands went on to perform in a showcase at the legendary rock club CBGB's in New York City, and then traveled to South by Southwest in Austin, Texas where they took to the stage at Maggie Mae's. From there, the entourage headed to Los Angeles for a two-day visit, ending their mini-tour with performances at the legendary Spaceland and the Troubadour.

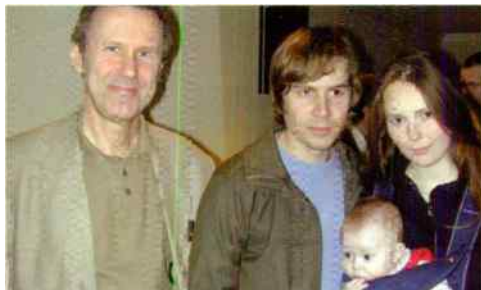
The performing bands were Teenage Idols, Lambretta, Prime Sth, The \$1000 Playboys, White Seeds, Pineforest Crunch, The Sounds, Marit Bergman, User, and The Mo.



Prime Sth's Martin, Jesper, Noa, ASCAP's Margaret Spoddig and Prime Sth's Kasper.



The Mo's Nicklas and Richard, Spoddig and the Mo's Dick and Otto.



Pictured (l-r) are Export Music Sweden's Chister Lundblad, Pineforest Crunch's Olle Soderstrom and Exergy Music's Asa Eklund with baby Elsa Tiger.



The White Seeds' Axel Robach, Bjorn Synneby, Olle Hagberg, Spoddig, The White Seeds' Nicolas Janco and Hank Linden.

Winter Wonderland

Miami Beach's Winter Music Conference Comes of Age

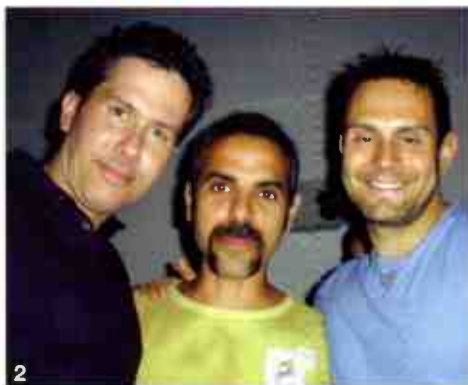
For a week in March more than 7,200 music industry professionals and enthusiasts from around the world converged in Miami Beach, Florida for the 18th annual Winter Music Conference at the Radisson Deauville. The WMC is America's largest electronic dance music festival. This year, ASCAP sponsored the weeklong event, Funkshion, where the group Aerial performed. ASCAP also co-hosted an industry party with Thump Radio in the Red Room at the Sky Bar in downtown Miami. In addition, ASCAP's Mike Todd, from the Film and Television Music Department, participated on a panel entitled "Legal 201: Wheeling and Dealing with the Media" and ASCAP presented the Heineken Amp/ASCAP Recognition Award to world-renowned DJ David Morales.

Pictured (l-r)

1. ASCAP's Courtney Hard with DJ Koo.
2. Chrysalis Music Publishing's Scott Cresto and Artist/DJ/Producer Carmen Rizzo with ASCAP's Mike Todd.
3. Aerial's Heath Cummings, Shawn Smith, Cailene McCall, ASCAP's Courtney Hard, Jeff Blackwell, ASCAP's Margaret Spoddig and Aerial's Michael Angelo Wolfe.
4. Aerial performing on stage.
5. Sonic Fusion's Nelson Bae, Neophonic's PJ Bloom, Universal Music Publishing's Joanna Puglisi and Marisa Porter and ASCAP's Mike Todd.
6. "Legal 201" panelists Neophonic's PJ Bloom (music supervisor and moderator), Ultra Records' Sanne Hagelsten, Chrysalis Music Publishing's Scott Cresto, ASCAP's Mike Todd, and 20th Century Fox Films' Daniëlle Diego. Other panelists not pictured were: Mo:pho's Michael Frick, music supervisor Michael Perlmutter, Sonic Fusion's Nelson Bae and Universal Music Publishing's Marisa Porter.



Aerial's Michael Angelo Wolfe performing



The Mixology event at Club Level.





Aerial vocalist Cailene McCall performing.

Party People

Urb held an afternoon barbeque party on the roof of one of Miami Beach's hotels for the WMC participants during the hottest March ever on record for Miami. Pictured are (back row, l-r) Barry Cole (Music Supervisor) and Scott Cresto (VP Chrysalis Music Publishing) and (front row) Sanne Hagelsten (Ultra Records), Bridget O'Hara (Dreamworks), Marisa Porter (Universal Music Publishing), PJ Bloom (Neophonic Inc.), Joanna Puglisi (Universal Music Publishing), Danielle Diego (20th Century Fox Films) and ASCAP's Mike Todd.



DJ David Morales

World-renowned DJ David Morales was presented with the Heineken Amp/ASCAP Recognition Award for his many contributions to the dance music community. The presentation took place at Crobar to kick off the Heineken Adventure to Stardom Tour. Morales is pictured with Courtney Hard.



The World Acco

Mexico's Latin Rock Ambassadors

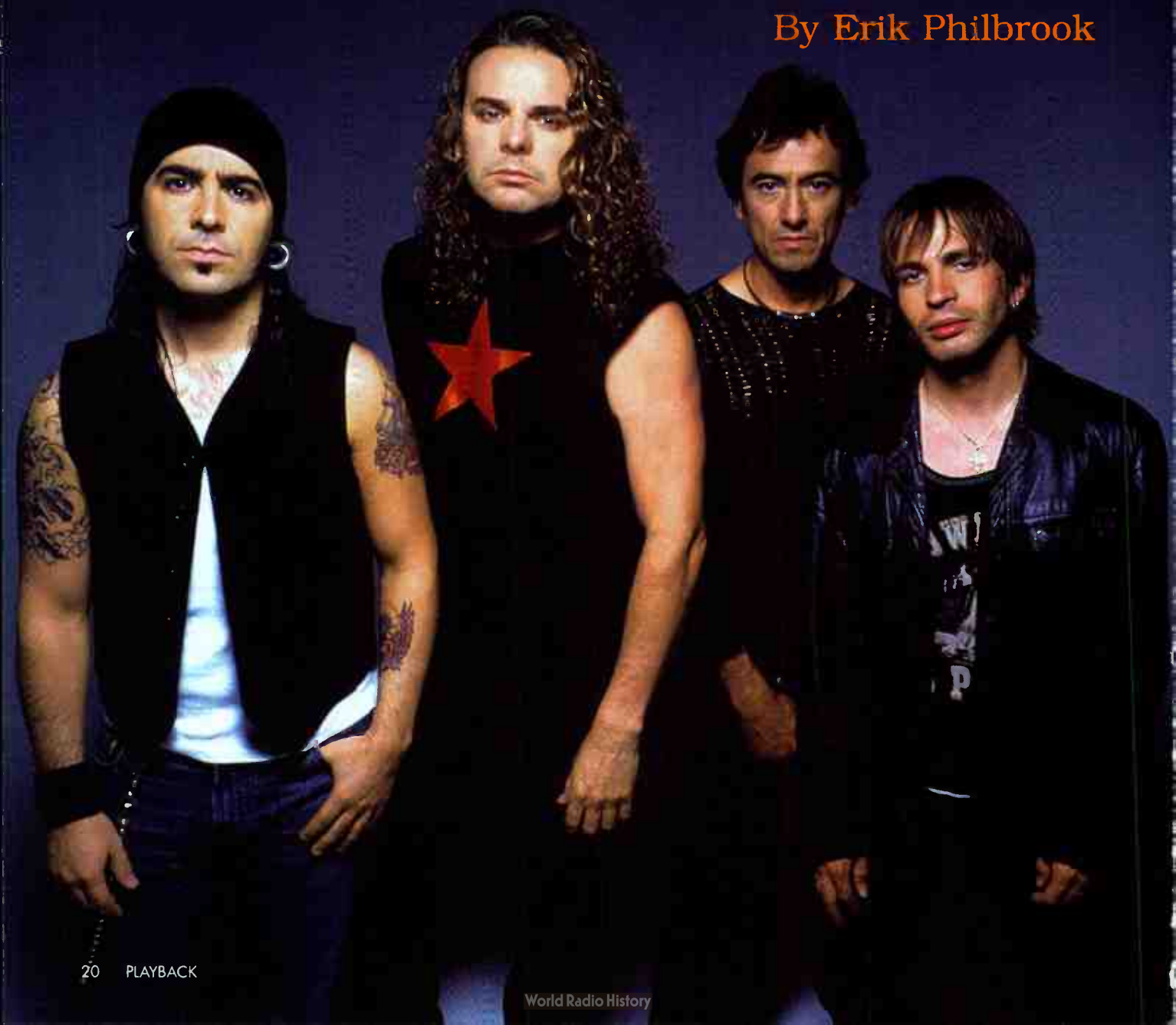
There are many rock bands that achieve international success. However, there are but a few bands able to achieve worldwide acclaim while at the same time embodying the unique character of their country of origin. Some bands become unofficial cultural ambassadors for their homeland, representing its ideals, passions and truths all over the globe. Jamaica had Bob Marley and the Wailers. Ireland has U2. America has Bruce Springsteen and the E Street Band. Mexico has Maná.

Since its inception in Guadalajara, Mexico in the mid '80s, before the term "Rock en Español" had ever been used, Maná's rise to global prominence has been strong and steady. Having released eight albums and having sold 18 million copies worldwide, they have become one of the most successful bands in the

world. To date, they have visited more than 22 countries and have played in front of more than ten million fans. Dubbed by the *Wall Street Journal* as the "U2 of Latin rock," their music combines universal themes such as love, freedom, justice and environmental awareness with strong melodies and Latin and Afro-Cuban rhythms to create grooves and anthems that speak to the masses, regardless of their language.

On their latest album, *Revolución de Amor* (Warner Music Latina) vocalist Fher Olvera, drummer Alex González, Guitarist Sergio Vallín and bassist Juan Calleros have evolved and expanded their rock and reggae sound to include more textures, more ballads, a variety of rhythms and more songs written by three of the four band members. In songs such as "Justicia, Tierra y Libertad" "Fe" and "Sin tu Cariño," their passions are in full bloom.

By Erik Philbrook



ording to Maná

Maná also does much more than write and sing about their beliefs. They have created their own foundation, Selva Negra, which employs a fulltime staff of marine biologists and workers involved in rescuing endangered turtles and whales off the coast of Mexico. The group is also in the process of organizing an ambitious reforestation plan for Mexico.

In February, the band was preparing to celebrate drummer Alex González's birthday in Los Angeles when they learned that they had just won a Grammy for Best Latin Rock Alternative Album for *Revolución de Amor*. On a rare break from touring, González spoke to *Playback's* Erik Philbrook about Maná's secret for success and longevity.

Playback: You have been together for a quite awhile now, and have achieved so much. What was it like back when you first came to America to perform? What sort of reception did you get?

González: We had this feeling that since there was such a huge Latino community living in the United States, we always thought that it would be logical to play there, especially in the cities where there were a lot of Latinos. So the first city we started off in was Los Angeles because, after Mexico City, that's the second biggest concentration of Mexicans living in any city in the world. So we went in '93 and it was just amazing because we sold out the Palace.

But then we started thinking, if this is going on here, what would happen if we would go to other cities. So we started booking Chicago, Miami, San Antonio, Dallas. We booked other cities in California - San Jose, San Diego. It was very interesting to see the reaction of the crowd. It was very cool because the entire Latino community, not only the Mexicans, were very happy to see a band that represents them in the States.

Was there anything else that helped to spread your popularity?

With every album that we've toured behind in the United States, it's just gotten bigger and bigger to the point where we sell out most of the important venues. It's just amazing, especially with such little radio airplay that we get.

So word of mouth has been more important to you than radio exposure?

Yeah. Our marketing plan has always been about playing live. The record company has been very supportive but we still have that ongoing battle with radio because the formats in Latino radio are more directed towards pop and ballad than to playing rock bands. Even though we're a pop rock band, we're one of those bands that have a lot of melody in our music.



Maná's 2002 album, *Revolución de Amor*, won a Grammy for Best Latin Rock Alternative Album

Was America behind the ball in embracing Rock en Español? Or was Latin rock taking root at the same time in other countries as well?

Basically the United States has grown in the same way we have grown in the rest of Latin America. However, we are still breaking new ground, especially in Brazil, which is a country that was so closed in receiving music from Spanish-speaking countries, even though they are Latinos.

Really? That's surprising.

They receive so much music in English, their main language is Portuguese and they are such a big country. But they are beginning to find out about Maná now and how big we are in other parts of the world. So, it feels great that we can still break into new markets. It's exciting to us.

A key to the success of any band is collaboration. You guys seem to really do that well, and on the new record you yourself have written almost half the music or lyrics. Give me a sense as to how you collaborate? Do you sit down

together as a group and come up with stuff, or do you do that separately and bring it to the band?

The whole process is interesting. Take for instance the song "Angel de Amor." It was our first single. Fher and I sat down one afternoon and we began to write the song musically. It only took a day and a half to write the music, which is a result of the chemistry that Fher and I have when we sit together.

Some other songs I might write on my own in my home studio or Fher will in his home studio. And now Sergio, the guitar player, has been coming to the table with really good ideas. But usually what we do is write songs individually, and then we get together as a band in our studio here in Gaudalajara. We then start working on ideas and dissecting and seeing what really gets us excited. It's very open. The other thing is that Fher and I are also producers. So when we get a cool idea in our heads, we get that idea as clear and direct without filters.

So you know exactly how you want to bring the music out in the recording?

Exactly. Even though Fher and I are writing partners, I'm more musically inclined in the process. Fher is the guy who writes the majority of the lyrics in the band. Even though I've done some lyrics by myself and Sergio has, too. We really have a lot of fun writing, and it's more about us being happy, as opposed to maybe what the critics might say or what the radio might play.

Do you still enjoy spending so much time with your bandmates?

Oh yeah, it's a brotherhood (laughs).

Why do you think you work so well together, musically?

I think one of the best reasons is that we're so diverse in our musical tastes. We like a lot of the same bands, but many times we're just totally opposed and hear different sounds. I think that makes it very interesting because on one hand someone might be making a valid point as far as what he's trying to create. And then on the other hand, I'm here, you know, bragging and bitching about well, you know, this is the other way to do it. That friction, which I call positive friction, is very good for bringing out a song.

Continued on next page

I think it's interesting that you're a drummer and you participate in the writing so much. On this new record, what were you most passionate about?

Well, on the musical side, I definitely wanted this album to be an album with more guitars than we've ever done before. I was always a bit frustrated with the guitar sounds or the presence of electric guitars on our past albums. I think the job that we've done has been excellent. But I thought that it could be better. We're not a band that feels limited. I think that we have so much to give but we constantly push each other to bring out the best of our abilities. That was one thing that I really wanted to achieve on this album. And I'm very happy with the guitar work and sounds on this album. Another thing I wanted to achieve was the best drum sound of all our past albums with the band, and I was very happy with that also.

You write songs that mean something to you personally, but that are also very universal. Talk a bit about your songs on this record.

I wrote three songs on this album. And each song is going in totally different directions. For example, "Fe," which means faith, is a very Peter Gabriel-styled song, with some elements of The Police and a bit of Ind'ian music. The lyric is about how in this world where people are still fighting and killing and betraying each other over revenge and land and whatever, the only way to survive is to have faith.

So that's one extreme. Then on another extreme, "Nada que Perder," which is the last song on the album, is a very positive song about achieving your dreams by believing in yourself and not letting anybody put you down. So it's a very optimistic uplifting, energetic song.

And then there's another song called "Sin tu Cariño," which is a very personal love song that I wrote for my wife. But at the same time, I wrote it saying that anybody that would listen to the song who is in love as much as I am, can totally relate to the song.

When it came time to pick the songs to go on the new album, was it hard to choose which songs from which songwriter would make the final cut?



I think the most important thing we try to do is to write as many songs and the best songs as we possibly can. Then when we choose which songs we think should appear on the album, we try to make an album that is very balanced. We try to make it as fun and as interesting for the listener. It's like when you read a book, each chapter has something interesting to offer. So each song should have its own personality and should not sound like any other song on the rest of the album.

Which do you enjoy more: writing and recording or performing?

I really enjoy both processes. But I would lean a little bit more towards the live experience. When you go out on the road and you receive so much positive energy and love from people that are happy to see you, it is so uplifting. It's one of the most amazing feelings in the world. And to be able to travel around the world and to enjoy this, it's incredible.

But creating the music has its own rewards. I feel like a painter with a canvas in front of me. When I sit down and

"When you go out on the road and you receive so much positive energy and love from people that are happy to see you, it's so uplifting. It's one of the most amazing feelings in the world." – Alex González

start to mess around with my equipment and start laying down ideas and rhythms and riffs and melodies, it's so beautiful. Then when you finish the album, it's like this is your work of art. This is what you've accomplished. It's a great feeling.

Then to take that to the next level and perform the songs live, it's great. It's a blessing to be a musician and to be doing what we do, and to have so much fun and to be able to share our music with everybody, it's just amazing.

I also wanted to ask you about your environmental foundation, Selva Negra. Did traveling around the world make you appreciate just how fragile the planet is and want to do something about it?

We recorded a song back in 1992 that had a huge impact on people because in the song we discussed very openly the destructive nature of people, and asked the question: where will the future children play? When we saw the reaction that we were getting from countries we were visiting, it hit a note, and Fher founded this organization which is totally funded by the band.

The idea behind Selva Negra was that we wanted to inform and to inspire people to take care of their city or their natural resources, for one day we have to leave it to the future generations. We decided we could utilize our fame and our ability to communicate with all the media around the world. When we grew up as a band, we learned more about the environment and about human rights through musicians like John Lennon, Peter Gabriel, Bono and Sting than through any politician. We might not be able to change the world, but at least we're inspiring, we're informing, we're doing things to make this world a better place.



Ray Benson

Asleep at the Wheel Leader Takes A Solo Spin

For three decades Ray Benson and Asleep at the Wheel have been the kings of Western Swing. Their music has earned them seven Grammy Awards and they've kept the music alive for old fans and new converts. After drifting around the country for awhile in the early '70s, the band set up camp in Bob Wills country – deep in the heart of Texas. By mixing jazz, blues, rock and country, the band soon became a hit with fans of the outlaw country music movement. Since then, Benson has carved his own niche in the country music world and has filled it with a formidable body of work: 22 albums!

Now Benson is stepping out from behind the wheel to release his first solo album. The April release, *Beyond Time* (Koch/Audium Records) features 12 cuts all written by Benson except for one cover, Marty Robbin's "El Paso." Benson is joined on the album by some longtime friends and fans, including Dolly Parton, Delbert McClinton, Jimmie Vaughan and guitarist Stanley Jordan. For those who can't get enough of Benson's music, Capitol Records is also releasing *Asleep at the Wheel's 20 Greatest Hits*.



Solange

Not even her superstar sister, Beyoncé Knowles of Destiny's Child, started out solo, but Solange is ready to follow her own path into the spotlight with her diverse 2003 debut *Solo Star* (Music World). Already at age 16, this native Texan is an accomplished songwriter (she wrote the title track on Kelly Rowland's solo CD, *Simply Deep*, and an experienced performer (she toured with Destiny's Child as a backup dancer).

Her ambition knows no bounds, and her dedication is immediately evident. Like her muse Janet Jackson, Solange has a knack for belting out catchy hooks with attitude and tearing up the stage with killer moves. Her album also boasts an

impressive lineup of well-known producers and collaborators like the Neptunes, Timbaland, Linda Perry, Rockwilder, N.O.R.E., B2K, Da Brat, and, of course, Beyoncé. Unlike many other pop artists, her songs keep her real because Solange refuses to pretend to be someone she's not. Instead, she talks about the ups and downs of adolescent life in her music. Without a doubt, her eclectic collection of songs proves Solange can write any kind of joint, whether it's her reggae-influenced first single, "Feelin' You," or her hip hop duet "True Love" with Lil' Romeo. — Jin Moon



Bré

Bré may only be 11, but this energetic shorty has no problem spittin' rhymes with big leaguers like Jay-Z. It's no wonder such a multi-talented songwriter-rapper-dancer-actress was recently discovered and signed to H.O.V.A.'s label, Roc-A-Fella Records, as one of the youngest talents on a roster which touts such high-profile rappers as Cam'ron, Freeway, Beanie Sigel, and, of course, Jay-Z himself. A native of Los Angeles, Bré's upcoming debut *Protected Innocence* includes a hot track she co-wrote and recorded with Jay-Z, an extraordinary feat for an artist so young. Perhaps the secret to her precocious talent is heredity – her father Sean McNair is a songwriter himself. So with her family fully supporting her foray into the professional rap community, Bré's ready to prove that dreams can come true at any age. – Jin Moon

Frankie Blue

A native New Yorker, Emmy-nominated composer and multi-platinum writer/producer/remixer Frankie Blue came to Los Angeles in the mid-1980s, the beneficiary of a production/songwriting deal with Sony Records. Blue quickly established his reputation working with artists such as Garbage, Patti LaBelle, Jamiroquai, Earth, Wind & Fire and The Rembrandts, as well as newer artists Remy Zero, The Supreme Beings of Leisure, Lili Hayden and trip-hop artist Tricky.

Frankie continues to produce records and write songs but has increased his focus on music for film and television. He has been the composer on commercially successful projects such as Pamela Anderson's hit TV show *V.I.P.* (his main title theme was nominated for an Emmy), as well as a number of projects for Studios USA and the highly praised television film *Redeemer*, starring Mathew Modine, for Robert Greenwald Productions. Songs that he wrote and produced have appeared recently in the films *Crazy/Beautiful* (Touchstone), recorded by Remy Zero, and *Suicide Kings* (Miramax).

Far from a chameleon, Blue endeavors to write music that, no matter which form it takes, reflects a certain personality. His work combines a songwriter's tunefulness with an avant-garde compositional edge that creates a style that is fresh and modern. In addition, his multi-instrumental abilities enhance his understanding of diverse musical genres. Blue's ever expanding body of work displays an artist who is equally comfortable leading a full orchestra or tweaking the knobs on a Roland synthesizer module.



Pacifier

The Kiwi quartet Pacifier apply thick and winning vocal harmonies reminiscent of Bob Mould's *Sugar* over guitar tracks that are thick as thieves. The effect is something more savory than sweet. The band, newly minted by heavyweight producer Josh Abraham (Limp Bizkit, Staind and Korn), is set to conquer audiences stateside with a concentrated dose of uncompromising rock that sides more with a heavy melodic sound than with nu-metal. Pacifier's expansive choruses and inventively-layered vocal lines have more hooks than a meat locker and sprawl over oxen beats that provide a steady tug to the myriad melodies within.

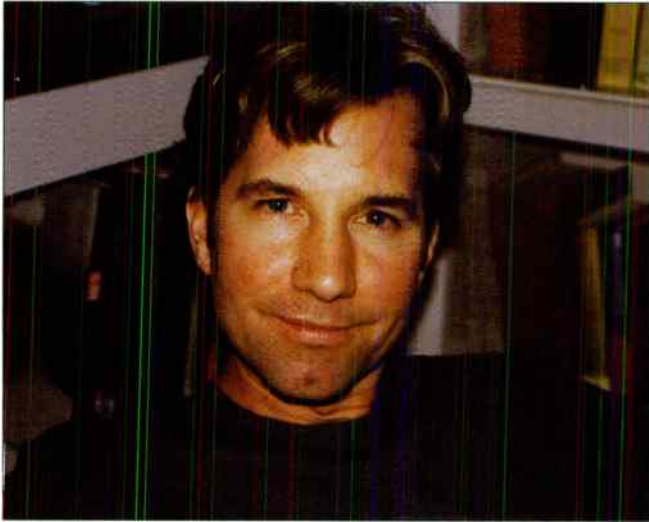
Pacifier, neé Shihad in their native New Zealand, changed their name in the wake of September 11 hoping to avoid any awkward problems that would arise in America with a name that sounded so similar to the term for religious war (jihad). The band went through phases of discomfort and anger but eventually decided that even an old name stood no chance against their hopes and confidence in the new album. From the impossibly infectious "Everything" to the power-chant of "My Mind's Sedate," the recording has highs and lows that come together to complete a picture of the future of rock and roll that is neither frivolous nor recondite.

— Karen Correa



Ellis Hall

Though he became blind at a young age, singer/songwriter Ellis Hall never lost his verve for making music and living life to the fullest. A prolific artist based out of Los Angeles and a former California Raisin, Hall can stretch his talents to create everything from commercial jingles to smash hit singles. Now with his latest solo album, *Straight Ahead*, on Ray Charles' Crossover Records, Hall further showcases his soulful vocals which recall such legendary influences as Stevie Wonder, Ray Charles and Otis Redding. In his own right, Hall was also a featured lead vocalist for California funk group Tower of Power's *Power* album in 1988, and sang lead on Kenny G's successful debut single, "What Does It Take," from the double-platinum *Duotones* album in 1986. Other milestones include writing and performing on soundtracks for more than three dozen major television movies and an equal number of films, including *Hercules*, *Chicken Run*, and *Big Momma's House*. Most recently, Hall sang a rendition of "The Star Spangled Banner" for Jim Carrey's movie, *Bruce Almighty*, which perfectly illustrates his innate sense of humor and joie de vivre. — Jin Moon



Roger Neill

Los Angeles-based composer/arranger Roger Neill is currently writing the score for the popular Fox animated hit series, "King of the Hill," as well as the new NBC comedy "A.U.S.A.," which premiered in January of this year. Other recent television credits include "UC: Undercover," "Chicago Hope," and many others. Neill's music in films include Alan Rudolph's *Trixie* starring Emily Watson and Nick Nolte, and *Where the Money Is* featuring Paul Newman and Linda Fiorentino, both in collaboration with composer Mark Isham. He also scored Jed Weintrob's feature *On Line*, which premiered at last year's Sundance Film Festival. Additionally, Neill has worked with many recording artists as an arranger. He holds a Ph.D. in music composition from Harvard University and teaches film scoring techniques at the UCLA Extension School in Los Angeles.



The Exies

Hailing from Southern California, The Exies are a melodic modern rock quartet who excel with accomplished songs and anthemic choruses. While the songs stick in the head, they also reveal greater depth and musical subtlety upon each repeated listening.

Amidst the heavy guitars and heavenly harmonies, the foursome skip along smoothly, propelled by a crisp rhythm section and well-crafted dynamics. But the music is not only a rich labyrinth of sounds and timbres. There are passionate words laying paths for the listener throughout each song. Named after a moniker John Lennon gave to the forgotten art equivalent of the Mods and Rockers in 60's Germany – the existentialists – The Exies often seem to reflect their namesake in many of their lyrics.

Formed in 1997, the foursome acquired a new drummer in 2000 and toured relentlessly until noticed by Grammy-winning producer Matt Serletic, who quickly took the band under his wing. After a year in the studio, they emerged with *Inertia*, which was released on Serletic's Melisma Records label, a subsidiary of Virgin Records. – Karen Correa

SUNDANCE 2003

ASCAP's Music Café Enjoys the Spotlight at Film Festival

Emmylou Harris, Daniel Lanois and Jonny Lang Among Top Performers

In a popular, recurring role that continues to be the buzz each year at the Sundance Film Festival, ASCAP's 2003 Music Café carried on the grand tradition of bringing music to the moviemakers at one of the film industry's most anticipated and closely watched events.

This year ASCAP's Music Café moved to a new location, the Plan B nightclub in Park City, Utah and extended its showcase series for a total of eight days. Singer/songwriters from all genres of music joined together in giving Festival-goers the rare chance to see some incredibly talented up-and-coming artists share the stage with genuine musical legends.

The first night of the festival kicked off with an outdoor concert that featured ASCAP member and film composer **Mark Isham** and ASCAP member **Jonny Lang**. The first weekend of the café kicked off with mesmerizing performances by Lang, **Buddy Miller**, **Daniel Lanois** and **Emmylou Harris**. Miller and Lanois, who have both worked with Harris in the past, performed numbers with her.

As the week progressed, audiences were treated to performances by artists from across America and around the world: Moscow, Idaho's **Josh Ritter**, Sweden's **Nicolai Dunger**, Ireland's **Damien Rice**, indie-rock icon and Built to Spill frontman **Doug Martsch**; Scottish/Greek singer/songwriter **Alexi Murdoch**, the Grammy-nominated **Alejandro Lerner** from Argentina, America's very own and very successful songwriter/performer **Beth Nielsen Chapman** (from Nashville) and New Zealand pop sensation **Bic Runga**.

Wrapping up the eight day series were Ireland's **Paul Brady**, Brooklyn's **HEM**, an 8-piece Americana orchestra, neo-soul singer/songwriter **Vivian Green**, jazz/pop singer/songwriter **Judith Owen**, roots rock troubador **Patrick Park** and innovative trip hop duo **Frou Frou**.

Actor/Directors **Forrest Whitaker** and **Steve Buscemi** as well as Sundance hit *Thirteen* director **Catherine Hardwick** were among the filmmakers who stopped by to see some performances. Actors **Aiden Quinn** and **Sarah Clarke** and film subject **Timothy "Speed" Levitch** were also seen enjoying the music. **Judith Owen's** husband, ASCAP member and writer/actor/director **Harry Shearer** (*Spinal Tap*, *A Mighty Wind*, *"The Simpsons"*) was on hand to see her perform.



SUNDANCING SONGWRITERS

1. Beth Nielsen Chapman
2. Josh Ritter
3. ASCAP's Loretta Muñoz, Emmylou Harris, "24" actress Sarah Clarke and ASCAP's Tom DeSavia
4. Daniel Lanois and Jonny Lang
5. ASCAP's Alexandra Lioutikoff, Alejandro



9



10



11



13



14



12



15



16

Lerner and ASCAP's Gabriela Benitez

6. Alexi Murdoch

7. Frou Frou's Imogen Heap and Guy Sigsworth with ASCAP's Jackey Simms

8. Harry Shearer, Judith Owen, Vivian Green, Paul Brady and Muñoz

9. ASCAP's Jeanie Weems, Vivian Green and ASCAP's Keith Johnson

10. DeSavia, Harris, Lanois, Lisa Hannigan, Damien Rice and Muñoz

11. Patrick Park

12. Harris and Lanois performing together

13. Bic Runga (in purple) with band

14. Nicolai Dunger

15. Buddy Miller

16. The 8-member HEM with ASCAP's Sue Devine (front) and Randy Grimmett (center rear)



Film Music Roundtable Explores the Music Behind Sundance's *Prey for Rock & Roll*

On Tuesday, January 21, during the Sundance Film Festival, ASCAP presented a Film Music Roundtable/Case Study on the Sundance film *Prey for Rock & Roll*. The film, based on the real-life rock and roll experiences of L.A.-based screenwriter/songwriter **Cheri Lovedog**, is about a woman nearing the age of 40 as she struggles to keep the faith to play the music she loves.

The all-star panel, all of whom had a hand in bringing the movie and its music to the screen, included director and music supervisor **Alex Steyermark**, actress **Gina Gershon**, producer **Donovan Mannato**, music producer **Stephen Trask** (*Hedwig and the Angry Inch*), music supervisor **Linda Cohen** and moderator, Bug Music's **Jonathan Palmer**. Pictured above (l-r) are ASCAP's **Mike Todd** and **Sue Devine**, **Trask**, **Lovedog**, **Palmer**, **Gershon**, **Steyermark**, **Mannato** and ASCAP's **Pamela Allen**.



ASCAP Members Rock Into the Night

A special late-night concert at Cisero's on Main Street in Park City, Utah featured a reunited (but Axl Rose-less) Guns n' Roses with lead vocals performed by ASCAP member **Shooter Jennings** and actress **Gina Gershon**, who was a featured speaker on the ASCAP Film Music Panel earlier in the day. ASCAP's **Mike Todd** also joined the band to play saxophone on a searing version of the Rolling Stones' classic "Sympathy for the Devil." Pictured (above right) are **Slash** and Gershon and, pictured beneath it, **Mike Todd** playing sax with the band while Gershon looks on.

ASCAP's Snowbound Soiree

A warm fire, lively conversation, networking and live music set the scene for ASCAP's invite-only condo party at Sundance. Filmmakers, music industry reps, café performers and their guests snuggled up for a night that included intimate acoustic performances by (below right, l-r) X's **John Doe**, **Paul Brady**, **Alexi Murdoch**, **Bic Runga** and **Doug Martsch** (front).



Redesigned ASCAP Website is Live

ASCAP CEO John A. LoFrumento has announced the launch of the Society's redesigned web site (www.ascap.com). In recent years, www.ascap.com has grown to become the world's most visited professional music web site with more than 2.2 million page views and over 18 million hits every month. The new look of the site is marked by:

- ★ Greater graphic impact
- ★ A strong focus on members
- ★ Home page headlines that are brought to life with graphics
- ★ Up to date news and information
- ★ Navigation that is much more intuitive and oriented by user orientation

Commenting on the redesign, LoFrumento said, "As our members now use the ASCAP site for everything from title registration to the identification of collaborators, we saw opportunities for enhancing their experience. Because ASCAP is owned by its members, we are always looking for new ways to anticipate and satisfy their needs as music creators and publishers. This new and functional design reflects our very unique member-driven philosophy."



ASCAP's Credit Card Program

Since the launch of the program last year, more than 1,000 ASCAP members have selected ASCAP's MBNA MasterCard credit card as a way to show their support and pride for the Society. Since members support the goals of ASCAP, there are several reasons to carry the ASCAP Platinum Plus or Preferred credit card.

Not only will members help support the Society, they will also carry a credit card with exceptional Customer service and benefits — including a low introductory Annual Percentage Rate, no annual fee, around-the-clock fraud protection, and 24-hour Customer Satisfaction. Plus, by using the expanded MBNA Internet site, members can check their balance, review statements, and use a secure online electronic payment feature, 24 hours a day. They can also take advantage of special offers from more than 1,500 merchants and access many other services.

In addition, cardholders generate income for the ASCAP Foundation at no additional cost. That's because MBNA America, the card's issuing bank, provides funds to the ASCAP Foundation for each new account that is opened.

Every time the card is used to make a



purchase, MBNA contributes additional money to help support the organization. The ASCAP MasterCard Credit Card Program is a great benefit to cardholders and to the organization.

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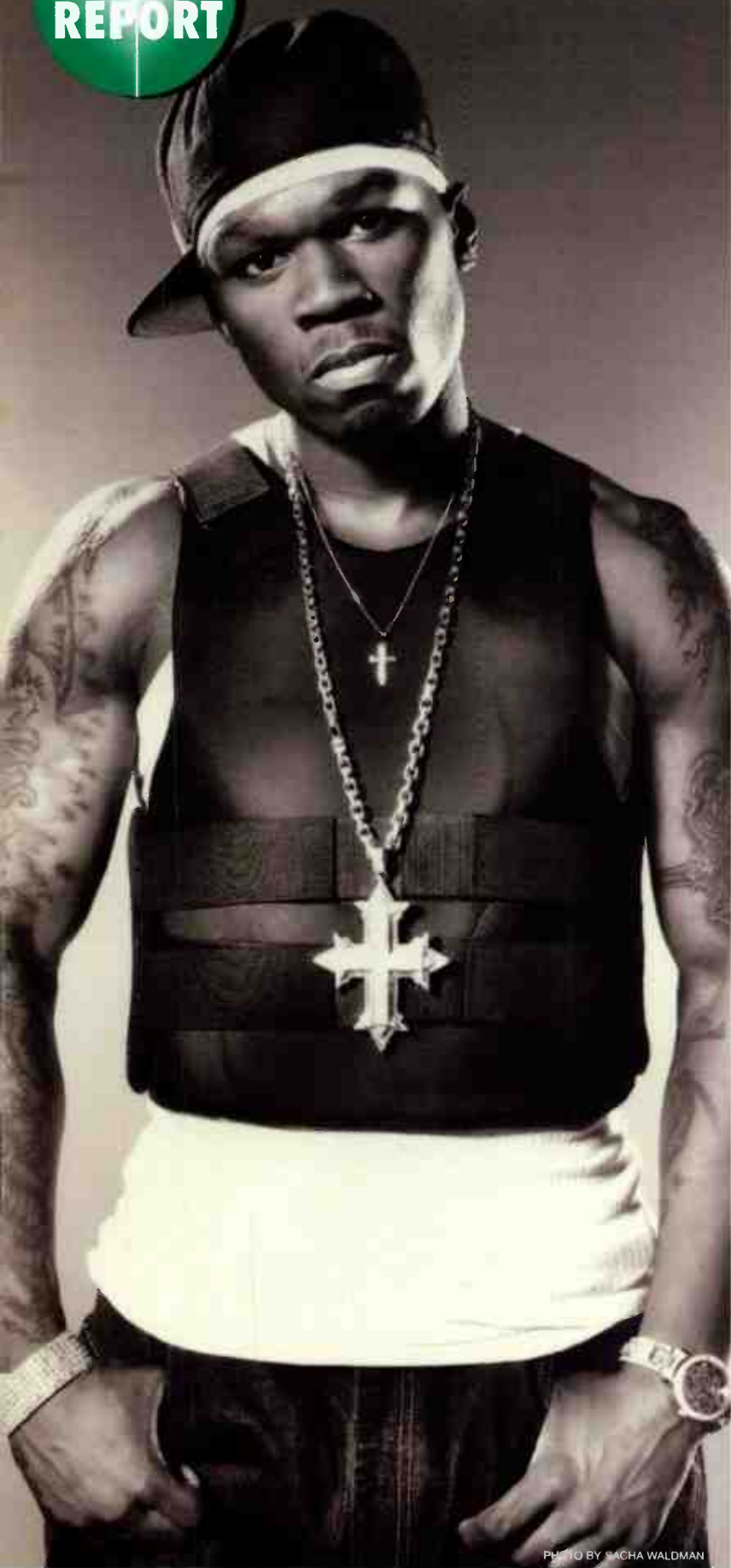


PHOTO BY SACHA WALDMAN

50 Cent

Hip Hop's Million Dollar Man

Just as die-hard hip hop heads began questioning the life of the everlasting hardcore, street-motivated, sub-genre of urban music, a new breed was forming on the outskirts of New York City. Having already "bootlegged" his way into the underground rap scene in the late 90's, 50 Cent has emerged as one of the most celebrated new acts of the hip hop era.

It's no mystery why 50 Cent, born Curtis Jackson, has surpassed his counterparts in the rap game. The formula is simple: street credibility plus intelligence equals quadruple platinum status, *Vibe*, *XXL*, *Rolling Stone* covers, sold-out concerts and multiple singles running concurrently on Billboard's Hot 100, Hot R&B/Hip-Hop Singles and Tracks and Hot Rap Tracks charts.

50 Cent's debut album, *Get Rich or Die Tryin'* debuted at No. 1 on The Billboard 200 and the Top R&B/Hip-Hop Albums. With infectious singles like "In Da Club," which, at press time, holds the No. 1 spot on the Hot 100, R&B/Hip-Hop Singles & Tracks and Hot Rap Tracks charts, the previously released bonus track "Wanksta," and the recently released "21 Questions" featuring Nate Dogg, it's not surprising that 50 Cent moved roughly 872,000 units the first week. Internationally, 50 Cent remains on the Top Ten album charts in Canada and Australia, while "In Da Club" proves to be a smash in the UK, Switzerland, Belgium, Germany and Ireland.

50 Cent's merciless drive to live and succeed in the game is definitely reflected in his craft. With his what-you-see-is-what-you-get personality, 50 wittingly shares his tales of growing pains – drugs and violence – in his music and in the media; his non-fabricated image, along with the backings of Dr. Dre and Eminem, is sure to keep 50 in the rankings as one of the most respected artists in the industry.

The Jamaica, Queens native's career started years before the Dre and Eminem connection. In the mid to late 90's, 50 began pushing bootlegs on the streets of New York, which ultimately led to a label deal with the late Jam Master Jay. Eventually 50 pressed his way and landed a deal with Trackmasters/Columbia Records and recorded the unreleased *Power of A Dollar*, which contained "How To Rob" – the single that would give 50 the fuel he needed to spit fire in the feud-driven rap game.

By mid-2002, 50 Cent's buzz got louder, having been dropped from Columbia and releasing *Guess Who's Back* and *50 Cent is the Future* – two underground bootlegs that would spark a million dollar bidding war for the up-and-comer. Then the bootlegged single, "Wanksta," was leaked to New York City radio and became the city's most requested record. When it subsequently appeared on the multi-platinum soundtrack to the smash film *8 Mile*, it gave 50 Cent more than enough leverage to call his own shots.

Judging by his initial success as an underground artist, it's obvious that 50 Cent is an advocate of making music for the streets. The fact that he has built a dynasty while other hip hop artists compete for attention just makes his story all the more remarkable. Whether or not the controversial rapper accepts the mission to save the music, one thing is already certain: he's now worth a whole lot more than his name implies. – Damien West

Dynamic Duo

A Composer Team On The Rise

Johnny Klimek and Reinhold Heil, the composer team behind the music for *Run Lola Run*, are bringing a fresh approach to film scoring. Now based in Southern California, Klimek and Heil have quickly established themselves in America's film scene. They were even named in *Variety's* elite top "20 Creatives To Watch" list. Last year they completed the score for Fox Searchlight's successful *One Hour Photo* along with the indie feature drama *Swimming Upstream* starring Geoffrey Rush.

Other recent score work for the duo includes: Six episodes including the pilot for Jerry Bruckheimer's CBS hit TV series "Without A Trace," *Run Lola Run*, director Tom Tykwer's film *The Princess and the Warrior*, the feature *Tangled*, starring Rachel Leigh Cook and Jonathan Rhys-Meyers; *Bang! Bang! You're Dead*, directed by Guy Ferland for Showtime; and Malcolm X scribe Ernest Dickerson's *Big Shot: Confessions of A Campus Bookie* which scored big for FX. Currently, they are scoring the Lions Gate film *Shattered Glass* due later this year while at the same time co-producing the next Pale 3 CD with Tom Tykwer and Beth Hirsch. Klimek and Heil recently talked to ASCAP's Mike Todd and Diana Szyzkiewicz about their work.

What are your backgrounds and how did you get started in the music business?

Heil: I majored in classical music production in Berlin and graduated, but never worked in the field, because at the time I left the music academy I was already playing in a very successful German band (the Nina Hagen Band, later called Spliff). The academic background was just something to fall back on and to compliment my musical and technical education.

Klimek: I started playing with pub bands in Australia when I was 17. Then I went to Germany with my brother Alf, and formed the pop band The Other Ones. After that project fell apart I got heavily involved in the Berlin electronic scene, writing and producing my own projects as well as producing many high profile DJ's. In 1996 I met Tom Tykwer. Since then I have been dubbed a film music composer.



Johnny Klimek and Reinhold Heil

How do you work as a team to score a project?

Heil: We once attended a seminar about team composing in order to get a few more ideas about that subject, but we realized quickly that people just seem to split up the work – you do cues # xxx and I do # yyy. That's really not team composing. Obviously it is a rare case when we actually conceive musical ideas together, but it has happened. The usual process is that each of us writes a bunch of material, we see what works for the director and then work each other's ideas and compliment each piece of music – a much more elaborate approach, especially since we sometimes throw it back and forth several times. But this way we really get the results we wouldn't get when working separately. There wouldn't be much point to the team if we didn't work through each other's filters. Sometimes it happens that one of us discovers a little motif in the other guy's demo that he had already dismissed, and these newly appreciated motifs have risen to quite prominent status in a film score now and then.

What are the advantages and disadvantages of working together as a team?

Klimek: An obvious advantage is that in a team it is twice as likely that one member has a good idea at any given point. And the workload of all these meetings and keeping the stuff together is shared. We still mix our music and do a lot of the musical sound design. Due to the high share of electronics in our sound, that seems imperative. Creating and tweaking a sound is sometimes the whole composition.

Heil: Obviously we don't have exactly the same tastes, so it can happen that we're not on the same page with a piece. But in our field that's not too much of a nuisance, because we always have a coach: the director. In a line of work

where neither of us has the last word on anything, there aren't many arguments. There is also a lot of trust and respect for each other that helps overcome petty difficulties.

How did you get the chance to score *Run Lola Run* and *One Hour Photo*?

Heil: In 1996 Johnny met Tom Tykwer and played him a project we had done together (*Babyloon*). Tom was looking for composers to team up with and gave us the chance to work on *Winter Sleepers*. When I moved to Santa Barbara in 1997, Tom gave us the screenplay for *Run Lola Run*. A little more than a year later he actually agreed to come to Santa Barbara for the whole process of music writing and producing! He had to leave behind the post-production's day to day operations for about 10 days – twice – in order to do that. It made sense, because the music is so important to the movie, but it also showed his confidence in our team.

Klimek: *One Hour Photo* was not easy. Despite the fact that we had a ton more experience than three years earlier, we really didn't have a major U.S. movie on our list of credits that we had done without Tom Tykwer. We had to work hard to earn *One Hour Photo* director Mark Romanek's trust, but it was one of those long and sometimes frustrating processes that are rewarded with a truly excellent result.

Any aspirations to release your own CD of original music, perhaps in the style of *Run Lola Run*?

Klimek: We have been planning to do such a thing with Tom Tykwer under the name Pale 3. That's the team that composed the scores for *Winter Sleepers*, *Run Lola Run* and *The Princess And The Warrior*. These scores are quite different from each other, and we don't necessarily think of *Run Lola Run* as the defining style for our group. Instead it seems to have become a defining style in the industry ever since it became a hit here in the U.S. That's actually very flattering, but we have more to offer than to re-hash it over and over again. A big advantage of film scoring is that you can show a much wider range than in the music industry, where fans are easily turned off if you change direction.



Alvin Youngblood Hart

Thanks to a revival of public interest in American traditional music, many monumental songwriter/musicians like Ralph Stanley, Norman Blake, Charlie Patton and Robert Johnson have been “rediscovered” by fans of blues, folk, country and bluegrass. While it is important to understand the storied history of our musical heritage and to appreciate the players and recordings that were influential in the shaping of jazz, rock & roll, r&b, and hip hop, it is even more important to practice the music as a living art form by constantly reinventing songs and interpreting those classic recordings for

the benefit of new listeners.

Alvin Youngblood Hart, who may be the best acoustic blues artist currently performing, is doing an excellent job of exactly that. Alvin’s recent album, *Down In The Alley* (Memphis International), is a collection of country blues songs dating back to the ‘20s and ‘30s, including tunes by Patton, Sleepy John Estes, Son House, the Mississippi Sheiks and Nehemiah “Skip” James. The album was nominated for a 2003 Grammy Award for Best Traditional Blues.

Taj Mahal, a highly respected elder member of the blues community, made a few guest appearances on Hart’s debut (*Big Mama’a Door*) and said of Alvin: “Boy got thunder in his hands, sure

does.” His virtuosic instrumental technique (encompassing guitar, banjo, mandolin, harmonica, bass, drums and lap steel) and his passionate vocal delivery are equally astounding. Possibly his most impressive talent involves his efforts to preserve the country blues heritage. His extraordinarily fine-tuned ear enables him to salvage those old, scratchy, seemingly indecipherable recordings and polish them until they shine like new gems – while making sure they always retain the spirit of their raw, unsophisticated rural origins. Hart is the perfect pilot to guide America’s oldest musical form as it evolves and introduces itself to new generations.

– Parrish Ellis

Judith Owen

Twelve Arrows Album Aims for the Heart

The title of Judith Owen's new album, *Twelve Arrows*, couldn't be more apt. Everything about Owens is sharp, from her wit to her piercing blues eyes to the way she punctures her conversation with not-so-subtle jabs at herself and others who deserve it. The Wales-born, Los Angeles-based songwriter also consistently hits her mark as a singer, as a musician and as a performer. She has a big, soulful voice; she is a masterful pianist and in her live show she commands attention with her onstage banter as much as her music.

On *Arrows*, which features duets with Richard Thompson and Julia Fordham, Owen mixes rock, pop and jazz musical styles with intelligent lyrics in songs that cut deep both emotionally, such as in "Some Arrows Go In Deep," and humorously, such as in "Walking the Dog." It is not surprising that she is married to a comedian – actor/writer/director and musician Harry Shearer (*Spinal Tap*, *A Mighty Wind*, *The Simpsons*). Owen recently performed in a reading of Shearer's new musical, *J. Edgar: The Musical*, at the Aspen Comedy Festival alongside Shearer, Kelsey Grammar, Chris Guest, John Goodman, Michael McKean and Annette O'Toole. Shortly after her captivating performances at this year's ASCAP's Music Café at the Sundance Film Festival, Owen talked to *Playback*'s Erik Philbrook.

Playback: You have a great sense of humor, but you also have a real dark streak. Is that a Welsh sensibility?

I think I understand it better since I've been with Harry as to why I've always been that way. I think people have a capacity to be awful and dark and incredibly wonderful and bright. And I think they both exist in the same person and I believe this is true for everyone on this planet. And I think that my knowledge now of funny people which has been strengthened by knowing Harry and other very funny people, is that usually the darker their insides are, the funnier they get on the outside.

What would you say was the biggest influence on you as a musician growing up?

My father was an opera singer. He was at Covent Garden for 35 years. And so I basically grew up backstage at Covent Garden around this tremendous classical music. But my father was also a huge jazz and R&B fan which is really bizarre for a classical musician, because as we all know they're usually such terrible snobs. So I also grew up listening to the most incredible jazz and R&B performers.

Were there any piano players that you wanted to emulate?

Well, of course, all of the classical pianists. And it still shows in my music. In the first place, there's a real element of Welsh folk music in there, which comes through in any of my ballads. But then there's this kind of exquisite form and beauty that comes from studying Chopin, Rachmaninoff and Mozart. But my first real influence, and it was the biggest influence upon

me as a kid, musically, was Stevie Wonder. I was just completely obsessed because he just didn't seem to have any boundaries, and it was all about this incredible sense of harmony and rhythm. Amazing.

You incorporate so many styles into your music, you defy categorization. Do you think this has made it harder for "the industry" to take notice of you?

Well now you bring me to my most favorite topic of conversation. I must say that I had an epiphany recently and I realized that what I do is absolutely just what I do. It's a piece of theater. It's a show. I do it to entertain. I don't do it for any other reason. I didn't write this record and I'm not gonna make the next record in order to become hits. I actually made a record that was based purely on its musical merit. The truth is that I am so affected and moved by so many different forms of music. Just great music. It doesn't matter what it is, whether it's jazz or or folk or whatever it might be. Beautiful music is beautiful music. And I know that my job is to move people in the audience. It's to make them feel and feel something deeply. Whether it be yearning and sadness and nostalgia. Or whether it be real fun and happiness and exhilaration. I just has to be deep for it to work for me.

– Erik Philbrook

For the complete interview with Judith Owen, go to www.ascap.com.



SXSW

Hot Night at the Hard Rock

The 2003 South by Southwest Music Festival and Conference got off to a roaring start at the Hard Rock Café in Austin, Texas on March 12th as ASCAP presented an incredible showcase of rock bands from across the country and around the world. A capacity crowd came early and stayed late at one of Sixth Street's best venues as Twin A, Spindle, ps, Youth Group, The Turns-ons, stellastar* and The Realistics each took to the stage and unleashed unforgettable performances. Hot, sweaty, loud and fun – it was a night of pure rock and roll heaven.



Texas BBQ and Acoustic Music at Quiet on the Set

On the afternoon of Saturday, March 15th, ASCAP also presented its annual South by Southwest installment of Quiet on the Set as well as a Texas barbecue feast at Stubb's. This year's impressive acoustic line-up included Alexi Murdoch, Annie Stela, John Power, Gran Bel Fisher and Wisechild. Guests at ASCAP's Quiet on the Set Showcase were also allowed to stay and see one of the South by Southwest's top concerts of the week on Stubb's outdoor stage. That show included such top draws as Ed Harcourt, Eisle, The Coral, Polyphonic Spree and Supergrass.



Panels and a Paddleboat

ASCAP kicked off the conference panels at the Austin Convention Center on Wednesday, March 12. The first panel, "Publishing: What You Need to Know," featured ASCAP Executive VP/Membership Todd Brabec and VP Business Affairs at Chrysalis Music Group Jeff Brabec, authors of the award-winning book *Music, Money and Success: The Insider's Guide to Making Money in the Music Industry*. The next day, another panel, "ASCAP Pays on Live Music: Learn the Facts" took place at Steamboat. The panel was moderated by Todd Brabec, and featured Asleep at the Wheel leader and ASCAP member Ray Benson, Jeff Brabec, Rich Door Music's Richard Perna and ASCAP regional rep Jan Mirkin. Also on Thursday was ASCAP's Annual Hospitality Boat, this year co-sponsored by AFTRA.



Pictured (l-r):

1. Patrick and Clint from ps.
2. Youth Group's Johnno and Toby.
3. (Back row) The Turn-ons' Erik Blood, Will Hallauer and Corey Gutch and (front row) Travis DeVries, ASCAP's Courtney Hard and The Turn-ons' Sharon Oshima.
4. ASCAP's Jason Silberman, stellastar*'s Arthur Kremer, Shawn Christensen, Amanda Tanner and Mark Jurin.
5. ASCAP's Shawn Murphy, Spindle's Kevin Leaton, Chris Rebholz and Shane Miller, Spindle's manager Andy Georgian, ASCAP's Wade Metzler, Spindle's Grant Arnov and Brett Scharf.
6. Twin A's Jorg Pertuz, ASCAP's Margaret Spoddig and Twin A's John Lardieri and Paul Ogunsalu.
7. The Realistics' Mike and Dennis, ASCAP's Margaret Spoddig and The Realistics' Will and Dave.





8. *Filter Magazine's* Alan Miller, ASCAP's Tom Desavia, Annie Stela, ASCAP's Jenn Knoepfle, *Fiter's* Alan Sartirana and *Nettwerk's* Darin Harmon.
 9. Wisecrunch's Casey Driessen and Luke Bulla.
 10. At the SXSW Film Festival, ASCAP hosted its annual "Film Music BBQ/Mixer Party" at Stubbs, co-sponsored by MusicPro Insurance and Cypress Films, who were promoting their film *Evenhand*. The evening included special performances by Los Mascaleros and Mike Doughty who contributed songs to the film. Pictured are ASCAP's Kevin Coogan, Director/Producer Joseph Pierson, songwriter Mike Doughty, actor Bill Dawes and publicist Lisa Russell.

11. John Powers and ASCAP's Sean Devine.
 12. ASCAP's Courtney Hard and Ed Harcourt
 13. ASCAP's Tom DeSavia, MRO's Donal McGuirk, ASCAP's Todd Brabec, Rosy, IMRO's Adrian Ga'frey, Mundy, ASCAP's Ralph Murphy and IMRO's Keith Johnson on the ASCAP Hospitality Boat.
 14. Alexi Murdoch and ASCAP's Wade Metzler.
 15. Tom DeSavia, Eisley's Chauntelle DuPree, Stacey DuPree, Weston DuPree, Sherri DuPree and Jonathan Wilson and Courtney Hard.
 16. Gran Bel Fisher with Hard and Dave Bassett.
 17. Supergrass's Gaz Coombes with ASCAP's Margaret Spoddig.

Carl Sigman

The Man Behind “What Now My Love,” “It’s All in the Game,” “The Twelfth of Never,” “Ebb Tide” and Other Classics



Carl Sigman and Brenda Lee in 1963

Which 20th century songwriter had a six-decade-long career with work recorded by Count Basie, Benny Goodman, Nat King Cole, Billie Holiday, Louis Prima, Frank Sinatra, Dean Martin, The Four Coins, Elvis Presley, Ray Charles, Brenda Lee, Sonny and Cher, Andy Williams, Sammy Davis Jr., Sarah Vaughan, Jerry Lee Lewis, Merle Haggard, Van Morrison and Joni Mitchell – among others?

Why Carl Sigman, of course. But most people would ask, “Carl who?” And that’s just the way he liked it, explained his son, Michael Sigman, who just released a three-CD set featuring the remarkable career of a man who preferred to let his music speak for itself.

“The interesting thing about doing this whole package was (by his own design) he didn’t want people to really know him or even his work as the work of one person,” Michael Sigman said. “He just wanted people to like each individual song.”

Well, people certainly did like Carl Sigman songs – and not just the artists whose voices poured out of radios and records for years. Sigman’s life very much followed the ebbs and flows of mid-century American pop music created in and around New York City for people who enjoyed a dash of wit, sophistication and urban style.

Born in 1909 and raised in Brooklyn, Carl Sigman’s career had humble beginnings. While giving piano lessons, he started writing his own melodies. He found Johnny Mercer, best known for working with Duke Ellington, and Mercer became his friend and musical mentor.

“After playing softball together in the Brooklyn schoolyards, we’d spend long nights writing what seemed to be Isham

Jones songs,” Mercer wrote in his memoirs. “But we had only one song published, “Just Remember,” and it was not a hit. But I loved Carl’s tunes. As it turned out, he was also a great lyric writer, which he later proved.”

Michael Sigman says his father soon focused on lyrics and tried to write songs that sounded like snippets of conversation. The titles attest to his success: “All Too Soon,” “What Now My Love?” “Losing You.” Of course, hearing artists such as Nat King Cole implore a disappointed lover to “Come Out Of The Rain” added a timeless touch.

Before World War II, Sigman tended to get assignments from big bands to write lyrics. He would go to the Brill Building in Manhattan and write. The CD features “It’s Square But It Rocks” from this era, performed by Count Basie and his Orchestra with Helen Hume. The title refers to the dance floor and a hip club, said Michael Sigman.

After the War, Carl Sigman continued writing on his own, but also began collaborating with Bob Russell and Bob Hilliard. They often spent hours together writing music and lyrics, Michael Sigman said. Then the music publishing business changed yet again.

“As he got older and the business changed, it became much more that he would not necessarily meet the person that he was collaborating with, but would get – even in the mail, or by messenger – a whole bunch of melodies from a publisher, with a note saying, ‘Carl, can you write lyrics to any of these?’” his son recounted. “He wouldn’t do the two-

hour-a-day discipline thing. He would just obsess on them until they were all done.”

Sigman remembers his father sitting at the piano at their Long Island home, playing the key phrases of a melody over and over. “He always said if you come up with a title, you’re halfway there,” Michael Sigman said. “And what he would try to do was get a title of those venacular words – if I can say that – with a melody.”

As you might suspect, Frank Sinatra was his father’s favorite singer. Sinatra recorded 13 Carl Sigman songs, starting with “Love Lies” in 1940 to “What Now My Love,” in a duet with Aretha Franklin in the 1990s. What Carl Sigman liked best about Sinatra was what everybody liked – his amazing vocal phrasing, Michael Sigman said.

What’s been most gratifying to Michael Sigman about the project has been the reaction by artists who know his father’s music – and in some cases still perform it. Sigman got a surprise phone call this winter from Keely Smith, who told him, “I knew your dad wrote “Bongo, Bongo” but I didn’t know he wrote all that other stuff!”

“My favorite one from someone who is on the disc is a hand-written letter I got from Brenda Lee, which said that “Losing You” is one of her favorite songs and she still does it whenever she plays. It shows the value of great songs,” Sigman recalled. “It was signed ‘Love, Brenda.’ That was a thrill.”

By Steven Rosenfeld, BehindTheBeat.net



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

Scott Smith -- ASCAP Member

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

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

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

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

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

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

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

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

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

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

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



TAXI®

The Independent A&R Leader

1-800-458-2111

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

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

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

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

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

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

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



And the Oscar Goes To...

Each year, the Society of Composers and Lyricists, ASCAP hosts a reception honoring the nominees in the three Academy Award Music categories. The event is held on the eve of the Academy Award presentations at the home of ASCAP Board member John Cacavas and Bonnie Cacavas in Beverly Hills. This year's gathering included several nominees as well as special guests. Pictured (above, l-r) are ASCAP's Pamela Allen and Kevin Coogan, nominee and new ASCAP Board member Elmer Bernstein (*Far from Heaven*), nominee Philip Glass (*The Hours*), nominee Julie Taymor ("Burn It Blue" from *Frida*), Academy Award winner Elliot Goldenthal (*Frida*) and ASCAP Senior VP Nancy Knutsen.



SCL/ASCAP Soiree

Pictured at the Oscar Nominees Reception in Beverly Hills are (clockwise from top left, l-r) *Frida* director and Best Song nominee Julie Taymor, ASCAP President and Chairman Marilyn Bergman and Motion Picture Academy Governor Alan Bergman; ASCAP composer and reception host John Cacavas with ASCAP Board member and Oscar nominee Elmer Bernstein (*Far from Heaven*); SCL President Dan Foliart, ASCAP's Nancy Knutsen, Academy Award winner Elliot Goldenthal (Best Score, *Frida*) and film composer Charles Bernstein.

Film Composers Panel



At the Sportsmen's Lodge in Studio City, California, ASCAP's Shawn LeMone co-moderated a panel sponsored by the California Copyright Conference

entitled "The Contemporary Film Composer: An Up-Close Look at the Artistic and Commercial Challenges Facing the Modern Film Composer." His co-moderator for the evening was *LA Times* and *Daily Variety* journalist Jon Burlingame. The discussion focused on the present and future state of film scoring and

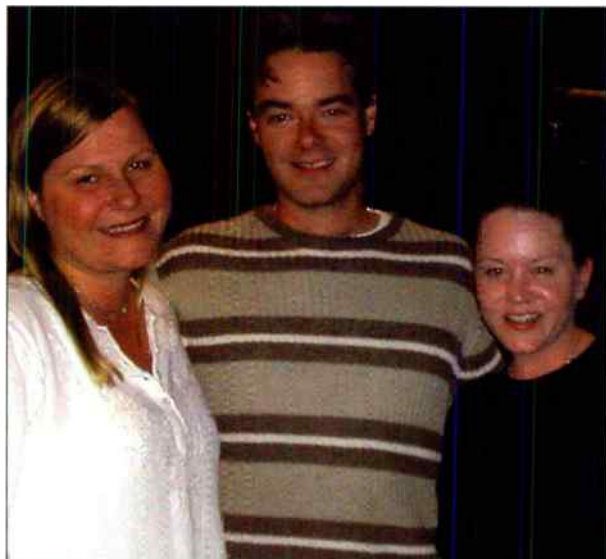
included several notable ASCAP composers: New ASCAP Board member Bruce Broughton, multi award-winning composer of such films as *Silverado*, *Tombstone* and *Lost In Space*; John Debney, another award winner whose films include the new hit *Bruce Almighty*, *The Princess Diaries* and *The Scorpion King*; David Lawrence, composer of *American Pie I and II* and *Life Without Dick*; and Brian Tyler, whose films include *Panic*, *Frailty* and *The Hunted*. Pictured above (l-r) are: Brian Tyler, John Debney, Bruce Broughton, ASCAP Senior VP Nancy Knutsen, Jon Burlingame, David Lawrence and ASCAP's Shawn LeMone. The event was attended by many accomplished film and television composers including (inset, l-r) Ron Ramin and SCL President Dan Foliart shown with panelist John Debney.



Joel Goodman at the Avignon Film Festival

ASCAP hosted a panel at the recent Avignon Film Festival called "Getting the Best Score for Your Film: The Realities of Film Scoring From Creative to Budget." The special guest speaker on the

panel was composer Joel Goodman, whose credits include the 2003 Oscar-nominated documentary *The Collector of Bedford Street* as well as the dramatic feature *Evenhand*, which will be screened at this year's Tribeca Film Festival, *Robert Capa: In Love and War* and *American Standoff*, among other notable independent films. Pictured at the panel at the Roger Smith Hotel in Manhattan are (l-r) ASCAP's Toni Cheeseman and Goodman.



Marco Beltrami and Terminator 3

Composer Marco Beltrami was visited by ASCAP's Diana Szyzkiewicz (left) and Pamela Allen on the final day of scoring for *Terminator 3: Rise of the Machines* at the Sony scoring stage.

El Set de Fin de Año de los Sonidos Acústicos en 2002

La oficina de Miami celebró su último evento de la Serie de Los Sonidos Acústicos el pasado 12 de diciembre destacando cantautores socios de ASCAP de todas partes de los Estados Unidos. La noche empezó con Hazel, una cantautora Peruana-Americana de San Francisco, CA cuyos vocales provocativos y sonidos acústicos en español e inglés captivaron a la audiencia; el carismático Juan Gabriel Turbay de Colombia presentó sus temas editados por Santander Songs que fueron grabados en los discos con Los Fabulosos Cadillacs y su disco como solista con Universal. El estará colaborando con Café Tacuba en su próximo disco; Marc Millan, de descendencia puertorriqueña de Rhode Island impresionó a todos con sus vocales poderosos cantando baladas románticas y temas movidos de pop; Jose Negroni de Negroni's Trio, un grupo de Latin Pop Jazz, presentó su conjunto de músicos con ritmos tropicales y finos que tenían los que asistieron moviéndose en sus sillas. Pictured above (l-r) are ASCAP's Karl Avanzini, Hazel, Marc Millan and ASCAP's Vanessa Rodriguez. Below, is Negroni's Trio playing at the set.



The Last Set of the Latin Acoustic Series in 2002

The Miami office celebrated its last event of the Latin Acoustic Series on December 12th, 2002 in Miami where singer/songwriter members of ASCAP from various parts of the U.S. participated. The evening began with Hazel, a Peruvian-American songwriter from San Francisco, California whose provocative vocals and acoustic sounds in Spanish and English captivated the audience. Juan Gabriel Turbay of Colombia followed with his charismatic presentation of songs published by Santander Songs that were recorded on the last album by the Fabulosos Cadillacs as well as his soloist album out on Universal. He will be collaborating with Café Tacuba in his next album. Marc Millan took the stage afterward singing his heart out on romantic ballads and upbeat tropical songs. Jose Negroni of Negroni's



Trio, a Latin Pop Jazz group, performed tropical Latin rhythms that had the audience dancing in their chairs. Pictured at the top (l-r) are ASCAP's Karl Avanzini, Hazel, Marc Millan and ASCAP's Vanessa Rodriguez. Above is Negroni's Trio playing at the set.



Pictured are café performer Paul, Brady, ASCAP's Alexandra Lioutikoff and Lerner.

El Primer Cantautor Latino en Sundance Music Café

El Departamento Latino de ASCAP participó en el festival de cine Sundance, llevando al compositor y artista Alejandro Lerner a tocar

en el ASCAP/Sundance Music Café. El evento fue muy exitoso y el lugar estuvo lleno durante sus dos conciertos donde el actuó.

The First Latin Writer in the Sundance Music Café

ASCAP's Latin Department participated this year at the Sundance film festival, inviting songwriter/artist Alejandro Lerner to perform two shows at the ASCAP's

Sundance Music Café. The event was very successful and the club was full during both of Lerner's shows.

ASCAP Conduce su Primer Seminario para Editoras

El 11 de marzo, ASCAP condujo su primer seminario para editoras socios de ASCAP en Miami. ASCAP's Lynn Lummel, la Vice Presidente de Repertorio y Distribucion y Andrew Rodriguez, Gerente de Repertorio vinieron desde las oficinas de Nueva York para explicar como se registran temas y catálogos en ASCAP. ASCAP se ha actualizado en los distintos procesos electronicos y en el internet para que nuestros socios puedan registrar sus temas y catálogos eficientemente.

El seminario fue exitoso e informativo para nuestras editoras del repertorio Latino. De las editoras que asistieron fueron Sony / ATV Discos Music Publishing, Universal Latina, Inc., BMG Songs, EMI Publishing, Peer Music, Estefan Music Publishing, J&N Music Publishing, Nota Publishing, Lideres Latin Publishing, Santander Songs, Caliente Entertainment, Arc Music Group and PHAM Ediciones.

Vea nuestro website,
www.ascaplatino.com,
para ver lo ultimo
sobre ASCAP!

See our website,
www.ascaplatino.com,
for the latest updates!

ASCAP Conducts its First Seminar for Publishers

On March 11th, ASCAP conducted its first seminar in Miami for its Latin publisher members. ASCAP's Lynne Lummel, VP of Repertory & Distribution and Andrew Rodriguez, Manager of Repertory at the Society's New York headquarters conducted a comprehensive seminar that explained the registration process. ASCAP has been at the forefront of the e-business trend and introduced to its publisher members the options to register its works electronically on the Common Works Database (CWR) as well as online via the ASCAP Latin Department's website, www.ascaplatino.com. This ensures that registra-

tions are processed in a more timely fashion than the manual processes of the past.

The seminar was a huge success and facilitated closer working relationships with its publisher members of the Latin repertory. Of those publishers that attended were Sony/ATV Discos Music Publishing, Universal Latina, Inc., BMG Songs, EMI Publishing, Peer Music, Estefan Music Publishing, J&N Music Publishing, Nota Publishing, Lideres Latin Publishing, Santander Songs, Caliente Entertainment, Arc Music Group and PHAM Ediciones.



Ana Rosa Santiago, ASCAP Puerto Rico, Edgar López compositor, Elke Mú cantante.



Los Negros.



Kinito Mendez with Ana Rosa Santiago & Jorge Rodriguez of ASCAP.

ASCAP Visita a La República Dominicana

Durante la semana del 21 al 24 de enero, el departamento latino de ASCAP, visitó la República Dominicana para juntarse con los socios dominicanos. Allí nos reunimos con Kinito Méndez, Rando Camsta, Edgar López, tuvimos la oportunidad de conocer un talento nuevo firmado por Universal, el

bachatero "Danielito" También pudieron compartir con un grupo nuevo que se lanzará al mercado pronto con el nombre de "Los Negros". Próximamente ASCAP estará visitando la República para hacer un set acústico donde los compositores dominicanos podrán destacar su talento.

ASCAP Visits its Members in the Dominican Republic

During the week of January 21st, Ana Rosa Santiago and Jorge Rodriguez of ASCAP's Latin department visited the Dominican Republic in order to meet with the members in this territory. Meetings were held with members including Kinito Mendez, Rando Camsta, Edgar Lopez as well as the new

group signed by Universal, Danielito, a bachata artist. They also met with Los Negros, a new group that will be releasing their album this year. In the near future, the Latin department will return to the Dominican Republic to do an acoustic event where the Dominican writers will be performing their songs.



ASCAP CRS-2003

The ASCAP CRS 2003 luncheon featured RCA Label Group artists Brad Paisley, Diamond Rio and Aaron Lines. Pictured (back row, l-r) are Diamond Rio members Brian Prout, Dana Williams, Jimmy Olander, Gene Johnson, Dan Truman and Marty Roe and (front row, l-r) ASCAP's John Briggs, RLG Executive VP Butch Waugh, ASCAP Senior VP of Licensing Vincent Candilora, Paisley, Lines, Country Radio Broadcasters President Gary Krantz and RLG Chairman Joe Galante.



Backstage With Phil Vassar

Pictured (l-r) are ASCAP's Pat Rolfe with Arista artist Phil Vassar backstage after Vassar performed in Florida.



Songfest

Pictured at the SongFest International Music Festival In Muscle Shoals, Alabama (l-r) are President of Fame Studios Rodney Hall, Alan Parsons, 615 Productions' Randy Wachtler, ASCAP's John Briggs and All Access Talent's Shauna Mosley.



Carolyn Dawn Johnson

ASCAP's Ralph Murphy caught up with Carolyn Dawn Johnson backstage at the Merritt Mountain Music Festival in British Columbia. Pictured (l-r) are MMMF Producer Diane Kelly, Murphy, Johnson and MMMF Producer Claude Lelievre.



Montana Songwriters Festival

Pictured at the Annual Mission Valley, Montana Songwriters Festival are (l-r) Charlie Black, Dana Hunt Black, Tim Ryan and ASCAP's Pat Rolfe.

Alabama Music Hall of Fame

Pictured at the Alabama Music Hall of Fame 2003 Golf Tournament (l-r) are Marty Raybon, Walt Aldridge, Kim Tribble, ASCAP's John Briggs, Gary Baker and Executive Director of the Alabama Music Hall of Fame David Johnson.





The Fishin' Song

Arista artist Brad Paisley and co-writer Frank Rogers score another No. 1 hit with "I'm Gonna Miss Her (The Fishin' Song)." Pictured (l-r) are RCA Label Group's Joe Galante, Executive Vice President and General Manager of EMI Music Publishing's Gary Overton, Sea Gayle Music's Chris DuBois, Paisley; ASCAP's Marc Driskill and Frank Rogers holding his child.



Jimmy Wayne

Dreamworks newcomer Jimmy Wayne stopped by ASCAP in Nashville to play his debut single "Stay Gone."



19 Somethin'

Mercury artist Mark Wills and songwriter Chris DuBois celebrate their six week #1 hit "19 Somethin'." Pictured at the celebration (l-r) are Sea Gayle Music's Frank Rogers, DuBois, Wills and ASCAP's Connie Bradley.



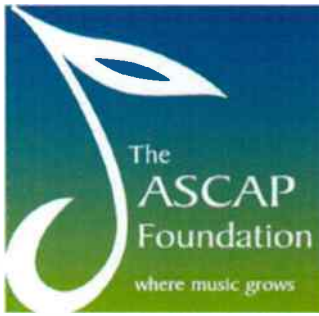
She'll Leave You With a Smile

ASCAP writer Odie Blackmon and his co-writer Jay Knowles penned George Strait's 30th No. 1 Single, "She'll Leave You With A Smile." Pictured at the celebration (l-r) are Universal South's Tony Brown, Erv Woolsey, Blackmon, Connie Bradley, Knowles, Luke Lewis, Cal Turner and Daniel Hill of CAE IV Entertainment, Stephanie Cox, Larga Vista's Melissa Hollis and Steve Seskin.



Terri Clark and Kelley Lovelace

Terri Clark stopped by ASCAP to celebrate her recent No. 1 single, "I Just Wanna Be Mad" with ASCAP writer Kelley Lovelace. Pictured (l-r) are Lovelace, Clark, Connie Bradley, Chairman/CEO of Mercury/MCA/Lost Highway Records Luke Lewis and Vice President of Writer and Artist Development, EMI Music Publishing, Ben Vaughn.



Where Are They Now?

Updates On ASCAP Foundation Award Recipients

The following chronicles the considerable success of several ASCAP Foundation award recipients and provides updates on others "on their way" to achieving recognition.

John Mayer



John Mayer received The ASCAP Foundation Sammy Cahn Award in 2001. This award, established to honor Sammy's unique achievements as a lyric writer, is presented annually to an aspiring lyricist and is funded by The ASCAP Foundation through a contribution provided

by Sammy's wife, Tita Cahn. This year, John received two nominations for February's 45th Annual Grammy Awards. He received a Grammy for Best Male Pop Vocal Performance for his song "Your Body Is A Wonderland," a track from his album *Room For Squares* (Aware Records/Columbia Records), produced by John Alagia. He also received a Grammy nomination in The Best New Artist category.

Elliot Goldenthal

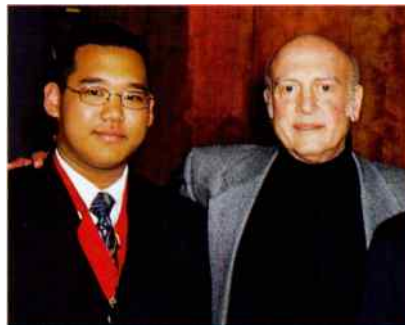


Elliot Goldenthal received an ASCAP Foundation Commission in 1988 as an emerging concert composer to create his work *Shadow Play Scherzo* in celebration of Leonard Bernstein's 70th birthday.

This year, Goldenthal received a Golden Globe and an Academy Award for Best Original Score – Motion Picture for *Frida* (Miramax).

He also received an Academy Award nomination for Original Song as the composer of "Burn It Blue" from *Frida*, with lyricist Julie Taymor (ASCAP).

Jovanni-Rey V. de Pedro



Jovanni-Rey V. de Pedro received The ASCAP Foundation Leiber & Stoller Music Scholarship in 2000. The scholarship is funded through a gift from Jerry Leiber and Mike Stoller. De Pedro wrote to tell us

that he is now attending the Conservatory of Music in Vienna, Austria. A distinguished pianist, he recently performed numerous concerts in the Philippines, including a Debut Recital at the University of Santo Tomas, the oldest and one of the most renowned universities in the city of Manila, sponsored by the University's Conservatory of Music Department. Pictured are Jovanni-Rey V. de Pedro (left) and Mike Stoller of the legendary rock n' roll songwriting team Leiber & Stoller at The ASCAP Foundation 2000 Awards Reception in New York.

Stephen Weiner and Glenn Slater



Stephen Weiner (composer) and Glenn Slater (lyricist) received The ASCAP Foundation Richard Rodgers New Horizons Award in 2000 as promising young musical theater composers. The

award was established by Mary Rodgers. Since then, Weiner and Slater's musical *New Yorkers: A Musical Collage* debuted at New York City's Manhattan Theatre Club. Weiner has recently completed a new musical, *Once Upon A Time in New Jersey* (book/lyrics by Susan DiLallo). Slater has just written lyrics for two upcoming animated Disney films, *Home on the Range* and *Enchanted*, with composer Alan Menken. He has also written songs for a new Broadway stage adaptation of *The Little Mermaid*. Pictured above is Stephen Weiner (left), ASCAP Foundation Board member Stephen Schwartz and Glenn Slater at The ASCAP Foundation 2000 Awards Reception in New York.

Carmel E. Dean

The ASCAP Foundation Frederick Loewe Scholarship, established by an endowment from the Frederick Loewe Foundation, is presented to a student of musical theater composition at the Tisch School of the Arts at New York University. The 2002 recipient Carmel E. Dean wrote "It is a great honor to be awarded this scholarship. I am currently in my second and final year of the Graduate Music Theatre Writing



Program, where I am embarking on my year-long thesis project of writing a full-length musical. As well as pursuing my love of composition for the theatre, I am hoping to continue working as a pianist and musical director. I

thank you again for your generosity, and in particular, your support for New York University and the arts." Pictured are Floria V. Lasky (left), President of the Frederick Loewe Foundation, who presented The ASCAP Foundation Frederick Loewe Scholarship to Carmel E. Dean at The ASCAP Foundation 2002 Awards Reception in New York.

The ASCAP Foundation Jerry Herman Legacy Series Scholarships



Pictured are November's ASCAP Foundation Jerry Herman Legacy Series participants at The Orange County High School of the Arts in Santa Ana, California: (l-r) conductor Don Pippin, scholarship recipient Teanna Berry, Jerry Herman and scholarship recipients Clarissa Bruno and Jackson Tobiska.

The ASCAP Foundation Jerry Herman Legacy Series, funded through a gift from Jerry Herman, was developed to present the musical theater experience to young people nationwide and to nurture the musical theater audiences of tomorrow. The series includes seminars and master classes in writing and working in musical theater. As part of the program, scholarships are awarded to highschool and college students participating in the program.

Recent Jerry Herman Legacy Series Scholarship recipient Clarissa Bruno wrote, "Working with such inspiring Broadway professionals (Jerry Herman, Susan Egan, Jason Graae, Karen Morrow and Don Pippin) was a dream come true, and being selected by them for this award gives me the reassurance and confidence to continue to pursue my aspirations for the future."

Jackson Tobiska, another scholarship recipient, wrote, "This scholarship is invaluable to me, not only because it comes from artists I highly admire and respect, but also because it helps to show me that I am on the right path."

If you are a former recipient of an ASCAP Foundation Award or Scholarship, please let us know about your recent activities. Contact us at ascapfoundation@ascap.com.



Young Jazz Composer Award Honorees

Pictured (l-r) are several Young Jazz Composer Honorees who attended the ASCAP Jazz Wall of Fame Induction reception at ASCAP in New York (see page 9): Sherisse Rogers, Jeremy Pelt, Gordon Haab, Quamon Fowler, Maurice Brown and Javier Rau.

The ASCAP Foundation Young Jazz Composer Award Recipients - 2003

Javier Arau (age 27)

Inside In, Inside Out 4 Voices, (S,A,A,T), Guitar, Bass, Drums

Maurice Brown (age 22)
Rapture, Trumpet, Tenor Sax, Piano, Bass, Drums

Quamon Fowler (age 22)
The Reinforcement, Tenor Saxophone, Trumpet, Piano, Bass, Drums

Ross Garren (age 17)
Smithomaniacs, Piano

Gordon Haab (age 27)
Urban Transformation, Chamber Orchestra and Jazz Quartet

Jeremy Pelt (age 26)
Inner Sanctum, Trumpet, Tenor Sax, Piano, Bass, Drums

Greg Reitan (age 29)
Man Overboard!, Piano, Bass, Drums

Bob Reynolds (age 25)
Where Did You Come From?, Soprano Sax, Piano, Bass, Drums

Sherisse Rogers (age 24)
Waiting, Big Band

Scott Routenberg (age 24)
The Leonids, Violin, Alto Sax, Guitar, Piano, Bass, Drums

Jeremy Siskind (age 16)

Infinity, Tenor Sax, Piano, Bass, Drums

Maxwell Snyder (age 26)
Queen Anne's Revenge, Alto Sax, Guitar, Bass, Drums

Nicholas Urie (age 17)
Neo, Flute, Alto Sax, 2 Flugelhorns, Trombone, Guitar, Bass, Piano, Drums

Brian Van Arsdale (age 23)
The Beginning and the End, Big Band

Ed Weiss (age 24)
Regret, Trumpet, Alto Sax, Tenor Sax, Piano, Bass, Drum

Ben Wendel (age 26)
Touché, Tenor Sax, Elec Piano, Elec Bass, Drums

Honorable Mention:

Dustin Drews, Thomas Cole Gardner, Jason Goldman, Hamilton Hayes, Pascal Le Boeuf, Mark Lemstrom, Irvin Mayfield, David Stansbury, Colton Weatherston, Miguel Zenon and Michael McMahon Webb.

ASCAP/IAJE Commissioned Works Honors Marian McPartland in Toronto



Marian McPartland in an interview with Tim Owens in Toronto.



ASCAP's Fran Richard with commissioners John Hollenbeck and Robin Eubanks

The ASCAP/IAJE commissions program, now in its sixth year, has previously honored Dizzy Gillespie, Benny Carter, the Duke Ellington Centennial, the Louis Armstrong Centennial and Dr. Billy Taylor, respectively.

ASCAP member Marian McPartland, the innovative and prolific jazz pianist/composer and award-winning host of Piano Jazz, the NPR radio program which is celebrating its 25th year, was feted at this year's IAJE (International Association of Jazz Educators) conference in Toronto. McPartland was a featured artist in a concert and was interviewed by Tim Owens during a session of the conference.

In addition, two new jazz works composed in celebration of McPartland's birthday and commissioned by the annual ASCAP/IAJE Commissions program, were premiered at the conference. The commissionees are Robin Eubanks in the Established Composer category and John Hollenbeck in the Emerging Composer category. McPartland was present for the premiere of both works in her honor: *Full Circle* (Eubanks) and *Folkmoot* (Hollenbeck).

2003 Guggenheim Fellowship Awards



Results of the John Simon Guggenheim Memorial Foundation's seventy-ninth annual United States and Canadian competition have been announced. Among this year's Fellowship winners (pictured above, left to right) are ASCAP members Martin Bresnick, Alvin Singleton and Harold Meltzer for Concert music and Henry Threadgill for Jazz. Guggenheim Fellows are appointed on the basis of distinguished achievement in the past and exceptional promise for future accomplishment.

Susan Botti appointed Daniel R. Lewis Young Composer Fellow



The Cleveland Orchestra has announced the appointment of Susan Botti as its third Daniel R. Lewis Young Composer Fellow. For the next two seasons, Botti, a Cleveland native,

will write a short orchestra work in the 03-04 season and a larger commissioned work in 04-05. In addition, she will be in residence with the orchestra for chamber music, master classes and community outreach.

As both a composer and a singer, Botti's multifaceted abilities make her unique in the concert world. She specializes in the performance of contemporary music by composers of diverse styles. Among others, Tan Dun has created several major works which highlight her vocal and theatrical talents.

Botti is also an Assistant Professor of Composition at the University of Michigan, Ann Arbor.



Libby Larsen Named to Library of Congress Post

Composer Libby Larsen has been named to the Harissios Papamarkou Chair in Education and Technology in the John W. Kluge Center of the Library of Congress beginning in June. The holder of this chair addresses issues of education and technology that have an impact on the Library of Congress and the nation. Larsen will work to connect music education organizations with artists to

plan new ways for arts educators and world-class artist practitioners to work together. In addition, she will work to organize "The Global Green Room," bringing together leading practicing artists to identify issues concerning "the soul" of America's culture and to create ways in which artists may regularly interact with each other and with the population at large through technology.

Consistently sought-after as a leader in the generation of millenium thinkers, Larsen's music and ideas have refreshed the concert music tradition and the composer's role in it.

Adventurous Programming Awards Presented at Chamber Music America Conference



ASCAP recently honored 17 chamber music ensembles, festivals and presenters for their adventurous programming during the 2002 concert season, at Chamber Music America's Annual Conference in New York City at the Hilton Hotel. These ASCAP Awards, presented for the sixteenth year, are made in recognition of performances of the music of our time, with specific emphasis on works written since 1975.

The presentation of Awards was highlighted with the introduction of the many ASCAP composers present (pictured above) and a reception. Also pictured (above left, l-r) are ASCAP's Fran Richard, award winner William Ryan and ASCAP's Cia Toscanini, and (above right) Chamber Music America Founder Michael Jaffe, Richard and the CMA's Margaret Lioi celebrating the CMA's 25th Anniversary. Pictured at right is the Miller Theatre's George Steel with Richard and Toscanini.



Philip Glass

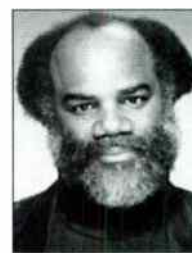
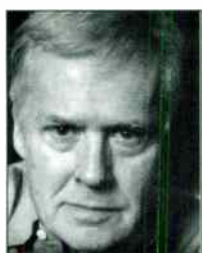
Philip Glass and Shulamit Ran Elected to the American Academy of Arts and Letters

2003 Music Award Winners Announced



Shulamit Ran

Philip Glass and Shulamit Ran have been elected members of the American Academy of Arts and Letters. The Academy has also announced the recipients of this year's awards in music. Academy Awards in Music will go to Eric Chasalow, Zhou Long, Jeffrey Mumford and Roberto Sierra. Charles Ives Awards will be presented to Daniel Kellogg, Anthony Cheung, James Lee III and Keeril Makan. The Gold Medal will go to Ned Rorem. Pictured below (l-r) are ASCAP members Ned Rorem, Zhou Long, Roberto Sierra, Jeffrey Mumford and Eric Chasalow.



Take Advantage of

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

MusicPro Insurance

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

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

Cigna Dental

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

ASCAP/Guitar Center Program

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

Musician's Friend Program

The world's biggest direct marketer of music gear. Members get a extra 5% discount off most brands on Musician's Friend's already

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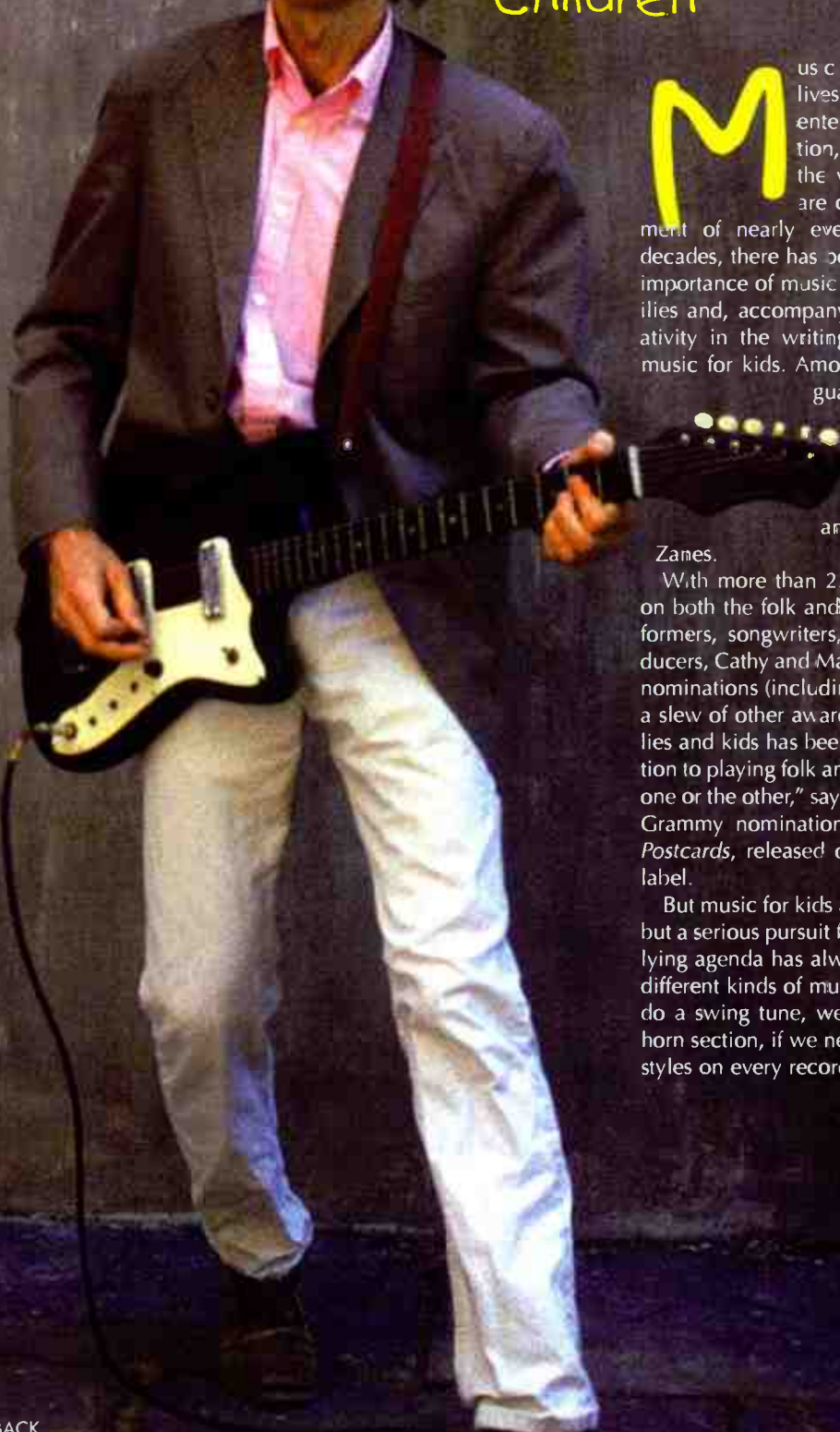
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Child's Play

Dan Zanes and the Team of Cathy Fink and Marcy Marxer Are Making Some of Today's Best Music for Children

Dan Zanes



Music plays a multi-faceted role in the lives of people of every age – as entertainment, ritual, communication, socialization and education. For the very young, lyrics and melodies are crucial elements in the development of nearly every basic life skill. In recent decades, there has been a growing recognition of the importance of music in the lives of children and families and, accompanying it, a re-energization of creativity in the writing, performing and recording of music for kids. Among ASCAP members in the vanguard of those who are putting quality, care and art into children's music include Washington, DC-based duo Cathy Fink and Marcy Marxer and New York rock & roller Dan

Zanes.

With more than 25 years of combined experience on both the folk and children's music circuits as performers, songwriters, multi-instrumentalists and producers, Cathy and Marcy have amassed eight Grammy nominations (including three this past year alone) and a slew of other awards and honors. "Music for families and kids has been a parallel career for us in addition to playing folk and country. We've never done just one or the other," says Cathy. Indeed, one of this year's Grammy nominations was for their "adult" album, *Postcards*, released on their own Community Music label.

But music for kids and families is not just a sideline, but a serious pursuit for Cathy and Marcy. "Our underlying agenda has always been to open kids' minds to different kinds of music," explains Marcy. "When we do a swing tune, we bring in a band of experts – a horn section, if we need it. We try to present different styles on every recording as well as we can."

For Cathy, the musical content has definitely evolved over the years: "In the 70's we played a lot of Appalachian, old-timey, bluegrass stuff." Since then, however, adds Cathy, "we have created a large body of original songs using the old folk styles as well as more contemporary forms and applying them to a lot of theme projects that address things we see as important."

Those projects range from their 1998 album, *Changing Channels* (Rounder), which focuses on helping children deal with violence and inappropriate material in the media, to their brand new Rounder release, *Bon Appétit! Musical Food Fun*, which encourages healthy eating habits. "We've taken our skills as musicians and songwriters and tried to see where there are needs," says Cathy. "Parents talk to us at concerts all the time and tell us what they could use some help with.."

Marcy loves the fact that many of their young fans end up with a lasting interest in music themselves. "We know that kids who listen to our music are growing up to play," she says. "We get feedback."

Fairly new to the field of music for children and families is longtime rock and roller Dan Zanes. Currently based in Brooklyn, Zanes originally made his musical mark as leader of Boston's Del Fuegos, a fiery roots-rock band that issued four major label releases in the 1980's and a highly-acclaimed solo album, *Cool Down Time*, in 1995. For the past three years, however, Zanes has been rocking for a new demographic group – young children and their parents. His independent label, Festival Five Records, has issued three albums by Zanes. Each album (*Rocket Ship Beach*, *Family Dance* and *Night Time*) feature richly-illustrated packaging reminiscent of little children's cardboard storybooks, along with guest performances by the likes of Sheryl Crow, Suzanne Vega, Lou Reed, Rosanne Cash, Aimee Mann and Loudon Wainwright III. A brand new collection, *House Party*, is to be issued soon. The songs range from covers of Woody Guthrie classics to early Tin Pan Alley hits to novelty songs to fresh originals.

Having a family of his own certainly influenced Zanes's move into children's music but he was motivated by something else, as well. "In the early Boston days of playing in the Del Fuegos, it was very communal. It always felt like our band may have been on the stage, but everyone, including the audience, was part of the show." Zanes has regained that sense of community with his family shows and, with the new recordings, his



Cathy Fink and Marcy Marxer

sense of self as well. "I put out five records singing about old girlfriends," he says of his efforts aimed at the adult market. "I just don't know how much more of that I have in me. I feel that who I am on these records is the real me, right now."

The Festival Five operation is a truly homegrown, Mom-and-Pop type of business. Zanes likes to refer to his home studio, where the music is recorded, as "steam-powered, by today's standards." The fact that he's the owner, however, means that "there's just no limitations at all." Following his own heart means that blues, folk, jazz, hip-hop and doo-wop can all co-exist on Zanes's albums. Explaining what influences go into his music, Zanes says "I grew up listening to Pete Seeger, Lead Belly and Woody Guthrie. Later, I discovered "oldies" radio and so I was listening to doo-wop and rockabilly and early soul music – it all

seemed like it was part of the same package of handmade music created by people that may not have known exactly what they were doing, but who went with what felt right and what sounded right to them."

Like Cathy Fink and Marcy Marxer, Zanes hopes that his albums and shows will not only entertain but move some of the children and their parents to pick up instruments, themselves. "By keeping things on a simple level, I want to make records that sound as though they were made in somebody's house by real people. If we make somebody think about taking that old guitar out of the closet, then I feel like we've done our job."

– Jim Steinblatt

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August 21 - Writers' and Publishers' International Distribution

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

George Wyle, 1916-2003



Best-known for composing the music for the television theme song, "The Ballad of Gilligan's Island," George Wyle was also music and choral director for numerous TV variety programs and personalities. Among the many artists he worked were Andy Williams, Doris Day, Howard Keel, Jerry Lewis, Dinah Shore and Nanette Fabray. He also composed the holiday classic, "It's the Most Wonderful Time of the Year," and the novelty hit, "I Said My Pajamas," which reached #3 in 1950 for Tony Martin and Fran Warren.

Doris Fisher, 88



Songwriter Doris Fisher teamed with collaborator Allan Roberts to create such standards as "You Always Hurt the One You Love," "Put the Blame on Mame" and "Tampico." The daughter of songwriter Fred Fisher ("Peg o' My Heart") and sister to Marvin Fisher ("When Sunny Gets Blue") and Dan Fisher ("Good Morning Heartache").

Nina Simone, 69



Nina Simone wrote several of the most stirring songs of the black experience including "Mississippi Goddam" and "To Be Young Gifted and Black." Simone was a prolific recording artist whose renditions of such ASCAP classics as "Don't Let Me Be Misunderstood" by Bennie Benjamin, Gloria Caldwell and Sol Marcus, and "My Baby Just Cares for Me" by Walter Donaldson and Gus Kahn, were definitive.

Joe Strummer, 1952-2003



A founder, rhythm guitarist, vocalist and songwriter of the legendary and fervently political British punk band, The Clash, Strummer (born George Mellor) died of a heart attack just months before his band's induction into the Rock & Roll

Hall of Fame. Strummer was a PRS writer licensing his works through ASCAP in the United States and was a co-writer of such socially-charged songs as "White Riot," "London Calling," and "Julie's Been Working for the Drug Squad," as well as personal songs like "Should I Stay or Should I Go" and "Train in Vain." The Clash were among the most popular and influential bands of the punk era. Following the group's break-up in the 80's, Strummer continued to write, record and perform critically-acclaimed music.

Sidney Lippman, 89



Sidney Lippman was the composer of one of Nat "King" Cole's most notable hits, "Too Young" (lyrics by Sylvia Dee), which reached No. 1 in 1951. Another Lippman song, "A' You're Adorable" (Buddy Kaye and Fred Wise, co-writers), was a chart-topper for Perry Como and the Fontane Sisters in 1949. Born in Minneapolis, Lippman was a graduate of the University of Minnesota. Following service in World War II as a merchant seaman, he relocated to Manhattan, where he studied music at the Juilliard School.

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Howie Epstein	Rusty Magee
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COMMISSIONED

Steve Heitzeg and Amy Scurria's "We Are Met at Gettysburg" by the Minnesota Orchestra, performed on March 18 and March 23. The song is 18 minutes long and is about the First Minnesota Regiment in the battle of Gettysburg. Check out www.amyscurria.com for more info.

William D. Pardus' Suite for Brass Choir by the New Hampshire Band Directors Association for its Chamber Music Festival. His work is published by Creation Station.

Augusta Read Thomas' concerto, Canticle Weaving, by the Los Angeles Philharmonic.



FEATURED



Akiko Carver and Rop Vazquez's score for the independent film *Better Luck Tomorrow*. Their band Semi-automatic wrote songs for the film, including "Eat With Your Eyes," "World Down," "Crabnebula" and "Ice Cream Truck." This is the first score for the Brooklyn-based duo. They also recently finished recording their latest album, *Wolfcentric*, which will be released on 5 Rue Christine Records this fall.

The Artt Frank Jazz Ensemble's *In the Moment*, featuring seven original bop songs. Co-composers Artt Frank (drums) and Graham Bruce (trumpet/flugelhorn) tried to capture an intimacy to the music by recording in a small recording space. Frank, a well-known bop drummer, has worked with jazz greats like Chet Baker and Charlie Parker. Bruce is also an

For the Children

In March at the Wilton School Performing Arts Center in Wilton, Connecticut, composer Chris Brubeck and the children of the Wilton public schools collaborated in presenting an evening of poetry, music, art and science. Brubeck's band, Triple Play, performed jazz while students read their original poetry. Then two new Brubeck symphonic compositions were premiered; *River of Song* was given its east coast premiere and his *Waterworks* was given its world premiere. Pictured at the concert (l-r) are Triple Play's Joel Brown, Peter "Madcat" Ruth and Brubeck surrounded by children who participated in the event, which was held to raise money for the Wilton Library.

accomplished trumpeter who has several acclaimed albums to his credit.

W.C. Handy's "St. Louis Blues," in the musical, *Cookin' at the Cookery*, about the life of extraordinary blues singer Alberta Hunter. The show featuring two actresses and a four-man band and presented at the Melting Pot Theater in New York City, celebrates Hunter's quirky path as a singer and features other great songs like Eubie Blake and Andy Razaf's "My Handy Man" and Hunter's "Rough and Ready Man."

Marina V's music from her album *Something of My Own* on MTV's "The Real World." Marina V has also had her songs featured in independent films and other TV shows. For tour dates and more info on Marina, visit www.MarinaV.com.

John Primerano's "Philadelphia" as the theme of *The Don Giovanni Show* on radio station WPHT in Philadelphia. The show is broadcast in 38 states every Saturday night from 6 to 7 p.m. EST.

HONORED

Several ASCAP members were winners in the 2002 USA Songwriting Competition. Folk singer/songwriter **David LaMotte** won first prize for his song "S.S. Bathtub" in the Children's category, and his song "Lens Cap" was a runner-up. **Dan Pelletier** won first prize and overall third prize for his song "Baddest of All" in the Lyrics category. Also, **Ellen Vanderslice** won first prize for her song "Moonshadow Dance" in the Jazz category.

Composers **Mason Bates** and **Jefferson Friedman** for winning honors in the annual Rome Prizes, which is given out by the American Academy in Rome. The prize honors

American artists and scholars with six-month to two-year fellowships at the Academy in Rome. Bates won the ASCAP Leo Kaplan Award in 1999; the next year Friedman won the award. Friedman also won a 2001 ASCAP Morton Gould Young Composer Award.

Ervin Drake with a Friar's Club tribute. Performers such as Dominic Chianese and Ann Hampton Callaway gathered to honor legendary songwriter Drake. Drake penned many well-known songs, including "It Was a Very Good Year" and "Good Morning Heartache."

William Duckworth, Michael Gordon, and David Lang for winning the John Cage Awards from the Foundation for Contemporary Performance Arts. Grant recipients are chosen by directors and members of the arts community from nominations submitted by noted artists and arts professionals.

Kyler England for being named North Carolina Songwriter of the Year at the Carrboro Arts Center in Carrboro, North Carolina. Kyler performed "Higher Ground" and "Dead End," two songs that placed her in one of the top finalist spots. In the past, Kyler also earned an honorable mention in the 2001 John Lennon Songwriting Contest for her song "Save Me."

Ryan Shore for winning the Elmer Bernstein Scoring Award from the Woodstock Film Festival for his score of *Cadaverous*. It was the award's first year and was judged by Academy Award-winning composer Elmer Bernstein. Check Shore's website at www.ryanshore.com for more information on his film scores.

Dr. Donald Stauffer for receiving an Honorary Resolution from the Jefferson County Commission. Stauffer, who retired as Commander of the United States Navy Band, served 30 years of public service. He founded and directed the Birmingham Community Concert Band for 23 years and was also an associate professor at Birmingham Southern College and Samford University.

John White for being appointed to the Fulbright-University of Vienna Distinguished Chair in Humanities and Social Sciences at the University of Vienna in Austria. White will lend his expertise in Nordic music to the University's Scandinavian Studies department. White also received Top Honors in the "Waging Peace Through Singing" program at the University of Oregon for his chorus and orchestra work, *Abraham Lincoln Walks at Midnight*.



Kidding Around with Tom Chapin

Beloved singer/songwriter and children's music favorite Tom Chapin, who won a Grammy this year for his album *There Was An Old Lady Who Swallowed A Fly*, performed a special concert for ASCAP employees at the Society's New York offices to thank them for all the work they do for members. Pictured prior to his performance (l-r) are ASCAP CEO John LoFrumento, Chapin, ASCAP's Marcy Drexler and Phil Crosland, ASCAP member Michael Mark, who accompanied Chapin, and ASCAP's Seth Saltzman. In inset, Chapin performs on the autoharp.



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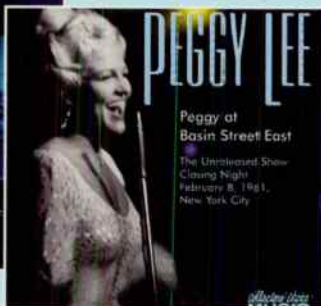
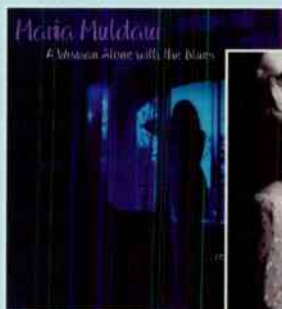
Composer **Michael Ching's** *Corps of Discovery* at the University of Missouri in Columbia, Missouri, and during the Opera America Convention in St. Louis. *Corps*

of Discovery is an opera-cum-musical about Lewis and Clark's journey into the unmapped western region of the United States. Ching, general and artistic director of Opera Memphis, has had his

compositions performed across the country from Anchorage to New Orleans.

Gerald Fried's music from the ABC mini-series, *The Mystic Warrior*, by the Los Alamos

TRIBUTE



Maria and Peggy

ASCAP member Peggy Lee (1920-2002), a notable songwriter and legendary singer, is celebrated with two new releases. Her own *Peggy at Basin Street East* (Collector's Choice Music) features a previously unreleased concert from 1961 at the famed night club. Among the gems performed by Lee are her songwriting collaboration with Duke Ellington ("Im Gonna Go Fishin'") and songs Lee wrote with her husband, Dave Barbour ("Mañana," "It's a Good Day"). Lee is also the subject of a tribute by her fellow ASCAP member, Maria Muldaur, on Muldaur's *A Woman Alone with the Blues...Remembering Peggy*

Lee (Telarc). Muldaur reflects Lee's spirit in her new renditions of "Black Coffee," "I Don't Know Enough About You," "Waitin' for the Train To Come In," among other classic songs associated with Peggy Lee.

More Peggy

In other Peggy Lee news, singer/songwriter/producer Richard Barone is putting together a tribute at Carnegie Hall, *There'll Be Another Spring: A Tribute to Miss Peggy Lee*, on June 23 as part of this year's JVC Jazz Festival. Pictured above (l-r) at the press conference announcing the show are Barone, Deborah Harry and jazz impresario George Wein.

Choral Society at its winter concert. Fried, a composer, conductor and arranger, scored the eight-hour mini-series in 1987, combining chorus and orchestra. He is well known for his Emmy-winning score for another hit mini-series, *Roots*.

Ginetta's Vendetta's "Can Our Tears Put Out the Fire" at New York's Oro Blu Restaurant Bar and Lounge. Singer and trumpet player Ginetta and her band, who have a residency at the Manhattan nightspot, put a modern spin on jazz classics as well as her original material. For more information on Ginetta's Vendetta, check out www.nightcastrecords.com.

Michael Barry Greer's lyrics in a musical reading of L.E. McCullough's book *Orphan Train* at New York City's York Theatre.

Jin Hi Kim's *Eternal Rock for Korean Komungo and Orchestra* by the Key West Symphony Orchestra at the Tennessee Williams Fine Arts Theatre in Key West, Florida, and the Korean Broadcasting System Philharmonic at the Seoul Arts Center in Seoul, Korea. Kim performed as a komungo soloist for both performances. The KBS Philharmonic performance was part of the International Festival of Women in Music Today in Korea.



Judy Collins Honored

ASCAP member and legendary vocalist Judy Collins was honored with the ASCAP Harry Chapin Humanitarian Award for her decades of activism on behalf of civil rights, peace, the environment and fighting hunger. The presentation was made at the annual World Hunger Year-Harry Chapin Awards Dinner at New York's Chelsea Piers. The late Harry Chapin was a co-founder of World Hunger Year. Making the presentation to Collins was Harry's brother, Tom Chapin, a noted ASCAP singer/songwriter.

Jaime Babbitt's Excellent Results

"As a kid I would always sing whenever I was happy, so I just figured that if I was always singing, I'd always be happy," says New York-based singer/songwriter Jaime Babbitt. So far, Babbitt must be a very happy person. From fronting rock bands to the lucrative jingle singing world where she became the voice for Hanes, Panasonic, Miller Beer, Pillsbury and Sears, Babbitt's voice paid the bills. That was all well and good, but by the late '90s, she was anxious to expand her creative horizons. Having learned to play the guitar years before when she was a teenager, she picked it up again and began writing songs. She found she couldn't stop. Then, last year, after polishing her own material in New York clubs and journeying to Nashville to play her songs for her songwriting friends, she set about recording her first full-length album. The result is an excellent album called *Excellent Driver*, produced by Bronx-based studio guru Lincoln Schleifer and featuring an ace band comprised of New York musicians: guitarist John Putnam, drummer Denny McDermott and bassist Schleifer. Guest musicians also include Larry Campbell, Jeff Kazee, Danny Louis and others).

A highly impressive debut, *Excellent Driver* is a collection of songs in the modern roots/pop vein (a la Patty Griffin and Shawn Colvin) where lyric and melody are central but groove is king. For more info on Jaime Babbitt, go to www.jaimebabbitt.com.



Bill Mayer's music for A.A. Milne's fantasy "Good King Wenceslas" by radio personality Robert Sherman and the Bronx Arts Ensemble at the Bronx Botanical Gardens. It was scored for the narrator using seven wind instruments and a piano.

Michele Rosewoman and her Quintessence ensemble's commissioned work, "Advance Dance," at the Chamber Music America Conference on January 19th. Rosewoman and Quintessence were the recipients of the 2002-03 Chamber Music America "New Works: Creation and Presentation" Grant, a component of the Doris Duke Jazz Ensembles Project. The performance at the CMA Conference was webcast from March 15 to April 15 at the American Music Center's web magazine site www.newmusicbox.org.

Julia Wolfe and **John Zorn's** compositions by string quartet Ethel at Columbia University's Miller Theater in New York City. Works performed included Zorn's "Dead Man," "Kol Nidre," and "Memento Mori", and Wolfe's "Dig Deep" and "Early That Summer."

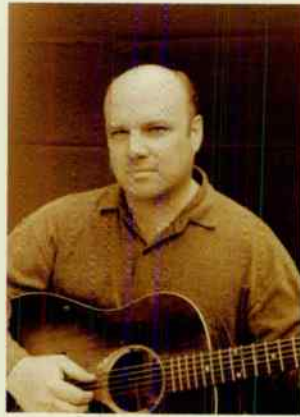
RELEASED

John Allan's *Stand Easy*. Allan, a multi-instrumentalist singer/songwriter who has performed with The Chieftans, Korn, and The Tonight Show Band, assembled an impressive lineup with members of Joe Cocker's band, the L.A. Scots Pipe Band and Sweetwater. The Celtic rock record features both original and traditional songs, using vocals, bagpipes, electric and acoustic guitars, mandolin, whistles, bass and drums.

David M. Bailey's *Coffee With the Angels*. His seventh album illustrates his vocal range and knack for catchy melodies. As an insightful storyteller, Bailey is lauded by other well-known ASCAP artists like award-winning Nashville singer Jana Stanfield and Peter Yarrow of Peter, Paul & Mary. Since Bailey was diagnosed with a malignant brain tumor in 1996, he has spread messages of hope, faith, love, time and dreams through his songs, and this album is no exception.

Ripley Caine's *Lover*, an album that weaves together tales of heartbreak and self-doubt. Throughout this diverse collection of songs, Caine deftly oscillates from soft to more demonstrative vocals. She's able to exert passion in powerful tracks like "Hey Mister" and expose her sorrowful side with hushed, vulnerable vocals on songs like "The Mouse and the Cat." This Chicago-based singer/songwriter/guitarist has also opened for comedienne Margaret Cho and indie rock artist Michelle Malone. She was a semi-finalist in Oxygen.com's Roxygen competition.

Freddy Cole's *In the Name of Love*, a whimsical CD of 11 beloved romance songs. Highlights on the album include Cole's wonderful interpretations of Smokey Robinson's "Just to See Her" and Van Morrison's "Have I Told You Lately That I Love



SonaBLAST! Records Launches More Great Music

SonaBLAST Records was founded by NYC-based film producer Gill Holland a few years ago when Holland felt it was high time for music lovers with means to step in and promote great indie music. He was scouting music for his film company, cineBLAST!, when he came across the work of NYC-based Irish singer/songwriter Mark Geary, who inspired him to start the record label and became his first signing. Today, sonaBLAST!'s roster has swelled to include two other great New York artists, who have released new albums. One is alt/country singer/songwriter Andrew Hunt, pictured above left, whose debut album, *Whiskey Talking*, is a sublime mix of country and bluegrass. The other is the electropunk rock band Collider, pictured above, whose new EP, *We're Collider...You're F**ed*, was produced by Tommy Ramone and features a cameo by CJ Ramone and cover art by Arturo Vega. For more information on Hunt, Collider and sonaBLAST!, go to www.sonablast.com.

You." Over the years, Cole has matured significantly as a vocalist with a tender style that's continues to be distinctive from his famous sibling Nat "King" Cole.

Earlimart's new CD, *The Avenues EP*. The group, based in the Central California Valley, draws from both post-punk

and Americana influences. Singer-songwriter **Aaron Espinoza** toiled over the songs on the new album for over a year and a half, keeping himself isolated in his studio. Thus, a lot of his songs talk about what he experienced during that period of time – lost friends, broken relationships and the passage of time.

Francesca Di Giosa and **Charles Mandracchia's *Valentino the Musical*,** a soundtrack for the romantic musical by the same name. Both Di Giosa and Mandracchia penned the lyrics, and Mandracchia composed the music. The two were inspired by the turbulent, yet passionate love life of Rudolph

Island Soul

"Although I live on an island, no woman is an island," says singer/songwriter Patricia Watson, who makes her home on Maui. "It is a wonderful place to call home, raise children, create and dare to dream." Dare to dream she did and now an idea she had more than 10 years ago is coming to life. Watson's original rock opera, *Soul Mates*, featuring all Watson songs, revolves around two rock stars who have to find their own souls before they can find their true soul mate. The World Premiere of the work is planned for August 2003 at Hawaii's state-of-the-art Castle Theatre.

To help her bring the show to fruition, Watson reached out from her island to ASCAP's John Alexander who introduced her to ASCAP's Michael Kerker. After hearing the music, Kerker introduced Watson to nationally acclaimed theatre director David Galligan (David Foster's *Scream*). Galligan loved *Soul Mates* and showed it to poet Rod McKuen (who will be co-starring in the show as the priest) and Mary Jo Catlett ("Different Strokes," *The Champ*, *Serial Mom*).

Watson, who has written and recorded with EMI and Elekrola (Germany) for the World Wildlife Fund and International Earth Day projects as well as her own albums and videos in Hawaii and Canada, says that they are still casting the show. "We are still looking for our big name male rock star," she says. "It shouldn't be too tough to find someone to go to Maui for a month to be in the World Premiere of *Soul Mates*." Go to www.soulmatesarockopera.com.



Valentino, a Hollywood icon from the Roaring Twenties who died at age 31. The musical explores the complicated relationship of Valentino and his wife Natascha, who pushed her husband to rebel against Hollywood heads, much to their chagrin.

Karen Lynn Gorney's *Hot Moonlight*, which includes 10 of her composer-father Jay Gorney's songs spanning the 20's through the 60's. Gorney, known for co-starring with John Travolta in the film *Saturday Night Fever*, titled her album after a song written in 1931 for the Broadway musical *Shoot the Works*. The CD also includes hit songs like "Brother, Can You Spare a Dime?" from the Shubert musical *Americana*, "You're My Thrill" from the film *Jimmy and Sally* and "He's the Hottest Man in Town" from the Ziegfeld Follies' *Kid Boots*.

Jerry Herman's *Tap Your Troubles Away*, a benefit album with proceeds going to the Actor's Fund of America. The album features selections from Herman's prestigious catalogue like *Mame*, *Hello, Dolly!*, *La Cage Aux Folles* and *Mack & Mabel* performed by the likes of Connie Stevens, Joely Fisher, Rita Moreno, Angela Lansbury, Lynn Redgrave, Bruce Vallanch, Carole Channing, Tyne Daly, Dom DeLuise and more.



Welcome to Tourettaville: A Family Affair

When writer and lyricist June Rachelson-Ospa learned that her son, Jonny, had been diagnosed with Tourette Syndrome, she learned everything she could about the condition that caused him to blink, roll his shoulders and neck and shout out strange words. What she worried about most, however, was how she could help him not become alienated at his school, P.S. 59 in Manhattan. After a teacher suggested that Jonny write about his experience, June asked him if he'd like to write a musical play. Jonny said he loved the idea. Together they created a story about Mark, a boy like Jonny who discovered he had Tourette Syndrome. Mark discovers a magical place called Tourettaville, where he comes face to face with aliens Tick, Blinky, Screamer and their leader the Big Bleeper. They befriend Mark inspiring him to self-acceptance and a new self-confidence. Jonny called the play "Welcome to Tourettaville."

June wrote the lyrics to the musical and got her theatre colleagues Daniel Neiden, Jody Gray and Doug Katsaros to create the music. June's other son, Jacob, illustrated the characters in the story for use in promoting the show.

But what started out as a school project turned into a national success story. After an

initial performance of the musical in New York in the spring of 2000, the play won the Very Special Arts Playwright Award and was performed at the Kennedy Center in Washington, D.C. for Congressional members and the public. It also was given further presentations around the country.

But the story of "Tourettaville" continues. Most recently one of the songs from the musical, "One of a Kind of You: The Tourettaville National Anthem" was given the star treatment. Legendary New Orleans writer/performer Dr. John was so moved by the song that he recorded it last year in New York with musicians from Bob Dylan's band and the Saturday Night Live band as well as a 16-piece string section featuring such artists as ASCAP composer member and violist Martha Mook. Pictured (l-r) at the recording session are Jonny Ospa, Martha Mook and June Ospa. Now "Tourettaville" has become a real positive force. On June 12, the show will commemorate National Tourette Awareness month by presenting the Kindness Concert in New York City's Bryant Park with ASCAP member Tom Chapin and others. For more information about "Welcome to Tourettaville," go to www.tourettaville.com.

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Judah Johnson's debut album, *Kisses and Interrogation*. The band is led by singer-songwriter **Daniel Johnson** and features his seductive vocals. The 15 songs on this follow-up to the group's 2001 self-titled EP are sweetened by intricate guitar lines and gentle drum beats. Songs like "Kisses and Interrogation" and "Theme from the Thinker" have heart and will woo listeners with their earnestness.

K-OS's *Exit*, an album with introspective acoustic hip-hop songs. K-OS (pronounced "chaos") draws upon his experiences living in Toronto, Trinidad, Vancouver and Los Angeles. Intrinsic in his lyrics is the search for spirituality and peace, as K-OS draws on his personal exploration of different religions like Christianity, Hinduism, Islam, and Rastafari schools of thought. His love for hip hop, rock, soul, and reggae shine through his music, and it's easy to see how artists as diverse as Michael Jackson, A Tribe Called Quest, The Beatles, the Roots, and Stevie Wonder are his key influences.

Lenahan's *Brand New Bag*, the fourth album by one of the most internationally recognized Celtic folk-rock groups. The band marries diverse influences such as rock, blues,

ska, reggae and world music for a bold collection of songs that move from jigs to jazz. Tom Lenahan leads the group on guitar, Highland bagpipes and vocals. The band also includes fiddler/guitarist Clarence Ferrari, bassist Brendan O'Grady and drummer Ryan Cavan.

Jeff Lorber's 16th album, *Philly Style*. Inspired by his hometown, Lorber wrote or collaborated on nine of the 10 songs on his album. His first single, "Gigabyte," features lively piano and an energetic horn section. Lorber also does a cover of Goodie Mob's "Soul Food." His music is a mix of R&B, jazz, pop and rock, and his songs have hit the national jazz, R&B/hip hop, pop and dance charts.

Vic Mizzy's film scores for *The Night Walker* (musical), *The Capers of the Golden Bulls*

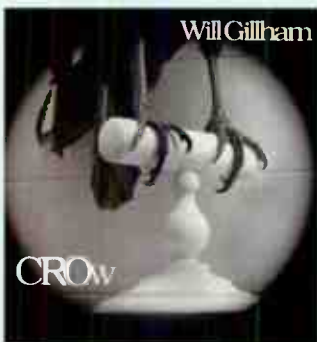


Sarah's Smile

New York-based Sarah Nagourney is a very happy songwriter these days. Many of her original songs are making their way to artists around the world who are embracing her striking compositions. Recent cuts include the title track and single for Randy Crawford's U.S. and European release, the title track for the Platinum-selling *Startin' Something* by Australia's Scandal'us and a song on Sita's Platinum-selling *Happy*. Nagourney has come a long way from the release of her own debut solo album, *Realm of My Senses*, which established her as an emerging talent and exposed her to other artists who wanted to work with her. To date, she has collaborated with an impressive array of writers from around the world, including Chris Difford, Billy Burnette, Phil Thornally, Melissa Manchester and Boo Hewerdine. She has also had songs on TV's "Young and the Restless" and in the hit cult film *Ghost World*. For more info, go to www.Glassbeat.com

Something to Crow About

The great state of Texas produces some of the world's greatest rough-around-the-edges singer/songwriters, including Guy Clark, Townes Van Zandt, Steve Earle, Rodney Crowell, Jimmie Dale Gilmore and Joe Ely. That



list just got a little longer with the release of Fort Worth singer/songwriter Will Gillham's new album *Crow* (Scowling Yogi Records). A low-fi acoustic recording featuring Gillham's earthy vocals and guitar and a second guitarist, Kevin Grove, providing beautifully nuanced picking, *Crow* is a quiet, dark and dusty tour de force. *The Fort Worth Weekly* praised Gillham for having "the good taste to steal ideas from the likes of Albert Camus and Lou Reed. His songs reflect a dark sensibility, whether he's singing about alienation and anomie ("Susan B. Anthony Dollar," "In This World"), random violence ("Kitchen Song"), paranoia ("Get a Gun"), or that ol' standby Death ("Crow"). "Banker" could have been written during the Depression but speaks eloquently of post-9/11 economic desperation. When Gillham finally waxes romantic in "Song for Her," the sentiment seems credible for being so hard-won." *Crow* and Gillham's first album, *The Blue Wheel*, are both available on CDBaby.com.

and *The Perils of Pauline*. Mizzy is well-known for composing the themes to "The Addams Family" and "Green Acres" TV series. Over the years, he's also become a prolific film composer. His CDs are available at Percepto.com.

PaulO's *Two Decades & a Third*, 14 contemporary urban tracks. PaulO, a Kansas-City based artist, marries Motown and dance music in his third full-length CD. He also brings his Nigerian roots into his music, incorporating African beats with American lyrics. His standout first single, "Throwin' It Down," has also been featured on radio stations in Kansas, Florida and South Carolina.

John Patitucci's new solo album, *Songs, Stories and Spirituals*, the follow-up to

2001 Grammy-nominated *Communion*. Bassist Patitucci, a leader in the Afro-Brazilian music scene, teams up with talented artists like Grammy-nominated jazz singer Luciana Souza and Venezuelan pianist Edward Simon to produce a brilliantly diverse album, ranging from the genre's classics to gospel and folk songs.

Pulse Faction's debut CD *The Celestial Hellgrounds*. David Brock is the multi-instrumentalist behind this hardcore electronic band, which was formed in 1997. Pulse Faction's songs have been featured in TV shows like MTV's "Road Rules" and "Real World" as well as ESPN's "X-Trax" and "X2Day." CDs can be purchased on Amazon, cdbaby.com and cdstreet.com.



Question of Honour's latest album, *Bound*. Formed in 1998, Question of Honour's Ken Pitchford and brothers David and Hugh Wygmans set out to make music that would cross genre lines, melding together their love for heavy metal, progressive rock, alternative rock, Chicago blues, pop and acoustic folk music. The band is in rotation on over 70 radio stations across the U.S. and the band's songs have hit the top 30 at six of those stations.

Alan Shuman's *The Music of Alan Shulman* performed by various performers. This posthumous release features notable recordings of the music Shulman produced in performances with the NBC Symphony Orchestra. The CD includes "Waltzes for Orchestra" conducted by Milton Katims, and Shuman's arrangement of the Israeli National Anthem, "Hatikvah" performed by Leonard Bernstein in 1949.

SONICFLOOD's *cry holy*, a new album with a mix of original songs and new classics, including Chris Tomlin's "Famous One." The Grammy-nominated band achieve a poppier sound with this new collection of spiritual worship songs. As one of the top touring Christian acts this past year, SONICFLOOD have swiftly proven themselves as one of the top modern Christian rock acts.

Sean Sullivan's *Ready*, full of original blues, jazz, and folksy songs. Sullivan is a winner of the John Lennon Songwriting Award, and has performed with the likes of Jon Hendricks, David "Fathead" Newman, and the late Teri Thornton. In addition to his many jazz influences, this singer-songwriter also draws from some of the great storytellers of music like James Taylor and Mose Allison.

Derek Webb's first solo CD, *She Must and Shall Go Free*. A former member of the critically acclaimed folk-rock group Caedmon's Call, Derek branches out on his own with this album, exploring new aspects of his life – a new marriage and a renewed spiritual connection with God. Many of his songs are directly inspired by religion, and he hopes that his music inspires others as well.

White Christmas: The Story of an American Song by author **Jody Rosen**, tracing the history of classic Christmas carol, "White Christmas," written by Irving Berlin. The song especially became popular after Bing Crosby's tender rendition hit the charts, selling over 31 million copies. With over 500 different versions of the song by artists spanning the globe, "White Christmas" is the most recorded Christmas tune ever. Rosen talks about the entrance of the song into the American consciousness and how it helped



Todd Cochran

Pianist/composer Todd Cochran has enjoyed a multifaceted career. A classically trained pianist, jazz pianist, and pop/rock electronic musician, arranger and producer, his creative journey has placed him in the company of top artists in several genres. Currently completing new works on commission from The Commission Project in New York, a suite for Bob Watt, associate principle horn of the Los Angeles Philharmonic, and an extended piece for 3 pianos premiering in September 2003. Cochran has now moved into film composing and has a number of composing projects in place. Highlights include scoring last year's *Keep The Faith Baby (The Adam Clayton Powell Story)* for Showtime/Paramount. Says Todd, "Film scoring is becoming more and more interesting and rewarding to me and it feels like a natural fit. I'm very excited about the future."

to shape the Christmas holiday.

SIGNED

Edible Red has signed with Radical Entertainment, a publishing company that focuses on TV, film and commercial placement. The group will work closely with Radical Entertainment, which is known for placing songs in shows like *Dawson's Creek*, *Sex and the City*, and *Touched by an Angel*. For more info on the band, check out www.ediblered.com.

Stan Lynch, a founding member of Tom Petty and the Heartbreakers, has signed a publishing contract with Sony/ATV Music Publishing

Nashville. Lynch was inducted into the 2002 Rock and Roll Hall of Fame. He parted with the Heartbreakers in 1994, and has worked with many other legendary artists like Jackson Browne and Aretha Franklin.

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PLAYBACK REWIND

– from the ASCAP archives



Eighties Ozzfest: Pictured backstage in 1988 at an Ozzy Osbourne record release party are (l-r) ASCAP's Kevin Coogan, Ozzy and ASCAP's Tom DeSavia.

