

Elvis Costello's Brilliant Career

PLAYBACK

FALL 2003



LINDA PERRY

High Priestess of Pop

Meredith Monk
Kings of Leon
Russ Landau

2002 ANNUAL REPORT INSIDE

ASCAP Music Awards: Film & TV, Latin, Pop, Rhythm & Soul, Concert and Christian Awards

ASCAP 2003 WINNERS

SONGWRITER OF THE YEAR

Timbaland - Winning Song Titles:

"I Care 4 U"

"More Than A Woman"

"Oops (Oh My)"

"Work It"



RHYTHM & SOUL

* "Just A Friend 2002" by Mario
Writers: Biz Markie, Warryn Campbell,
John "Jubu" Smith
Publishers: Cold Chillin' Music, Dango
Music, EMI Music Publishing, Nyrraw
Music, Warner/Chappell Music, Inc.

* "Lights, Camera, Action!"
by Mr. Cheeks
Writer: Mr. Cheeks
Publishers: Mr. Cheeks Publishing,
Universal Music Publishing Group

* "L.L. Cool J Better" by L.L. Cool J
Writers: Chad Hugo, L.L. Cool J
Publishers: Chase Chad Music,
EMI Music Publishing, L.L. Cool J Music,
Sony/ATV Tunes, LLC

* "More Than A Woman" by Aaliyah
Writers: Stephen "Static" Garrett,
Timbaland
Publishers: Black Fountain Music,
EMI Music Publishing, Herbalicious
Music, Virginia Beach Music,
Warner/Chappell Music, Inc.

* "On Jay" by Cam'ron featuring
Jué & Santitas
Writers: Just Blaze, Jué Santana
Publisher: F.O.B. Music Publishing

* "Oops (Oh My)" by Tweet
Writers: Missy "Misdemeanor" Elliott,
Timbaland, Tweet
Publishers: Fo Shawna Productions,
Mass Confusion Productions,
Virginia Beach Music,
Warner/Chappell Music, Inc.

* "Pass The Courvoisier Part II" by
Missy "Misdemeanor" Elliott
Writers: Chad Hugo, Ali Shaheed
Muhammad, Mystikal, Q Tip,
Malik "Phife" Taylor
Publishers: Chase Chad Music,
EMI Music Publishing,
Jazz Merchant Music,
The Braids Publishing,
Zomba Enterprises, Inc.

AWARD WINNING R&B/HIP-HOP SONGS:

* "A Woman's Worth" by Alicia Keys
Writers: Alicia Keys, Erika Rose
Publishers: EMI Music Publishing,
Lellow Productions, Inc.,
Phoenix Rose Music Publishing

* "Always On Time"
by Lil' Kim featuring Akon
Writer: Seven

* "Anything" by Lil' Kim featuring Bust
Writers: R. L. Huggar, Kay Gee,
Falonte Moore
Publishers: Divine Mill Music,
EMI Music Publishing,
Famous Music Corp., Lonte Music,
Uh Oh Entertainment,
Warner/Chappell Music, Inc.

* "Baby" by Ashanti
Writers: Ashanti, Chink Santana,
Scarface
Publishers: Famous Music Corp.,
N The Water Publishing, Inc.,
Pookietoots Publishing,
Soldierz Touch,
Universal Music Publishing Group

* "Butterflies" by Michael Jackson
Writer: Andre Harris
Publishers: Dirty Daz Music,
Jat Cat Music Publishing, Inc.,
Universal Music Publishing Group

* "Dilemma" by Nelly featuring
Kelly Rowland
Writers: Antonio Maccari, Nelly
Publishers: BMG Songs, Inc., EMI Music
Publishing, Shock Songs Entertainment

* "Don't Leave This Way" by Glenn Lewis
Writers: Glenn Lewis (SOCA),
Andre Harris
Publishers: Dirty Daz Music, Jat Cat
Music Publishing, Inc., Universal Music
Publishing Group, Warner/Chappell
Music Canada, Ltd. (SOCA)

* "Gone With The Wind" by Sean Paul
Writers: Sean Paul, Troy "Troyton" Fami
Publishers: Black Shadow Records, Inc.,
Dutty Rock Music, EMI Music
Publishing

* "Hollaback" by Musiq
Writers: Ivan Berias, Carvin Haggins,
Musiq
Publishers: Nivrac Tyke Music,
Soul Child Music, Tetragrammaton
Music, Touched by Jazz Music,
Universal Music Publishing Group

* "I'm In Here" by Nelly
Writer: Nelly
Publisher: BMG Songs, Inc.

* "I Care 4 U" by Aaliyah
Writers: Missy "Misdemeanor" Elliott,
Timbaland
Publishers: Mass Confusion Productions,
Virginia Beach Music,
Warner/Chappell Music, Inc.

* "I Love You" by Faith Evans
Writers: Anthony Best, Mechalie Jamison
Publishers: BMG Songs, Inc.,
EMI Music Publishing, Gloria's Boys Music,
Justin Combs Publishing, Still Diggin Music

* "I Need A Girl (Part One)"
by P. Diddy featuring Diddy & Loon
Writers: Jack Knight, Loon, Lo Down
Publishers: Dakoda House, Donceno Music
Publishing, EMI Music Publishing,
Hot Heat Music, Justin Combs Publishing

* "I Need A Girl (Part Two)" by P. Diddy &
Gwen Stefani featuring Loon, Marie Wilson
& Tommy Rage
Writers: P. Diddy, Loon, Lo Down,
Frank Romano
Publishers: Donceno Music Publishing,
EMI Music Publishing, Hot Heat Music,
Jesse Jay Music,
Justin Combs Publishing

*Single if song not licensed through ASCAP

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TOP R&B/HIP-HOP SONG:

* "Foolish" by Ashanti

Writers: Ashanti, Bunny DeBarge, Mark DeBarge, Seven

Publishers: **EMI/Jobete Music Publishing, Pookietoots Publishing, Universal Music Publishing Group**



THE ASCAP BROADCASTER LEGEND AWARD

Hal Jackson

TOP RAP SONG:

* "Hot In Here" by Nelly
Writer: Nelly

Publisher: **BMG Songs, Inc.**



PUBLISHER OF THE YEAR

EMI Music Publishing -

Winning Song Titles:

- "A Woman's Worth"
 - "Anything"
 - "Dilemma"
 - "Gimme The Light"
 - "I Love You"
 - "I Need A Girl (Part One)"
 - "I Need A Girl (Part Two)"
 - "Just A Friend 2002"
 - "Luv U Better"
 - "More Than A Woman"
 - "Pass The Courvoisier Part II"
 - "Rock The Boat"
 - "U Don't Have To Call"
 - "U Got It Bad"
- EMI / Jobete Music Publishing**
"Foolish"
"Welcome To Atlanta"

"Rock The Boat" by Ashanti
Writers: Stelaha "Static" Garrett, Eric Seaton, Raphael Stewart
Publishers: Black Mountain Music, E Beats Music, EMI Music Publishing, Herbilicious Music, Rap Tracks Publishing, Warner/Chappell Music, Inc.

"I Don't Have To Call" by Usher
Writer: Chad Hugo
Publishers: Chase Chad Music, EMI Music Publishing

"U Got It Bad" by Usher
Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing, So So Def Music, UR-IV

"What's Luv?" (From Juwanna Mann) by Fat Joe featuring Ashanti
Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)
Publishers: Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.

TOP REGGAE ARTIST:
Beenie Man

OTHER REGGAE HONOREES:
Shaggy
Bob Marley
UB 40
Sean Paul

AWARD WINNING RAP SONGS:

* "Mezz O' Time"
By Ja Rule featuring Ashanti
Writer: Seven

* "Dilemma"
By Kelly Rowland
Writers: Antonio Macan, Nelly
Publishers: BMG Songs, Inc., EMI Music Publishing, Shark Suga Entertainment

"Down & Dirty" by Ivy
Writers: Ashanti, Chink Santana, Seven
Publishers: Famous Music Corp., Pookietoots Publishing, Soldierz Touch, Universal Music Publishing Group

"I Need A Girl (Part One)" by P. Diddy featuring Loon
Writers: Jack Knight, Loon, Lo Down
Publishers: Dakota House, Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Justin Combs Publishing

"I Need A Girl (Part Two)" by P. Diddy & Gudda Gudda featuring Loon, etc.
Writers: P. Diddy, Loon, Lo Down, Frank Romano
Publishers: Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Jesse Jaye Music, Justin Combs Publishing

"Lighter Shade of Brown"
by Mr. Cheeks
Writers: Mr. Cheeks
Publishers: Mr. Cheeks Publishing, Universal Music Publishing Group

"Roll Bitch" by Cali Yee featuring Just Santana
Writers: Just Blaze, Just Santana
Publisher: F.O.B. Music Publishing

"Pass The Courvoisier Part I" by Busta Rhymes featuring P. Diddy & Pharrell
Writers: Chad Hugo, Ali Shaheed Muhammad, Mystikal Q Tip, Malik "Phir" Taylor
Publishers: Chase Chad Music, EMI Music Publishing, Jazz Merchant Music, The Brads Publishing, Zomba Enterprises, Inc.

"Me Thru Ya" by Fat Joe featuring R. Kelly
Writer: Fat Joe
Publishers: Jelly's Jams, LLC., Joseph Cartagena Music

"Welcome To Atlanta" by Jermaine Dupri & Ludacris
Writers: Jermaine Dupri, Jali Hutchins, Ludacris, Christine Perren, Freddie Perren, Lawrence Smith
Publishers: EMI Music Publishing, EMI/Jobete Music Publishing, Funk Groove Music Publishing, Ludacris Music Publishing, Inc., Shanah Cymone Music, Zomba Enterprises, Inc.

"What's Luv?" (From Juwanna Mann) by Fat Joe featuring Ashanti
Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)
Publishers: Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.

"Work It" by Missy "Misdemeanor" Elliott
Writers: Missy "Misdemeanor" Elliott, Darryl "DMC" McDaniels, Joseph "Run" Simmons, Timbaland
Publishers: Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

"What's Luv?" (From Juwanna Mann) by Fat Joe featuring Ashanti
Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)
Publishers: Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.

We're proud to salute these ASCAP member owners who have helped give us an 80% plus share of the Rhythm and Soul Billboard charts. Congratulations!

The ADVANTAGE of ASCAP



www.ascap.com

MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD



PRESIDENT'S LETTER



As the debate over online piracy continues to make headlines, ASCAP continues to remain focused on ensuring that the songwriter's voice is heard loud and clear in this discussion. One important point we make wherever and whenever we can is that the role of the songwriter is unique and separate from that of a performing artist, who can augment their income by concerts, touring or by selling t-shirts and other merchandise. For many of our members, the income derived from the performances of their work, whether it be on traditional, satellite or Internet radio, television, or in venues where music is used, is often their sole livelihood. We will continue to help educate the public, members of Congress and those in the technology field that without the creators who produce the music that is loved and performed around the world, there would be nothing to debate.

It is also important to note that we embrace any technological innovation that helps more people enjoy our music – just as long as we maintain the rights to control our property and permission to use it. Throughout history, technological evolution has given us the phonograph, the radio, television, cassette tapes, CDs and the Internet. With the advent of each of these "new" delivery systems, the importance of copyright protection has been upheld. As America's oldest and only member-owned performing rights society, we have been through these technological shifts before, and we are confident that the rights of our more than 160,000 members will be protected.

ASCAP is pleased to announce another exciting technological innovation of our own. We have developed Mediaguide, the most comprehensive and accurate performance tracking system using "fingerprinting" technology. Currently, Mediaguide is tracking music performances on over 2,000 U.S. radio stations in 150 markets. Already, over 1.3 million musical works have been fingerprinted and are in the Mediaguide database. With this new technology, ASCAP members will receive the ultimate level of performance tracking accuracy to date. But more importantly, it will help ensure the livelihoods of our members as greater numbers of the public enjoy our musical creations.

Marilyn Bergman
President and Chairman of the Board

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Features

24 LINDA PERRY'S POP PROWESS

Former frontwoman for 4 Non Blondes, Linda Perry has risen to become one of the most successful and sought-after songwriters in pop music. Her work with younger pop stars such as Pink and Christina Aguilera caught the attention of rock icon Courtney Love, with whom Perry has recently collaborated.

42 ELVIS COSTELLO'S BRILLIANT CAREER

Elvis Costello was presented with the ASCAP Founders Award at this year's Pop Awards. As he prepared to release his new album, *North*, he talked to *Playback's* Erik Philbrook about his songwriting craft and his many musical interests.

48 UNSPEAKABLE BEAUTY: THE MUSIC OF MEREDITH MONK

As a composer, singer, director/choreographer and creator of new opera, musical theater works and films, Meredith Monk's unfettered imagination and prodigious talent has established her as one of the foremost artists of our time. Not surprisingly, she is still trying new things. She talked to *Playback* about writing *Possible Sky*, her first-ever symphonic work.

68 ON THE SCENE: WILLIAMSBURG, BROOKLYN

In a series, *Playback* focuses on music scenes around the country that are breeding the next generation of great rock bands. The first installment travels to Brooklyn and the ultra-hip hood of Williamsburg.

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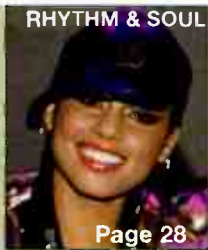
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HEADLINES

16th Annual Rhythm & Soul Music Awards Held in New York City

Timbaland Honored with Songwriter of the Year Award

EMI Music Publishing Takes Publisher of the Year Honors



ASCAP Rhythm & Soul Publisher of the Year honors were presented by ASCAP CEO John LoFrumento (right) to EMI Music Publishing for 16 award-winning songs. EMI Chairman and CEO Martin Bandier was on hand to accept the award. This marks the tenth year that EMI has been named ASCAP's Rhythm & Soul Publisher of the Year.



Pictured (l-r) are Warner/Chappell's Les Bider, ASCAP's Jeanie Weems, ASCAP R&S Songwriter of the Year Timbaland, ASCAP's Todd Brabec and Warner/Chappell's Denise Weathersby.

Timbaland, Alicia Keys, Lil' Mo, Kay Gee, Warryn Campbell, Mr. Cheeks, Musiq, Chink Santana, Glenn Lewis, Lo Down, Loon, Playa, Tye Tribbett and the Neptunes' Chad Hugo were among the honorees and performers attending the 16th Annual ASCAP Rhythm and Soul Music Awards at the Hammerstein Ballroom at Manhattan Center in June. Over 600 music and entertainment luminaries gathered to celebrate the songwriters behind some of today's most popular music as awards were presented to songwriters and publishers of top R&B Hip-Hop, Rap and Reggae music in the ASCAP repertory. Elektra recording artist Lil' Mo was a special guest host of the evening's festivities along with ASCAP President and Chairman Marilyn Bergman. The evening was highlighted with special performances by gospel act Tye Tribbett & GA, the group Playa and Lil' Mo.

The Songwriter of the Year award went to Timbaland for his four award-winning songs. Aaliyah's "I Care 4 U" and "More Than A Woman," Tweet's "Oops (Oh My)" and Missy Elliott's "Work It," which dominated the Billboard Hot Rap Tracks chart at No. 1 for 12 weeks and the Hot R&B/Hip-Hop Singles chart at No. 1 for five weeks. Timbaland is a second-time recipient of the award, having also won it in 2001. As one of the most influential and sought-after producers and songwriters, Timbaland's skills have bolstered the careers of multi-platinum artists

like Ginuwine, Missy Elliott, Aaliyah, Nas, Justin Timberlake, Ludacris and Jay-Z, to name a few.

As a result, Tim's innovative music has changed the way we look at and listen to popular music today. Timbaland now also heads his own label, Beat Club Records, where he is nurturing talent like Bubba Sparxxx, Ms. Jade, and most recently, Kiley Dean. Timbaland also executive produced the film *30 Years to Life* and wrote much of the film's score. No stranger to the film world, his other soundtrack credits include *Romeo Must Die*, *Nutty Professor II* and *Moulin Rouge*.

Another highlight of the evening was the presentation to radio pioneer Hal Jackson of the first ASCAP Broadcaster Legend Award. This award was presented to Jackson for introducing the music of America's great R&B songwriters and composers to millions of radio listeners. Over his long career, Hal accomplished many "firsts" that have paved the way for other aspiring African-American broadcasters, musicians and performers. Hal was the first African-American host of a jazz show on the ABC network; the first African-American to host an interracial network television show on NBC-TV; and in the spring of 1980, was the first African-American inducted into the National Association of Broadcasters Hall of Fame. In 1999, he celebrated 60 years in broadcasting, and he continues to be heard on New York's WBLS Radio.

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Elvis Costello Receives Founders Award at 20th Annual Pop Music Awards

Nelly, Seven Named Songwriters of the Year

Puddle of Mudd's "Blurry" Named Song of the Year

EMI Music Publishing Takes Publisher of the Year Honors

Elvis Costello, Burt Bacharach, Nelly, Seven, Puddle of Mudd, and Solomon Burke were among the honorees and performers attending the 20th annual ASCAP Pop Music Awards celebration at the Beverly Hilton Hotel on May 20. Other notables in attendance included Stevie Wonder, Diana Krall, Diane Warren, Rick James, Goo Goo Dolls' John Rzeznik, Jewel, No Doubt, Incubus, Harry Shearer, Hal David, Glen Ballard, Charlotte Caffey, The Matrix, Linda Perry, Joe Henry, Jimmy Eat World, Alan Bergman and ASCAP President and Chairman Marilyn Bergman, who hosted the event.

Songwriter Linda Perry performed her Christina Aguilera hit "Beautiful" and picked up an ASCAP Award for her Pink hit, "Get The Party Started."

The evening was highlighted with the presentation of ASCAP's coveted Founders Award to legendary songwriter/performer, Elvis Costello. A recipient of multiple Grammy Awards, Costello maintains one of the most impressive catalogues in pop music today. Costello's incomparable gifts as a performer and music creator have earned him a recent induction into the Rock & Roll Hall of Fame. Among Costello's most memorable songs are: "Alison," "Watching the Detectives,"

"Less Than Zero," "Pump It Up," "Radio Radio," "Everyday I Write the Book," "The Only Flame In Town," "Almost Blue," "Veronica," "Deep Dark Truthful Mirror," "God Give Me



Burt Bacharach, Elvis Costello and ASCAP President and Chairman Marilyn Bergman.

Bacharach was on hand to co-present this prestigious award with Academy Award-winning lyricist Marilyn Bergman.

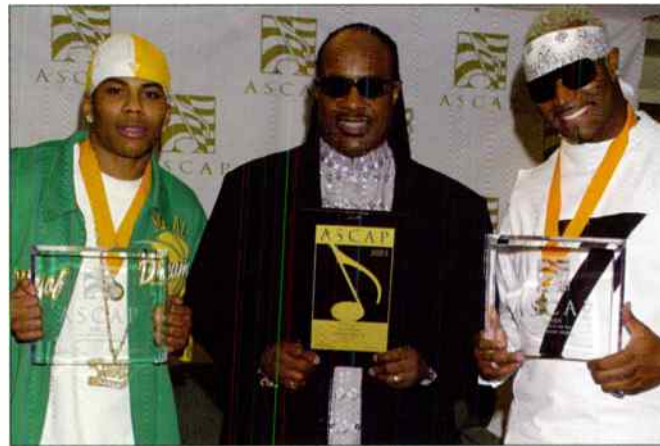
In celebration of Sammy Cahn's 90th birthday, the

Edge featuring Nelly). Co-honoree, Seven, produced eight #1 hit singles in the last year and was honored for "Always On Time" (Ja Rule featuring Ashanti), "Foolish" (Ashanti), and "I'm Real - Murder Remix" (Jennifer Lopez featuring Ja Rule).

Puddle of Mudd's Wes Scantlin and Doug Arditto, along with co-writer Jimmy Allen, were honored for Song of the Year for their smash hit "Blurry."

Publisher of the Year honors were presented by ASCAP CEO John LoFrumento to EMI Music Publishing for their 23 winning songs: "Can't Get You Out of My Head," "Dilemma," "Don't Let Me Get Me," "Drive," "Drops of Jupiter," "Escape," "Everywhere," "Fallin'," "Foolish," "Girlfriend," "Hella Good," "Here Is Gone," "Hero," "I Need A Girl (Part 1)," "I'm Real - (Murder Remix)," "Livin' It Up," "One More Day," "Someone To Call My Lover," "Standing Still," "U Don't Have to Call," "U Got It Bad," "What's Going On" and "Where The Party At."

ASCAP Pop Awards were presented to the songwriters and publishers of the most performed songs in the ASCAP repertory for the 2002 ASCAP survey year (October 1, 2001 through September 30, 2002).



Nelly, Stevie Wonder and Seven.

Strength" and many others.

ASCAP's Founders Award honors pioneering songwriters who have made exceptional contributions to music. Past Founders Award recipients include James Taylor, Burt Bacharach & Hal David, Stevie Wonder, Tom Waits, Joni Mitchell, Leiber & Stoller, Quincy Jones and Walter Becker and Donald Fagen, to name a few.

Soul music legend Solomon Burke performed as part of ASCAP's special tribute to Costello. ASCAP songwriter and Elvis Costello collaborator Burt

ASCAP Foundation Sammy Cahn Award, a cash award for promising lyricists selected from participants in ASCAP songwriter workshops, was presented to 26-year-old Josh Ritter. Sammy Cahn's widow Tita Cahn joined Marilyn Bergman in presenting the award.

Sharing the honors for Songwriter of the Year was multi-platinum Hip Hop recording artist and writer Nelly for his winning songs "Dilemma" (Nelly featuring Kelly Rowland) "Hot In Herre" (Nelly) and "Where The Party At" (Jagged

Continued on Page 32

ASCAP Honors Top Film and Television Composers and Songwriters at 18th Annual Gala

ASCAP honored the composers, songwriters and publishers of the biggest box office film music and the most performed television music of 2002 at its 18th annual Film and Television Music Awards gala on April 30th at the Beverly Hilton Hotel in Los Angeles. Over 750 members of the music industry elite attended the event hosted by ASCAP President and Chairman Marilyn Bergman. ASCAP CEO John LoFrumento also participated.

The event's highlight was the presentation of the ASCAP Henry Mancini Award to film composer Hans Zimmer in recognition of his outstanding achievements and contributions to the world of film and television music. Producer/director James L. Brooks and producer and DreamWorks co-founder

Jeffrey Katzenberg presented the award to Zimmer along with Bergman. Zimmer's colleagues from his production company, Media Ventures, were also on hand to share the moment.

An Oscar, Golden Globe and Grammy winner, Zimmer has been a defining creative force in film and television music for more than two decades. He's scored such box office hits as *Gladiator*, *Driving Miss Daisy*, *Hannibal*, *Rain Man*, *Mission Impossible II*, *The Lion King*, *The Prince of Egypt*, *As Good As It Gets*, *Pearl Harbor*, among many, many others. Zimmer was also honored with three additional ASCAP Awards for *Black Hawk Down*, *The Ring*, and for *Spirit: Stallion of the Cimarron* (with collaborator Bryan Adams).

Past recipients of the Henry Mancini Award include James Newton Howard, Quincy



HENRY MANCINI LIFETIME ACHIEVEMENT AWARD: Pictured at the ASCAP Film and Television Music Awards (l-r) are DreamWorks co-founder Jeffrey Katzenberg, Henry Mancini Award winner Hans Zimmer, ASCAP President and Chairman Marilyn Bergman and producer/director and longtime Zimmer collaborator James L. Brooks.

Jones, Michel Legrand, Johnny Mandel, Randy Newman and Alan Silvestri.

For the second year in a row, composer John Debney was recognized in the Top Box Office Film music category for three scores: *The Scorpion King*, *Snow Dogs* and *Spy Kids 2*. Also in the same category, Academy Award winner Howard Shore picked up two awards for his extraordinary score for *The Lord of The Rings: The Two Towers* and for *Panic Room*.

In the category of Most Performed Themes, awards were presented to Dan Foliart, Steven Kaplan, Branford Marsalis, Howard Shore and Michael Skloff. Honorees in the Most Performed Underscore category included Jack Allocco, Denis Hannigan, David Kurtz and Mark Snow. Skloff also received an award for his music from "Friends," which has been recognized each year since 1995, and was accompanied by "Friends" creator and executive producer, Marta Kauffman.

Several hit songwriters were also recognized in the Top TV Series category, including John Rzeznik for "Good Morning Miami," Wendy and Lisa for "Crossing Jordan," Crystal Method's Ken Jordan for "Third Watch," Jakob Dylan for "The Guardian," and Lonnie Jordan of the group War for the classic hit "Low Rider," the theme for the series "George Lopez." Ken Jordan of Crystal Method received an award for his "Third Watch" theme.

Taking home the greatest number of awards with a total of five was composer Russ Landau, honored for the three most recent "Survivor" installments and the series "Fear Factor," as well as an award in the category of Most Performed Underscore.



Multiple honoree Howard Shore, recognized for his scores from *Lord of the Ring: The Two Towers* and *Panic Room*, as well as for his many television themes.

Other top composers and/or songwriters on hand to receive honors were James Newton Howard ("Signs" and "E.R."), Nick Glennie-Smith (*We Were Soldiers*), John Powell (*The Bourne Identity*), Rick Marotta ("Everybody Loves Raymond" and "Yes, Dear"), Holly Knight ("Still Standing"), Marco Beltrami and Jon Hassell ("The Practice"), Sean Callery ("24"), Alf Clausen ("The Simpsons"), Dan Foliart ("8 Simple Rules for Dating My Teenage Daughter"), Nicole Hart ("American Dreams"), Reinhold Heil and Johnny Klimek ("Without A Trace") and Peter Himmelman ("Judging Amy").



NBC's "Friends" continues to top the charts, and composer Michael Skloff (left) received another consecutive award for his work on the show. Joining him is "Friends" co-creator and executive producer Marta Kauffman, ASCAP CEO John LoFrumento and ASCAP's Nancy Knutsen.

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11th Annual El Premio ASCAP Honors Top Latin Music in Los Angeles

Joan Sebastian Named Songwriter of the Year

Sony/ATV Music Publishing Named Publisher of the Year

Olga Tañón Honored with Latin Heritage Award



JOAN AND OLGA: Pictured (l-r) at the Los Angeles El Premio ASCAP Awards are ASCAP CEO John LoFrumento, Songwriter of the Year Joan Sebastian, ASCAP President and Chairman of the Board Marilyn Bergman, ASCAP Latin Heritage Award recipient Olga Tañón, and ASCAP VP of Latin Membership Alexandra Lioutikoff.

The 11th annual El Premio ASCAP dinner was held this year at the Beverly Hilton Hotel in Los Angeles, California. The gala, hosted by ASCAP's President and Chairman Marilyn Bergman, honored the most performed songwriters and publishers of Latin music of 2002.

Susie Castillo, Miss USA 2003, and KTLA's Carlos Amezcua served as the celebrity guest hosts. Among the participating artists and award recipients in attendance were: Robi Rosa, Los Pinguos, La Onda, Pablo Montero, Sin Bandera, KTLA's Mindy Burbano, Alejandro Lerner, Mark Fortmann, Claudia Brant, Marco Antonio Solis, Banda Tierra Blanca, José Manuel Figueroa, Pete Astudillo, Luis Angel, Sergio George, Fato and Mariachi del Sol.

A highlight of the event was the special presentation of the Latin Heritage Award to Olga Tañón by Marco Antonio Solis. Solis spoke warmly about his experience working with her. They first, had the opportunity of creating music together when he produced her album, *Nuevos Senderos*, in 1995.

Tañón has been a force in Latin Music since she recorded her first solo album with WEA Latina in 1992. With her powerful voice, her dancing talent, her charm and charisma, this amaz-

ing superstar has brought audiences to their feet in the most important theaters, concert halls and arenas from her native Puerto Rico, to all Latin America, Spain and the United States, establishing herself as one of the most accomplished Latin artists in the world today.

Another highlight of the evening was José Manuel



KTLA's Mindy Burbano, Miss USA 2003 Susie Castillo and ASCAP's Todd Brabec.

Figueroa's special tribute to his father, Joan Sebastian, accompanied by El Mariachi del Sol. Many of the stars in attendance joined José Manuel on stage to sing a medley of some of Sebastian's hits, including "Secreto de Amor," "Llora" and "Tatuaje." Sebastian, was honored with the Songwriter of the Year Award. This is the second year that Sebastian has received the coveted award.

Joan was born in the town of Julianita of Sierra Guerrero in Mexico. During his early musical career, he blossomed as both

a songwriter and an interpreter. In 2000, ASCAP honored Sebastian with The Silver Pen Award recognizing 35 years of song crafting. His most recent works include: Grammy Award winner "Secreto de Amor," "Un Idiota" and "Amorcito Mio." His music has been interpreted by such notable artists as: Rocio Durcal, Lucero, Banda Cachorros, and Graciela Beltran, among others.

The Publisher of the Year honors went to Sony/ATV Music Publishing LLC, as the publisher of the most award-winning songs. They published a total of 24 songs.

ASCAP's El Premio music honors were presented in four categories: Pop/Balada, Regional Mexicano, Tropical and Rock En Español. Special honors were also awarded to the Supersong of the Year and the Independent Rock En Español Group of the Year. "Entra En Mi Vida," composed by Nahyel Schajris (SGAE), published by Sony/ATV Music Publishing, LLC and "Y Tu Te Vas," composed by Franco de Vita (SACVEN), published by WB Music Group Corp, shared the Supersong of The Year honor. Sol D' Menta, received The Independent Rock En Español Group of The Year award.

The top winning songs of each category were: Pop/Balada: "Quítame Ese Hombre," composed by Jorge

Luis Piloto, published by Adam Rhodes Music, Piloto Music Publisher, Universal Music Publishing Group and "Usted Se Me Llevó La Vida," composed by Donato Poveda, published by PSO Ltd.; Regional Mexicano: "Juro Por Dios" composed by Javier Zazueta Larrañaga, published by Editora La Sierra; Tropical/ Salsa: "La Agarró Bajando," composed by Carlos Javier Montes Quiles, published by Mo Clan Music.

The award was also shared with "Te Quiero Igual Que Ayer," composed by Wilfrán Castillo (SAYCO), published by Promotora Colombiana de Música, Universal Music Publishing Group. The top award to the Rock En Español category was presented to "Angel del Amor," composed by Alejandro Gonzalez Trujillo, and José Fernando Olivera Sierra, published by EMI April Music.

ASCAP is the dominant creative force in Latin music. Based on *Billboard's* 2002 year-end charts, ASCAP members secured 83% of Latin Pop Airplay Titles with 8 of the top 10 songs, 78% of Hot Latin Tracks with 7 of the top 10 songs; 78% of Latin Tropical/ Salsa Airplay with 6 of the top 10 songs, and 63% of Latin Regional Mexican Airplay with 7 of the top 10 songs.

Continued on Page 40

25th Annual ASCAP Christian Music Awards Presented in Tennessee

Amy Grant Honored for 25 Years With ASCAP



Artists gathering at the Christian Music Awards include (l-r) Third Day's Tai Anderson, Mac Powell, ZOEgirl's Kristin Swinford, Alisa Girard, ASCAP's Assistant V.P. Dan Keen, ZOEgirl's Chrissy Conway, James Katina, and Third Day's Mark Lee and Brad Avery.

More than 200 music industry leaders joined dozens of Christian music's top stars, including Audio Adrenaline, Caedmon's Call, Paul Colman Trio, Newsboys, Out of Eden, Ginny Owens, Point of Grace, Rachael Lampa, Kyle Matthews, Mercy Me, Bebo Norman, Selah, Sonicflood, The Katinas, Third Day, and Zoegirl to celebrate the presentation of the 25th Annual ASCAP Christian Music Awards at a dinner held on June 2nd at The Factory in Franklin, Tennessee.

The gala evening, hosted by ASCAP Senior Vice President Connie Bradley, featured a summer theme, highlighted by the steel drum band, Deepgrove. ASCAP Assistant Vice President Dan Keen joined Bradley in presenting awards to the ASCAP writers and publishers of the

most performed Christian songs of 2002.

The evening's top writer and publisher awards were: Songwriter of the Year Bart Millard for "I Can Only Imagine." Song of the Year "Show Me Your Glory," written by Tai Anderson, Brad Avery, David Carr, Mark Lee and Mac Powell, published by New Spring Publishing, Inc. and Vandura 2500 Songs; Christian Publisher of the Year Brentwood Benson's New Spring Publishing for "Cover Me," "I Don't Want To Go," "It's Alright," "Psalm 112," "Show Me Your Glory," "Surrender" and "You Are The Way."

A special award was presented to Amy Grant to commemorate her 25th anniversary of ASCAP membership and for 25 years as a Christian songwriter and artist. Wise Child's Luke Bulla and



Wise Child's Casey Driessen and Luke Bulla brought the crowd to their feet jamming on the old gospel classic, "Workin' On A Building."

Casey Driessen honored Grant with a musical tribute.

Highlights of the evening were performances by Sparrow Records newcomer Jaydn Maria and Word Records newcomer Across The Sky. Curb Records artist Selah capped off the evening with a stirring perfor-

mance from their current album *Press On*.

Photo coverage begins on page 54. Visit www.ascap.com for a complete list of this year's winners.



Judah Adashi



Timothy Andres



Peter Asimov



Patrick Burke



Julia Scott Carey



Anthony Cheung



Avner Dorman



Michael Djupstrom



Orianna Webb



Dalit Warshaw



Matthew Van Brink



Natasha Sinha



Huang Ruo



Philip Rothman



David Plylar



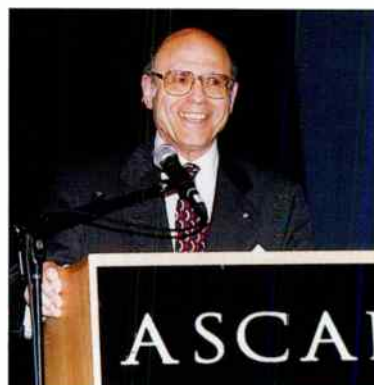
Daniel Ott



Nico Muhly

2003 Concert Music Awards

Honorees Include Winners of the 2003 ASCAP Foundation Morton Gould Young Composer Awards



Pictured above (l-r) are award winners Julie Taymor and Elliot Goldenthal with presenter John Corigliano, and Samuel Adler.

The 2003 ASCAP Concert Music Awards were presented at a ceremony and reception at the Peter Norton Symphony Space in New York City on May 22nd. The event was hosted by ASCAP composer member, performer and radio host Peter Schickele. In addition to the ASCAP Foundation Morton Gould Young Composer winners, honorees included: Elliot Goldenthal, 2003 Academy Award for Best Original Score for Frida; Julie Taymor, Director of film, opera and music theater; author, designer, lyricist, and puppeteer; Paul Muldoon, 2003 Pulitzer Prize for Poetry; Dale Warland, composer, conductor and founder of the Dale Warland Singers, now celebrating its 30th Anniversary; George Steel, impresario, conductor, performer and composer; Executive Director of the Kathryn Bache Miller Theatre at Columbia University; Samuel Adler, composer, educator, author, conductor, in celebration of his 75th year; College Band Directors National Association for inspiring and training young musicians to perform and commission the composers of their own time; (inception of ASCAP/CBDNA Frederick Fennell Prize for Best Original Concert Band Score); and the New York Youth Symphony in celebration of its 40th Anniversary of educating and training young musicians and their unwavering support for emerging American composers and conductors.

A highlight of the event was the recognition of the ASCAP Foundation Morton Gould Young Composer Award recipients. The ASCAP Foundation program honors the late ASCAP and ASCAP Foundation President Morton Gould's lifelong commitment to encouraging young creators. The winning composers share prizes of over \$30,000, including the Leo Kaplan Award, honoring the distinguished jurist who served for twenty-eight years as ASCAP Special Distribution Advisor, and a grant from the DeVries Fund for our youngest creators from K-12 grade. The six ASCAP composer/judges for the 2003 competition were: Samuel Adler; Derek Bermel; Lisa Bielawa; Martin Bresnick; Chris Theofanidis; and Melinda Wagner.

Continued on Page 60



Mathew Fuerst



Ryan Gallagher



Jeremy Gill



Stewart Goodyear



Lane Harder



Daniel Kellogg



Martin Kennedy



Kevin Kim



Eli Marshall



John Mackey



Marcus Macaulay



Christopher Lee



Andrew Lee



Anna Lindeman



Nora Kroll Rosenbaum

ASCAP Distributes Over \$2.3 Million in ASCAPlu\$ Cash Awards

"Approximately \$2.35 million in cash awards for 2003 - 2004 has been made to ASCAP writer members by the Society's ASCAPlu\$ Awards Panels," said ASCAP President and Chairman Marilyn Bergman.

The purpose of these special awards, which have been given each year since 1960, is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP.

Commenting on the awards, Bergman said, "Since 1960, the unique ASCAPlu\$ Awards program has provided deserving music creators with something meaningful and tangible in the form of recognition and money. I can attest to this personally because at an early stage of my career, I was a Special Awards recipient. As always, we are greatly indebted to each of

our hard-working panelists for giving their time and effort to this important endeavor."

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

The members of the Standard Awards Panel are: H. Robert Reynolds, Professor Emeritus at the University of Michigan; Greg Sandow, music educator, composer and classical music critic for The Wall Street Journal; and Fred Sherry, world-renowned cellist and member of the Chamber Music Society of Lincoln Center.



Online Title Registration to Replace Paper Forms and Diskettes by End of 2003

ASCAP's online title registration system on the ASCAP website will soon replace paper title registration forms and diskettes as the number one way for members to register their titles with ASCAP.

The free online title registration service, created in 2001, has been a huge success with ASCAP members. It streamlines the process, improves accuracy and is less expensive. In addition to our online service, members may also register works through the Common Works Registration (CWR) process.

Paper registration forms and diskettes will be phased out by the end of 2003. Members without direct access to the Internet may register their works at ASCAP's Membership offices in New York, Los Angeles, Nashville, Miami and Chicago. In addition, Internet access is available through many public libraries. For those few members who have no access to the Internet, paper forms will be accepted and processed for a small fee.

Members who have not yet registered their titles online simply need to go to the "Title Registration" area of ASCAP's website (www.ascap.com) and create an online account using their member number and a password they select. Once an account is set up, registering titles is quick and easy.

Are You Eligible for Special UK Royalties?

ASCAP collects more foreign public performance money for writers and publishers than any other PRO in the U.S. But for those writer members who are also performers, additional money may now be available. PAMRA, the Performing Artists' Media Rights Association (UK) has come to ASCAP with news of potential airplay royalties owed to ASCAP members who have performed on tracks recorded in the UK and other qualifying territories, including most of Europe, Canada, Mexico, Japan and other countries that recognize this performer right. If the track has received airplay in any of these qualifying territories, royalties are due to all performers on the track, regardless of their citizenship.



A royalty is generated both for the composer/songwriter and for all performers on a sound recording each time it receives public broadcast. Of course the composer/songwriter royalty is collected and distributed by ASCAP. But the performer copyright does not exist in the U.S. PAMRA has undertaken a drive to contact U.S. performers to inform them of monies owed to them for tracks recorded in the UK and these other territories.

Many performers are unaware that they may be owed money. ASCAP members who think they qualify for this royalty fund should visit the PAMRA web site at www.pamra.org.uk for more information. If you've recorded and received airplay in the UK and these other territories, don't leave your money on the table!



NAB Crystal Awards

On April 8th, 2003, ASCAP Board member and songwriter Paul Williams spoke to the broadcast industry during the annual NAB Crystal Awards Luncheon in Las Vegas. Pictured (l-r) are NAB President & CEO Edward Fritts, Paul Williams and ASCAP Senior VP of Licensing Vincent Candilora.

ASCAP Writers and Publishers Honored at 34th Annual Songwriters Hall of Fame Induction Ceremony



Highlights of the 34 Annual Songwriters Hall of Fame

The Abe Olman Publisher of the Year Award was presented to ASCAP Board member and Worldwide Chairman of BMG Music Publishing Nicholas Firth. National Music Publishers Association CEO Ed Murphy, who was also awarded the Abe Olman Award in 2002 but was unable to attend last year's ceremony, was presented belatedly with his award.

The Patron of the Arts Award was presented to industry titan and longtime Chairman and CEO of EMI Music Publishing Martin Bandier. The recipient of the Hitmaker Award was industry icon and Chairman/CEO of the RCA Music Group Clive Davis. Tony Bennett was the recipient of a new Towering Performance Award for his quintessential performance of this year's Towering Song, "I Left My Heart in San Francisco" co-written by the late George C. Cory, Jr. and Douglass Cross (Colgems-EMI Music Inc.). Renowned songwriter Jimmy Webb was presented with The Johnny Mercer Award.

Pictured from the top (l-r) Nick Firth, Martin Bandier, Clive Davis, Berry Gordy, ASCAP President and Chairman of the Board Marilyn Bergman, Alan Bergman and Jimmy Webb; Tony Bennett with Hal David, President of the Songwriters Hall of Fame; Jimmy Webb with ASCAP Board member and Executive Vice President/General Manager of Warner Chappell Music Inc. Jay Morgenstern; Songwriter, record producer, musician, entrepreneur and ASCAP Board member

Jimmy Jam (center) pictured with ASCAP CEO John LoFrumento and Barbara LoFrumento; Wynonna Judd who performed "Crazy Little Thing Called Love"; Alan Bergman, Tony Bennett, Marilyn Bergman and jazz guitarist and electric guitar pioneer Les Paul.



Durango Songwriter's Expo

The Durango Songwriter's Expo in Colorado featured top music industry tastemakers and songwriters in the country gathering together for three days of panels, mentoring sessions and songwriting. The closing night concert featured performances by Golden Globe-nominated songwriter/artist/producer David Baerwald, songwriter/artists Beth Nielsen Chapman and Meredith Brooks, who were joined by songwriter Al Anderson. Pictured (l-r) are Baerwald, ASCAP's Loretta Muñoz, Anderson, Brooks and Chapman.



Verity Records Listening Session

ASCAP stopped by a Verity Records listening session for Debra Killings during the 17th Annual Stellar Gospel Music Awards weekend in Atlanta. Pictured (l-r) are Verity Records General Manager Tara Griggs-Magee, Killings and ASCAP's Keith Johnson and Jen Farris. Also pictured (l-r) are gospel duo Mary Mary manager Demmette Guidry, producer Tavon Potts, Debra Killings, Carol Killings and Verity President Max Siegel.



Generations in Gospel

The first "Distinguished Speaker Series" entitled "Generations in Gospel: Understanding

the History of Gospel Music and How To Obtain Mainstream Success," addressed business issues relating to the gospel music community. The panel was moderated by Neily Dickerson of the ND Company. The panelists were four-time Grammy Award winner Deniece Williams, Columbia recording group Mary Mary, Stellar Award-winning songwriter/producer Tonex, rap artist Tik-Tokk of the Gospel Gangstaz, Gospel artist/writer Brent Jones and KJLH program director Aundrae Russell. Pictured (from the top, l-r) are: ASCAP's Jeanie Weems (center) with Columbia recording group Mary Mary; writer/producer Tonex addressing the audience; ASCAP's Kim Parker and four-time Grammy Award winner Deniece Williams; ASCAP member Tweet of the group Next and Solo of the Gospel Gangstaz; and ASCAP's Charis Henry and Max Luces with the Gospel Gangstaz and Grammy Award winning group Mary Mary.





On Board with Avril

ASCAP's John Alexander visited with Avril Lavigne (SOCAN) on board the Queen Mary in Long Beach, California this summer. Lavigne licenses her music through ASCAP in the United States.

PHOTO BY BRYAN LINDEN



Edelman and Ernst

New ASCAP member Kevin Edelman (left) hangs with ASCAP's Diana Szyskiewicz and composer John Ernst after the ASCAP Film and TV Music Awards at Trader Vic's in Beverly Hills.



Staind Rocks The Exit Inn

Staind took a break from their summer tour in support of their #1 album, *14 Shades of Grey*, to perform at the "MTV2 & Heineken Ultimate Summer Party," an exclusive gig at The Exit Inn in Nashville. ASCAP rep Chad Green was there to greet the rock quartet and to congratulate them on their success. Pictured (l-r) are Jon Wysocki, Aaron Lewis, ASCAP's Chad Green, Johnny April and Mike Mushok.

Study Online with Berklee college of music

Photo by Bill Gallery

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Jewel and Beyoncé Knowles perform.



Host Queen Latifah



ASCAP Songwriters and Performers Headline VH1's Divas Duets

Concert Benefits VH1 Save The Music Foundation

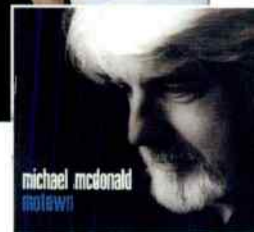
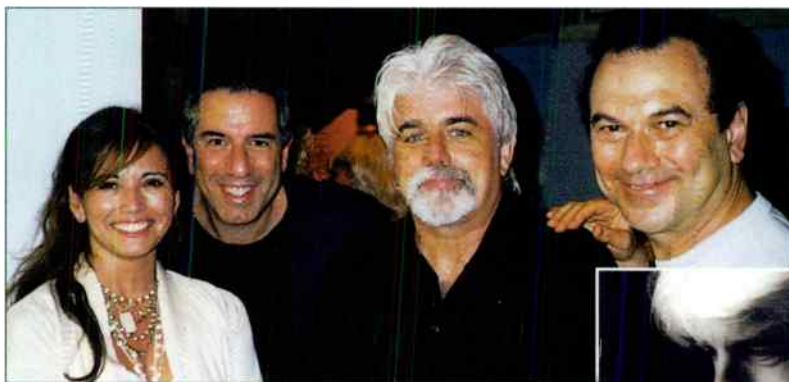
Some of the biggest names in music came together for a special evening of unforgettable performances at the VH1 Divas Duets concert at the MGM Grand in Las Vegas. The evening was hosted by Academy Award-nominated and Grammy-winning rapper Queen Latifah, and included a series of dazzling duets by an amazing line-up of ASCAP songwriters and performers including Chaka Khan, Beyoncé Knowles, Whitney Houston, Mary J. Blige, Jewel, Ashanti, Stevie Wonder, Bobby Brown, the Isley Brothers, Pat Benatar and Neil Geraldo. Pictured below, (l-r) are ASCAP's Charis Henry and America's favorite "Mummie" Sharon Osbourne at the Divas after-party; Mary J. Blige and Chaka Kahn; Whitney Houston, Bobby Brown and Stevie Wonder, Neil Geraldo and Pat Benatar; VH1's newest Diva Tarralyn Ramsey, the winner of Born to Diva, and Henry; Ashanti with the Isley Brothers.

PHOTOS BY WIREIMAGE.COM



Michael McDonald's Motown Release

ASCAP songwriter Michael McDonald gave an intimate performance at New York's Joe's Pub. Michael was celebrating the release of his CD, *Motown*, on the Motown label. McDonald played to an SRO audience. Fans included Paul Shaffer and fellow band members as well as Ray Benson. Nick Ashford and Valerie Simpson later joined McDonald for a rousing rendition of their song "Ain't No Mountain High Enough." Michael says "This album is dedicated to those who, upon hearing these songs, are reminded somewhere in this music some part of us will remain forever young." Pictured (l-r) ASCAP's Loretta Muñoz, McDonald's manager Ken Levitan, McDonald and producer Russ Titelman.



Having Our Phil

Phil Roy, among the breakout singer-songwriters of recent years, has just released his first full-length solo album, *Issues + Options (Or Music)*. The Pennsylvania-based performer dropped in at ASCAP's New York offices while in Manhattan to support the new album. Roy (left) is pictured with ASCAP's Jim Steinblatt.



Aftermath

ASCAP's Charis Henry is pictured in the studio with Aftermath producer Focus as he puts the finishing touches on a collaborative effort between Aftermath artists Game and Antonio.



Paul Brill's Sisters

Rising New York-based singer-songwriter and ASCAP member Paul Brill was welcomed at the Society's Manhattan offices during a recent visit to promote his new album, *Sisters* (Scarlet Shame). Pictured with Brill (center) are ASCAP's Jason Silberman and Loretta Muñoz.

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ASCAP Soul Café

Major talent was in the house at **The Martel Bleu Light Lounge Presents ASCAP's Soul Café** held in Atlanta, Ga.



Pictured (l-r) are:
 1. Ted Wynn of gospel group Ted & Sherry, ASCAP's Ian Burke, Freestyle Nation's Paul Morton, Jr., Entertainment attorney Johnathan Leonard and ASCAP's Jen Farris.
 2. Songwriters Johnta Austin and Toni Hickman.
 3. Dexter Oneal's guitarist Curtis Robinson, ASCAP's Farris and Dexter Oneal.
 4. Pretty Toni's Yasienna Reyerros and Karen Marks, Grammy Award-winning songwriter Tony Rich, Pretty Toni's Myra Degamo, Grammy Award-winning producer and State of Mind Muzik's Anthony Dent and Pretty Toni songwriter Keri Hilson.
 5. Spere Records' Buttaphly with Farris after Buttaphly's performance.
 6. Spere Records' Kevin "Shekespere" Briggs, Greenberg Traurig attorney Sandra Brown and Burke.
 7. Nia's Aisha Porche and Trere Smith, Burke and Nia's Dara Love and Rashida Porche.

PHOTOS BY SHANNON MCCOLLUM AND JULIE YABROUGH



Bringing Down the House Premiere

Pictured at the premiere for the film *Bringing Down the House*, starring Queen Latifah, at the El Capitan Theatre in Hollywood (l-r) are ASCAP's Charis Henry (flashing the Trump Gold Jewelry given out at the event) with Latifah and Goldmind/Elektra recording artist Tweet.



Crossroads

John Mellencamp and Kenny Chesney recently taped an episode of CMT's "Crossroads" in Nashville. Pictured at the taping (l-r) are Radney Foster, ASCAP's Connie Bradley, Mellencamp and Chesney.



ASCAP Welcomes Don Gilmore

ASCAP recently welcomed new member Don Gilmore to the fold. Gilmore produced Linkin Park's *Hybrid Theory* (6x platinum) and their new album *Meteora*. He also wrote and produced the last Sugar Ray album and produced the TRUST Company's *Lonely Position of Neutral and Downfall*. Pictured (l-r) are Moir Marie's Bennett Kaufman, ASCAP's Tom DeSavia, producer Don Gilmore, Rondor's Barbara VanderLinde and ASCAP's Wade Metzler.

LICENSING



Making the Rounds, Making a Difference

ASCAP's Broadcast Licensing team has been busy enhancing the relationships between the broadcast and artistic communities, as ASCAP's Doug Peek and Camille Mileo did recently when they visited with top executives at Inner City Broadcasting. Pictured (at left, l-r) are WBLS-FM/WLIB-FM's General Manager Kerie Anderson, on-air personality Wendy Williams, Peek, Program Director Vinny Brown and Mileo. ASCAP's Mileo was also recently chosen by the NYC Chapter of the American Women in Radio and Television (AWRT) to receive the Women of the Future Galaxy Star Award from New York Women's Agenda (NYWA). Camille was honored for over 20 years service to the NYC Chapter of AWRT at an event at the Marriott Marquis Hotel in New York. Pictured (l-r) are NYWA President Gina Bolden-Rivera and Mileo.



Life with Bono

U2's Bono (center) is pictured with ASCAP Board member Dean Kay and Dean's wife Michelle. Bono's recording of Kay's song, "That's Life," is featured in the film *The Good Thief* directed by Neil Jordan and starring Nick Nolte.



Uplifting Minds

At the Uplifting Minds II Conference in Los Angeles, ASCAP's Charis Henry congratulated 10-year-old Mariah Raizel, the talent competition's Grand Prize Winner.



Telluride Jazz Celebration

Telluride's August Sunset Concert Series featured Vinyl on the Mountain Village stage for a brilliant kick-off to its 27th Jazz Celebration. Pictured (l-r) are Vinyl's Alexis Razon, Billy Frates, Geoff Vaughn, Doug Thomas, Jonathan Korty and Danny Cao. Check out their latest CD release at vinyl-groove.com.



World Class DJ

Heineken and ASCAP teamed up to celebrate the accomplishments of Erick Morillo, world-renowned DJ and head of Subliminal Records. Morillo was presented with the Heineken Ampt/ASCAP Recognition Award for his many contributions to the dance music scene. The presentation took place at Discotheque in New York as part of the Heineken Adventure to Stardom Tour. Morillo is pictured here with ASCAP's Senior Director of Membership Jackey Simms. For more on Erick, go to ASCAP's Member Spotlights at www.ascap.com.



The Write Stuff

The ASCAP Foundation East Coast Extended Songwriters Workshop recently concluded at the Society's New York offices. Participants, who are chosen from ASCAP's showcase and workshop series, gathered for a class photo. They are (standing, l-r) Chris Neunen, Casey Galbraith, Brian Seymour, Amelia Yount, Russell Taylor, Somi, Carrie Bolger, Dave Wannamaker and (seated) Naseem Liebovitz and Allen Alexander.

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ASCAP and APRA – A World in Common

In May, ASCAP's Todd Brabec, Nancy Knutsen and Tom DeSavia visited Australia, where several events celebrating the continued collaboration of ASCAP and APRA took place in Melbourne and Sydney, including the annual APRA Awards.



Meeting in Melbourne

A seminar on film and television music issues and music publishing was held in APRA's Melbourne office in conjunction with the Australian Guild of Screen Composers. Two-time Oscar nominee David Hirschfelder (*Shine*, *Elizabeth*) moderated, and the panel included Melbourne attorney Dave Vodicker, Mushroom Music's Ian James, and ASCAP Executive Vice



President Todd Brabec and Senior Vice President Nancy Knutsen. Pictured (l-r) are APRA composer Hirschfelder, Brabec and APRA composer/Guild member Guy Gross; and Attorney Dave Vodiker, Mushroom Music Managing Director and APRA Vice Chairman Ian James, Hirschfelder and Knutsen.



Mushroom Music

In Melbourne, ASCAP hosted a luncheon for Mushroom Music staff and writers. Picture (top row, l-r) are Brabec, DeSavia, Knutsen, Mushroom's Grant Gillies, composers Yuri Worontschak and Guy Gross and scorewriter Jen Anderson; Pictured (bottom row, l-r) are Mushroom's Ian James, Elizabeth Wright and Ablay Page, composer Ricky Edwards and Mushroom's Linda Bosidis.

APRA Music Awards

Pictured, right, at the APRA Music Awards held in Sydney, Australia on May 19th are (l-r) ASCAP's Todd Brabec, ASCAP's Nancy Knutsen and APRA Chief Executive Brett Cottle; and songwriter Daniel Jones. Brabec, publisher John Woodruff of Rough Cut Music and Knutsen. The Savage Garden hit "I Knew I Loved You" was recognized for the second consecutive year as the Most Performed Australian Work Overseas.

Below, APRA songwriter Kasey Chambers, the evening's big winner, with Brabec and Tom DeSavia and, below right, DeSavia with Managing Director of Sony Music/Australia, Damian Trotter.



Australian Screen Composers

The Australian Guild of Screen Composers presented a series of informal discussions with composers entitled "On the Couch." Past participants have included ASCAP Board members Hal David and Jimmy Webb along with other visiting songwriters and composers from the U.S. and Europe. In May, a group of composers gathered at the home of APRA composer Guy Gross in Sydney to listen to fellow composer David Hirschfelder discuss his film scores, his experiences as a member of The Little River Band and other groups and his thoughts on working in the U.S. Pictured (l-r) are Hirschfelder, Professor Michael Atherton, who moderated the evening, and Gross.

Backstage at B.B. Kings

Singer/songwriters Glenn Tillbrook, formerly of Squeeze, and Jill Sobule, recently performed on the same bill at B.B. Kings in New York City's Times Square. ASCAP's Loretta Muñoz greeted them backstage and congratulated them on their great sets. Both Tillbrook and Sobule are working on new albums. Pictured (l-r) are Tillbrook, Sobule and Muñoz.



Today's Superstar

Atlanta-based singer/songwriter Dan Gardner just barely made the deadline for submitting material to the NBC "Today's Show" contest: "Today's Superstar" music icon talent search. He was chosen out of 4,100 tapes and performed several times on the show. The exposure sent Gardner's career into a whole new realm and he has since recorded his first single with renowned music producer David Foster for Warner Bros. Records. On the road promoting his new album, *More Than Life*, featuring his original songs, Gardner (center) stopped by ASCAP's Los Angeles office to meet with ASCAP's Ian Burke (left) and Michael Todd.



The Sidewalk of New York

ASCAP's showcase series, "Writers at Night," at the Sidewalk in New York City's East Village continues to feature some of the city's great up and coming writers performing their material. Pictured on July 9th at the Sidewalk, top left photo (l-r), are performer Madison, ASCAP's Loretta Muñoz and Jason Silberman, performers Tom Glynn, Jennifer Barrett and Noam Weinstein, and ASCAP's Sue Devine. Also pictured is Lourds performing. Pictured on August 13, bottom left photo (l-r), in the back row are performers Thomas Anderson and Nathan Brouillet, and ASCAP's Margaret Spoddig. In front are ASCAP's Toni Cheeseman, Tara Angell and her manager and ASCAP's Jason Silberman. Also pictured performing are JJ Appleton and Kirsten Thien.

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Family-Owned peermusic Celebrates 75 Years

The small city of Bristol in eastern Tennessee seems an unlikely location for the launch of one of the most legendary music publishing firms. It was there, however, in August 1927, that Ralph Peer (1892 - 1960) helped launch the modern

seek new opportunities, particularly new markets." That approach freed him from a lot of commercial shackles. While his father was probably motivated by commercial considerations, "what came out of it was the introduction of several different styles of music that otherwise wouldn't have been preserved or brought to the public - the first one being what we now call Country

were some years when there was a lack of focus on the contemporary catalogue. But I like to think that lack of focus 'went away' in the 1990s," he says. He points to the success of peermusic writers such as Donato Poveda, who was honored for two of the top the Latin "Pop" Songs of the Year at the most recent ASCAP El Premio ceremonies, and Mari Laurel. Arias sees a trend in the growth

"somebody's gonna jump on it. It may take you a while but eventually they're gonna jump on it."

Kathy Spanberger, a publisher member of ASCAP's Board, is peermusic's President. Like Ralph Peer II, she looks at both the details and the big picture. With the downturn in sales of pre-recorded music, Spanberger admits that "We've had to be a lot more cautious than



Left to right: Chairman and CEO Ralph Peer II, peermusic's President and ASCAP Board member Kathy Spanberger, Vice President of Latin Operations Ramón Arias, and Vice President of peermusic/Nashville Kevin Lamb.

country music industry when he supervised, for Victor Records, the first recordings by future superstars Jimmie Rodgers and The Carter Family. Instead of being paid in money, Victor allowed Peer to take the publishing rights for any original songs he recorded on the trip. Those were the copyrights that formed the basis for the company that is celebrating its 75th anniversary, known today as peermusic but founded in 1928 as Southern Music. In 2003, the company, still family-owned, is renowned for the depth of its catalogue, particularly in the fields of country and Latin music, and for its global reach with 36 offices in 27 countries.

Ralph Peer II, the current Chairman and CEO of peermusic, says his father's innovation was "to be open-minded and to

music; later the same approach worked to develop Latin music into a worldwide popular genre."

How did the first Ralph Peer establish his connection with Latin music? "It isn't enough just to say that my father became convinced of the importance of Latin music. In 1939 or 1940, my parents actually moved to Mexico City and lived there for four years," says Ralph Peer II. Peer I also had a special relationship with one of the greatest of all Mexican songwriters, Agustin Lara ("Granada," "Noche de Ronda" and "Solamente Una Vez").

Flip ahead to the 21st Century. Ramón Arias, Vice President of peermusic's Latin operation, has seen a revitalization of the publisher's fortunes in the Latin field. "There

of self-contained Latin acts such as the rising Colombian singer-songwriter, Juanes.

The peermusic country catalogue has many of the brightest lights from the genre's Golden Age - in addition to Jimmie Rodgers and The Carter Family, peermusic also boasts the late Floyd Tillman and Lefty Frizzell, among others. And Peer's back catalogue contributed six songs to the multi-platinum soundtrack phenomenon, *O Brother, Where Art Thou?*

Kevin Lamb, Vice-President of peermusic/Nashville, is as proud as anyone of peermusic's country legacy, but he's got his eyes on the future. Among his signings are Robert Ellis Orrall, Rick Carnes and Diamond Rio's Dan Truman. "I still believe if you walk in with a good strong song," says Lamb,

we have in the past about new signings, and more aggressive in other areas of income: synchronization, print and performance. And we try to utilize our songs in other areas, whether it is ring tones or video games." She is delighted with accomplishments such as peermusic's acquisition of the U.S. rights to the great Hoagy Carmichael catalogue. But what comes through most clearly is her pride in what sets peermusic apart: "The way we compete is that we provide real personal attention. There's a great ratio of signings to staff. And there's someone there to return your calls, and there isn't a high turnover at the organization. The ability to have an ongoing, long-term relationship with your writers is very important, and that really has set us apart."

Linda Perry, High

By Jin Moon



Priestess of Pop

How many songwriters have experienced Courtney Love pounding on their door in the middle of the night? That's just what happened to award-winning songwriter and producer Linda Perry.

"There's nothing more surreal than to have Courtney Love pounding on your door at 2:30 in the morning when you've never met the woman before," Perry says. Love showed up on Perry's doorstep with former Hole drummer Patty Schemel, Perry's friend. Before she knew it, Perry was making plans to work on Love's next album.

Perry has become one of the hottest, most sought-after songwriters and collaborators in pop music today. You literally can't walk

To acknowledge her achievements, Perry was honored at the 2003 ASCAP Pop Awards for writing "Get the Party Started," where she also made a rare live performance of "Beautiful" on piano.

She just wrapped up work on Pink's third album, and is currently collaborating with No Doubt singer Gwen Stefani on a solo effort, as well as lending her songwriting skills to some up-and-coming artists like Sierra Swan, Lillix and Angélique Kidjo.

Do you remember how old you were when you wrote your first song?

I might have been 16 or 15 when I wrote a real song. I actually had these two particular songs that I remember very well and as a joke sometimes I'll play them just for laughs. One song was called "Pity Girls," and it was about this little gang of

girls – very Go-Go's – inspired. The other song was called "Desperate," and it was about how men treat women like hookers. That's where my head was at when I was 15.

How do you think you've grown as a songwriter and musician over the years?

It's my age and my experiences that make my songs grow. I can't write "Pity Girls" today because I'm 38 years old. Now I'm thinking about world events, love, suicide and other deeper emotions that come through my heart.

I've also become a better musician. The more I play piano, the better I get. The more I play guitar, the better I get. I'm a better programmer. I can come up with beats all day long. I'm a great bass player. In fact, I think I'm best at playing bass. My big fantasy goal right now is to learn the cello. As a musician, I constantly grow because I have to. I can't be stagnant so I try to educate myself to a point – but not over educate myself. I don't read music. I refuse to learn how to do that. I barely know half the chords I'm playing. I like being naive when it comes to that.

When you're writing music, do the words or the melody come to you first?

In no way am I a spiritual person. I'm not some guru geek. So let me just put that in your head first. When I write a song, it all comes – the melody, the music and the

Perry recently took some time out of her busy studio schedule to talk about her transition from a popular alt-rock frontwoman to a behind-the-scenes collaborator with incredible pop sensibilities.

How did you first get interested in music?

I've been touching instruments since the day I was born. My mother is Brazilian, and she listens to Brazilian music. My father was a musician, and I've seen pictures of him when he was in a band playing guitar and piano. He loved country music, Frank Sinatra and stuff like that. My sister was really into Elvis Presley.

When my brother John started playing guitar, I wanted to be him. I thought, "When I grow up, I want to be like my big brother." So I followed him around a lot. I would go in the garage after his band was done rehearsing and try to mimic what I heard. I played everything by ear. If I heard it, I could play it. So it wasn't like, "Oh, one day I'm gonna be a rock star." Music has always just been there for me. It wasn't that far-fetched for me to think that music was gonna be my life.

down the street without hearing a song she's written or co-written. She worked on many tracks on Pink's acclaimed sophomore album, *M!ssundaztood*, shaping the pop star's more rocking, introspective and edgier music. She also penned Pink's hugely successful comeback single, "Get the Party Started," marking the first time since her 1992 hit "What's Up?" with 4 Non Blondes that her songs have entered the *Billboard* charts. Then Perry widened the scope of Christina Aguilera's CD, *Stripped*, helping the young singer tap into darker recesses with intensely personal, raw songs like "I'm OK" and "Beautiful."

Continued on the next page

lyrics – as a finished song. It's really weird because sometimes I can't touch a piano or guitar or anything for a week. It doesn't want me. And then all of a sudden, I just get that feeling like I have to go to the piano. It's like some little person inside my brain pushed play, and the song is just kind of coming through me. I can't explain it, and I can't believe it. Every single time it happens, it freaks me out.

Some people think I'm crazy for having this logic, but if it takes me more than 15 minutes to come up with a song, I walk away from it. That's the way I work.

What did you first think when Pink asked you to work on her album?

I thought she was nuts to call me up, and I thought that she was calling the wrong person. I'd never heard of her before. So when I called her back, I asked her if she was sure she's got the right number and whether she knew I wasn't hip whatsoever. She was like, "Yes, I've got the right number. I've been looking for you for a long time. And I love that you're not hip and that's why I'm calling you."

I had been doing these rehearsals because I was gonna do a showcase for all these labels. I had written songs that I was really proud of. "Beautiful" was one of them – it was gonna be my comeback song.

So on one hand, here are the labels waiting for me to show up to do the showcase. And on the other hand, here's this girl who asked me to either write a song with her or sing on her album. I called up my manager and said, "Cancel the showcase. I'm gonna go investigate this girl." There's something here. I have a gut feeling. That gut feeling put me where I am right now.

Do you ever think that you will pursue a solo career yourself in the future?

No. That's the choice I made that day when I was looking at the labels and looking at Pink. I made a conscious decision right then and there that that part of my life was over. So when I need to perform, I'll play my piano by myself. I don't need the same things as I used to. I don't need a bunch of people clapping for me.

Tell me about your collaboration with Courtney Love on her upcoming album.

When Courtney came to me to work with her, I was a bit hesitant. It just seemed like a big job. I felt that the best way to handle the Courtney situation was to enter it as a band member – play guitar and write songs. So I basically just joined her band for three months, did my job and now I'm not involved anymore.

What was it like working in the studio with Love?

I think at the end of the day, what Courtney wanted to accomplish was a pop album – a cool one. And so I definitely bring in that element. When I was getting too poppy, she would bring me down, and when she was getting too grungy garage rock, I'd bring her back.

What's it like to work with Gwen Stefani?

Gwen's just fun. We laugh all day long. We're both kind of nerds. We're geeks. We're stupid. And so we get along well in that way. I don't want to talk about the music part because I want her to be able to explain that stuff when she feels it's time to do so. We have a really good time. I'm very inspired by her, and it's just very light, which is nice.

You've now written songs for Pink, Christina Aguilera, Courtney Love, Gwen Stefani and a host of other performers. Is it difficult to give away your songs to other artists?

It is because maybe there's a

tiny bit of me that's still hanging onto the possibility that I could make an album. Artists have to prove to me that they are the rightful owner of that song. "Beautiful" was a little hard because that was my comeback song. So when Christina came over to my house to start working, she asked me to play some songs to break the ice. I played "Beautiful" for her, and she comes over by the piano, and she's like, "Can you demo that for me and write the lyrics out? Because I want it." And my heart fell into my stomach. I was just inside myself going, "Wait, wait, hold on! This is my song, and there's so much meaning in this song to me."

I had a long conversation with my manager about it. We both decided to hear Christina sing it. We demoed the song with her singing it, and I was like, "Wow." That rough vocal is what is out there on radio. It was that vocal that got her the song.

What is it like working with young artists like Pink and Christina and watching them grow?

It's definitely emotional. Alecia (Pink) and I have a strong connection, and we ended up being really good friends through this. When you write music and spend so much time with somebody, you develop a relationship with that person and there's a closeness, a bond, a connection – so I get attached. As an artist, I look out for the artists that I work for. I tend to get very nurturing and motherly with some of the artists. I give them a quick little lesson and some advice.

How did it feel to be recognized by your peers at the ASCAP Pop Awards?

It's definitely a wonderful feeling when you're acknowledged for what you do, and especially because people wrote me off a long time ago as a one hit wonder. That's what you think of somebody

who writes a massive hit like "What's Up?" and then they disappear. But I disappeared on purpose. I didn't disappear because I couldn't write a song. I wanted to write underground music and make it dark. I wanted to write Pink Floyd songs. I just wanted to be out of the spotlight. The only thing I could think of is to leave the band that sold six million records and completely change my whole style. I tried to make myself disappear. Ironically, I didn't want to write another pop song again 10 years ago, and look what I'm doing today! I write pop songs for a living right now.

"Get the Party Started" was one of the biggest dance tracks of the year. How did you write it?

It's so unlike me. I went through this weird phase where I just wanted to learn how to program drums. So that's where "Get the Party Started" came from – because I programmed my first beat, grabbed the bass, and did what the beat was asking me to do. I decided I was gonna put every wrong instrument in this song. I went and got a horn sample. And as I was doing the music, the melody was already coming to me in what I wanted the song to be. I pulled every catch phrase you possibly could imagine. And then I was done with the song, and I just laughed so hard because I couldn't believe I wrote a hit – a pop electronic song – and my first dance song.

You create something in your bedroom or your house, and it's just a fun thing that you're doing. Then all of a sudden, you hear that song that you started in your house, and it's on the radio. And people are now acknowledging it. It's just trippy. What a life. What a gift. What a wonderful thing. I wish everybody could experience that because it's pretty fantastic. ■

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ASCAP

Rhythm & Soul

Continued from Page 6

Publisher of the Year honors were presented by ASCAP CEO John LoFrumento to EMI Music Publishing/EMI Jobete Music Publishing, for their 16 award-winning songs: "A Woman's Worth," "Anything," "Dilemma," "Gimme The Light," "I Love You," "I Need A Girl (Part One)," "I Need A Girl (Part Two)," "Just A Friend 2002," "Luv U Better," "More Than A Woman," "Pass The Courvoisier Part II," "Rock The Boat," "You Don't Have To Call," "U Got It Bad," and for EMI/Jobete's "Foolish" and "Welcome To Atlanta." EMI Chairman and CEO Martin Bandier was on hand to accept the award. This marks the tenth year that EMI has been named ASCAP's Rhythm & Soul Publisher of the Year.

"Foolish" written by Ashanti, Bunny DeBarge, Mark DeBarge and Seven was named the Top R&B/Hip-Hop Song of the Year. The song was published by EMI/Jobete Music Publishing, Pookietoots Publishing and Universal Music Publishing Group.

The Top Rap Song of the Year was Nelly's "Hot In Herre," written by Nelly and published by BMG Songs, Inc.

Top Soundtrack Song of the Year honors went to "What's Luv?" written by Big Pun, Chink Santana, Fat Joe, and Terry Britten (PRS) and published by Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.

Top Reggae Artist of the Year was Beenie Man.

Winning songwriters in attendance included: Timbaland, Ivan Barias, Warrryn Campbell, Mr. Cheeks, Stephen "Static" Garrett, Carvin Haggins, Andre Harris, Chauncey "Loon" Hawkins, Chad Hugo, Jalil Hutchins, Mechalie Jamison, Michael "Lo Down" Jones, Kay Gee, Alicia Keys, Glenn Lewis, Falonte Moore, Musiq, Troy Rami, Frank Romano, Erika Rose, Chink Santana, Eric Seats, Muhammad Ali Shaheed, John "Jubu" Smith and Rapture Stewart.



1. ASCAP Broadcaster Legend Award: Pictured (l-r) are ASCAP CEO John LoFrumento, ASCAP Broadcaster Legend Award winner Hal Jackson and ASCAP Senior VP/Licensing Vincent Candilora.
2. Special guest host Lil' Mo and ASCAP President and Chairman Marilyn Bergman
3. ASCAP's Alonzo Robinson and Ian Burke with Mr. Cheeks and David Renzer, Ethiopia Habtemariam and Maani Edwards from Universal.

Awards

Glen Lewis performing



4. Publisher of the Year EMI's Angelic, Evan Lambert, Jody Gerson, Big Jon Plat, Bob Flax and EMI Music Publishing CEO Martin Bandier, EMI's Shawn Holiday and ASCAP CEO John LoFrumento.
5. Songwriter of the Year Timbaland with award winner Loon.

6. Stevie J (center) with Playa.
7. ASCAP's Todd Brabec, award winner Alicia Keys and Erika Rose, EMI's Jody Gerson and Kerry Brothers.
8. Andre Harris, ASCAP's Jeanie Weems and Universal's Maani Edwards.
9. Ivan Barias, ASCAP's Weems, Carvin Haggins and ASCAP's Kenneth Ferracho.

10. ASCAP Board member and Famous Music's Irwin Robinson Tanya Brown, Chink Santana and ASCAP's Charis Henry.
11. Playa performing on stage
12. Tye Tribbett & GA choir.

ASCAP salutes the TOP

of POP



"All You Wanted"
Written by: **Michello Branch**
Published by: **I'm With The Band Music
Warner/Chappell Music, Inc.**

"Always On Time"
Written by: **Seven**

"Blurry"
Written by: **Jimmy Allen
Doug Ardito
Wes Scantlin**
Published by: **Jordan Rocks Music
Stereo Supersonic Music
The Thick Plottens Music
Warner/Chappell Music, Inc.**

"Can't Fight the Moonlight"
Written by: **Diane Warren**
Published by: **RealSongs**

"Can't Get You Out Of My Head"
Written by: **Rob Davis (PRS)
Cathy Dennis (PRS)**
Published by: **EMI Music Publishing
Universal Music
Publishing Group**

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

"Days Go By"
Written by: **Victoria Horn**
Published by: **Chrysalis Music**

"Differences"
Written by: **Ginuwine**
Troy "Chocolate" Oliver
Published by: **Hand In My Pocket Music
Milk Chocolate Factory
Sony/ATV Tunes LLC
Music of Windswept**

"In"
Written by: **Lenny Kravitz**
Published by: **Miss Bessie Music**

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

"Don't Let Me Get Me"
Written by: **Pink**
Published by: **EMI Music Publishing
Pink Panther Music**

"Drive"
Written by: **Brandon Boyd
Michael Eliazger
Chris Kilmore
Dirk Lance
Jose Pasillas II**
Published by: **EMI Music Publishing
Hunglikeyora**

"Drops of Jupiter"
Written by: **Charlie Colln
Robert Hotchkiss
Pat Monahan
Jimmy Stafford
Scott Underwood**
Published by: **Blue Lamp Music
EMI Music Publishing**

"Escape"
Written by: **Enrique Iglesias**
Published by: **EMI Music Publishing
Enrique Iglesias Music**

"Everywhere"
Written by: **Michelle Branch
John Shanks**
Published by: **EMI Music Publishing
I'm With The Band Music
Line One Publishing
Warner/Chappell Music, Inc.**

"Fallin'"
Written by: **Alicia Keys**
Published by: **EMI Music Publishing
Lellow Productions Inc.**

"Family Affair"
Written by: **Mary J. Blige
Dr. Dre
Mike Elizondo
Mel-Man**
Published by: **Ain't Nothin' But Funkin
Blotter Music
Elvis Mambo Music
Hard Working Black Folks
Mary J. Blige Music
Music of Windswept
Universal Music
Publishing Group
Warner/Chappell Music, Inc.**

"Follow Me"
Written by: **Michael Bradford**
Published by: **Chunky Style Music
Seven Peaks Music**

"Foolish"
Written by: **Ashanti
Bunny DeBarge
Mark DeBarge
Seven**
Published by: **EMI/Jobete Music Co., Inc.
Pookietoots Publishing
Universal Music
Publishing Group**

"Get the Party Started"
Written by: **Linda Perry**
Published by: **Famous Music Corp.
Stuck In The Throat**

"Girlfriend"
Written by: **Chad Hugo
Justin Timberlake**
Published by: **Chase Chad Music
EMI Music Publishing
Tennman Tunes**

"Gone"
Written by: **Justin Timberlake**
Published by: **Tennman Tunes**

"Hands Clean"
Written by: **Alanis Morissette**
Published by: **1974 Music
Universal Music
Publishing Group**

"Heaven"
Written by: **Jim Vallance**
Published by: **Almo Music Corp.
Testatyme Music**

"Hella Good"
Written by: **Chad Hugo
Gwen Stefani**
Published by: **Chase Chad Music
EMI Music Publishing
Universal Music
Publishing Group
World Of The Dolphin Music**

"Here Is Gone"
Written by: **John Rzeznik**
Published by: **Corner of Clark & Kent Music
EMI Music Publishing**

"Hero"
Written by: **Paul Barry (PRS)
Enrique Iglesias
Mark Taylor (PRS)**
Published by: **EMI Music Publishing
Enrique Iglesias Music
Right Bank Music**

"Hey Baby"
Written by: **Bounty Killer (PRS)
Thomas Dumont
Tony Kanal
Gwen Stefani**
Published by: **Universal Music
Publishing Group
World Of The Dolphin Music**

"Hot In Herre"
Written by: **Nelly**
Published by: **BMG Songs, Inc.**

"I Hope You Dance"
Written by: **Mark D. Sanders**
Published by: **Soda Creek Songs
Universal Music
Publishing Group**

"I Need A Girl (Part 1)"
Written by: **Chauncey Hawkins
Jack Knight
Lo Down
Dakoda House**
Published by: **Donceno Music Publishing
EMI Music Publishing
Hot Heat Music
Justin Combs Publishing**

"I'm Already There"
Written by: **Gary Baker
Frank Myers**
Published by: **Josh Nick Music
Swear By It Music
Zomba Enterprises Inc.**

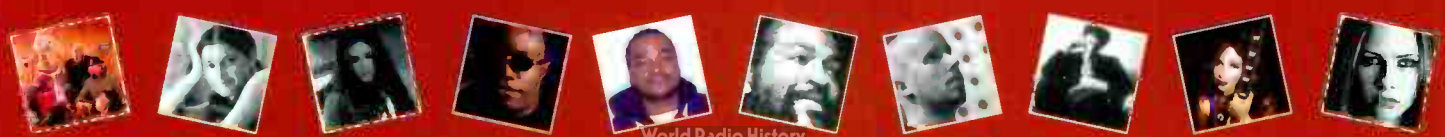
"I'm Real" (Murder Remix)
Written by: **Rick James
Seven**
Published by: **EMI/Jobete Music Co., Inc.**

"In The End"
Written by: **Chester Bennington**
Published by: **Zomba Enterprises Inc.**

"It's Been A While"
Written by: **John April
Aaron Lewis
Mike Mushok
Jon Wysocki**
Published by: **Greenfund
I'm Nobody Music
My Blue Car Music Company
Pimp Yug
Warner/Chappell Music, Inc.**

"Livin' It Up"
Written by: **Stevie Wonder**
Published by: **Black Bull Music Inc.
EMI/Jobete Music Co., Inc.**

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CONGRATULATIONS TO OUR 2003 POP MUSIC AWARD WINNERS



Songwriters of the Year

SEVEN

"Always On Time"
"Foolish"
"I'm Real (Murder Remix)"

NELLY

"Dilemma"
"Hot In Herre"
"Where The Party At"



Song of the Year

"Blurry"

Written by: **Jimmy Allen**

Doug Ardito
Wes Scantlin

Published by: **Jordan Rocks Music**

Stereo Supersonic Music
The Thick Plottens Music
Warner/Chappell Music, Inc.

Top Five Songs

"Blurry"
"Complicated"
"Drops of Jupiter"
"Hero"
"The Middle"



Publisher of the Year

EMI MUSIC PUBLISHING



College Vanguard Award

JACK JOHNSON



ASCAP Founders Award

ELVIS COSTELLO

"New Day Has Come"
Written by: **Aldo Nova (SCCAN)**
Published by: **Deston Songs LLC**

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

"One More Day"
Written by: **Steven Dale Jones**
Published by: **EMI Music Publishing**
Island Bound Music

"7 Days"
Written by: **Craig David (PRS)**
Darren Hill (PRS)
Mark Hill (PRS)

Published by: **Music of Windswept**
Warner/Chappell Music, Inc.

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

"Someone To Call Me Lover"
Written by: **Dewey Bunnell**
Jimmy Jam
Terry Lewis

Published by: **EMI Music Publishing**
Flyte Tyme Tunes
Warner/Chappell Music, Inc.

"Standing Still"
Written by: **Jewel**
Rick Nowles

Published by: **EMI Music Publishing**
Future Furniture
Warner/Chappell Music, Inc.
Wiggly Tooth Music

"Thank You"
Written by: **Dido (PRS)**
Published by: **Warner/Chappell Music, Inc.**

"The Middle"
Written by: **Jim Adkins**
Rick Eurch
Zach Lind
Tom Linton

Published by: **DreamWorks**
Turkey On Rye Music

"Turn Off the Light"
Written by: **Nelly Furtado**
(SOCAN)
Published by: **Nelstar Publishing**

"U Don't Have To Call"
Written by: **Chad Hugo**
Published by: **Chase Chad Music**
EMI Music Publishing

"U Got It Bad"
Written by: **Jermaine Dupri**
Usher
Published by: **EMI Music Publishing**
So So Def Music
U.R. IV

"What's Going On"
Written by: **Alfred Cleveland**
Marvin Gaye

Published by: **EMI/Jobete Music Co., Inc.**
FOG Music
MG III Music
NMG Music

"What's Lov"
Written by: **Big Pun**
Terry Britten (PRS)
Fat Joe
Chink Santana

Published by: **Famous Music Corp.**
Jelly's Jams LLC
Joseph Cartagena Music
Let Me Show You Music
Soldierz Touch
Warner/Chappell Music, Inc.

"Where The Party At"
Written by: **Brandon Casey**
Brian Casey
Jermaine Dupri
Nelly

Published by: **Air Control Music, Inc.**
BMG Songs, Inc.
EMI Music Publishing
So So Def Music
Them Damn Twins

"Without Me"
Written by: **Anne Dudley (PRS)**
Trevor Horn (PRS)
Malcolm McLaren

Published by: **Bughouse**
Universal Music Publishing Group

Your melodies express our emotions, your grooves get us dancing, and your decision to belong to America's premier Performing Rights Organization makes us proud. Congratulations to those whose creativity keeps pushing the boundaries of Pop.

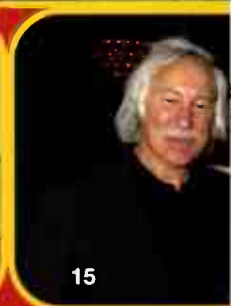
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& CHAIRMAN OF THE BOARD

20th Annual Pop M



Famous Music's Ira Jaffe, Linda Perry and ASCAP's Wade Metzler.

1. ASCAP CEO John LoFrumento, Publisher of the Year EMU Music Publishing CEO Martin Bandier and ASCAP President and Chairman Marilyn Bergman.

2. BMG President Scott Francis, Nelly and BMG VP Derrick Thompson.

3. Burt Bacharach and Seven.

4. Universal's David Renzer and Gary Helsinger, No Doubt's Tony Kanal, Universal's Tom Sturges and No Doubt's Tom Dumont.

5. ASCAP's Randy Grimm, Jimmy Eat World's Jim Adkins, Tom Linton and Rick Burch and ASCAP's Tom DeSavia.

Music Awards



6. Warner/Chappell's Rick Shoemaker and Greg Sowders, Jimmy Allen, Puddle of Mudd's Wes Scantlin and Doug Ardito and ASCAP's Todd Brabec.

7. Incubus's Mike Einzinger.

8. ASCAP's Brendan Okrent and Vonda Shepard.

9. ASCAP's DeSavia with writer John Shanks.

10. Don Was, ASCAP's Loretta Muñoz and Luis Resto.

11. Publisher of the Year: (l-r) EMI's Big Jon Platt, Jody Gerson, Alison Witlin/O'Donnell, Matt Messer, Benjamin Groff, Evan Lamberg, Dan McCarrick, Bob Flax, Jake Wisely, Tubby and ASCAP CEO John LoFrumento.

12. Chrysalis Music's Mark Friedman, Valerie Williams and company chief Kenny MacPherson, ASCAP's Sean Devine and writer Victoria Horn.

13. Linda Perry performing.

14. Almo's Ron Moss, The Matrix's Lauren Christy and Scott Spock, Almo's Kevin Hall, The Matrix's Graham Edwards and Almo's Barbara VanderLinde.

15. ASCAP's Brabec, winner Victoria Horn, Rick Nowels and former Spice Girl Geri Halliwell.

16. Winner Clay Cook, Sony Music's Kathreen Carey and ASCAP's Sean Devine.

17. Winner Jeff Trott, winner Mike Elizondo.



ASCAP

Applauds...

TOP TELEVISION SERIES

MARCO BELTRAMI
JON HASSELL
The Practice

STEVE BRAMSON
BRUCE BROUGHTON
JAG

SEAN CALLERY
24

ALF CLAUSEN
The Simpsons

LISA COLEMAN
WENDY MELVOIN
Crossing Jordan

JAKOB DYLAN
The Guardian

DAN FOLIART
8 Simple Rules for Dating My Teenage Daughter

THOMAS ALLEN
HAROLD BROWN
MORRIS DICKERSON
GERALD GOLDSTEIN
LONNIE JORDAN
LEE LEVITIN
CHARLES MILLER
HOWARD SCOTT
George Lopez

EMERSON HART
NICOLE HART
American Dreams

REINHOLD HEIL
JOHNNY KLIMEK
Without A Trace

PETER HIMMELMAN
Judging Amy

JAMES NEWTON HOWARD
E.R.

KEN JORDAN
Third Watch

MICHAEL KARP
Dateline NBC

HOLLY KNIGHT
Still Standing

RUSS LANDAU
Fear Factor
Survivor: Africa
Survivor: Marquesas
Survivor: Thailand

RICK MAROTTA
Everybody Loves Raymond
Yes, Dear

JOHN RZEZNIK
Good Morning, Miami

MICHAEL SKLOFF
Friends

DERRYCK "BIG TANK" THORNTON
My Wife & Kids

MOST PERFORMED SONGS FROM MOTION PICTURES

"CAN'T FIGHT THE MOONLIGHT"
Coyote Ugly
Writer:
DIANE WARREN
Publisher:
REALSONGS

"GOOD MORNING BEAUTIFUL"
Angel Eyes
Writers:

TODD CERNEY
ZACHARY LYLE
Publishers:
MIGHTY MOE MUSIC LLC
LIFE OF THE RECORD MUSIC INC.
SEVENS INTERNATIONAL

"NUMBER 1"
Training Day
Writers:
NELLY
WAIEL "WALLY" YAGHNAM
Publishers:
BMG SONGS, INC.
FAMOUS MUSIC CORPORATION





**ASCAP 2003
Henry Mancini Award
Hans Zimmer**

...our 2003 Film & Television Music Honorees

"WHERE ARE YOU GOING"

Mr. Deeds
Writer:
DAVE MATTHEWS
Publisher:
COLDEN GREY LTD

TOP BOX OFFICE FILMS

MARCO BELTRAMI
Blade 2

CARTER BURWELL
The Rookie

JOHN DEBNEY
Scorpion King
Snow Dogs

**JOHN DEBNEY & ROBERT
RODRIGUEZ**
Spy Kids 2

NICK GLENNIE-SMITH
We Were Soldiers

JAMES NEWTON HOWARD
Signs

JAMES HORNER
A Beautiful Mind

JOHN POWELL
The Bourne Identity

HOWARD SHORE
The Lord of the Rings:
The Two Towers
Panic Room

ALAN SILVESTRI
Lilo and Stitch

HANS ZIMMER
Black Hawk Down
The Ring

**HANS ZIMMER & BRYAN
ADAMS**
Spirit: Stallion of the Cimarron

MOST PERFORMED THEMES

DAN FOLIART
STEVEN KAPLAN
BRANFORD MARSALIS
HOWARD SHORE
MICHAEL SKLOFF

**MOST PERFORMED UNDER-
SCORE**

JACK ALLOCCI
DENIS HANNIGAN
DAVID KURTZ
RUSS LANDAU
MARK SNOW

Your music makes comedies funnier, love scenes more romantic and drama more nail-biting. And your membership in America's premier performing rights organization makes us all proud. Congratulations on your remarkable achievements.

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Hans Zimmer receives the Mancini Award from ASCAP Chairman and President Marilyn Bergman.



(Left photo above) Senior VP of Walt Disney Music Publishing Susan Borgeson (left) accepted awards for Carter Burwell (*The Rookie*) and Alan Silvestri (*Lilo and Stitch*); Universal Pictures' Senior Vice President of Music Harry Garfield (right) accepted for James Horner (*A Beautiful Mind*); they joined Miramax President of Music Randy Spendlove (center) to receive composer John Debney's three awards for *Snow Dogs*, *Scorpion King*, and *Spy Kids 2*, which was co-composed by the film's director and ASCAP composer Robert Rodriguez. (Right photo) Suzanne and Hans Zimmer with Ginny Mancini.



ASCAP Honors Top Film and Television Composers and Songwriters at 18th Annual Gala



Double honoree Rick Marotta, composer of the hit series "Everybody Loves Raymond" and "Yes, Dear," shares a laugh onstage with ASCAP Executive Vice President Todd Brabec.

1. Marco Beltrami received awards for his score from ABC's "The Practice" and for the film *Blade*.
2. David Kurtz, one of the honorees in the TV category of Most Performed Underscore.
3. A perennial favorite, Alf Clausen was honored for his continued work on "The Simpsons," which celebrated its 300th episode earlier this year, making it the longest-running comedy in TV history.
4. Peter Himmelman received his second award for his music from Top TV Series "Judging Amy."
5. Denis Hannigan, another repeat winner in the Most Performed Underscore category.
6. Steve Kaplan, one of the honored composers in the Most performed Themes category.
7. Ken Jordan, who is also a member of the group Crystal Method, received his award for his music on the hit TV drama, "Third Watch."



8. Dan Foliant was recognized as a composer in the TV category of Most Performed Themes, as well as for his music from the comedy hit series "8 Simple Rules for Dating My Teenage Daughter."

9. Jon Hassell received his award for his theme to "The Practice."

10. Multiple Grammy-winning songwriter Holly Knight received her first film and television award for her theme to the new TV series "Still Standing."

11. Nick Glennie-Smith was honored for his score from the feature *We Were Soldiers*.

12. Johnny Klimek and Reinhold Heil were honored for their music from the TV hit "Without a Trace."

13. In the category of Most Performed Songs from Motion Pictures, co-publishers John Rutenschroer from Life of the Record and Michael Stanglin (right) of Sevens International received their awards for "Good Morning Beautiful," written by Todd Cerney and Zachary Lyle and featured in *Angel Eyes*.

14. Hans Zimmer with Diane Warren, honored for "Can't Fight the Moonlight" from *Coyote Ugly*, and James Newton Howard who received awards for his theme from "E.R." and his score for *Signs*.

15. Sony Pictures Entertainment's President of Music Lia Vollack, shown with ASCAP's Sue Devine, accepted on behalf of Dave Matthews for his hit song "Where Are You Going" from *Mr. Deeds*.

16. One of NBC's new hit series is "American Dream," with a theme entitled "Generation" by Tonic lead singer Emerson Hart and his wife Nicole Hart. Shown are Executive Producer Jonathan Prince and honoree Nicole Hart.

17. The FOX hit "24" has captivated television audiences, and joining "24" composer Sean Callery are ASCAP's Pamela Allen and two of the series stars, Alexander Berkeley and Sarah Clarke.

18. Publishers Ron Broitman and Michelle Belcher of BMG Songs, Inc., and Stacey Palm and Ira Jaffe of Famous Music Corp., received awards for "Number 1" from *Training Day*, co-written by writer/artist Ily and Walel "Wally" Yagham.

19. Composer and new ASCAP Board member Bruce Broughton received an award for his theme from the hit drama JAG.

20. Jack Allocco, recognized in the Most Performed Underscore category.

21. Composer Russ Landau walked away with five awards for his work on the three "Survivor" megahit series, as well as for "Fear Factor." He was also recognized as one of the top five composers in the Most Performed Underscore category.

22. Realsongs' Linda Gallico (l) and Julie Horton (r) shown with ASCAP's Kevin Coogan, received an award for Diane Warren's "Can't Fight the Moonlight" from *Coyote Ugly*.

23. Award winner Hans Zimmer and ASCAP Senior Vice President Nancy Knutsen.



The POWER

of Música Latina



ASCAP Latin Heritage Award
Olga Tanón



Compositor Del Año
Joan Sebastian



Editora Del Año
Sony / ATV Discos Music Publishing, LLC

COMPOSITOR DEL AÑO

Joan Sebastian
"25 Rosas"
"Afortunado"
"Cascadita De Te Quiero"
"El Primer Tonto"
"Manantial De Llanto"
"Mas Alto Que Las Aguilas"
"No Sé Vivir"
"Qué Bonita Pareja"
"Salado"

EDITORA DEL AÑO

Sony/ATV Discos Music Publishing, LLC

SUPERCANCIONES DEL AÑO

"Entra En Mi Vida"
compositor: Nahuel Schajris (SGAE)
editora: Sony/ATV Music Publishing, LLC
SMP Latina (SGAE)

"Y Tú Te Vas"

compositor: Franco De Vita (SACVEN)
editora: WB Music Corp.

POP/BALADA

CANCIONES DEL AÑO

"Quitame Ese Hombre"
compositor: Jorge Luis Piloto
editoras: Adam Rhodes Music
Piloto Music Publisher
Universal Music Publishing Group

"Usted Se Me Llevó La Vida"

compositor: Donato Poveda
editora: PSO Ltd.

CANCIONES GANADORAS

"Con Ella"
compositor: Omar Antonio Sánchez (SADAIC)
editoras: Famous Music Corporation
Santander Melodies

"El Dolor De Tu Presencia"

compositor: Rudy Pérez
editoras: Rubet Music Publishing
Universal Music Publishing Group

"Es Por Amor"

compositor: Donato Poveda
editora: PSO Ltd.

"Escapar"

compositores: Chein García Alonso
Enrique Iglesias
editoras: EMI April Music
Enrique Iglesias Music
Hey Chubby Music

"Hay Otra En Tu Lugar"

compositores: Rudy Pérez
Adrián Posse
Cynthia Salazar
editoras: CAP Music Songs
EMI April Music
Rubet Music Publishing
Universal Music Publishing Group

"Huelo A Soledad"

compositora: Ana Gabriel (SACM)
editora: Sony/ATV Music Publishing, LLC

"Manantial De Llanto"

compositor: Joan Sebastian
editora: Vander Music

"Quisiera Poder Olvidarme De Ti"

compositores: Rudy Pérez
Mark Portmann
editoras: Adam Rhodes Music
Mark Portmann Music
Rubet Music Publishing
Universal Music Publishing Group

"Si Tú Te Vas" (Don't Say Goodbye)

compositores: Luis Gómez Escolar (SGAE)
Joshua Gen Rubin
Cheryl Y Rubin
editoras: E Two Music
Groobin Music
Hear Yie Music
Universal Music Publishing Group

"Una Lágrima No Basta"

compositor: Adolfo Angel Alba (SACM)
editora: SACM Latin Copyright

"Volveré Junto A Ti"

compositores: Ignacio Ballesteros Díaz (SGAE)
Laura Pausini (SIAE)
Alfredo Rapetti (SIAE)
Danijel Vuletic (SIAE)
editora: WB Music Corp.

"Yo Puedo Hacer"

compositores: Marco Flores
Ricardo Montaner (SGAE)
editoras: EMI April Music
Latin Beat Music Publishing

REGIONAL MEXICANO

CANCION DEL AÑO

"Juro Por Dios"
compositor: Javier Zazueta Larrañaga
editora: Editora La Sierra

CANCIONES GANADORAS

"25 Rosas"
compositor: Joan Sebastian
editora: Vander Music

"Árboles De La Barranca"

compositor: Carlos Tierranegra Salazar
editora: Universal Music Publishing Group

"Aserejé"

compositor: Francisco Manuel Ruiz Gómez (SGAE)

ASCAP Congratulates Our 2003 El Premio Award Winners

editoras: Sony/ATV Music
Publishing, LLC
Sony/ATV Spain (SGAE)

"Bailame"
compositor: Raymundo Saenz Quiroz
editora: Huina Publishing

"El Primer Tanto"
compositor: Joan Sebastian
editora: Vander Music

"Más Alto Que Las Aguilas"
compositor: Joan Sebastian
editora: Vander Music

"Me Volví A Acordar De Ti"
compositor: Alejandro Vezani (SGAE)
editora: Univision Music Publishing

"No Me Conoces Aun"
compositores: Flor Ivonne
Quezada Lozano
Alan Alexander
Trigo Coca
editora: Edimonsa Corp.

"No Que No"
compositor: Riggo Tovar (SACM)
editora: Univision Music Publishing

"No Sé Vivir"
compositor: Joan Sebastian
editora: Vander Music

"Para Estar A Mano"
compositor: Juan Manuel Espinoza (SACM)
editora: Samusa

"Si Tú No Vuelves"
compositor: Enrique "Fato" Guzmán
(SACM)
editora: Edimonsa Corp.

"Tan Fácil Que Hubiera Sido"
compositor: José E Piña Avila
editora: SACM Latin Copyright

"Te Quedo Grande La Yegua"
compositora: Alicia Villareal
editora: WB Music Corp.

"Vas A Sufrir"
compositor: Mauro Posadas Gallardo
(SACM)
editora: Edimonsa Corp.

ROCK

CANCIÓN DEL AÑO

"Angel De Amor"
compositores: Alejandro González
Trujillo
José Fernando
Olvera Sierra
editora: EMI April Music

CANCIONES GANADORAS

"De Verdad"
compositora: Jodi Marr
editoras: Lazy Jo Music
WB Music Corp.

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

"La Playa"
compositor: X. San Martín (SGAE)
editoras: Sony/ATV Music
Publishing, LLC
Sony/ATV Spain (SGAE)

"Te Quiero Comer La Boca"
compositores: Martín Cardoso
(SABAIC)
Guillermo Novellis
(SADAIC)
editora: WB Music Corp.

TROPICAL

CANCIONES DEL AÑO

"La Agarro Bajando"
compositor: Carlos Javier
Montes Quiles
editora: Mo Clan Music

"Te Quiero Igual Que Ayer"
compositor: Wilfran Castillo (SAYCO)
editoras: Promotora Colombiana
De Música
Universal Music
Publishing Group

CANCIONES GANADORAS

"Ay! Bueno"
compositor: Nicolás Tovar
editora: Estefan Music Publishing Int.

"Carito"
compositor: Carlos Vives
editoras: EMI April Music
Gaira Bay

"Celos"
compositores: Marc Anthony
Alejandro Jaen (SGAE)
editoras: Nueva Ventura Music
Sony/ATV Tunes, LLC

"Dejame Entrar"
compositores: Andrés Castro
Martín Madera
Carlos Vives
editoras: EMI April Music
Gaira Bay

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

"Hasta Que Vuelvas Conmigo"
compositores: Marc Anthony
Gian Marco Zignago
editoras: Estefan Music
Publishing International
Sony/ATV Tunes, LLC

"La Negra Tiene Tumbao"
compositor: Sergio George
editora: Sir George Music

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

"Luna Nueva"
compositores: Martín Madera
Carlos Vives
editoras: EMI April Music
Gaira Bay

"Mi Bombón"
compositor: Andrés Cabas
editoras: Editora Promusica
(SAYCO)
Pacific Latin Copyright

"Te Lo Pido Señor"
compositor: Ricki Martínez
editora: Nota Publishing

"Un Beso"
compositor: Oscar Serrano
editora: Qué Loca Publishing

"Viviendo"
compositor: Marc Anthony
editora: Sony/ATV Tunes, LLC

Your rhythms bring us to our feet. Your lyrics make us sing. And your choice to belong to the only U.S. Performing Rights Organization owned and run by its members makes us strong. ASCAP salutes this year's El Premio Award Winners. Felicitaciones!

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11th Annual El Premio ASCAP Honor



Publisher of the Year honors went to Sony/ATV Discos Music Publishing, LLC, as the publisher of the most award-winning songs - a total of 24. Pictured (l-r) are: Juan Marques, VP of Sony/ATV Latin American, Carmen Alfanno, VP Sony/ATV, ASCAP President and Chairman Marilyn Bergman, Richard Rowe, President of Sony/ATV Worldwide, and ASCAP CEO John LoFrumento.

KTLA's Carlos Amezcua, ASCAP President and Chairman Marilyn Bergman, and ASCAP Television Broadcast Executive Doug Peek.



Guillermo Santizo, Marco Antonio Solis



PSO's Yvonne Gomez, ASCAP's Alexandra Lioutikoff, PSO's Karima, Julio Bagué and Ramon Arias, writer Facundo Monty, Donato Poveda, and Carolina Poveda.



Far left, (l-r) ASCAP's Gabriela Benitez, Raymundo Saenz Quiroz, Huina Publishing's Arturo Valdes, and ASCAP's Todd Brabec.

Left, ASCAP's Jorge F. Rodriguez, Ricki Martinez, and Carlos Montane

Sol D'Menta with ASCAP's Ana-Rosa Santiago (3rd from left), and Robi Rosa



Adrian Posse and Cynthia Salazar with ASCAP's Todd Brabec

ors Top Latin Music in Los Angeles



WB Music's Rick Shoemaker, ASCAP CEO John LoFrumento, WB Music's Les Bider, Sergio George, and WB Music's Ellen Moraskie



Mark Portmann and Claudia Brant



Alexandra Lioutikoff with Leonel Garcia and Nahuel Schajris of Sin Bandera



WB Music's Ellen Moraskie, ASCAP's Gabriela Benitez, WB Music's Les Bider, Alicia Villarreal, ASCAP's Todd Brabec, and WB Music's Rick Shoemaker.



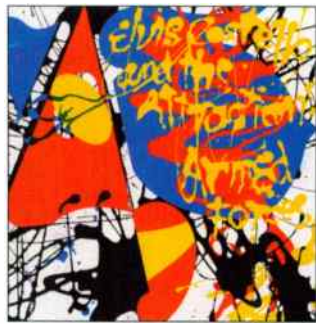
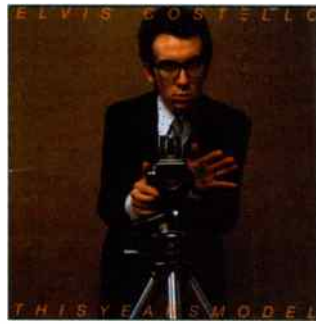
Famous Music's Omar Antonio Sanchez, Famous Music's Claribel Cuevas, ASCAP's Velia Zamora and Famous Music's Ira Jaffe.



EMI April Music's Leslie Ahrens, ASCAP's Jorge F. Rodriguez and Alexandra Lioutikoff, and EMI April Music's Nestor Casonu.



Universal's David Renzer and Ivan Alvarez, ASCAP's Velia Zamora, Joshua Rubin, Universal's Jennifer Wakeman, Antonio Fritz, and Ernie Napoleoni.

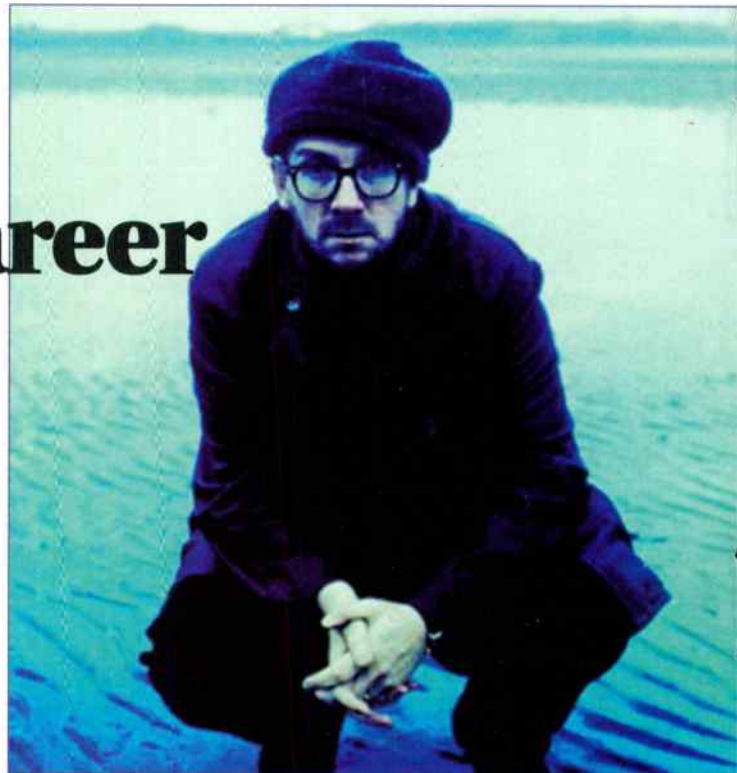


beyond belief: elvis costello's astonishing career

By Erik Philbrook

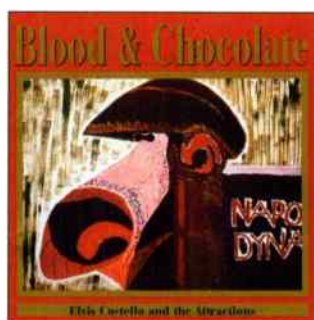
When Elvis Costello crashed the scene in 1977 with his first album, *My Aim is True*, he came on like a brash and brainy new-wave punk: knock-kneed, bespectacled, skinny ties and all. Some fans rallied around his angry young man persona and savored the gall the musician had in naming himself after the king of rock and roll. True music fans, however, rallied around his songwriting and appreciated the breadth of his formidable talent, from the tender soul of "Alison" to the reggae-infused "Watching the Detectives" to the brawny R&B attack of "Less Than Zero." Backed by an ace band of musicians, the Attractions, Costello began to create some of the most energetic, adventurous and ultimately enduring rock music of the era. On albums such as *This Year's Model*, *Armed Forces*, *Get Happy* and *Trust*, the supreme musicianship of the band was matched by Costello's masterful command of words and melody, and the obvious glee he had in pushing pop music's envelope.

At the dawn of the 80s Costello was a restless creative spirit and, having made his mark on 70s rock, was ready to explore other musical avenues: His 1981 album, *Almost Blue*, reflected his love for classic country music and also featured jazz legend Chet Baker performing on the title track; 1982's *Imperial Bedroom* was lush and layered pop; 1986's *King of America* was stripped-down acoustic country-folk. While Costello's sound began to change with regularity, his writing became sharper than ever. It was no surprise to his fans, then, when he began collaborating with one of the greatest songwriters of the 20th century, Paul McCartney. The fruits of their efforts appeared on *Spike*, perhaps the most musically diverse collection of songs Costello had



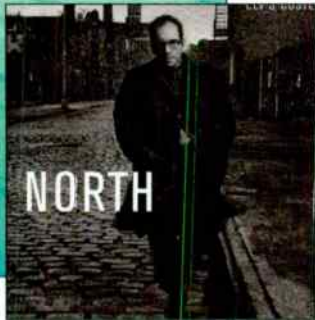
recorded up to that point and an album that also yielded Costello's biggest American hit, "Veronica."

In the 90's Costello continued to defy categorization, following his muse into even more unlikely and interesting places. While continuing to record and perform with the Attractions, he also dove into the classical music world and wrote a song cycle with the Brodsky Quartet, *The Juliet Letters*. As both a singer and songwriter, his collaborations flourished with such diverse artists as Johnny Cash, The Chieftains, Tony Bennett, Bill Frisell, Roy Nathanson and the Jazz Passengers, Ruben Blades, Ute Lemper, Aimee Mann, the Fairfield Four, the Charles Mingus Big Band and many others. Then, as the decade came to an end, he collaborated with the legendary Burt Bacharach on an orchestral pop tour de force, *Painted from Memory*, which earned Costello a Grammy Award for "I Still Have That Other Girl."





Elvis' new album of piano-based ballads, *North*.



Recent collaborations have found Costello working with mezzo-soprano star Annie Sofie von Otter and soul great Solomon Burke. In 2001, Costello was also named Artist in Residence at UCLA and performed a concert there with the Charles Mingus Orchestra, featuring lyrics Costello had written for Mingus compositions as well as orchestrated versions of classic Costello songs.

Then, just as people were getting accustomed to Costello's stylistic changes and versatility, he released *When I Was Cruel* (2002). Propulsive and vitriolic with deep grooves and dark

moods, the album was a return of sorts to Costello's rock and roll roots – just in time for Elvis Costello and the Attractions' induction into the Rock and Roll Hall of Fame earlier this year.

While Costello will continue to play dates this year with his rock band, the Imposters, he has already finished writing and recording a new album of atypical love songs and piano ballads. His ballet score based on *A Midsummer Night's Dream*, written for the Italian dance company Aterballetto and recorded by the London Symphony Orchestra with Michael Tilson Thomas conducting, will

be released. Also, in an ongoing collaboration with Bill Frisell, they will present a concert called "A Century of Song," in which they will perform one song from every decade of the 20th Century.

"I'm blessed with the fact that I'm a vocational musician who has been able to indulge in the idea of pursuing things from an artistic point of view and make my livelihood at it."

While many stand in awe of Costello's accomplishments and not just the quantity but the quality of his work, his modus operandi remains simple: "I'm a musician, therefore I go to work," he says. "I play what I want when I want, and I hope people will be interested in what I'm doing." Today, that attitude has earned Elvis Costello not only a worldwide audience, but an audience made up of many different worlds. Fans of pop, rock, jazz, R&B, country and classical music have all found common ground in this uncommonly gifted artist. As he was preparing to release his new album, *North* (Deutsche Grammophon), Elvis spoke to *Playback's* Erik Philbrook.

You are being presented with ASCAP's Founders Award and, as you know, the founders of ASCAP and its early members were some of the greatest names in music – Irving Berlin, Cole Porter, the Gershwins. These are artists that you obviously admire. At what point in your musical development did you really start to appreciate their craft beyond their obvious surface appeal?

To be honest, and I'm not saying this to be cute, but this is the truth. My mother tells me that one of the first words that I uttered as a

child was "skin" in reference to "I've Got You Under My Skin." And I used to request it before I could form proper sentences. So I suppose that's a pretty young appreciation of Cole Porter.

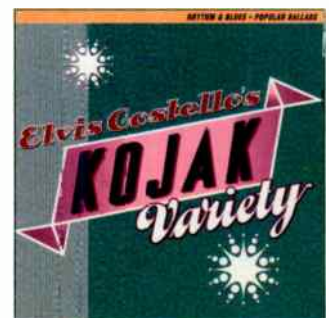
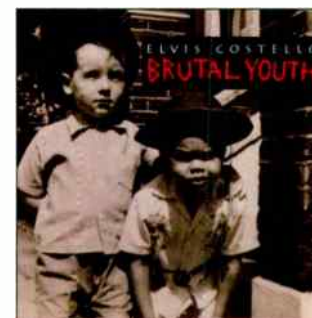
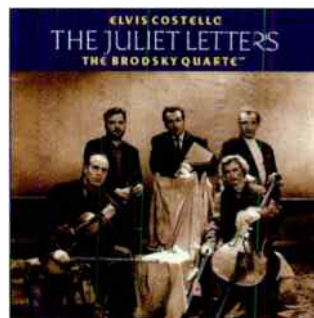
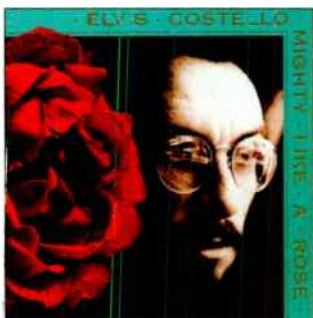
I grew up in a musical household but I didn't have a formal musical education. So I wasn't subjected to music the way that a lot of people are subjected to it and are given a fright of it. I had a generous, open-minded musical education and the availability of a broad-range of music in my parents' house and through my own curiosity.

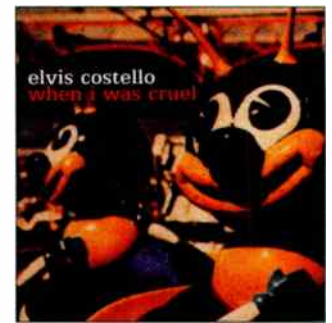
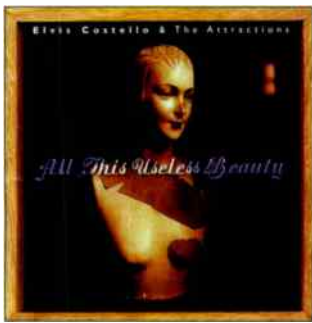
When did you first start playing a musical instrument?

I didn't pick up an instrument until I was in my teens, so I had plenty of time to absorb a lot of stuff. Among those things were the writers that pre-dated the pop music that I actually grew up into, in other words the music of the 1960's. So I know an uncommon amount of songs that pre-date the original blueprint for rock and roll that my early music makes reference to. The 60's music was what I grew up around and so that's my reference point as a player, but as a listener and as an appreciator of music, I've gone back into the history of music many different times and in many different ways, right back into very early music and the stuff written before we had any concept of popular music.

I know a lot of songs that you would call standards. I can't play them all by ear, but I can sing them all and I know the words of many of them. I've just absorbed them from years and years of listening just like anybody would. But because I am a musician, they've obviously had an influence on me.

Occasionally I'll write in forms that approach that style, although I won't necessarily adhere to all of the shape and rules, or otherwise it sounds like a pastiche. You still want to make it your own, but you can learn





from those masters. Just as you can from a Howlin' Wolf record or a Lennon/McCartney song, or something more contemporary. You've got to keep your ear open to new sounds as well.

What benchmarks do you use to determine when you've written a good song or when a song is finished for you?

It isn't like a ruler (laughs) that you have to take out and measure and go "Does it go the full nine yards?" It doesn't work like that. I think you just know instinctively when a song is complete and whether you've reached your objective. Sometimes you finish a song and you take a step back and see that there's no way to make it better. That's as good as you're gonna get out of a musical idea. Sometimes I'll realize it wasn't as strong an idea as I first thought.

When you're inspired, of course, the ideas flow through very quickly. I must say that the songs that I'm recording at the moment came through me very quickly and a lot of them were written very rapidly, so they have a common harmonic language. And they've been very good to me. I heard everything in them all at once. I heard what was possible in them emotionally, where the lyric should fall. I also heard all of the orchestral dimensions of them and where it was possible to color them. I heard them complete in my head as I was writing them. It's very, very exciting when songs arrive to you with such a complete, vivid picture in your mind. It doesn't always happen; sometimes you write a song and the ways to express it, the ways to accompany it are various. You might go down several different dead ends until you arrive at the definitive way to convey the song in performance.

You are considered an artist's artist in that some of your biggest fans are other songwriters and musicians, and you've collaborated with some of the greats. In some way do these other artists now become your audience when you write? For example, when you were writing a song for *When I Was Cruel*, was there a voice in your head saying "I bet Burt Bacharach is going to appreciate this."

(Laughs) Well, I bet Burt Bacharach would probably find that thought horrifying. I learned a tremendous amount from working with him and also from working with Paul McCartney. They are the two main collaborators of my career in that I've produced the most material from a standing start with each of them. That's a very high standard and I obviously learned a lot from them. But I would say that I don't really regard those people as my audience. I'm not writing for them. I write for myself. The idea of self-indulgence in art is completely obscure to me. You should only please yourself. Nothing else matters.

Because people are trusting you to have your own idea and if you're patronizing the audience, talking down to them, trying to guess what they would like to hear, then you should be writing advertising jingles; it has nothing to do with creative songwriting. You have listen to your own voice and not give a damn about anyone else. If you make mistakes or if you paint yourself into a corner or try something and discover that you're not as smart as you think you are, then that's a different thing. You have to be prepared to fail. Everybody's written bad songs, not bad songs but songs that don't succeed in their objective.

And you can't listen to the record companies. They're in a different business than what I'm in. Because I'm not in a busi-

ness. I'm blessed with the fact that I'm a vocational musician who has been able to indulge in the idea of pursuing things from an artistic point of view and make my livelihood at it.

You are a unique artist in that your music has gone in so many different directions. How has this affected your relationship with your longtime fans?

I'm aware of the fact that with every change I both lose and gain people from a potential audience, and this is why I am reviled in some areas of the record industry for not adhering to brand identity. I am the person they fear most (laughs). In some respects I'm the person that proves that not listening to A&R advice is actually a lifetime of adventure. Listening to that nonsense that you must protect your identity and all of that timidness is the absolute antithesis of rock and roll.

To my mind, when I made *King of America* in the 80's and it was all acoustic, that was more of a punk rock gesture at the time than to be screaming and shouting. So was *The Juliet Letters*. So was *Painted from Memory*. Because, relative to what people expect of me, I'm much happier to do the thing that confounds expectations, and make people aware of my curiosity in music and invite them into the world that I'm trying to create.

I'm not doing this stuff to show off my versatility; I just love lots of different forms in which music can be expressed and I actually don't care about critical opinion or record company opinion. I care about reaching a number of people, and while I'm aware that some people will walk away aghast at the sound of *The Juliet Letters* record or *Painted from Memory* or even this record I'm working on now, there are many other people who will relax into it, or who

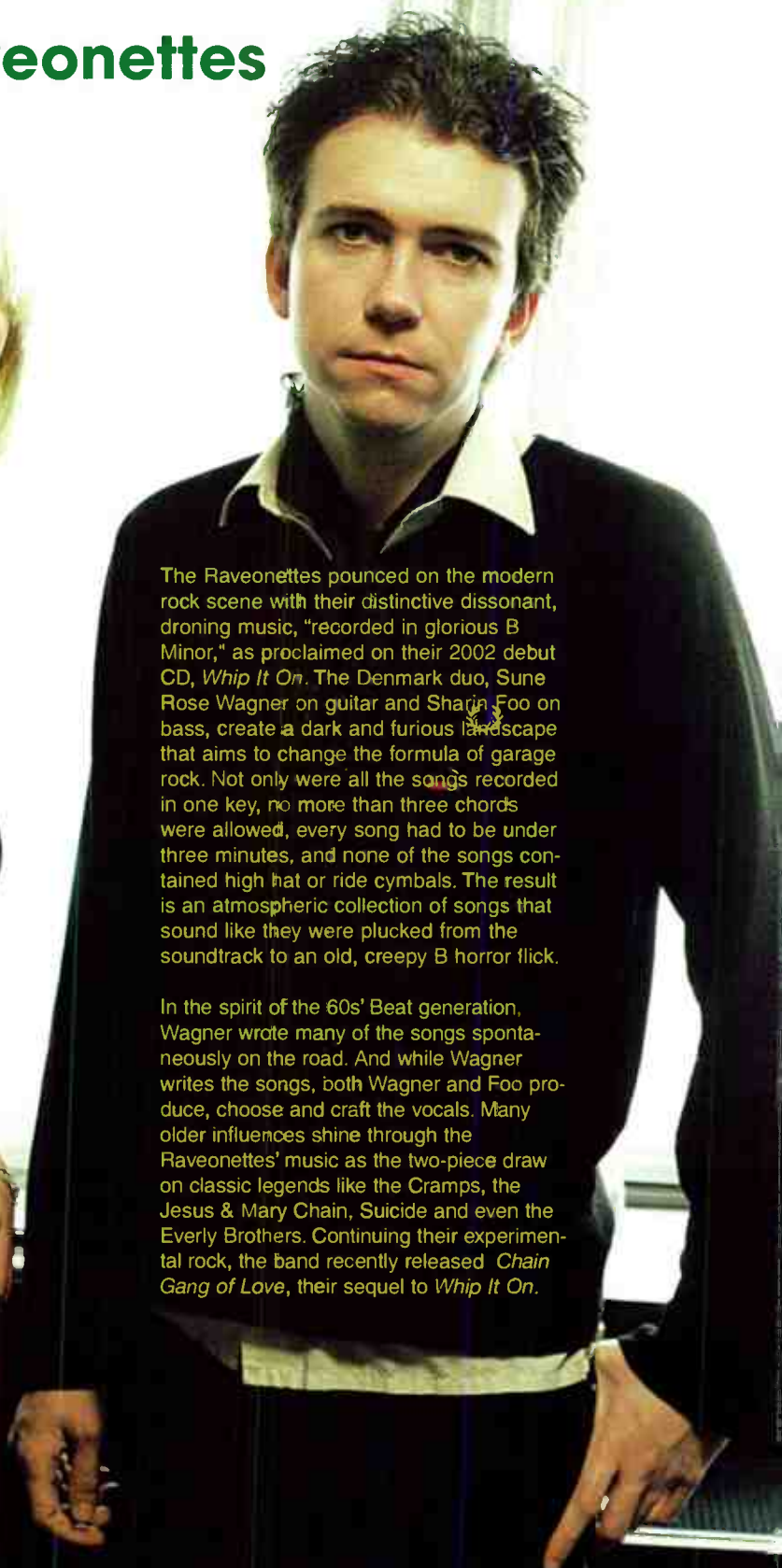
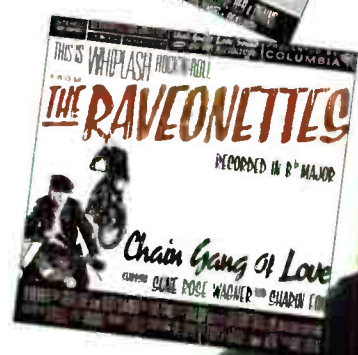
will dive into it like the deep pool that music is, and they'll say "Oh, yes, that other stuff, I've heard him do that before, so now this is more curious to me."

For me, it all works out in the end. I have a free-floating group of listeners who I greatly appreciate that go with me through a lot of these changes. Some find the next change or emphasis not to their liking and they may drift away. Then something else I do regains their attention. I have to go with what's true to me, and I think the smart people appreciate and respect that I'm doing it for sincere reasons and that I'm not being perverse.

Those people who are superficial about me and only say "Oh, it's that angry guy in the glasses," I don't care about what they think. They never understood me from day one. They never understood the tenderness of a song like "Alison." They only heard the superficiality. A lot of the ideas of what it is I do are written by overgrown boys who live alone and don't know many women. I mean to say that they have no experience of life. They're like Comic Book Guy on "The Simpsons." That's who writes those sort of reviews of my records. And I know that's true.

I do know some things. I have lived a little bit of a broader experience, so while I don't want to be highbanded about it, I can't obviously limit myself to this very narrow definition of what's hip and what isn't hip. Because I know what's hip. What's hip is what's hip to you in the moment, you know? And if that's the gentlest or the loudest sound, that's what's hip to you, and that's what you need. There's a time in life for Hoagy Carmichael. There's a time in life for Claude Debussy. There's a time in life for Jerry Lee Lewis. There's a time in life for Destiny's Child. All of these things have their moment. ■

The Raveonettes



The Raveonettes pounced on the modern rock scene with their distinctive dissonant, droning music, "recorded in glorious B Minor," as proclaimed on their 2002 debut CD, *Whip It On*. The Denmark duo, Sune Rose Wagner on guitar and Sharin Foo on bass, create a dark and furious landscape that aims to change the formula of garage rock. Not only were all the songs recorded in one key, no more than three chords were allowed, every song had to be under three minutes, and none of the songs contained high hat or ride cymbals. The result is an atmospheric collection of songs that sound like they were plucked from the soundtrack to an old, creepy B horror flick.

In the spirit of the 60s' Beat generation, Wagner wrote many of the songs spontaneously on the road. And while Wagner writes the songs, both Wagner and Foo produce, choose and craft the vocals. Many older influences shine through the Raveonettes' music as the two-piece draw on classic legends like the Cramps, the Jesus & Mary Chain, Suicide and even the Everly Brothers. Continuing their experimental rock, the band recently released *Chain Gang of Love*, their sequel to *Whip It On*.



Adonis

Hailing from Chattanooga, Tennessee, Adonis has been influenced by a variety of different genres of music and sounds including Hip Hop, Rhythm & Blues, Jazz, Urban Drums and Latin Percussion. His knowledge of music has made him one of the most promising young stars on the current music scene and one of its most sought after producers. His love of music was fostered in his Chattanooga church where he sang in the choir, giving him, what he calls, a spiritual connection to his music. A recent addition to Sean "P. Diddy" Combs' team of Bad Boy writers and producers, Adonis proves that all of his "hype" is more than true. He's written for such artists as J. Lo, Nivea, Dream, Dave Hollister, Faith Evans, Jene, Keith Sweat, Boyz II Men and "P. Diddy," co-writing his "I Need a Girl pt.2" record, which is regarded as one of the most creative and solid records of 2002. His contributions alone have lead to over \$20 million in sales at the retail level for various publishing houses and record labels, putting him in the fast-lane towards becoming a part of the elite class of music's "super-producers."

Negrone's Trio

This pop Latin jazz trio will musically inspire you with their fusion of tropical rhythms and Latin jazz sounds. The group was formed by Jose Negrone, a composer member of ASCAP who's a renowned Puerto Rican pianist, musical director and producer. Negrone's Trio has immediately become a sensation in his homeland, Puerto Rico, and Miami. Recently signed by the imprint, Universal Music Latino, Negrone's Trio released their debut album, *Naturaleza/Nature* this year, and it is available throughout the United States and Puerto Rico. The first single is "Coqui, Coqui," which was penned as a tribute to his native Puerto Rico – the title is evocative of the coqui, a small frog originally of Puerto Rico that makes a "co-key" noise.



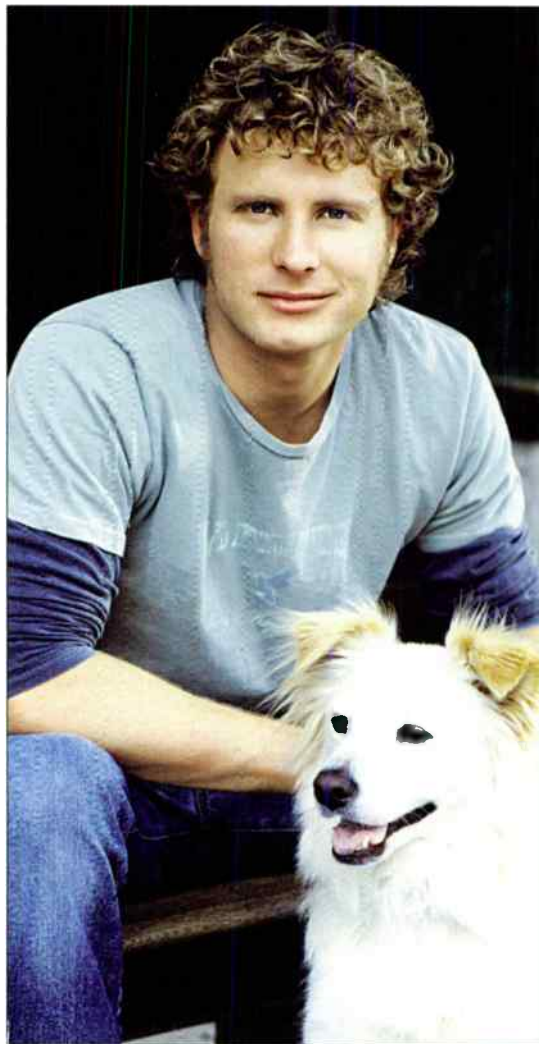
Dierks Bentley

"I once heard George Jones say in an interview that country music was like religion to him. I couldn't agree more," says Dierks Bentley. "It's where I turn when times are tough and I need answers and it's where I go when I want to cut loose and have fun. As a singer and songwriter, it's not only how I make a living but what gives me direction and purpose in life."

That's completely obvious when you hear Dierks' self-titled album. It's a straight-up country record, made by someone who knows and loves the traditional stuff, and who has a few variations of his own to add. Originally from Phoenix, Dierks grew up listening to George Strait and Hank Williams with his dad. He went from listener to player when he picked up an electric guitar at 13. Moving to Nashville at 19, he immediately immersed himself in the local music scene, and it wasn't long before he recorded his own record, *Don't Leave Me In Love*. The album brought him to the attention of music publishers and Dierks became a full-time songwriter for Sony/Tree Publishing. That deal then led to him signing with Capitol Records. Dierks wrote or co-wrote 11 of the 13 songs on his new album and brought in some of the up and coming musicians he'd worked with in the dive bars and honky tonks to perform on the record.

The first single, "What Was I Thinkin'" took off like lightning. Fast-paced and fun, it tells the story of a wild date, complete with gun-toting daddy, jealous ex-boyfriend and a girl in an irresistible white tank top. "I think we're getting that response because we made music the right way," Dierks says. "We made a record for ourselves, something that we liked, figuring that there's probably a lot of other people who like the same thing." Of course any real country record has a healthy collection of heartbreak songs. "Songs like 'Whiskey Tears,' 'I Bought The Shoes,' 'Distant Shore' and 'Wish It Would Break,' might make you want to sip on a beer and get lonesome for a little bit," says Dierks, "but that's what country music to me is all about...the good and the bad."

At press time, Bentley's debut single had reached the #1 spot on *Billboard's* Hot Country Single and Tracks chart and R&R's Country Top 50. Bentley is the first debut artist in two years whose single went to #1 on both charts.



Gina Gershon

Gina Gershon, who has proven herself as a stunning, versatile actress in films like *Bound and Driven*, has also crossed over into the songwriting world. For her upcoming role as the frontwoman of an all-girl L.A. punk band in *Prey for Rock & Roll*, Gershon co-wrote the fast and angsty song "Stupidstar" with fellow ASCAP member Linda Perry. *Prey for Rock & Roll* premiered at the 2003 Sundance Film Festival and features Gershon's vocals on the film's soundtrack. The movie is a musical snapshot of modern rock and roll life and the search for stardom and success in a competitive and cruel world. The original motion picture soundtrack will be released on Hybrid Recordings in October.



Unspeakable Beauty: Meredith Monk's Wordless World

By Erik Philbrook

At 60, this groundbreaking composer, singer, director and choreographer is still defining the cutting edge

For almost 40 years, Meredith Monk has personified the word "modern." As a cutting-edge composer, singer, choreographer, director and creator of new operas and musical theater works, films and installations, she has continuously pushed the envelope, defied categorization, invented new forms and transcended genre limitations. The fact that she has built her work around the most ancient of instruments – the human voice – is a testament to her prodigious talent.

Monk, who turned 60 last year, is an American original and an international icon who remains at the vanguard of modern music. She recently released a recording of *mercy* (ECM), an important new musical theater work; performed at the world premiere of her first-ever symphonic work, *Possible Sky*, commissioned by Michael Tilson Thomas for his New World Symphony in Miami earlier this year; and, in September, helped inaugurate the opening of Carnegie Hall's new Zankel Hall with a performance of selections of her

work. She is also embraced by avant-garde and rock music fans alike. The Icelandic rock star Bjork has covered her composition, "Gotham Lullaby," and the new music website, www.acidplanet.com, recently presented a remix contest, offering DJ's a chance to remix a selection from *mercy*.

Monk's adventurous musical career began in earnest upon graduating from Sarah Lawrence College in 1964, where she had supported herself performing as a folk singer and with a rock group called the Inner Ear. It was then that Monk began experimenting with her voice as an instrument. Fortunately born with a gifted voice, her energies were spent exploring in what new directions she could take it.

"I come from a long tradition of singers," says Monk, who has a three-octave voice. "I'm a fourth generation singer in my family, so I really had something that I could work with that was just given to me. It was really about finding all the voices within my voice and all the possibilities of producing sound and voice as sound. I think early on I realized that I didn't want to have words in

the songs because I felt that the voice itself was a language and that within it was limitless possibilities of color and texture, breath and gender, age, landscape and character."

Early in her career Monk tried her hand at choreography and discovered that her true interest lay in breaking from the traditional technical aspects of the art form, so it was only natural that she would try the same approach with her vocal explorations. She perfected a form of intimate vocal chamber music, sometimes with instruments, but often without, sometimes with words, but often without. Monk's music is less intent on communicating than just being, reaching for primal sounds that allow the listener to experience her pieces on both a conscious and subliminal level. The breadth of sounds Monk has been able to pull from her voice is nothing short of astonishing. A list of adjectives used to describe Monk's voice over the years could fill a book, but would most certainly include "gorgeous," "hypnotic," "meditative," "plaintive," "percussive," "mystical," even "awe-inspiring."

After college, she moved to lower Manhattan and entered the avant-garde musical environment where Philip Glass and Steve Reich were flourishing and began to develop a series of multimedia works featuring solo voice with little accompaniment. In 1968, she founded The House, a company dedicated to an interdisciplinary approach to performance, and later formed Meredith Monk & Vocal Ensemble to expand her musical textures and forms.

Starting in 1981, she released her first album, *Dolmen Music*, on the ECM New Series label, who have released many of her more than a dozen recordings. Except for *Turtle Days* and her film score, *Book of Days*, most of her work since then has been devoted to her Vocal Ensemble, which has become the perfect vehicle for her increasingly intricate and layered vocal pieces.

Although somewhere along the way Monk's approach to the voice became known as "Extended Vocal Technique" and it became a school of study, she continues to confound some critics who often

struggle to find words to describe Monk's music. It may have something to do with the fact that Monk's wordless compositions are performed almost entirely with human voices and that same intimate quality belies their sophistication.

"I think that my work is very formal," says Monk. "Compositional structure is something that is extremely important to me. Sometimes people don't realize how intricate the forms are because they sound organic. I always say that making a piece is a little bit like making a soup; you have these vegetables and you put them in water, and they're simmering and for a long time the carrots are still carrots and the peas are still peas and the tomatoes are still tomatoes. Then they start simmering and it starts boiling down and now it's a soup and all those elements are blended together. They're not what they started as. But I love it when they're still the vegetables."

Monk's intrepid spirit as a composer has won her many awards throughout her career, including the MacArthur "Genius" Award in 1995, two Guggenheim Fellowships, a Brandeis Creative Arts Award, three "Obies," two Villager Awards, a "Bessie" for Sustained Creative Achievement, the 1986 National Music Theatre Award, sixteen ASCAP Awards for Musical Composition and the 1992 Dance Magazine Award. She holds honorary Doctor of Arts

degrees from Bard College, the University of the Arts, The Juilliard School, the San Francisco Art Institute and the Boston Conservatory. In addition, her music has been heard in numerous films, including *La Nouvelle Vague* by Jean Luc Godard and *The Big Lebowski* by Joel and Ethan Coen.

Her latest music theater work, *mercy*, a collaboration with visual artist Ann Hamilton, received rave reviews when it premiered at the American Dance Festival in July 2001 and subsequently at the Wexner Center, Royce Hall, the Walker Arts Center and the Brooklyn Academy of Music. ECM released a CD of the work in November 2002. Mark Swed of the Los Angeles Times said, "what this intensely-moving, drop-dead gorgeous, can't-be-categorized fluid piece of meditative music, movements and milieu presents is an immersion into the process of transcendence."

In April of this year, Monk joined Michael Tilson Thomas and the New World Symphony in Miami for the World Premiere performance of *Possible Sky*, her first-ever symphonic work, commissioned by Thomas.

Monk had never before attempted to compose for such a large group of musicians. "I have to admit that I was a little skeptical," she says, because "I've written so much for the voice and I've always kept my instrumental writing deliberate-



New World Symphony Founder and Artistic Director Michael Tilson Thomas and Meredith Monk in rehearsal for her symphonic work *Possible Sky*.

ly simple so that the voice could have its complexities and textures. I've really thought of my instrumental writing more as a kind of carpet for the voice to be able to leap from and turn around and to come back down on."

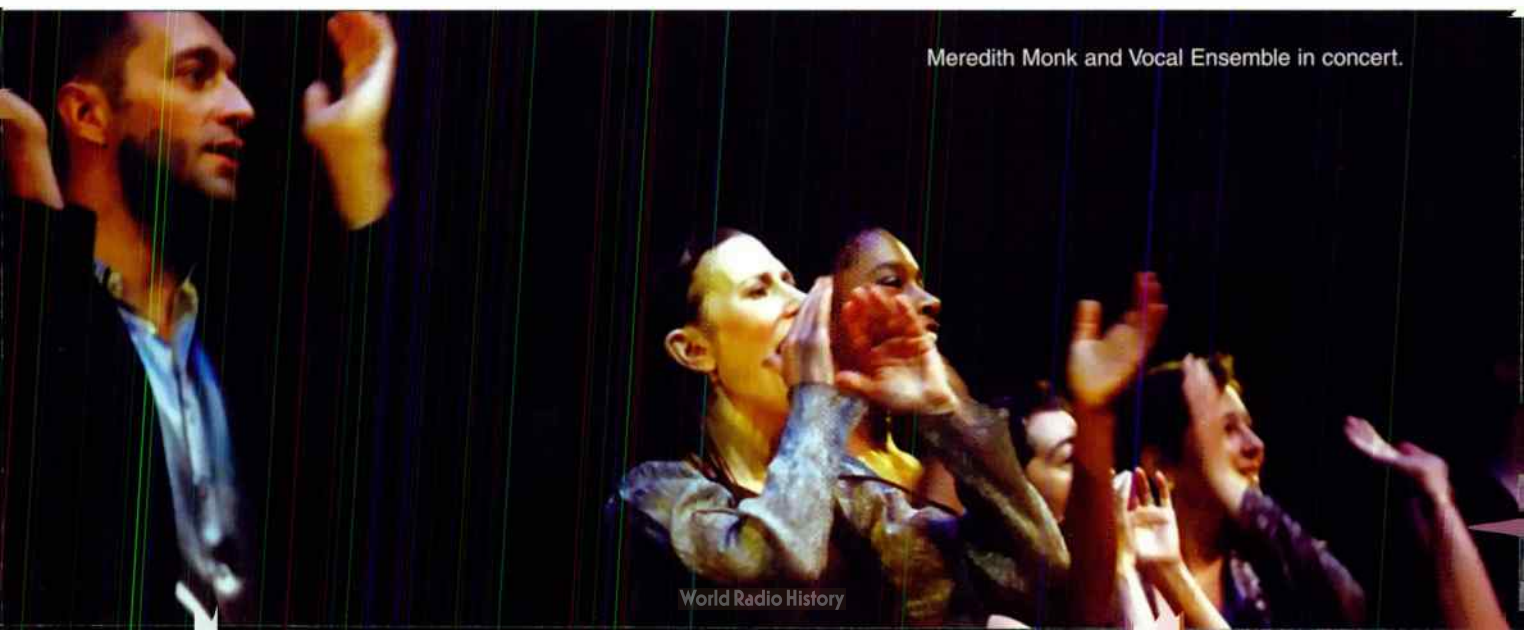
Characteristically, Monk approached the project by thinking outside the box. "I was very interested in not doing forms that already existed," she says, "but to find my own form, you know, with this big body of human beings playing."

In the few rehearsals for *Possible Sky*, Monk focused on pulling new possibilities, new sounds, and new techniques out of the young musicians in the New World Symphony. "I'd bring them something that sounded really unusual vocally and the instruments would often make it sound more conventional. So the challenge was to get that idiosyncratic person-

al quality out of the instruments."

Thematically, *Possible Sky* deals with compassion and hope and Monk says that it is a direct response to the world that we're living in now. "In the early 80's I think there were a few pieces that I made that were a mirror of what we lived in and I was stating the problem or showing the world as it was as like a warning," she says. "But then a number of years went by and I realized that I'm just much more interested in these timeless, fundamental aspects of human nature and the nature of the world. I feel really strongly about art being an alternative and that art actually offers the power of healing in it and that's much more what I want to do with my work."

Monk's music is published by Boosey & Hawks. For more on Monk, visit Meredithmonk.org.



Meredith Monk and Vocal Ensemble in concert.



Russ Landau

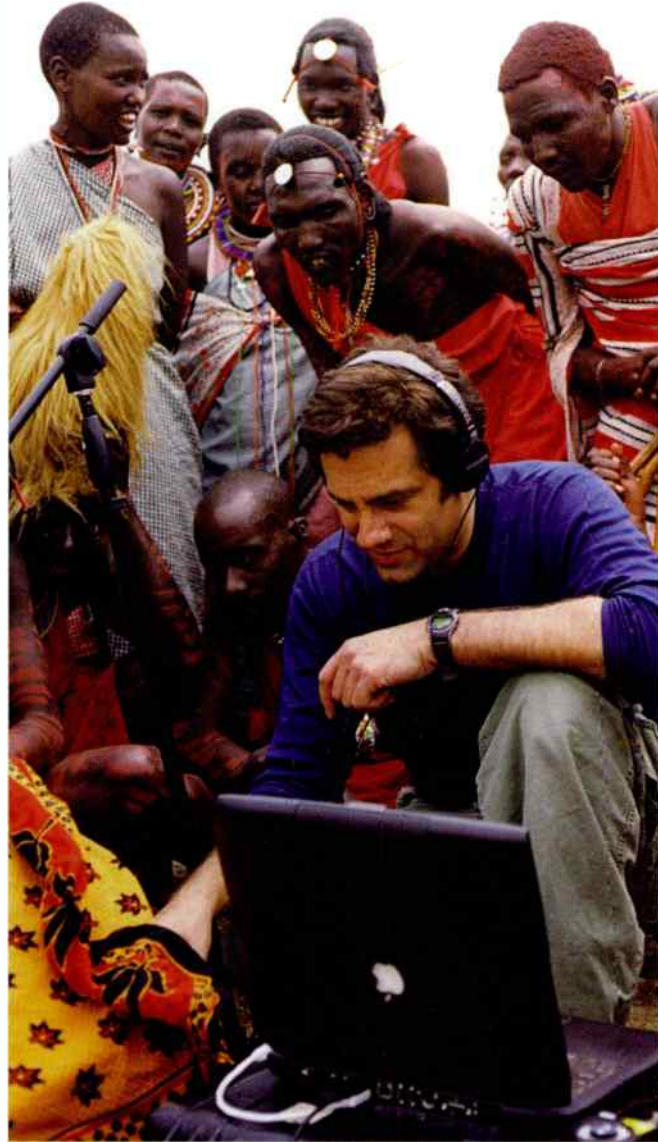
The success of the CBS hit series, "Survivor," helped propel the current reality television juggernaut. "Survivor" composer Russ Landau is one of the most successful television composers today. Landau, who won five ASCAP Film & Television Awards this year, took some time in his studio to discuss his success.

How did you, a trumpet-playing kid from Connecticut, grow to be one of the most successful composers working in Hollywood today?

Well, I was never a very good trumpet player (laughs). Actually, I switched to bass and classical guitar in high school before realizing my true passion in life was music. I studied theory and composition at the University of Bridgeport's School of Music.

After college, six months of teaching music in a very exclusive private school convinced me not to ever do that again so I packed up my old pickup truck and moved to New York. I played bass in a bunch of bands, started getting session work, and eventually joined the Paul Winter Consort as their bass player and producer. As I became increasingly interested in film scoring, I scored everything and anything I could get my hands on. I landed a few TV pilots – none of which made it to series.

Eventually, I moved to California. I couldn't get a decent job for almost two years and had my piano loaded on the moving van back to Connecticut when a representative of Steven Spielberg called offering me a



single episode of "SeaQuest." Eleven episodes and an Emmy nomination later, I was on my way to a successful career as a composer.

How difficult was the transition from a science fiction series like "SeaQuest" to "Survivor"?

Really, "Survivor" is more like 'SeaQuest' than a lot of my other projects. It requires big panoramic scores, and water plays a big part in the series.

"Survivor" is now targeted for seven series. How does it feel to be a part of such a huge success?

Well, great! I'm most pleased to finally find a home for "Ancient Voices" (the "Survivor" theme song), which had been a work-in-progress and actually was just sitting on the shelf for over a decade.

You've gone on location for each new "Survivor" series to capture the sounds of the native environment and culture. Can you tell me a little about that experience?

From my early work with Paul Winter, I gained many great experiences in ethnomusicology. It seemed funny to be walking in Paul's footsteps a little in my own quest for the ancient voice that defined a particular culture...me being the irreverent stepchild of graceless parents, namely Rock and Roll. But I quickly found my own reverence for the honesty and heart in the indigenous music of the people who had so graciously opened up their homes and ancestral lands to me.

I have heard that you became especially attached to the Masai people in Kenya when working on "Survivor: Africa."

Yes, I spent a good amount of time hanging with the Masai people in a village near the famous Masai Mara wildebeest migration. I sat down with the eldest son of the village chief and we shared our stories. It wasn't until I asked that he told me how hard it was to find supplies and funds to keep the school running. When I got back to America, I felt that I wanted to give something back to them, so I auctioned a bass I used on the last "Survivor" live show and was able to raise \$4,000 for their school.

I would imagine being a naturalist and sportsman has made this experience especially fun for you.

Well, if you count fly-fishing for freshwater crocs on the upper Herbert River in the Australian outback – yes!

"Fear Factor" is turning into quite the franchise as well. Can you tell me how you approach the music for this series?

Well, Matt Kunitz (executive producer) and Rupert Thompson (director) know exactly what they want, and they are protective of it! In fact, I think Matt TIVO's every other show I do just to make sure none of his show's music shows up in somebody else's.

What other future projects are you working on?

I've signed so many non-disclosure statements I need a personal bleeper. I can say that I am really excited about "Survivor: Pearl Island," off the coast of Panama, because it will allow me to do some important environmental work that's very close to my heart. I'm currently working on a block of shows on NBC, including "Fear Factor," "Dog Eat Dog," "Most Talented Kid," "Prehistoric Planet," and some other top secret ones. I'm also working on "Eco Challenge," "Anything For Love," "Average Joe" and "Restaurant." There are some movie and jingle projects as well. –Shawn LeMone

PLAYBACK

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Thank you,



Phil Crosland
Executive Editor
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Kings of Leon

For the Followills, Rock and Roll is a Family Affair

Tennessee's Kings of Leon are three brothers – Caleb, Nathan and Jared Followill – and their cousin, Matthew Followill, and together they are generating heat with their gritty Southern garage rock sound. Before they had even released their excellent new album, *Youth and Young Manhood*, *Rolling Stone* had already hailed the band as part of “the next wave of new artists who will make your world a better place in 2003.”

As children, the brothers Followill learned about the touring life in a rather unique way -- their father was a United Pentacostal evangelist who traveled back and forth between Memphis and Oklahoma City. The Followills were like nomads, drifting

between relatives' homes, hotels and pastors' houses, often spending much of their time in the back of a car. When the Followills finally settled down in Nashville in 1998, they were able to focus on their burgeoning musical interests.

Lead singer and songwriter Caleb Followill recently spoke with ASCAP about his musical inspirations, his late exposure to pop culture, and what it's like to be in a band with family.

What's it like to be a band with all your brothers and your cousin?

It's cool. We argue like most bands. But we can get over it pretty quickly. We don't hold grudges or anything. We're all pretty close. It's just easier. It makes everything easier in the

sense that since we are family, you can be totally honest.

Tell me about the days when you were younger and traveling around with your evangelist father?

It was weird. We would just stay in churches or hotels. To us it was completely normal. We didn't know it any other way. That's the way it had been since we were really young. But like looking back, it's definitely a weird thing. I mean, it was a really strict religion. If we weren't in music, I doubt anybody would think it was that interesting.

Continued on next page





Is it true that it was only when your father left the cloth hood that you were fully able to explore music?

Yeah, that just kind of opened the floodgate to pop culture and stuff for us. We kind of got to do things that we had never been able to do before. We started watching TV and buying CDs.

It took about a year before we were just like completely disgusted with pop culture in general. So we started listening to different stuff – older stuff. You could just tell by listening to it that it wasn't conjured up by suits. We just got sick of everything that we would see and hear. So we just shut ourselves off from pop culture again and started listening to our own things.

We started thinking about putting a band together. Then



The Strokes came out. And then we started hearing a lot more about the White Stripes. Those bands don't really care about selling records. They just make good music and don't have to really worry about anything.

How do you think that your songwriting has changed over the years?

When we first started, all we would do is try to come up with a good idea and then try to write rhymes around it. Now it doesn't even really have to rhyme. It's just about telling a good story and venting your feelings.

Do you think that your songs tend to be more autobiographical or fictional?

There are always little pieces of us in the song – like little memories of places that we've been to and the experiences that we've had. We kind of grew up being dreamers so we've got really good imaginations.

Do you think that growing up listening to a church gospel choir influenced your music?

Maybe a little bit – maybe the energy of it all. Everything is just real. There is nothing fake about gospel music. Back

then you were just doing it for one reason – to get everybody pumped about God. It would be so energetic with people shouting and stuff like that. But we exude a totally different energy on stage now.

Why did you guys decide to call the album *Youth and Young Manhood*?

We were looking through our old closet full of old stuff like baby books and old baby blankets. We were flipping through one of my dad's really old bibles, one that he used all the time. It had notes and lots of underlined passages. In the very back, there's a tree of Moses' life. Every branch had a really cool title on it, and the very first branch said, "Youth and Young Manhood." It sounded pretty classic to us and seemed to describe the stage of life that we're in right now. – **Jin Moon**

Greta Gertler's Beautiful Baby

"The musicians in New York City are some of the best musicians, and best people, that I've met anywhere in the world," says Australian singer/songwriter and piano player Greta Gertler. Currently based in Brooklyn, Gertler traveled from the other side of the world to find a musical environment where she could flourish. Having achieved considerable success downunder writing for other artists (her song, "Blow Up the Pokies" performed by The Whitlams was researched as the most recognized song on Australian commercial radio in 2000), she felt that her own style of lush, orchestrated pop wasn't finding its true audience. So, like many artists, she headed for New York City.

Once in New York, it didn't take Gertler long to fall in with a group of musicians that played often at The Living Room on the Lower East Side. One thing lead to another, and before she knew it she was recording her songs with her new friends, including Norah Jones collaborator and Grammy Award winner Jesse Harris. The final result, an album called *The Baby That Brought Bad Weather*, would take over three years to complete and involve more than 30 New York City musicians.

By turns epic and intimate, Gertler's album marries richly layered pop, jazz and classical textures, sometimes all in one song. Lyrically, it is the story of Greta's first years in New York. Sonically, it echoes the work of some of Gertler's heroes such as Brian Wilson and Stevie Wonder.

Although an independent release, Gertler's *Baby* is now gaining a lot of attention. Her songs have been licensed by Starbucks throughout the world and she is receiving fans at radio on such influential East Coast stations as WXPB, WFUV, WFMU and XM Satellite Radio.

Billboard's Larry Flick says "Gertler is distinguished by an ability to balance streetwise rock aggression with radio-smart hooks." Although "streetwise" isn't a term usually associated with beautiful, orchestrated pop, for Gertler it actually fits. Like many New Yorkers who are transplants from other parts of the world, the city worked its way into her imagination early on. "When I was a kid and I was learning classical piano, I would take breaks and just try and work out Billy Joel songs for fun. That always became much more fun for me than classical training. He inspired me so much as a kid. He made me aware of songwriting and New York." – **Erik Philbrook**



The Quality of MercyMe

When a graceful single on MercyMe's nearly three-year-old album, *Almost There*, unexpectedly became a smash hit on the mainstream airwaves in Dallas, nobody was more surprised than the musicians themselves. The song was "I Can Only Imagine" and it has now won several accolades including two major 2002 Dove Awards. Penned by MercyMe singer Bart Millard, who was named ASCAP's 2003 Christian Music Songwriter of the Year, the song deals openly with themes of faith and the after-life and continues to climb the charts at radio stations across the country.

With the surprise success of "I Can Only Imagine" outside the Christian market, Texas-based MercyMe has done what virtually no other Christian band has done before – crossed into mainstream music with a song that is overtly Christian. The band fuses influences ranging from ELO to U2 with songs that are memorable and strong – catchy pop compositions with a purpose. Moving effortlessly between graceful pop and august rock, the quintet cultivates a sound that combines adroit playing, powerful vocals, clever arrangements and meaningful lyrics.

MercyMe's Bart Millard spoke recently with *Playback* about his band's success, hard work and enduring faith.

Are most of your songs collaborations or do you bring your completed songs to work on with the band?

Most of them are collaborations. There are a few songs I have written by myself, but unless an inspiration really hits me I prefer to write with the band.



Is "I Can Only Imagine" one of those songs you wrote by yourself?

Yeah, that's one of my inspiring moments. I've probably written 10 songs in my life just by myself. But that just happened to be one of those songs that really connected with people and literally changed everything for us.

Was it one of those experiences where the words and music just came together?

I had the idea for several years. After my dad died of cancer I used to write the phrase "I can only imagine" on anything I could get my hands on just thinking about him being in a better place. He died in 1991, and it wasn't until 1999 that we decided to put it to music and try to make a song out of it. It was one of those things that had been in my heart for so long but it only took about 10 minutes to write the lyrics and melody.

Would MercyMe like to be remembered more as a popular band with good songs or as a Christian band conveying a message?

More than all the mainstream stuff, I'd like to write songs that almost work like hymns so

that generations to come will be singing the songs in churches. That would be a dream come true because no matter how many times the music fad changes, hymns – songs that have been around for thousands of years – never change. People know and sing them, and they do some good in people's lives.

When you first started to receive attention outside of the Christian scene, what was the reception like?

We had a preconceived notion that the response would be very strange. We thought, "We don't belong here." When it started taking off, we were freaking out as much as the mainstream DJs were that it was working. Probably the biggest blessing I've received through this whole thing is the incredible support that mainstream has had for the song. We're foolish to think that only Christians listen to Christian radio and we're foolish to think that no Christians work in the mainstream market.

There's obviously been an assumption in mainstream music that people don't want to hear anything different.

Regardless of what the message is, it's just a good song. If you're writing good music, you have a chance just like everyone else. Don't throw us a bone and play the song to clear your conscience – play the song because it's a good song! That's where we want to be. We don't want any special favors. Don't do it for us because you think we have a hotline to God or whatever... we just want to write good music and play it!

– Karen Correa



John Nordstrom

The past year has been a busy one for composer and ASCAP Film Scoring Workshop alumni John Nordstrom. Beginning in 2002, he scored the CBS series "AFP: American Fighter Pilot" for producers Tony Scott & Ridley Scott, as well as a "Nightly News" package for ABC Television. Following that he scored the ABC movie *Prince William* and began 2003 by composing the theme and score for the ABC series "Veritas: The Quest."

In addition, Nordstrom has also composed the theme and score for the Lifetime series "Secret Lives" and the "Miss USA" and "Miss Universe" Pageants for NBC. He scored an "Army of One" commercial for director Tony Scott. John also wrote the score for the new NBC primetime series "Las Vegas." In addition, Nordstrom's band Radius has licensed their song "She" to Victoria's Secret for a two year ad campaign.

25th Annual ASCAP C



CELEBRATING THE MUSIC

The 2003 Christian Music Award winners gather onstage.



Pictured from the left (l-r) New Sparrow artist Jaydn Maria is shown before her performance at the awards show with Dan Keen and ASCAP Senior V.P. Connie Bradley.

Word Records' Across The Sky debuted at the awards dinner.



The Co-writers of "I Am" receive their awards. Pictured (l-r) are writer Dwight Liles, Keen, publisher Marty Wheeler, writer/artist Ginny Owens, and song plugger Sarah Freeman.

Pictured on the right (l-r) are New Spring Publishing's Holly Zabka, Essential Records artist Bebo Norman, and New Spring Publishing's Marty Wheeler.

Far right, Marie Barnett, writer of "Breathe," receives her award from Keen.



Christian Music Awards



Legendary writer/artist Amy Grant (left photo) celebrates 25 years of ASCAP membership with Christian Music Songwriter of the Year Bart Millard; Third Day, writers of the ASCAP Christian Music Song of the Year, "Show Me Your Glory," celebrate at the awards dinner. Pictured (l-r) are Mac Powell, Tai Anderson, Dan Keen, Connie Bradley, David Carr, Brad Avery and Mark Lee; and (far right) Nicole Nordeman, who earned a total of seven Dove Awards including Female Vocalist of the Year, Songwriter of the Year and Song of the Year honors, is congratulated by Keen at the Dove Awards.



Pictured (l-r) are multiple award winners Rick Cua and Eddie DeGarmo of EMI CMP and The Newsboys' Peter Furler; The ASCAP Christian Music Publisher of the Year is Brentwood Benson's New Spring Publishing. Shown receiving the award with Bradley is New Spring President Dale Mathews; Word Music's Shari Saba, Keen, songwriter/artist Paige Lewis and Word's Cindy Wilt are pictured (l-r) enjoying the award's ceremony.



Near left, Double award winner Rick Heil is shown with Integrity's Hosanna! Music's Debra Mayes.

Far left, Selah is shown performing at the Christian Music Awards. Pictured (l-r) are Nicol Sponberg, Todd Smith, and Alan Hall.



Have You Forgotten

Writer Darryl Worley and Wynn Varble (back row center) celebrate the success with Music Industry VII's and local service men.



◀ **U.S. Senator Bill Frist Visits ASCAP**

U.S. Senator Bill Frist (R-TN) returned home to Nashville in May to host a roundtable discussion at ASCAP with several industry representatives concerning the dramatic increase in Internet piracy and copyright issues worldwide. From the left are Connie Bradley, Joe Galante, Senator Frist and Donna Hilley.

CAL IV Music Writers Featured During ASCAP At The Bluebird Cafe ▶

Pictured, right (l-r), are ASCAP's Dan Keen, Kaci Boles, Odie Blacknion, ASCAP's Chad Green and Georgia Middleman.



◀ **Famous Music During ASCAP At The Bluebird Cafe**

Pictured, left (l-r), are Wes VanStephenson, Tony Lane, Dani Carroll, ASCAP's Mike Sistad, Bob Regan, Glenn Middleworth, Darrell Scott, Curtis Green and ASCAP's Ralph Murphy.

Media Appreciation ▶

ASCAP recently held a media appreciation luncheon, which featured performances by Universal South's McHayes, Mercury newcomer Billy Currington and DreamWorks' Chalee Tennison. Pictured, right (l-r), are Mark McClurg of McHayes, Connie Bradley, Wayd Hayes of McHayes, Tennison, Currington and ASCAP's Michelle Goble-Peay.



◀ **The 9th Annual Key West Songwriters Festival**

Pictured, right (l-r), at the 9th Annual Key West Songwriters Festival are Ralph Murphy, Rivers Rutherford, Troy Verges, Anthony Smith, Scott Emerick, Brett James, Mindy Smith, Jason White, Gary Burr and Key West Mayor Jimmy Weekly.



ASCAP LIVE! From the Wildhorse

ASCAP and the Wildhorse Saloon have partnered for ASCAP LIVE! From the Wildhorse, a monthly singer/songwriter show featuring an ASCAP Signature Artist, Rising Star and Uncut Diamond. XM Radio personality Shannon McCombs hosts the intimate acoustic setting and explores the inspirational driving force behind the songs they create. WSM FM rebroadcasts the two-segment show.

Pictured (below) Troy Verges, Brett James, Hillary Lindsey and Angelo. Pictured (top right photo) are Shannon McCombs, Chris Cagle, Connie Bradley, John Briggs, Suzanne Karr, Mike Doyle, Pat Rolfe and Deirks Bentley. Pictured (below right) Mike Doyle, John Howard, Robb Houston and Chuck Tilley of Sixwire, Shannon McCombs, Sixwire's Steve Mandile, Ashley Gearing, Andy Childs of Sixwire, Bryan White and John Briggs.



ASCAP Celebrates "Three Wooden Crosses"

Pictured (l-r) during the celebration are writers Doug Johnson, Kim Williams and Connie Bradley.



NARAS Premier Player Awards

Above (l-r) are Griff Morris, Garth Fundis, Neal Portnow, Pat Rolfe and Ralph Murphy.

Front Porch

Publisher Cosmic Mule Music presented their writer Don Pfrimmer with a mule ride during the ASCAP #1 Party for "My Front Porch Lookin' In." Pictured (l-r) are Dean Sams and Keech Rainwater of Lonestar, Don Pfrimmer, Connie Bradley, Lonestar's Richie McDonald and Michael Britt.



Kenny Chesney and Sony/ATV Music Celebrate

Sony/ATV and ASCAP member Kenny Chesney have signed an agreement to continue the songwriting and publishing deal he had with Acuff-Rose Music before it was acquired by Sony/ATV. Pictured, above (l-r), are Troy Tomlinson, Dale Morris, ASCAP's Connie Bradley, Chesney, ASCAP Board member Donna Hilley and Clint Higham.



ASCAP's Popular Events at the La



PHOTO BY MAGGIE RODRIGUEZ



PHOTO BY MAGGIE RODRIGUEZ

Panel en Miami

ASCAP celebró dos exitosos eventos durante la Conferencia de Música Latina del Billboard en Miami, desde el 5 hasta el 7 de mayo: un panel de "demo-listening" (audición de demos), donde destacó a importantes artistas y editoras; además de un "set" acústico de la serie "Sonidos Acústicos" donde autores de ASCAP cantaron sus éxitos de las listas del Billboard durante el año 2002. En el panel estuvieron: Howie Dorough de Backstreet Boys, Jorge Villamizar de Bacilos, AB Quintanilla de los Kumbia Kings, Oscar Serrano de Grupo Manía, Ellen Moraskie, VP de Warner Chappell Music, José Negroni de Sony / ATV Music Publishing y Julio Bague de Peer Music.

ASCAP held two star-studded events during *Billboard's* Latin Music Conference held May 5-7 in Miami, a demo-listening panel featuring artists and major publishers as well as an

Acoustic Set that featured ASCAP songwriters with *Billboard* hits in 2002. The panelists were Howie Dorough of Backstreet Boys, Jorge Villamizar of Bacilos, AB Quintanilla of Kumbia Kings, Oscar Serrano of Grupo Manía, Ellen Moraskie, VP of Warner Chappell Music, Jose Negroni of Sony / ATV Music Publishing and Julio Bague of Peer Music.

Pictured at the *Billboard* Latin Music Conference from the top left (l-r) are Jorge Villamizar de Bacilos y Howie Dorough de Backstreet Boys and, above, Oscar Serrano de Grupo Manía, Julio Bague de Peer Music & Jose Negroni from Sony Latin Publishing.

Panel en San Antonio

El 17 de julio del 2003, ASCAP organizó un panel en el Westin Riverwalk Hotel en San Antonio Texas, llamado "Cómo Grabar Tu Canción Y Cómo Colocarla." Este panel adquirió una profunda intensidad cuando tocó el tema de la competencia que existe hoy en día para colocar "esa canción" con el artista adecuado y el procedimiento correcto a seguir después de haber logrado ese primer paso. Compositores, escritores, publicistas y gente de la industria del área de Texas y México estuvieron presentes durante este importante evento. En la foto los panelistas de izquierda a derecha: Gabriela Benítez, Directora del Departamento Latino en la costa oeste, Roberto Gutiérrez de Río Grande Music Publishing, Sonny Melendrez (Personalidad radial), Velia Zamora, representante del Departamento Latino San Antonio y modera-dora, Francisco Méndez de la banda "Los Terribles Del Norte", Pete Astudillo (Canta-autor) y David García (Abogado de la industria musical).

On July 17 2003, ASCAP held a successful panel event in San Antonio TX, titled "HOW TO GET YOUR SONG RECORDED and PERFORMED" at the Westin Riverwalk Hotel. Songwriters, Artists, and Music Publisher's throughout Texas and Mexico were in attendance. This particular panel became very intense when it touched on the truths of the heavy competition for that "one song" to get recorded by a proper artist, and all the legalities involved from the song-



writer to the music publisher. The panelists consisted of experts in today's Music Industry. Pictured (l - r) are: Gabriela Benitez, ASCAP's Director of West Coast Latin Dept., Robert Gutierrez from Rio Grande Music Publishing, Sonny Melendrez (Radio Personality), Velia Zamora, ASCAP's San Antonio Latin Rep. & panel Moderador, Francisco Mendez (Los Terribles Del Norte, Artist), Pete Astudillo (Songwriter & Recording Artist) and David Garcia, Esq. (Entertainment Attorney).

Latin Music Billboard Conference



ASCAP Latin Acoustic Series presents... Billboard Conference showcase

El 7 de Mayo se celebró en Yuca el segundo show del año de la serie Sonidos Acústicos durante la conferencia de Billboard en Miami. La noche contó con la participación de un grupo selecto de compositores y canta-autores de ASCAP. La velada comenzó con la presentación del compositor Andrés Castro. Andrés, actualmente firmado por Sony Latin Publishing, cantó temas conocidos especialmente su éxito "Déjame Entrar" interpretado por Carlos Vives. Después le siguió Cheín García que con sus dulces e interesantes letras nos llenó de magia. Luís Fonsi nos interpretó varias de sus canciones y junto a Claudia Brant nos deleitó con un dueto maravilloso. Claudia Brant siempre con una energía espectacular nos cautivó con sus canciones. El show, también presentó a Fernando Osorio quien con una actuación especial y habiendo sido nominado para los premios *Billboard*, nos hizo vibrar con sus éxitos. La velada culminó con la gran presencia de Donato Poveda, el cual puso al público de pie y a bailar. Sin duda este evento fue el más destacado durante la semana de la conferencia.



On May 7, ASCAP celebrated its second show of the year in a series called "Latin Acoustic Sounds", at Yuca during the Billboard Conference in Miami. The night counted with the participation of a select group of composers and singer/songwriters signed to ASCAP. The night got on the way with the presentation of Andres Castro. Andres is currently signed to Sony Latin Publishing, he sung well-known songs specifically the hit "Dejame Entrar", interpreted by Carlos Vives. Chein Garcia followed with his intoxicatingly sweet lyrics that filled us with magic. Luis Fonsi interpreted a number of his songs and together with Claudia Brant sang a duet that enthralled the audience. Always with an immense amount of energy, Claudia Brant then sang a few of her creations, captivating us with her unique and warm talent. Next was Fernando Osorio, who with one special performance and having been nominated for a Billboard Award had everyone, vibrating in our chairs. The night's festivities culminated with a marvelous presentation by Donato Poveda, who brought the public to their feet, and had them dancing. Without doubt this event was the shining moment of the week.

Pictured above from the top (l-r) are Luís Fonsi y Claudia Brant; Donato Poveda; Andrés Castro; Cheín García; and Fernando Osorio.



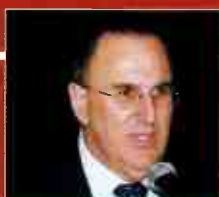
Concert Awards

Continued from Page 11

The Fourth Annual Concert Music Awards were presented at a ceremony and reception at the Peter Norton Symphony Space in New York City in May. The event was hosted by ASCAP composer, member, performer and radio host Peter Shickele.



Winners of the 2003 ASCAP Foundation Morton Gould Young Composer Awards



At the podium (l-r):

ASCAP CEO John LoFrumento; Pulitzer Prize winner Paul Muldoon and presenter Isaiah Sheffer; New York Youth Symphony's Barry Goldberg and ASCAP Board member/presenter Arnold Broido. The New York Youth Symphony was honored for its 40th Anniversary season;

Award winner Dale Warland; and Jennifer Bilfield and Michael Haithcock receiving award on behalf of CBDNA.



Milena Zhivotovskaya, ASCAP's Cia Toscanini and Kevin Kim.



Award winner Michael Dupstrom, ASCAP's Fran Richard, award winner Huang Ruo, ASCAP composer/judge Martin Bresnick and award winner Stewart Goodyear



Award winner George Steel and Award winners Timothy Andres, Natasha Sinha and Marcus Macauley.

Nico Mulhy, Nora Kroll-Rosenbaum, Martin Kennedy and Huang Ruo at the piano.



ASCAP Board member Stephen Paulus, Gordon Williamson, ASCAP's Nikki Banks, Chris Theofanidis, Chen Yi, Martin Kennedy and Matthew Van Brink.



Orchestra Awards for Adventurous Programming

ASCAP's Frances Richard (fourth from right) gathers with recipients of ASCAP's 2003 Orchestra Awards for Adventurous Programming in San Francisco.

For the 46th consecutive year, orchestras demonstrating exceptional commitment to contemporary composers were honored at the American Symphony Orchestra League's National Conference, which was held in San Francisco at the San Francisco Marriott Ballroom. The annual Adventurous Programming Awards recognize American orchestras whose concert programs prominently feature music composed within the last 25 years.

ASCAP's Frances Richard said, "These awards honor orchestras whose concert season prominently featured music written within the past 25 years. For the music of our time to enter the repertoire, it must be performed often, well, and with courage,

conviction and an adventurous spirit. ASCAP congratulates the orchestras and music directors who enrich the repertoire and keep our great concert music tradition relevant and alive.

In true ASCAP tradition, Richard introduced the presenter of the 2003 ASCAP Awards, Peter Schickele, the distinguished ASCAP composer, performer, recording artist, broadcast personality and alter ego of P.D.Q. Bach. Richard praised Schickele as a distinguished composer, an outstanding and beloved musical citizen, who has taught us all to appreciate the vernacular and to discern the humor in our serious concert music world.

Adventurous Programming Awards Presented at Chorus America Conference

ASCAP honored four choral ensembles for adventurous programming during the 2002-03 concert season, at the Chorus America Annual Conference in Kansas City, Missouri.

In presenting the Awards, ASCAP's Frances Richard commented: "These awards are presented on behalf of the members of ASCAP, to those whose excellent performances of the music of our time enrich and replenish the great choral repertoire. On behalf of the composers whose music you presented this past season, we thank you."

For the third year, ASCAP presented an adventurous programming award in the category of Children/Youth Choruses. This award category recognizes the dynamic growth and exciting contribution of vocal ensembles comprised of American children.

In addition, a new honor, the ASCAP/Alice Parker Award, was established to honor legendary ASCAP choral composer and conductor, Alice Parker, in honor of her 75th year. The award will be presented annually to the choral ensemble that



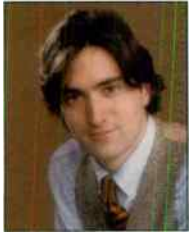
Pictured (l-r) are ASCAP's Frances Richard, Alice Parker and ASCAP/Alice Parker Award Winner and Baltimore Choral Arts Society Music Director Tom Hall.

expands the mission of the chorus and challenges its audience in new ways. The award was initiated to encourage those choruses whose normal season had

not typically emphasized performance of music composed within the past twenty-five years.

ASCAP Composers Honored With Rome Prizes

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



Mason Bates

Mason Bates is a Young Concert Artists' composer-in-residence currently working on his PhD in composition at the University of California, Berkeley. He has won a number of awards, including a commissioning grant from the Koussevitzky Music Foundation, a Charles Ives Fellowship from the American Academy of Arts and Letters, the 2002 ASCAP Morton Gould Award, the 2002 De Lorenzo Prize of the University of California/Berkeley for "Ode," a commission of The Phoenix

Symphony, and the 1999 ASCAP Leo Kaplan Award for "Sounds for His Animation," commissioned by the New Juilliard Ensemble and premiered at Alice Tully Hall. The 25-year-old Philadelphia native attended the Juilliard School.

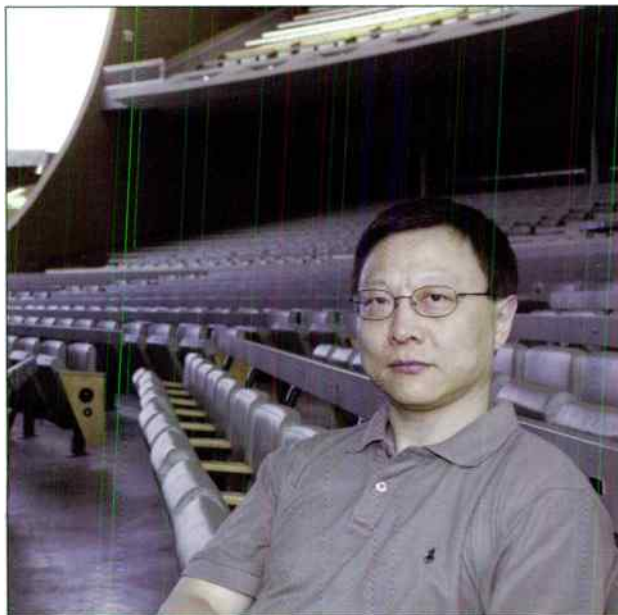


Jefferson Friedman

The other composer winner is Jefferson Friedman who studied at Juilliard and at Aspen. Friedman has been commissioned to write two works for Leonard Slatkin and the National Symphony. His awards include the 2000 ASCAP Leo Kaplan Award, a 2001 ASCAP Morton Gould Young Composer Award and the 2001 Palmer Dixon Prize for his orchestral work "Sacred Heart: Explosion," which was also a 2001 Juilliard Orchestra Competition winner. Friedman holds an MM in music composition from the Juilliard School.

World Premiere of Behzad Ranjbaran's Violin Concerto

Iranian-born composer Behzad Ranjbaran received the ASCAP Foundation Rudolf Nissim Prize several years ago for his *Violin Concerto*. The work was given its world premiere this year with a performance by violinist Joshua Bell and the Royal Liverpool Philharmonic with Gerard Schwarz conducting in Liverpool, England. Pictured at the premiere (l-r) are Schwarz (ASCAP), Bell and Ranjbaran.



Bright Sheng's Madame Mao

The Santa Fe Opera presented the World Premiere of Bright Sheng's opera, *Madame Mao*, in Santa Fe, New Mexico on July 26. The work was composed to a libretto by director Colin Graham. Sheng is pictured in the Santa Fe Opera House.



Chen Yi's Caramoor's Summer

The Orchestra of St. Luke and the Caramoor International Music Festival commissioned composer Chen Yi to write a piece for Caramoor's 25th season. Chen Yi's work, "Caramoor's Summer" was performed on July 27th in Katonah, New York by the Orchestra of St. Luke. Chen Yi dedicated the work to ASCAP's Fran Richard. Pictured (l-r) are pianist Leon Fleisher, Caramoor's artistic director and conductor Peter Oundjian and Chen Yi.



The ASCAP Foundation Making a Difference

The ASCAP Foundation, established in 1975, is a publicly supported charitable organization, dedicated to supporting American music creators and encouraging their careers through music education and talent development programs.

The ASCAP Foundation supports programs in all musical genres that are national or regional in scope. These programs comprise songwriting workshops, scholarships, awards and recognition programs, music education initiatives, public service projects for senior composers and lyricists and grants to other 501(c)(3) organizations engaged in educational programs for aspiring songwriters and composers. Thousands of music creators benefit annually from programs of The ASCAP Foundation.



Maurice Brown and Quamon Fowler are two of sixteen recipients of the first annual **ASCAP Foundation Young Jazz Composer Awards**, which encourages jazz composition.



Gabriella Frank, a recipient of the **Morton Gould Young Composer Awards** performs "Finale Saqsampillo" from her multi-movement work for solo piano.



Lori McKenna, recipient of **The ASCAP Foundation Sammy Cahn Award**, presented annually to a promising lyricist, performs her song "Hardly Speaking A Word."

The ASCAP Foundation is proud of its many efforts to bring music into the public schools and summer camps. Some examples are ASCAP Foundation programs at the Fresh Air Fund Camps in upstate New York, the Perry-Mansfield Performing Arts Camp in Colorado, the International Music Camp in North Dakota, the Walden School in New Hampshire. Just four years ago, we launched a groundbreaking music education project: the very first summer music camp in New York City, in partnership with the New York City Board of Education and the Manhattan School of Music.

The ASCAP Foundation also joined forces with VHI Save the Music Foundation (which donates instruments to public schools nationwide) by supplying sheet music, method books and band arrangements (in partnership with Warner Bros. Publications) so the students in these schools will have quality music to play as they learn their instruments.

In addition, The ASCAP Foundation is collaborating with The National Association for Music Education and The National School Boards Association, among others, to ensure that decision makers in educational communities are aware of the importance of ongoing music programs in their schools and are encouraged to integrate music education into the core curriculum.

The ASCAP Foundation is particularly proud of its award recipients who have recently achieved outstanding success and recognition in their respective musical fields. They include: Grammy Award winner, John Mayer; Golden Globe and Academy Award winner, Elliot Goldenthal; and Lawrence O'Keefe, whose musical *Bat Boy*, was a recent off-Broadway hit.

GIVING

The ASCAP Foundation is supported by contributions, bequests and grants from ASCAP members, other foundations and the general public. For the year ended December 31, 2002, The ASCAP Foundation received \$2.3 million in direct public support, which includes a generous bequest from the Irving Caesar Trust. For the same time period, The ASCAP Foundation spent \$622,000 on program services reflecting 81% of total expenses. Contributions to The ASCAP Foundation are tax-deductible to the full extent allowed by law.

LEADERSHIP

The ASCAP Foundation would like to thank all of our donors, especially those identified below: Richard Adler, The Louis Armstrong Educational Foundation, The Cain Foundation, Irving Caesar Trust, Joan and Jay Morgenstern, Jerry Herman, Ginny Mancini and Mary Rodgers, who have made significant contributions in 2002 to establish on-going named programs. For information about establishing a program, or making a bequest to The ASCAP Foundation, please contact us at: 212-621-6320 or 212-621-6219.



The Richard Adler-ASCAP Foundation Musical Theater Development Program nurtures new composers, lyricists and librettists.



The Louis Armstrong Educational Foundation, Inc. supports many ASCAP Foundation jazz programs including scholarships honoring Louis Armstrong, W.C. Handy, Duke Ellington and the New Orleans Summer Jazz Camp.



The Living Archive Project, which videotapes interviews with prominent ASCAP songwriter and composer members, was initiated by a grant from **The Cain Foundation** and directed by Wofford Denius.



The Irving Caesar Trust makes possible far-reaching programs in music education and musical theater.



The ASCAP Foundation Fran Morgenstern Davis Scholarship was established by Jay and Joan Morgenstern to support composition students at the Manhattan School of Music.



The ASCAP Foundation Jerry Herman Legacy Series was developed to present the musical theater experience to young people nationwide and nurture the musical theater audiences of tomorrow. Jerry Herman is pictured with three Jerry Herman Legacy Series Scholarship recipients, (l-r) Teanna Berry, Clarissa Bruno and Jackson Tobiska.



Three **Henry Mancini Music Scholarships** are presented annually to students studying music composition at the Henry Mancini Institute. Ginny Mancini presents a 2002 scholarship to Nathaniel Fox Beversluis.



ASCAP provides generous in-kind support which enables The ASCAP Foundation to provide opportunities for professional development to emerging composers and songwriters.



Alan and Marilyn Bergman with Mary Rodgers congratulating Stephen Sondheim on receiving **The ASCAP Foundation Richard Rodgers Award** for Lifetime Achievement in the American Musical Theater.

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Donna Barrett, **Program Manager**

Julie Lapore, **Program Manager**

The ASCAP Foundation, One Lincoln Plaza, New York, NY 10023-7124, E-Mail: ascapfoundation@ascap.com.



Bruce Almighty Screening

ASCAP's Film and Television Music Department hosted a private cocktail reception and industry screening of the Universal summer hit film *Bruce Almighty* with special guest John Debney, who composed the score from the film. The event was held at the DGA Theater in Los Angeles and was attended by a host of music supervisors, music publishers and other industry executives, along with Debney's family and friends. Also on hand were the film's music supervisor, Jeff Carson of Segue Music, along with Debney's agents Richard Kraft and Laura Engel, partners of the newly-created Kraft-Engel Management firm.



Composer John Debney and ASCAP Senior VP Nancy Knutsen ASCAP's Kevin Coogan and agent Richard Kraft of Kraft-Engel Mgmt.



ASCAP's Mike Todd, Segue Music's Jeff Carson and Debney .

ASCAP Executive VP Todd Brabec with Debney



ASCAP's Pamela Allen, Debney, Knutsen and Carson

Agent Laura Engel, Debney and his wife Lola.

The 2003 NYU/ASCAP Film Scoring Workshop In Memory of Buddy Baker

The first NYU/ASCAP Film Scoring Workshop held since the passing of mentor Buddy Baker continued to present the rich traditions of classical Hollywood film scoring through a myriad of respected composers and orchestrators. Twenty-two participants underwent rigorous daily sessions that ran the gamut of film scoring: timings, spotting, composing, MIDI-mockups, orchestration, conducting, and recording. Under the artistic direction of Ron Sadoff, NYU's Director of Film Scoring in the Steinhardt School and in close collaboration with ASCAP Film and TV Music's Sue Devine, the intense nine-day workshop featured a stellar array of faculty and presentations: Mason Daring (*Eight Men Out*), Marco Beltrami (*Terminator 3*), and Mark Snow (*X-Files*). Composer David Spear taught throughout. John Angier (*Yi-Gi-Oh* composer) also appeared. Two days of orchestration sessions featured Marco Beltrami and NYU Film scoring faculty members Sonny Kompanek and Deniz Hughes. ASCAP presented two additional sessions, "The Art of Film Scoring," which featured Mason Daring and Mark Snow.

The recording sessions featured an orchestra of top-tier NY musicians, including players in the Metropolitan Opera Orchestra. The recording engineer, 19 times Grammy nominee James Anderson, was recently named Visiting Professor of the Clive Davis Producing Dept in NYU's Tisch School of the Arts. The final critique session was presented by a panel, which included Mark Snow, David Spear, James Anderson, and Ron Sadoff. The workshop closed with a gala cocktail party, presented in the newly constructed Kimmel Center at NYU.



Pictured, (l-r) from the top are Composers David Spear and Mark Snow with NYU Film Scoring Director Ron Sadoff; Sadoff with composer Mason Daring; Spear, Sadoff, ASCAP's Sue Devine and composer Marco Beltrami; Workshop participants; Composer Jih-Wan Kim conducting the orchestra in a live recording session of his musical cue.

DIY Aims to Educate the Independent Songwriter/Publisher Community

Earlier this year, "The DIY Convention: Do It Yourself in Film, Music & Books" hosted a series of panels and workshops focused on teaching musicians, filmmakers, authors and entrepreneurs how to create, promote, protect and distribute independent film, music and books. The convention was part of a three-day package of events that included the DIY Film Festival and DIY Music Festival. Among the events, ASCAP's Mike Todd hosted "A Conversation with Music Supervisor PJ Bloom," answering questions about getting music into films, television and soundtracks. Bloom and Todd are pictured on the right.



Newman and NARAS

The Los Angeles Chapter of NARAS presented the 2003 Recording Academy Membership Awards on June 19 at the Beverly Hills hotel. ASCAP was one of four Diamond Sponsors and hosted a table. This year's honorees were ASCAP members Randy Newman and Lionel Richie, along with legendary recording industry executive Clarence Avant. Fellow composer James Newton Howard presented Newman's award, Board member Jimmy Jam and Terry Lewis made the presentation to Avant, and Richie received his award from another music icon, Dick Clark. Pictured (l-r) are Randy Newman, ASCAP's Nancy Knutsen and Kevin Coogan, Newman's manager Cathy Kerr, and James Newton Howard.



On the Scene: Williamsburg, Brooklyn

Part One - By Jin Moon

This is the first installment of a new series in which *Playback* will focus on specific music scenes in cities and regions all across America. We'll start with one of the most-talked about rock scenes today, Williamsburg, Brooklyn, which has proved to be a fertile ground for talented garage and shoegazer rock bands. In the late 90's, Williamsburg quickly became a neighborhood where struggling artists moved because it was affordable yet only 15 minutes away from the hipper-than-thou East Village. Today, the area has even birthed a slew of rock venues that give well-established Manhattan institutions like the Mercury Lounge and the Bowery Ballroom a run for their money with the "cool" or "it" factor. Here are just a few of the bands that are making their mark.



Ambulance LTD

Charming their way into the hearts of many music fans, Ambulance LTD's dreamy shoegazer rock swims with gentle, sensitive vocals, lush guitar and bass lines. The steady hype over this New York-based band makes them seem like an overnight sensation. However, to lead songwriter and singer Marcus Congleton, the band's success has been a long time coming. Before he began to adore the music of Elliott Smith, the Velvet Underground and the Pixies, Congleton was rockin' to the Doors at the age of 12, performing one of the legendary rock group's songs in a middle school talent show. But singing wasn't his first love. "I was interested more in songwriting than singing," he said. "I started singing by default because I happened to write the songs."

In addition to Congleton's knack for churning out catchy lyrics and melodies, the rest of the band – Matt Dublin (bass), Andrew Haskell (keyboards), Darren Beckett (drums), Benji Lysaght (guitar) – have incredible synergy, building on Congleton's introspective, lulling lyrics with amazing instrumental parts that swirl and mesmerize with youthful auras and poetic beauty. "I'm just lucky to be playing with four other people who can do what they do. Sometimes a song won't turn out the way I hear it in my head, but it inevitably comes out really nice because of the experience these guys have and the way we play together."

Though the band hails from origins as diverse as Portland, New York, D.C., Ireland and L.A., the group eventually settled in Brooklyn, NY. "I can't say exactly how, but I'm sure that we'd be different if we weren't living here," Congleton said. "If we had spacious houses, cheap rent and cars, something would be different about our music."

The Realistics

Realistics' songwriter/singer Dennis Codispoti began to learn the guitar when he was 12. He then wrote his first song. "I think it was me ramming on a D chord and screaming something about the injustices of the lunchroom," Dennis said. "I was very political back then." Today Dennis' lyrics are more inspired by human relationships and traveling, though politics may unconsciously peek through songs like fan favorite "Angie," which is about a transvestite. Dennis feels that the group – Will on keyboards, Dave on drums and Mike on bass – has grown as a band. "We've all learned to sacrifice, which is important," Dennis said. "Being a songwriter, I can be very touchy about criticism, but I think as a band we all learn to deal with it in our own way. There's definitely an element of maturity seeping into our music and into our souls."

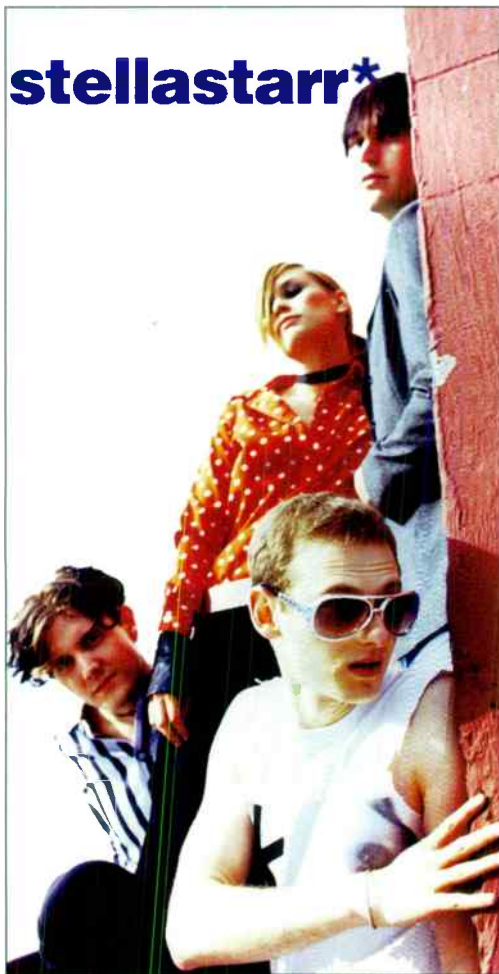
Dennis' distinctive falsetto has always set him apart from the rest. "I was very insecure at first because I was a first soprano in my chorus class and every other boy was an alto," he said. "I thought I was a freak because I could only hit the high notes. Then I remember listening to Eddie Kendricks from the Temptations and realizing that what I had was special."

The Realistics' songs draw the listener in with universal stories about loneliness, heartache and spirituality. "I remember writing 'Why Didn't You Stay' very quickly, and the words coming just as easily. At that time I was going through a tremendous amount of personal anguish and feeling like I had lost everything. I think that's why the song strikes a chord with people." He describes the new batch of Realistics songs like "a total breath of fresh air." The band recently recorded their second full-length with producer Martin Bisi (Sonic Youth), and the results are grittier and more raw.

Dennis also finds New York life incredibly influential in his songwriting. "Growing up in this city, you are exposed to galleries, drugs and diverse living styles at a very young age, and it influences you in so many ways," he said. "Sometimes just the smell of the streets makes me want to write."



stellastarr*



Lead singer/songwriter for stellastarr* Shawn Christensen was 18 when his parents bought him an acoustic guitar. He had just broken up with his girlfriend and he decided to write a song about it. No one ever heard this song, but it was the first tune Christensen wrote about his relationship troubles. And as stellastarr* loyalists know, it wouldn't be his last. There's "Jenny," "Moon Girl," and of course, fan-favorite "My Coco."

"I was kind of depressed for a couple years, so for a while writing songs was therapeutic," says Christensen. "But when I first started out on guitar, it was more of just an addiction. I couldn't go a couple hours without picking up the guitar and just sort of strumming it for a while."

Writing lyrics and music came pretty naturally to Christensen, but singing was another story. When he formed stellastarr* with friends bassist Amanda Tannen, drummer Arthur Kremer and guitarist Michael Jurin, Christensen didn't start out on the mic. "I didn't know how to sing. So I was auditioning female vocalists and feeding them lyrics," Christensen says. "But my policy in music is if you don't make it up yourself, then how can you be 100% passionate about what you're performing? I just figured I'd sing temporarily. We just never really found anyone."

Over the past year, stellastarr* has grown a loyal group of underground followers on the New York scene. Through touring with hot acts like The Raveonettes, Longwave and Sahara Hotnights, stellastarr* have become darlings in New York, infecting listeners with their catchy songs that are sprinkled with touches of new-wave, punk and pop. They recently headlined a sold out show at the Bowery Ballroom, and won rave reviews for their performance at ASCAP's 2003 SXSW showcase.

"If you don't play these festivals out of your own area then no one's going to come and see you," Christensen says. "We figured, since we've never been in Texas, no one was going to show up to see our show. We were wrong." After stellastarr*'s dynamic performance at SXSW, the band burst into the UK rock scene with critical blessings from well-respected British publications like *NME* based on their solid live shows and the incredible buzz on their three song EP, *Somewhere Across Forever*. Now the band is set to release their self-titled debut album on RCA Records.

Folksongs for the Afterlife

They may have the perfect band name but, over the years, Folksongs for the Afterlife has also perfected their formula of creepy yet beautiful music. Their sound seeps slowly into your skin, into your veins, and then your heart with deeply affecting guitar lines, haunting vocals, and lyrics that both mystify and intrigue listeners.

The dreamy haze of songs on the band's latest release, *Put Danger Back In Your Life*, has captured the ideal blend of romance and devastation, especially in the opening track, "Reunion." The song is foreboding of the darker music to come later in the album with lead singer and songwriter Caroline Schutz cooing them slightly morose, slightly wondrous.

"The song 'Reunion' is about being in a situation that you know is precarious but doing it anyhow. Choosing to put yourself in dangerous situations whether it's emotional or physical is a theme in the album," Schutz says. "But a lot of the other songs are more abstract so I don't like to get into lyrics too much. Sometimes it's more about an emotional state than it is a specific situation." In that way, Schutz's songwriting is an extension of her visual art — she majored in art at Oberlin College, where singers like Liz Phair also studied.

"I'm trained as a visual artist so I've been applying those principals to music," Schutz says. "After Liz Phair came out with her album, I sort of took that as a sign to just go ahead and pursue music even though I knew it would take me a while to get my guitar playing up to speed."

After graduating from Oberlin, she picked up the guitar and eventually formed Folksongs for the Afterlife. "I've always loved singing," Schutz says. "My mother was a singer, and my grandmother was a singer. It's kind of funny because even though I've always loved singing, I never thought I could do it because I don't have a well-trained voice." But her breathtaking, sugary vocals on the band's impressive full-length and debut EP dispel any doubts that Schutz was meant to perform behind the mic.



Part Two will feature The Fiery Furnaces, Fever, Sea Ray and The Natural History

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Johnny Cash, 71, Legendary Songwriter and Performer

John R. Cash died in Nashville on September 12 at the age of 71. The passing of Johnny Cash, after a nearly fifty-year career, was a staggering loss to American music. Cash represented to his countrymen, and to much of the world, what America sounds like. An unforgettable performer, Cash was also a songwriter who created numerous classics, including "Folsom Prison Blues," "Big River," "Don't Take Your Guns to Town," and his longtime signature song, "I Walk the Line."

The Kingsland, Arkansas native rose from an impoverished childhood picking cotton to become a superstar. He began writing songs during service in Europe in the U.S. Air Force. Upon his return to the states, Cash married and settled in Memphis. With a band he put together, Cash successfully auditioned for Sam Philips' Sun Records and, by 1955, enjoyed the first in a string of country and rockabilly hits for Sun, "Cry, Cry, Cry." Other early Sun hits would include "Get Rhythm," "Hey, Porter," "Folsom Prison Blues," and "I Walk the Line." In 1958, Cash began a 28 year association with Columbia Records, where he recorded albums of country, gospel, folk, patriotic songs and rock & roll. In the 1960's, Cash began touring with Maybelle Carter and her three daughters, Helen, Anita and June. He married June in 1968 after she helped him overcome substance abuse problems. Their relationship was known as one of the great love stories in country music. She wrote (with Merle Kilgore) the song, "Ring of Fire" about her romance with Johnny, which became one of his greatest



hits. She and Cash also scored a major hit with their duet rendition of Billy Edd Wheeler's "Jackson."

Over the years, Johnny Cash would eagerly champion songs by country outsiders, including American Indian folk artist Peter LaFarge, Bob Dylan, Elvis Costello, Bruce Springsteen and Bono. He hosted the fondly-remembered network variety program, "The Johnny Cash Show" in the late '60s and early '70s, where his opening line, "Hello, I'm Johnny Cash" and black clothes became legend. Two of his former sons-in-law, Rodney Crowell and Marty Stuart have become major country performers and songwriters, as has his daughter Rosanne Cash.

Johnny Cash was a regular presence on the country charts throughout the '60s and '70s. In the 1980's, Cash began participating in the on-and-off country supergroup, The Highwaymen, with fellow icons Willie Nelson, Kris Kristofferson and the late Waylon Jennings. And in

1994, after several years of recording uncertainty and flagging sales, Cash enjoyed a popular and critical revival when he signed with rock/rap producer Rick Rubin's American label for a series of stripped down, high-quality recordings that resonated with a multi-generational audience. Cash was inducted into the Country Music Hall of Fame, the Rock and Roll Hall of Fame and was the recipient of eleven Grammy Awards.

On his passing, ASCAP President Marilyn Bergman said, "Johnny Cash was among the greatest of all American singers and songwriters and one of the most instantly identifiable entertainers of the past 50 years. His songs and performances touched millions of individuals from every walk of life. Johnny may have been best known as a Country artist, but his music cut across genre and generational lines to encompass Folk, Gospel and Rock, as well as fans of all ages. The world of American music has lost a true giant."



June Carter Cash, 73, Songwriter and Performer

Country music great June Carter Cash passed away on May 15, 2003 at the age of 73 in Nashville from complications following cardiac surgery. She gained fame as the wife and collaborator of Johnny Cash, and as a member of the illustrious Carter Family. Less known was the fact that June was a talented songwriter and multi-instrumentalist in her own right, as well as a Grand Ole Opry comic and film and TV actress. As a songwriter, her most enduring composition (co-written with Merle Kilgore) is "Ring of Fire," a song inspired by her romance with Johnny Cash. Originally recorded by June's sister, Anita Carter, "Ring of Fire" became one of the biggest career hits for Johnny Cash in 1963, reaching #1 on the Country chart and #17 in Pop. Other notable June Carter titles include "The Kneeling Drunkard's Plea," a 1960 hit for the Louvin Brothers, and "Wall to Wall Love," a hit for Bob Gallion.

June Carter Cash was born to a musical heritage – her mother was Maybelle, an original member of the Carter Family, whose historic recordings remain a cornerstone of country music. June and her

sisters joined their mother on tour in the '40s following the original group's break-up. A multi-instrumentalist, June specialized in the autoharp and served as the act's resident comedian. The Carters became regulars on the Grand Ole Opry, where June met her future husband, Johnny Cash in 1956. In the early 1950s, she married country star Carl Smith. Before that marriage ended in divorce, it produced future country singer-songwriter Carlene Carter. June's 1968 marriage to Johnny Cash resulted in the birth of John Carter Cash, a songwriter, performer and record producer, who produced his mother's final album, *Wildwood Flower* (Dualtone), released this past summer to great critical acclaim.

ASCAP Latin Heritage Award Winner Celia Cruz, 77



Celia Cruz, Tito Puente, Rita Moreno and Edward James Olmos at the Seventh Annual Latin Music Awards in 1999 where Cruz was honored with the prestigious Latin Heritage Award.

Celia Cruz, the Grammy-winning queen of Latin music, died July 16, 2003, at her home in Fort Lee, N.J. She was 77. She was one of Latin music's most vibrant and influential artists with over 70 albums, including this year's *Hits Mix*, which hit No. 1 on *Billboard's* Top Tropical/Salsa Albums.

The Cuban-born singer had the charisma and pizzazz that could instantly light up any room with her powerful, raspy voice, sparkling outfits, and her trademark exclamation, "Azucar!" ("Sugar!"). Her infinite talent has earned her many honorary titles, including the Queen of Salsa, the Queen of Mambo, and the Queen of Latin Music.

Her numerous awards and honors include a Yale University doctorate, Grammy awards and nominations, a star on the Hollywood Walk of Fame, a statue in the Hollywood Wax Museum, and a major Miami street named "Celia Cruz Way" in her honor. One of her outfits is in the Smithsonian's permanent collection – a testament to her highly distinctive, outrageous sense of style, and she also received the Lifetime Achievement Award from the Smithsonian Institute. In 1994, Cruz was bestowed an award from the National Endowment of Arts by President Bill Clinton.

In 1999, ASCAP also honored Cruz with the Latin Heritage Award, one of the Society's most prestigious awards, celebrating her enormous contributions to Latin music and her tremendous success in introducing her wonderful music to millions of fans around the globe.

"Music is the only gift I have that was given to me by God," Cruz told ASCAP in 1999 when she received the Latin Heritage Award. "Unless He takes it away, I will continue to share my gift with everyone. It is what gives me pleasure. It is what brings me happiness. And that is my purpose in life."



Benny Carter, 95, Jazz Giant

Benny Carter, composer, arranger, bandleader, solo artist, music educator and one of the world's most respected jazz musicians, passed away on July 12, 2003, at age 95. He was among the last survivors of a jazz generation that also included Louis Armstrong, Duke Ellington, Count Basie and Coleman Hawkins.

Throughout his amazing career of 80 years, Carter's talent was both vast and diverse. A distinguished artist on many instruments, Carter mastered the trumpet, clarinet, saxophone, piano and trombone. He was also well known as a musical mentor to many of the players who followed him into jazz.

The New York City-born Carter was inspired to pursue music by his neighbor, Bubber Miley, a trumpeter in Duke Ellington's band. Benny studied piano with his mother, and taught himself how to play the saxophone at age 13. By the time he was 15, Carter was already playing with bands in Harlem. Four years later, he landed a gig playing with Charlie Johnson's band at Smalls' Paradise in Harlem. In the ensuing years, Carter contributed arrangements to the orchestras led by Fletcher Henderson and Duke Ellington, served as leader of the notable McKinney's Cotton Pickers and his own big bands and played all over Britain and Europe. The 1930s found Carter creating many of the compositions and arrangements that became classics of the Swing Era, including "Blues in My Heart," "When Lights Are Low" and "Lonesome Nights."

In the early 1940s, he challenged himself even further by becoming a composer of film music. With the advent of his scoring career, Carter joined ASCAP in 1942 and quickly became an active and generous member of the Society. His film contributions include scoring and arranging for *Stormy Weather* (in which he also performed), *The Snows of Kilimanjaro* and *The Flower Drum Song*. Later in the 50s, Carter also began to score television shows, most notably, "M Squad," "Banyon" and "Ironside."

His stellar and impressive work in jazz, film and television music earned Carter numerous accolades including two Grammy Awards, induction into the Big Band and Jazz Halls of Fame and the prestigious Kennedy Center Honor.

Carter was the first Living Legend to be inducted into ASCAP's Jazz Wall of Fame, which was inaugurated in 1997. At the time, ASCAP President Marilyn Bergman said, "Carter is a giant in the world of jazz, and a major figure in film and television scoring ... A brilliant saxophonist, trumpeter, arranger and composer, the grace and poise of Benny Carter's music is matched only by his personal demeanor."

IN MEMORIAM

VALENTIN BIBIK	HERBIE MANN
BUDDY EBSEN	ALBERT SENDREY
HERSCHEL GILBERT	SHEB WOOLEY
LUTHER HENDERSON	ROBERT PALMER



COMMISSIONED

Noel Goemanne's "Missa Sancta Cecilia" by the Parish Community of Saint John the Evangelist in the City and Archdiocese of New York. It first premiered in 2001 under the direction of Peter Basch.

Frederick Koch by the Cleveland Women's Symphony to compose a march for Ohio's bicentennial year which was performed at Lakeside on the Lake on July 30 under conductor Robert Cronquist.

David Uber's large-scale composition for solo trombone and piano from Nobuhiro Noguchi. The work is featured on a new CD recorded by Noguchi.

FEATURED

Dan Kirouac's "Windowsill" on Worcester, Massachusetts's WORC 1310-AM on May 25. The song features Dan Kirouac on acoustic guitar and backing vocals.

Bryant Keith Meltzer in an upcoming music Sundance Channel documentary, "Keeping Time: New Music From America's Roots," which premiered in August and is broken up into four half-hour programs that spotlight new

directions in traditional music. "Keeping Time" also introduces viewers to American musicians and songwriters who are carrying the torch of traditional music. Nashville songwriter Meltzer is featured on the final episode, "Art of Song."

Roxanne Seeman's original English lyrics (co-written) for "Harem," the title song of Sarah Brightman's Harem album and upcoming world tour. The song, "Cancoo do Mar" ("Song of The Sea"), is a Portuguese fado, written over 50 years ago. The Portuguese recording by Dulce Pontes was featured in the Richard Gere/Ed Norton film *Primal Fear*.

HONORED

Brent Michael Davids with the Alumni Recognition Award for Notable Achievement from the Herberger College of Fine Arts at Arizona State University for his significant body of work and the esteem that he has brought to the college.

Sheila Espinoza with the "Citizen of the Year" civic award from the Municipal League in Seattle, Washington in May. Espinoza founded the Pontiac Bay Symphony Or-



Martin Briley Signs with MPL

MPL Communications have entered into an exclusive publishing deal with acclaimed songwriter Martin Briley. MPL will oversee Martin's new music publishing interests worldwide. Briley is considered by many to be one of the most prominent songwriters in America today, writing for such artists as Celine Dion, N'Sync, Jessica Andrews, Michael Bolton, Pat Benatar, Gregg Allman, Kenny Loggins and Barry Manilow to name just a few. Pictured (l-r) are MPL's VP of Creative Services Alan Tepper, Briley and MPL's Senior VP of Promotion Bill Porricelli.

chestra, a mentoring orchestra of youths and adults that features music from film and theater in concert performance.

Eddie Kramer for being inducted into the TEC (Technical Excellence and Creativity) Awards Hall of Fame. Kramer is best known for his engineering work with Jimi Hendrix and the founding of Electric Lady Studios which did production work for Led Zeppelin, Kiss, The Rolling Stones, and many others. Presented by the Mix Foundation for Excellence in Audio, the TEC Awards recognizes outstanding achievement in professional audio production and product innovation.

Tania León, composer, for being selected by the Smithsonian Center for Latino Initiatives to be featured in "Portraits of Latino Achievement," an exhibition that features the stories and portraits of a group of exceptional Latinos who have each excelled in their particular field of endeavor. The project has been years in the making.

James Lentini, DMA, for being named Dean of the School of Art, Media and Music at The College of New Jersey. Composer Lentini comes to TCNJ from Wayne State University where he has worked for the past 15 years, most recently serving as professor of music composition and associate chair for the Department of Music.

Jai J. Noire for winning the Columbine Award in the libretti category of the Moondance International Film Festival for her rock-opera-for-film, *Alice & Joan*. The festival is now in its fourth year and was held May 15-18 in Boulder, Colorado, and drew entries and participants from all over the world. The music of *Alice & Joan* is entirely original and covers many styles, ranging from hard rock to pop, reggae and soul. Noire lives in Oakland, California.

Henry L. Porter for being inducted into the state of Florida Gospel Music Hall of Fame. An ASCAP member since 1971, Porter has written



Darren Lyons

Darren Lyons was featured in the March issue of *Modern Drummer Magazine*. Drummer Lyons leads his own acclaimed, award-winning band, The Darren Lyons Group, who perform regularly at jazz festivals and clubs both here in the U.S. and overseas. His most recent album, *Resonator*, was mixed by John Arrias (Jeff Beck, Little Feat). His follow-up CD will be recorded this fall with production and performance by David Sancious (Sting, Seal, Eric Clapton). For more info, go to: www.darrenlyons.com.

over 2,000 songs. Porter often appears on the nationally televised "Bobby Jones Gospel" and has shared the stage with such gospel greats as Albertina Walker, Shirley Caesar, The Mighty Clouds of Joy and the late Casietta George.

Faith Rivera for winning a Daytime Emmy in the Outstanding Original Song category for her vocal and co-writing work on "Forever Near" which was featured on the NBC daytime drama "Passions." The award was presented to Rivera on May 10 at the Creative Arts Presentation by the National Television Academy. Rivera was born and raised in Hawaii but currently resides in Long Beach, California where she works as a soloist and youth choir director at Covenant Presbyterian.

William Grant Still for being inducted into the Arkansas Entertainers Hall of Fame. Also, a mural honoring William Grant Still was dedicated by the City of Los Angeles, facing Adams Boulevard near the Crenshaw District and the famous West Adams neighborhood.

Elizabeth Wiegand by the National Federation of Music Clubs at the National Convention in Nashville, Tennessee. On August 8, she was inducted as a fellow in the Rose Fay Thomas Honorees.

PERFORMED

Taylor Barton at the United Nations' Delegates Dining Room on June 25 to celebrate and launch the release of *Songs for Life*, a benefit album for RICA, the Royal Initiative to Combat AIDS. The event, hosted by Colin Quinn and Geoffrey Holder, featured performances from Barton as well as the GE Smith Band, the Boys Choir of Harlem, Gerald Levert and others. The album features music by Mary J.



New York Songwriter's Circle

ASCAP's Loretta Muñoz hosted ASCAP night at the New York Songwriter's Circle at the famed club The Bitter End. The audience was treated to an intimate evening of remarkable music from Simon Bruce, Amy Correia, Johnathan Rice and Spottiswoode. Pictured (l-r) are ASCAP's Jenna Derhammer, Spottiswoode, Bruce, Rice, Correia, the Circle's Tina Shafer, Muñoz and the Circle's Caroline Bernard and Julie Henry.

Blige, Destiny's Child and other ASCAP members. Barton is a critically-acclaimed pop and folk artist with several albums to her credit.

Gerald M. Ginsburg's Heinrich Heine tribute "Aus Schmerzen zu Liedern" (From Sorrows to Songs) by tenor David Blackburn and Ginsburg as pianist at Weill Recital Hall at Carnegie Hall in New York City on March 28.

Frederick Koch's "Concertino for Piano and Orchestra" on April 12 by the Lorain County Civic Orchestra in Cleveland and Koch's song "Ground/zero" on March 3 by Andrew White on baritone and Chris Hill on piano for the Rocky River Chamber Music Society in Cleveland, Ohio.

Mary Lamont's band, every Saturday and Tuesday night this summer at the Jones Beach Boardwalk Bandshell on Long Island, a total of 19 shows. This is the second year in a row that Lamont and her band have been invited to perform at the venue. Singer/songwriter Lamont is one of the top Country/Americana performers on Long Island and she was recently named the Female Singer/Songwriter of the Year for the second time by the New Jersey Country Music Association.

Esther Miller's song, "Champion of Peace," for the second year by Our Redeemer Lutheran Church Choir in Aquebogue, New York under the direction of Audrey Grathwohl. The song was performed in June 2002 and on Father's Day, June 2003.

Joe Negri's *The Mass Of Hope* (a Mass in the Jazz Idiom) as part of The Bach Choir of Pittsburgh's Summer Choral Institute. This fall the Mass will highlight the Monroeville Jazz Festival with a special performance at St. Bernadette's Church in Monroeville, PA. It will also be performed at Louise di Marrilac Church in Upper St. Clair, PA. Negri is also known as Handyman Negri on PBS' "Mister Rogers' Neighborhood" and is a jazz guitarist and well known composer.

PREMIERED

Joseph Bille and John Rusnak's "Let The Healing Take Hold" at the Religious Education Congress on February 28 at the Anaheim Convention Center in California.

John Duffy's "Declaration of Interdependence for Chorus and Percussion" on two continents on September 12: in Budapest, Hungary, and at the American Philosophical Soci-

ety in Philadelphia, PA. The music was created for the first annual Interdependence Day. Started by the CivWorld Citizens Campaign for Democracy, a project of the Democracy Collaborative at the University of Maryland, Interdependence Day is based on the premise that people – citizens of their own communities, their nations and the world – can and must be the driving force and the principal agents of change for a more democratic world. The "civ" in CivWorld defines a world that is civil, civic, and civilized.

Chesley Kahmann's "An American Mass" at the Central Presbyterian Church in Summit, New Jersey on March 30. Performed by the combined choirs of the Christ Church and Central Presbyterian Church and conducted by E. Wayne Bradford.

Joseph LoDuca's "Oboe and Strings" on April 27 at Christ Church, Grosse Pointe featuring Detroit Chamber Winds and Strings oboe virtuoso Donald Baker.

William D. Pardus' "The Mills Of New England (A Symphonic Portrait)" at the Eastern Division of The Music Educators National Confer-

ence in Providence, Rhode Island on March 7. It was performed by The American Band of Providence, under the direction of Dr. Gene Pollart of the University of Rhode Island. The four movement work paints a musical picture of the New England mills, the mill towns and workers. William D. Pardus is Professor Emeritus of Music at Keene State College.

RELEASED

Admiral Twin's fourth full-length CD, *Creatures of Bread & Wine* for New Pop Revival Records. The trio of pop rock musicians from Tulsa, Oklahoma have toured North America extensively and opened for pop superstars Hanson. The music of Admiral Twin spans a wide variety of style and form, at one moment straight ahead fast rock tunes, to beer garden waltzes and everything in between. Visit: www.admiraltwin.com

Raul Azpiazu's *Ritmo de Jazz y Mambo En Clave*, featuring standards and Azpiazu originals. Raul is the son of Don Azpiazu, the Cuban pianist and bandleader who pioneered the son in the big band format when he introduced the "Peanut Vendor" to New Yorkers at the Palace Theater in 1930. The elder Azpiazu was also the first one to successfully blend both North American and Latin American music as a prelude to the mambo explosion of the 50s. On his new album, Raul sings in English, Spanish and Italian and is featured as both a composer and a lyricist. The Latin

tunes were arranged for Raul by four of Cuba's legendary musicians: Chico O'Farrill, Rene Hernandez, Obdulio Morales and Peruchin.

David M. Bailey's eighth album, *Rusty Brick Road*. The title track was one of the winning songs at the Kerrville 2003 New Folk Songwriting Competition. The remaining 18 tracks display a fierce determination to gently convince the listener that the message of hope never grows old. Bailey's songs are reminiscent of folk legends like James Taylor and Cat Stevens while Bailey himself points out Kahlil Gibran and J.S. Bach as being influential. Bailey uses his warm baritone and strong melodies to sing about topics like time, faith, hope, love, and dreams. Visit: www.davidmbailey.com

Martin Bisi's *Milkyway Of Love*. Bisi is known for his work as a producer/engineer and as the owner of the Brooklyn based B.C. Studios that has helped put together records by Sonic Youth, Cibo Matto, Helmet and The Boredoms. *Milkyway Of Love* is self-produced and contains memorable tracks such as "German Girl Land" and "Sex With My Friends." The album is released on Stripmine Recordings.

The Brain Surgeons' seventh CD, *Beach Party*, on Cellsum Records. The Brain Surgeons feature music journalist Deborah Frost and Al Bouchard (formerly of Blue Oyster Cult) on drums. Their music is a combination of all genres; at times punk, acoustic pop, avant-garde, and heavy-metal.



Comp and Co.

Def Jam Recording artist Comp (left) stopped by ASCAP in New York City recently to meet with ASCAP's Keith Johnson.

They also have been known to cover Lynyrd Skynyrd.

Rob Carlton's two new Christian albums on the F.O.G.G. Ministry Label: *Freedom Road* and *Unshackled*. Carlton is a songwriter and guitarist. Special guest Phil Keaggy plays on both albums.

June Carter Cash's *Wildwood Flower* (Dualtone). Cash died on May 15, 2003. Her final album, *Wildwood Flower*, has been described as an autobiography, almost cinematic in nature and also as Cash's mission statement. She covers eight A.P. Carter songs on the album, four are her own, and one, "Temptation," is the only non-Carter song on the record.

Cari Cole's debut CD, *Circle Of Fire*, distributed by New Leaf. The music is a compelling vision of pop influenced contemporary music that heals. Cole has a voice that is pure in tone and a pleasure to listen to. A former

soloist in The Metro Mass Choir of New York City, Cole has performed on stages such as Carnegie Hall, Town Hall and The Apollo Theatre.

Rodney Crowell's 11th full-length recording, *Fate's Right Hand* (DMZ/Columbia). The songs on the album were written in Nashville, New York, Texas, California and Ireland. With this record, Crowell worked with producer/writer/artist T-Bone Burnett and created his most personal and inspiring record to date. Crowell confesses, "Most of these songs wrote themselves. They became like glaciers almost. They just pushed up from my subconscious. Part of the writing was probably my subconscious wanting to tell me these things." *Rolling Stone* has said of his writing, "The reality riddles with something like grace," while *Revolver* says, "his songs walk the line between idealism and despair with the graceful grit of a guy who's figured out how to keep the faith, both in his life and in his art." Crowell's songs have been covered by the likes of The Grateful Dead, Willie Nelson, Foghat, Bob Seger and George Strait.

Chris Emerson's self-titled debut CD on Empire Musicwerks/BMG Music Distribution. Before its release, the



DeShannon Reissue

Jackie, the long out-of-print 1972 Jerry Wexler-produced album by pioneering female singer-songwriter, Jackie DeShannon, has been reissued in a limited edition titled *Jackie ...Plus*. The CD reissue of DeShannon's critically acclaimed LP features a dozen bonus tracks, including several collaborations with Van Morrison, and extensive notes. It is available at www.rhinohandmade.com.

album already had two hit singles. The song "All Because Of You" was featured on the hit television show "Dawson's Creek" and reached number 22 on the *Billboard* Chart. "Broken Heart" reached number 28 on the *Billboard* Chart. Emerson's sound has been compared to that of artists like Rod Stewart, Steve Winwood, and Don Henley. Chris wrote ten of the thirteen tracks on the album himself with one song, "This Could Take All Night" written by Diane Warren. Visit: www.chrise-emersonmusic.com.

Merrell Fankhauser's Sundazed Records release, *Return To MU*. The album was produced by record and movie producer William E. McEuen. The CD features such notable musicians as Dean Torrence, Ed Cassidy and Jay Furguson, John McEuen, and the last recordings of keyboardist Nicky Hopkins and John Cipolonna. Fankhauser has been a member of ASCAP since the early 60s and has put out landmark albums from his 1962 surf band The Impacts to his 60s and 70s psychedelic folk rock groups H.M.S. Bounty and MU as well as numerous solo releases.

Barberi Paull Feit's *Angel Music*. Composer Barberi Paull Feit has added fiction writing to her credits. She conceived of The Angel Auberon series and is writing both the books and the music. The stories are set in the context of angelic legend. The series was begun with publication of the book entitled *The Angel Chronicles: The Guardian Angels Books I-V by The Angel Auberon*. Barberi has created *Angel Music*, the music CD companion to *The Angel Chronicles*. You can buy *Angel Music* at Amazon.com and Barnes&Noble.com.

David French's debut album *All The Difference*. The songs on the album were written by French during a five year grief

period after the loss of a sister and his father who died only eighteen months apart. French was born in Glasgow, Scotland but currently resides in New York City. His voice and lyrical depth and poetry have been linked to those of U2's Bono, Peter Gabriel, and Leonard Cohen. French co-produced the album with Rafe McKenna (Ash, UB40) and Merle Chornuk (Ryan Adams) and the disc features musical accompaniment by drummers Andy Gangadeen (Massive Attack) and Andy Newmark (John Lennon) and bassist John McKenzie (Eurythmics, Bob Dylan, Tina Turner). His song, "Where It Begins," is already picking up radio play. Go to: www.davidfrench.com

John Gorka's fourth release for Red House Records, *Old Futures Gone*. The CD contains fourteen songs filled with potent lyrical twists, infectious melodies, and gentle grooves. The album was produced in an unorthodox way. Gorka and producer Rob Genadek used three separate drummers and three bass players in various combinations throughout the recording sessions. Genadek would hand pick the drummers and bass players he felt would be right for each song. The result is a more interesting record. Themes taken on in the songs range from character studies to commentary on politics and the state of the modern world.

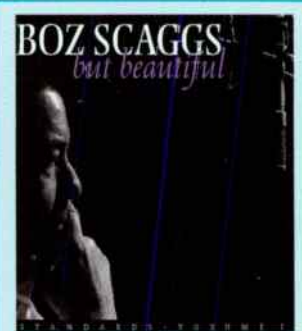
The Great Kat's *Wagner's War*, her sixth album, a seven-song, eleven minute response to September 11. *Spin Magazine* has declared The Great Kat as "The Speediest, Scariest, Fastest, Female Guitar Shredder of all Time," and her new CD as "an overpowering whirlwind of speed guitar and complex orchestration." She has also been named one of the ten fastest guitar shredders of all time by *Guitar One* magazine. The Great Kat's real name is Katherine Thomas

and she hails from Long Island, New York where she picked up the violin at age nine. She went on to graduate from Julliard, has performed as a classical violin soloist at Carnegie Recital Hall as winner of the Artists International Competition and toured in the U.S., Europe, and Mexico before becoming the world's fastest shred guitarist. Go to the Great Kat Guitar Goddess website: www.greatkat.com

Higher Octave Music's Original Motion Picture Soundtrack to *Winged Migration*, the universally acclaimed French film-nominated for an Academy Award for Best Documentary Feature. The soundtrack recording features an adventurous original score by French composer Bruno Coulais as well as a vocal track by Nick Cave, and three songs by singer Robert Wyatt. The soundtrack has been released as an enhanced CD with many bonus features.

Hiroshima's *The Bridge on Heads Up International*. One of instrumental world music's most innovative acts, Hiroshima blends Asian and North American sensibilities eleven new tracks. Says multi-instrumentalist Dan Kuramoto, the band's leader and producer, "The Bridge is the most uptempo record we've ever done. It was essentially recorded live in the studio, but with overdubs, odd loops and even scratch tracks. We're featuring different elements of the band, the koto, the keyboard - rebalancing the yin and the yang - to create a larger sound."

Buddy Jewell's debut CD produced by country superstar Clint Black. Buddy won a recording contract with Sony Nashville when he was voted the winner of USA Network's series "Nashville Star" by millions of Americans. His debut single, "Help Pour Out The Rain," (Lacey's Song) is the highest charting debut by a



He's the Boz

Boz Scaggs, one of the most prominent San Francisco-based music creators, recently turned his attention from Rock and R&B to jazz interpretations of the great standards. His new album, *But Beautiful: Standards, Volume I* (Gray Cat/Maiboat Records) contains renditions of such classics as "How Long Has This Been Going On?," "Bewitched, Bothered and Bewildered" and "I Should Care."

new artist in over a decade. The songs on Jewell's debut range from country rockers to broken-hearted ballads to blue-collar stories to Merle Haggard covers to songs with funky grooves. Visit: www.buddyjewell.com

Joboj's (aka Joe Bochar) new CD, *X. Joboj*, a native of Rhode Island, has been making music for over seventeen years. On *X* he wrote, produced, and recorded as well as played all the instruments in his home studio. Joboj's music has been featured on mainstream television shows such as VH-1's "Bands On The Run" and MTV's "The Real World," "Road Rules," and "Undressed."

Jesus Johnny's new album, *Leatin' on Love* (Wilderness) featuring words and music by Johnny Spreen (aka Jesus Johnny). Johnny dedicates his record to the memory of those who have left this world for the next. The album was engineered, recorded and mixed by Joseph DeMaio at Shore Fire Recording Studios.

The Glenn Kaiser Band's third CD, *Blacktop*, featuring guest appearances by guitarist Rick Derringer and Dave Beegle of the critically acclaimed Christian group Fourth Estate. *Blacktop* offers an album full of seasoned blues rock. "Save Me From Myself," featuring Rick Derringer is the album's first song to go to radio. The Glenn Kaiser Band will be touring this autumn. Visit: www.glennkaiser.com.

Molly-Ann Leikin's third book, *How To Be A Hit Songwriter*, published by Hal Leonard Books. It is for advanced songwriters.

Charles Lyonhart's CD *Down to the Hard Line*, on his own label Lyonhart Records. The album features Bob Dylan lead guitarist Larry Campbell on every track. Campbell also served as producer and co-writer. Lyonhart played at Woodstock in 1994 and two of his songs were included in the compilation *New Music From Woodstock*. His song "Any Price For Sleep" was included on an "Oasis" sampler CD and "The Sad Sad Romance of the Road" is included on the *It's About Music Sampler #3* CD.

Kate Markowitz's debut album, *Map Of The World* (Compass Records). Markowitz is one of the West Coast's most beloved and well-known session vocalists. *Map Of The World* features

the new single "Pride and Vanity" as well as guest appearances by James Taylor, Shawn Colvin, and Andrea Zonn.

Brian McComas' self-titled debut CD on Lyric Street Records. His current single, "99.9% Sure" (I've Never Been Here Before) is doing well on country radio and climbing. McComas has just completed an extensive tour in support of the single and will be back on the road throughout 2003. Go to: www.brianmccomas.com

Annie Minogue's latest effort, *Love Parade*, the follow up to her debut album *Home*. *Love Parade* features the single "Love Goes Down" which showcases Minogue's powerful and expressive voice. The album is a collection of finely crafted songs displaying a complex and intricate musicianship. Minogue has opened for artists such as Dave Navarro, Black Eyed Peas and Shane McGowan. Minogue has established herself as an artist to watch. Go to: www.annieminogue.com.

Tim Mungenast's *The Un-Stableboy*, featuring ten new tracks produced and engineered by Frank Gerace and distributed by Goat River Productions. Mungenast's sound can be described as psychedelic, influenced by Radiohead, Sonic Youth and



Composer to Composer

The Society of Composers and Lyricists presented another of its continuing "Composer-to-Composer" seminars in June at the American Film Institute in Los Angeles. The featured guest was ASCAP composer Michel Colombier, whose prolific career includes more than 100 filmscores, along with numerous ballets, symphonic works, songs, chamber music and "video operas." Colombier has arranged with and recorded for diversified artists including Madonna, Prince, Barbra Streisand, Herbie Hancock, Joni Mitchell, Herb Alpert, the Kronos Quartet and many more. Pictured (l-r) are SCL President Dan Foliart, ASCAP Senior VP Nancy Knutsen, Colombier, and composer Lynn Kowal who moderated the evening.

Pink Floyd. He has a love for unusual sounds and with his voice can transport the listener to another world. The album has been getting great press and radio airplay throughout the Boston area. Also, three of Mungenast's songs are featured in the new independent film, *Harrison Macauley is Going to Kill Me*. Go to: www.mungenast.com or www.harrisonmacauley.com.

Petra's new album, *Jekyll and Hyde*. The album was produced by Newsboy's lead singer and hit-maker Peter

Furler, who also plays drums on all ten tracks. Petra's original founder, Bob Hartmann, has rejoined the group and adds his signature guitar playing and songwriting skills. For more than 30 years, Petra has paved the way for today's most successful Christian rock acts and changed the face of Christian rock music. Petra has over seven million records sold, four Grammy awards, and has been inducted into the Gospel Music Hall of Fame.

Poncho Sanchez's latest CD, *Out of Sight*. Sanchez combines Latin rhythms with R&B sounds to create what could be his funkier session yet. Trombonist Fred Wesley and saxophonist Pee Wee Ellis from the old James Brown band join Sanchez on several tracks. The legendary Ray Charles even makes an appearance on "Mary Ann." In addition to three James Brown tunes are a number of original compositions that keep with the sixties theme. One song that pays tribute to Brown is "JB's Strut." Sanchez is one of the busiest and most successful Latin jazz band-

She Really Is

What happens when a Maine girl schooled on Linda Ronstadt, 80s rock, and early blues decides to join a band and write songs? You get a girl who gives classic rock a unique, modern twist on



her soulful, sensual and intelligent independent release, *She Really Is*. Mainer Thien moved to New York City after completing her debut album and started paying her dues on the downtown club circuit. Soon, one of her songs, "She Really is a Rock Star," was chosen for use in the Off Broadway show *Rockstars NYC*. Thien then used a little Yankee ingenuity to promote herself and began getting noticed, getting airplay on stations throughout the northeast and hitting the road with her band of accomplished musicians. With a beautiful voice, poignant songs and a driven spirit, Thien is headed for even greater exposure. For more info, visit: www.kirstenthien.com.



Living Archives

The ASCAP Living Video Archive continues to grow, thanks to a generous grant from the Cain Foundation. In August, ASCAP's Jim Steinblatt traveled to Asheville, North Carolina and Nashville, Tennessee to conduct in-depth interviews with ASCAP members Billy Edd Wheeler ("Coward of the County," "Jackson," "High Flying Bird"), Felix Cavaliere ("Groovin'," "People Got to Be Free," "I've Been Lonely Too Long"), and Guy Clark ("L.A. Freeway," "Desperados Waiting for a Train," "Homegrown Tomatoes."). Pictured, left, is Billy Edd Wheeler and, above right, Felix Cavaliere with Jim Steinblatt.

leaders in the world. He has won Grammy awards and has been featured on the covers of such publications as *Jazz Times* and *Jazz Education Journal*. Sanchez has released 21 albums to date.

Kevin Schaeilling's self-produced debut CD, *The Rain In Spain*, released in September 2002 and featuring a unique blend of Flamenco, pop and light jazz.

Leigh Silver and The BitterThings' new eponymous six song EP. Silver was originally from Philadelphia but after spending three years in Los Angeles as a bartender she formed a live band, The BitterThings. The new BitterThings EP was produced by Sean O'Dwyer who has worked with Sum 41 and Blink 182. With Silver on lead vocals, the rest of the band is rounded out by Cordell Crockett on bass, Matt Fuller on lead guitar and T.M. Burr on drums.

Sheila Silver's *Piano Concerto and Six Preludes for Piano* on poems by Baudelaire, with pianist Alexander Paley, by Naxos on their 21st Century Classics series. Premiered by Paley and the American Composers Orchestra at Carnegie Hall in 1997 to a standing ovation, the Piano Concerto is a 45 minute symphony with piano solo which, according to the

Richmond Times Dispatch, "could enter the standard repertory and stay there for a long time."

Thom Stark's debut CD, *Ordinary Hero*. A showcase for Stark's chops as a songwriter, producer, arranger, singer and instrumentalist, *Ordinary Hero* is a concept record about loss and grief and the nature of heroism. It features Stark's heartfelt vocals and glistening guitar front and center in the mix. The ten-song album runs the musical gamut from blues and country to dense, Beatlesque pop. Go to: www.starkrealities.com/hero.html

Keller Williams' new studio album, *Home*, on SCI Fidelity Records. This is Williams' eighth album release but his first-ever solo recording. The album was recorded in his hometown of Fredericksburg, Virginia. Williams will embark on a fall tour. Go to: www.kellerwilliams.net

Danny Wood's Damage/Empire/BMG debut *Second Face*. The first single, "When The Lights Go Out," is at Top 40, Pop and Hot AC radio formats. Wood is best known as being a member of the 80s supergroup New Kids On The Block but displays his own true musical identity on *Second Face*. Wood combines elements of R&B, pop and alternative music and

makes them all his own. Wood wrote and produced *Second Face* with Pete Masitti (Hootie and the Blowfish) and programmed, played guitar and sequenced the album as well. Go to: www.dannywood.com

Bobby Sweet's new CD, *Love On The Border*. This is Sweet's third release and features twelve new songs. In the past some of Sweet's songs have aired on television series like "Touched By An Angel," "Walker, Texas Ranger," "Soul Food," and "Judging Amy." He also co-wrote a song that was featured in the film *Drowning Mona*. Sweet has shared the stage with top country and folk artists like Vince Gill, Bill Morrissey, and Arlo Guthrie and has played as a multi-instrumentalist on albums by Arlo Guthrie and Bernice Lewis. Go to www.bobbysweet.com.

Chris Smither's eleventh recording, *Train Home*. *Train Home* debuts seven outstanding original songs from Smither as well as four cover songs. The album has been described as a "drum tight masterwork." The album was produced by David Goodrich and recorded in a Palmer, Massachusetts studio. Smither has received great praise from publications such as *Rolling Stone*, *Wired*, *The New York Times*, *The Washington Post*, and *Guitar Magazine*.

Anna Wilson's debut album, *The Long Way*. The album's first single, "The Bus Ride" hit Hot AC and AAA Radio on May 27 and was featured in the Miramax film and soundtrack, *A View From The Top*. All the songs on *The Long Way* were written or co-written by Wilson. Other stand-out tracks include the disco-infused "It's Got Me" and the passionate and mournful "Come On."

SIGNED

Joe Wheeler to a Film and TV Publishing deal with Winston Music Publishers and Maria Luisa Music jointly for his song "Miami." Both companies are administered by Winston Music Publishers out of Burbank, California. "Miami" is bi-lingual with a South Beach flavor. Wheeler also has a licensing deal with Experience Hendrix LLC, for his covers of Jimi Hendrix's "Purple Haze" and "Machine Gun" that will appear on his upcoming independent release *Joe Wheeler*.

Send submissions for Stepping Out via ASCAP's website www.ASCAP.com (click on *Playback* icon and follow the instructions) or send to:
The Editor, ASCAP
One Lincoln Plaza
New York, NY 10023

PLAYBACK REWIND

– from the ASCAP archives



LIKE A VIRGIN: Desmond Child (left) kids Tom Kelly during his performance of “Like A Virgin” at a 1993 edition of ASCAP’s Quiet On The Set in Los Angeles. Also appearing that night as the show was being taped for a BBC special were Tom’s collaborator Billy Steinberg, Andy Goldmark and Ben Harper, shortly after signing with ASCAP and prior to the release of his first album.



“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?

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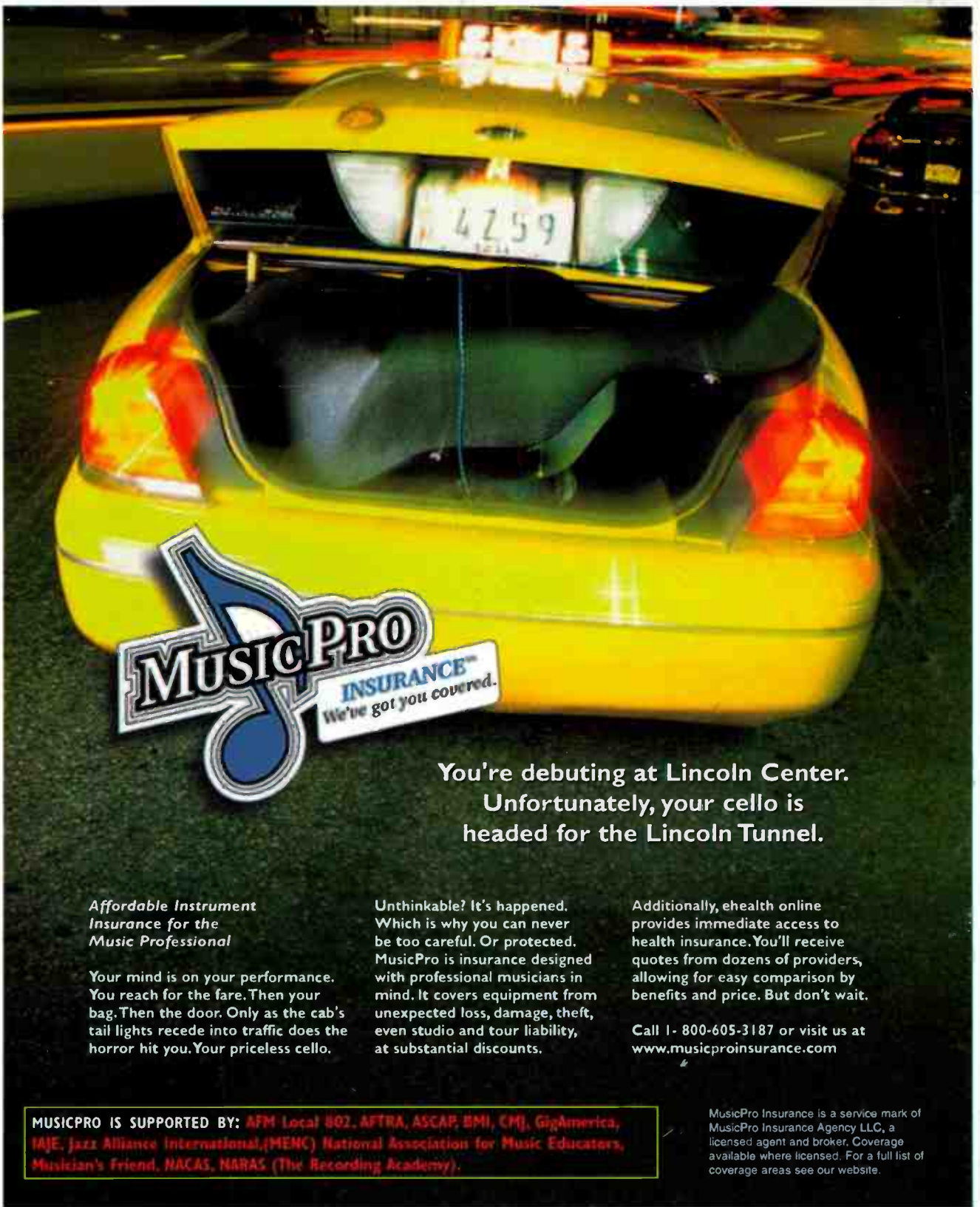
This private convention is the best we’ve ever been to, and worth much more than the price of your membership.

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