

★ Grammy and Academy Award Winners ★

PLAYBOY

SPRING 2005

Kenny Chesney

SONGS, SUN & SAND

2004
ANNUAL
REPORT
INSIDE

Nashville's
MuzikMafia

Sundance
Music Café

ASCAP LATIN MUSIC AWARDS, ROCK & ROLL HALL OF FAME,
SXSW MUSIC & MEDIA CONFERENCE, SHOOTER JENNINGS,
RONAN TYNNAN, THE UNDERDOGS, MEDIAGUIDE AND MORE

World Radio History



ASCAP
MEMBER
MAGAZINE

ASCAP Members Owned



Usher

Best R&B Performance By A Duo Or Group With Vocals
Best Contemporary R&B Album
Best Rap/Sung Collaboration



Alicia Keys

Best Female R&B Vocal Performance
Best R&B Performance By A Duo Or Group With Vocals
Best R&B Song
Best R&B Album



Prince

Best Male R&B Vocal Performance
Best Traditional R&B Vocal Performance



Morton Gould

Lifetime Achievement Award



U2 (PRS)

Best Rock Song
Best Short Form Music Video
Best Rock Performance By A Duo Or Group With Vocal



Ben Harper

Best Pop Instrumental Performance
Best Traditional Soul Gospel Album

Album Of The Year
Phil Ramone

Song Of The Year
John Mayer

Best New Artist
Maroon 5

Best Male Pop Vocal Performance
John Mayer

Best Pop Instrumental Performance
Ben Harper

Best Dance Recording
Avant (STIM)
Bloody (STIM)

Best Traditional Pop Vocal Album
Rod Stewart (PRS)

Best Solo Rock Vocal Performance
Bruce Springsteen

Best Rock Performance By A Duo Or Group With Vocal
U2 (PRS)

Best Hard Rock Performance
Velvet Revolver

Best Rock Song
U2 (PRS)

Best Rock Album
Green Day

Best Female R&B Vocal Performance
Alicia Keys

Best Male R&B Vocal Performance
Prince

Best R&B Performance By A Duo Or Group With Vocals
Usher & Alicia Keys

Best Traditional R&B Vocal Performance
Prince

Best Urban/Alternative Performance
Jill Scott

Best R&B Song
Alicia Keys

Best R&B Album
Alicia Keys

Best Contemporary R&B Album
Usher

Best Rap Solo Performance
Jay-Z

Best Rap/Sung Collaboration
Usher Featuring Ludacris

Best Rap Song
Che Smith

Best Female Country Vocal Performance
Gretchen Wilson

Best Country Performance By A Duo Or Group With Vocal
Dixie Chicks

Best Country Instrumental Performance
Nitty Gritty Dirt Band featuring Vassar Clements

Best Country Song
Craig Wiseman

Best Bluegrass Album
Ricky Skaggs & Kentucky Thunder



Janis Joplin

Lifetime Achievement Award



Dr. Billy Taylor

Academy Trustees Award

GRAMMY® Night... Again.



Howard Shore

Best Score Soundtrack Album
For A Motion Picture, Television
Or Other Visual Media
Best Song Written For A
Motion Picture, Television
Or Other Visual



John Mayer

Song Of The Year
Best Male Pop
Vocal Performance



Lorin Maazel

Best Classical Album
Best Orchestral Performance



Phil Ramone

Album Of The Year
Best Surround Sound Album
Technical GRAMMY® Award



Hoagy Carmichael

Academy Trustees Award



Jelly Roll Morton

Lifetime Achievement
Award



Led Zeppelin

Lifetime Achievement
Award

Best Large Jazz Ensemble Album
Maria Schneider Orchestra

Best Gospel Performance
Gladys Knight

Best Rock Gospel Album
Third Day

**Best Southern, Country,
or Bluegrass Gospel Album**
Randy Travis

Best Traditional Soul Gospel Album
Ben Harper

**Best Contemporary Soul Gospel
Album**
Smokie Norful

Best Gospel Choir Or Chorus Album
Carol Cymbala, The Brooklyn
Tabernacle Choir

Best Latin Pop Album
Marc Anthony

Best Salsa/Merengue Album
Ruben Blades Featured on
Across 110th Street

Best Contemporary Folk Album
Steve Earle

Best Hawaiian Music Album
Charles Michael Brotman

Best Traditional World Music Album
Ladysmith Black Mambazo (SAMRO)

Best Musical Album For Children
Cathy Fink
Marcy Miller

**Best Spoken Word Album
For Children**
Tom Chapin

Best Musical Show Album
Stephen Schwartz

**Best Score Soundtrack Album
For A Motion Picture, Television
or Other Visual Media**
Howard Shore

**Best Song Written For A Motion
Picture, Television Or Other Visual Media**
Annie Lennox (PRS)
Fran Walsh (APRA)
Howard Shore

**Best Instrumental Arrangement
Accompanying Vocalist(s)**
Victor Vanacore

Producer Of The Year, Non-Classical
John Shanks

Best Remixed Recording, Non Classical
Jacques Lu Cont (PRS)

Best Surround Sound Album
Phil Ramone

**Best Instrumental Soloist(s)
Performance (with Orchestra)**
André Previn

Best Classical Album
Lorin Maazel

Best Orchestral Performance
Lorin Maazel

Best Short Form Music Video
U2 (PRS)

Music's
Biggest Nights
Belong to

ASCAP



www.ascap.com

MARILYN BERGMAN | PRESIDENT
& CHAIRMAN OF THE BOARD

YOU ROCK. WE HOST.

Host your website at Broadjam:

YOUR OWN WORLD-CLASS WEBSITE

You provide music, photos and info, we build it.

KILLER WEBSITE TEMPLATES

You choose them, you change them, we design them.

USE YOUR OWN DOMAIN NAME

You register it, we launch it.

UP TO 250 SONGS HOSTED

You make the music, we unleash it.

50 PHOTOS AND 30 ALBUMS

You post, we host.

NEWS, EVENTS, GUESTBOOKS, LINKS

You create the content, we provide the technology.

BROADJAM'S PRIMO MEMBERSHIP

You host at Broadjam, we give you VIP treatment.

24/7 ACCESS TO CHANGE YOUR WEBSITE

You want a web makeover, we give you power to do it.

TRANSMIT YOUR MUSIC TO ANYONE, ANYTIME

You decide the who, when and where, we send it.

It doesn't get any easier than this.

broadjam

WEB HOSTING FOR MUSICIANS

ALL FOR ONLY

\$19.95

A MONTH!

PAY FOR ONE YEAR UPFRONT AND SAVE \$40!

NO WEB BUILDING OR GRAPHIC DESIGN EXPERIENCE NEEDED!

GOT QUESTIONS?

You call, we answer.

608-271-3633

www.broadjam.com

customerservice@broadjam.com

Marilyn Bergman

← PRESIDENT AND CHAIRMAN OF THE BOARD




A REAL DIFFERENCE

The ASCAP Board of Directors election results were announced on March 23, 2005. The vote of the ASCAP membership clearly demonstrated the democratic principles that govern our society. Voting is a major benefit of belonging to a performing rights organization that is member-owned and run by people who create music—rather than be broadcasters who license it. The fact that all incumbent directors were re-elected is recognition of their hard work. Unlike many organizations where the Board serves in a figurehead capacity, the ASCAP Board is truly an active body, meeting regularly to set policy, to serve on committees such as Finance, Foreign Relations, Legislative, Marketing, New Technologies, Survey and Distribution and Symphonic & Concert.

The depth of experience that each writer and publisher Board member brings to the table ensures that every recommendation the Board makes is in the best interest of the membership as a whole. There is never a conflict of interest when we negotiate licenses or lobby Washington for the highest levels of copyright protection. There is a real difference between us and our competitors.

Included in this issue of the magazine is ASCAP's 2004 Annual Report which details the Society's accomplishments last year on many fronts: increasing distributions, negotiating important licensing deals, developing new technology, providing greater member benefits and more. Since ASCAP's success is a direct result of our members' success, I'd like to congratulate all ASCAP writers and publishers for making ASCAP the leading performing rights organization in the world.

A handwritten signature in blue ink, which appears to read "Marilyn Bergman". The signature is fluid and cursive.



KAY ROGERS

**Your Big Bear
Four Season
Resort Specialist,
Mountaintop to
Lakeside**

**Specializing in Residential
Buyers and Sellers**

**Contact: Kay Rogers, Realty Executives
42672 Moonridge Road P.O. Box 7014
Big Bear Lake, CA 92315-7014
Cell: 909-841-8721 Office: 909-584-2202
Fax: 909-584-4442
E-Mail: kay@kayrogers.com**

Record ideas, demos and performances directly to CD



Change Key & Tempo
Record with CDs
Metronome & Tuner
1-Button Record
Reverb & Delay



**PSD340
CD Recording
System**

\$899
Or get the
PSD300
for only
\$699

The PSD340 is Superscope's next generation portable CD recording system. Rugged and reliable, it's great for recording your own CDs, duplicating CDs, and playing along to CD accompaniment that you can manipulate in real time. **AS EASY TO USE AS A TAPE RECORDER.**

For more information on our full line of music practice and recording tools please visit: www.superscope.net or call TOLL FREE 866-371-4773

PLAYBACK

VOLUME 12 ISSUE 2
SPRING 2005

Executive Editor PHIL CROSLAND

Editor in Chief ERIK PHILBROOK

Senior Editors

KAREN SHERRY,
JIM STEINBLATT, LAUREN IOSSA

Assistant Editors JON BAHR, JIN MOON,
PAULINE STACK

Contributors KARL AVANZINI,
LISA GANZENMULLER,
MICHELLE GOBLE-PEAY,
DANA GRAHAM NEWMAN,
ESTHER SANSAURUS,
JOANNA ZARADKIEWICA

Design DAVID POLLARD
Contributing Design JOSEPH ULATOWSKI

ASCAP BOARD OF DIRECTORS

**President and Chairman
of the Board**

MARILYN BERGMAN,
FREDDY BIENSTOCK,
JOANNE BORIS, ARNOLD BROIDO,
BRUCE BROUGHTON,
HAL DAVID, JOHN L. EASTMAN,
NICHOLAS FIRTH, DONNA HILLEY,
WAYLAND HOLYFIELD, JAMES NEWTON
HOWARD, JIMMY JAM, DEAN KAY,
LEEDS LEVY, JOHNNY MANDEL,
JAY MORGENSTERN, STEPHEN PAULUS, DAVID
RENZER, IRWIN Z. ROBINSON, STEPHEN
SCHWARTZ, KATHY SPANBERGER,
JIMMY WEBB, PAUL WILLIAMS, DOUG WOOD

Chief Executive Officer
JOHN A. LOFRUMENTO

Executive Vice President, Membership Group
TODD BRABEC

ADVERTISING

Director of Advertising JAY ROSENFELD
5 West 86th Street, Suite 16B
New York, NY 10024

Phone: (212) 496-5002, Email: j7r@nyc.rr.com

Playback is produced by
Westchester Media, Inc.

© Playback 2004

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

All rights reserved. ISSN-1080-1391
Member Services: 1-800-95ASCAP
Website: www.ascap.com
Email: info@ascap.com

ASCAP OFFICES

ATLANTA

PMB-400
5411 10th Street NW
Atlanta, GA
30318-5713
(404) 351-1224
Fax/DSL: (404) 351-1252

LOS ANGELES

7920 West Sunset Blvd.,
3rd Floor
Los Angeles, CA 90046
(323) 883-1000
Fax: (323) 883-1049

MIAMI

420 Lincoln Rd, Suite 385
Miami Beach, FL 33139
(305) 673-3446
Fax: (305) 673-2446

CHICAGO

1608 N. Milwaukee
Ste. 1007
Chicago, IL 60647
(773) 394-4286
Fax: (773) 394-5639

NASHVILLE

Two Music Square West
Nashville, TN 37203
(615) 742-5000
Fax: (615) 742-5020

NEW YORK

One Lincoln Plaza
New York, NY 10023
(212) 621-6000
Fax: (212) 724-9064

LONDON

8 Cork Street
London W1S3LJ
England
011-44-207-439-0909
Fax: 011-44-207-434-0073

PUERTO RICO

654 Ave.
Muñoz Rivera
IBM Plaza Ste.
11018
Hato Rey, PR 00918
Tel. (787) 281-0782
Fax. (787) 767-2805

SPRING 2005

E
 B
 S
 N



NELLIE MCKAY
 PERFORMING AT
 ASCAP'S MUSIC
 CAFE AT THE 2005
 SUNDANCE
 FILM FESTIVAL

32

SUN WRITER

Country songwriter/superstar Kenny Chesney's "Somewhere in the Sun" Tour will be one of the year's hottest music events. Before he headed out into the sunset, he sat down with fellow songwriter Rodney Crowell for an exclusive interview.

36

MAFIA HITS

John Rich and his fellow songwriters in Nashville's MuzikMafia have gone from fringe players to International stars by not playing by the rules.

38

BEST OF THE FESTS

ASCAP's eight-day Music Café at the Sundance Film Festival featuring such artists as Nellie McKay (above) and its numerous showcases at this year's South by Southwest Music Festival featured an incredible array of songwriters and bands from across the musical spectrum.

48

13th EL PREMIO AWARDS

ASCAP honored its top Latin songwriters and publishers at the 13th Annual El Premio ASCAP Awards held in New York City on April 5th.

50

MEDIAGUIDE'S ARTISTMONITOR

MediaGuide, a joint venture created and funded by ASCAP, uses digital fingerprinting to monitor 2,500 radio stations across the U.S. Now members can use its ArtistMonitor service to support their careers.



DEPARTMENTS

10

HEADLINES

ASCAP announces record financial results for 2004 at its annual membership meeting held in New York City and webcast it for the first time; U2 and The Pretenders are inducted into the Rock and Roll Hall of Fame.

14

ASCAP ACTION

The 20th Annual Stellar Gospel Music Awards in Houston, Texas; the IAJE Conference in Long Beach, California; folk music legends Kate and Anna McGarrigle honored in Montreal; The Heineken USA/ASCAP Foundation Grant Program.

22

NEW MEMBERS

Shooter Jennings, Lance Bass, Kate Earl (pictured), Gloria Trevi, Mario Domm, Steve Pageot, Jeff Lorber

26

RADAR REPORT

Don Dinero, Gary Malkin, Nathan Furst, The October, Ronan Tynan, The Underdogs

60

ASCAP FOUNDATION

New Musicals are presented in Los Angeles; the David Rose Scholarship; the MENC Fame Dinner in Washington, DC.



COLUMNS

62

GOSPEL

An interview with Grammy-winning gospel great Smokie Norful

64

LONDON CALLING

New artists creating a buzz in England

63

HERITAGE

Celebrating Dorothy Fields' centennial

FACES & PLACES

52

NASHVILLE

Chris DuBois and Brad Paisley's #1 hit single, "Mud on the Tires," is honored; Lee Ann Womack at the Ryman; ASCAP @ The Bluebird

54

FILM & TELEVISION

The SCL's Annual Reception honoring the Academy Award nominees in music; *Billboard/Hollywood Reporter* Film & TV Music Conference.

56

LATIN CORNER

Top Latin singer/songwriters perform at Macarena in South Beach; ASCAP meets with songwriters and publishers in Mexico.

78

SYMPHONY & CONCERT

Adventurous Programming Awards are presented at Chamber Music America Conference; Thru the Walls showcase in NYC; The ASCAP Foundation Rudolf Nissim Award





“I’ve Built a Career from Deals Made Through TAXI”

B.Z. Lewis – TAXI Member

People always ask me if it’s a good idea to join TAXI. There was a time when I asked myself that very same question. I don’t ask it anymore.

My name is B.Z. Lewis, and I can tell you from first-hand experience that if you’ve got the right music for the right opportunity, then you can definitely get deals through TAXI.

How much success do you want?

For me, it all started with a song my band “Sugar Danks” did called, “Wide Open”. I recorded it on a very basic, 8-track home recording rig back in 1997. TAXI got that song placed in more than 10 different films and a platinum-selling video game.

I’ve had music placed in TV shows on all four major networks: ABC, CBS, NBC, and Fox. I’ve also had several placements on MTV, and various songs of mine have been in 15 different movies... so far.

My songs have also been featured in three Nissan commercials, and my video game placements resulted in sound design gigs for the world’s leading video game manufacturer.

If you counted up all the other jobs that I’ve landed from my TAXI contacts, it would *really* blow your mind.

Am I that different from you?

I’m not a kid anymore. I’m married, I have a son named Max, and I live in the burbs. Some of the music I make is instrumental rock — some of my tracks have lyrics. I feel blessed to earn my living from making music.

What else can you do?

Let’s face it; a flight to Los Angeles, New York, or Nashville will cost you more than your TAXI membership. The hotel, rental car, and food will cost much, much more!

And what will you do when you get there? How much time and money will it take to bring you 1,200 opportunities a year like TAXI? This is the opportunity you’ve been waiting for your entire adult life.

Why would you hurt your own chances of success by *not* trying this amazing way to get your music heard by the people who have the power to sign deals? TAXI even offers a Money-Back Guarantee on your membership fee, so there’s no risk at all!

TAXI is the kind of company that you’ll always want working for you. Call their Toll-Free number right now to get their FREE information kit, and let TAXI help you make your dreams come true.



TAXI®

The World’s Leading Independent A&R Company

1-800-458-2111

HEADLINES

ASCAP IN THE NEWS

Record 2004 Financial Results Announced

2005 Membership Meeting is Webcast for the First Time as Revenues and Royalty Payments Reach All-Time Highs



Pictured prior to the "Great Expectations" seminar are (l-r) panelists Carlos Alomar, Gretchen Peters, Kerry "Krucial" Brothers, moderator ASCAP's Todd Brabec and panelist John Corigliano.



ASCAP CEO John LoFrumento reported on ASCAP's record distributions

ASCAP held its annual membership meeting at Manhattan's Hammerstein Ballroom on April 4th. For the first time ever, the meeting was webcast live so that all members, regardless of their location, could participate.

At the meeting, ASCAP CEO John LoFrumento announced that the member distribution total of \$610 million was the highest ever in ASCAP's history. Domestic Distributions totaled \$432.7 million. And foreign distributions grew by a significant 18.5% to a total of \$177.3 million. LoFrumento explained that over the past four years, ASCAP has distributed over \$2.2 billion to its members, more than any performing rights organization has ever achieved either in the U.S. or in the world.

While revenues and distributions have reached an all-time high, the society's operating costs are at an all-time low of 13.5%, one of the lowest operating ratios in the world for a performing rights organization, and the lowest by far in the U.S. (For more information on ASCAP's 2004 financial results, please see ASCAP's 2004 Annual Report in this issue of Playback).

ASCAP President and Chairman Marilyn Bergman, who participated live by video feed from Los Angeles, reported on ASCAP's 2004 legislative developments and the challenges that creators face in the months ahead.

ASCAP's Executive Vice President/Membership Group Todd Brabec reported on ASCAP members' outstanding performance on the 2004 *Billboard* charts and in major music awards and nominations.

Prior to the general meeting, a special pre-meeting seminar was presented. Entitled "Great Expectations," the seminar featured top songwriters and composers exploring the topic of songwriting and composing and talking about how their ideas inspire and inform their creative work. Moderated by Todd Brabec, the panel included multiple gold and platinum album-winning songwriter/guitarist Carlos Alomar, Pulitzer Prize-winning composer John Corigliano, top Nashville songwriter/artist Gretchen Peters and hot producer (Alicia Keys), Kerry "Krucial" Brothers.



ASCAP President Marilyn Bergman spoke to members at the meeting by a live video feed from Los Angeles.



ASCAP Executive VP Todd Brabec highlighted ASCAP members accomplishments in 2004.



1. ASCAP's Alexandra Lioutikoff, ASCAP Songwriter of the Year Rudy Pérez, ASCAP Founders Award Winner Rubén Blades and ASCAP CEO John LoFrumento
2. ASCAP's Alexandra Lioutikoff, Song of the Year Award Winner Marco Antonio Solís and ASCAP CEO John LoFrumento

2005 El Premio ASCAP Awards

Rudy Pérez named Songwriter of the Year; Rubén Blades Receives ASCAP Founders Award; Sony/ATV Music Publishing and Universal Music Publishing Share Publisher of the Year Honors

As New York City experienced its first truly warm day of spring, ASCAP created some heat of its own as it celebrated its 13th annual El Premio ASCAP Awards at the Hammerstein Ballroom in Manhattan on April 5. The star-studded gala, hosted by *People en Español's* Joselly Castrodad and CBS-2 News anchor Mario Bosquez, honored the songwriters and publishers of ASCAP's most performed songs in Latin Music in 2004.

Among the honorees, performers and notables attending the black tie celebration were Claudia Acuña, Obie Bermudez, Big Mato, Rubén Blades, Claudia Brant, El General, GemStar, Sergio George, Monchy & Alexandra, Nina Sky, NORE, Eduardo Osorio, Jennifer Peña, Rudy Pérez, Marco Antonio Solís, Spanish Harlem Orchestra directed by Maestro Oscar Hernandez and Alicia Villareal.

ASCAP received special recognition from Michael R. Bloomberg, Mayor of the City of New York, who declared Tuesday, April 5, 2005 in the City of New York as "ASCAP Latin Music Awards Day." In a proclamation presented to the Society, Mayor Bloomberg cited "The Latin Music Awards are an opportunity for the music community to honor past achievement and nurture unrealized potential. New York City, home to countless Latin music fans, thanks ASCAP for its continuing

commitment to musical excellence, and congratulates Rubén Blades and the rest of tonight's winners on their great success."

Rudy Pérez was presented with the Songwriter of the Year award for his ten award-winning songs. As a testament to his writing strength and endurance, Pérez has won this honor three times before, including last year. *Billboard* chart-topping artist Jennifer Peña performed as part of ASCAP's special tribute to Pérez.

A highlight of the evening was the presentation of the ASCAP Founders Award to Rubén Blades by ASCAP CEO John LoFrumento with pop idol Obie Bermudez, who also performed a song dedicated to Blades. Grammy Award-winning Spanish Harlem Orchestra, under the direction of Maestro Oscar Hernandez, closed the night with a special musical tribute honoring Blades.

ASCAP CEO John LoFrumento and ASCAP Senior Vice President, Membership Group/Latin Alexandra Lioutikoff presented the Publisher of the Year award to Sony/ATV Music Publishing and Universal Music Publishing who shared the honors with a total of 30 winning songs each. *For more coverage and a list of this year's winners, see pages 46 through 49.*

ASCAP to Celebrate Stephen Sondheim *Hollywood Bowl Concert to Feature Stars of Song, Stage and Screen*



Stephen Sondheim

On Friday July 8, ASCAP will present a special concert at the Hollywood Bowl in Los Angeles in celebration of Stephen Sondheim's 75th birthday featuring performances and participation by some of the top names from the Broadway stage and the Hollywood screen.

The event, chaired by ASCAP President Marilyn Bergman with honorary chairs Warren Beatty and Barbra Streisand, will feature the Los Angeles Philharmonic with musical director and conductor Paul Gemignani and will be produced and directed by Paul Lazarus.

As of press time, performers and participants include Jason Alexander, Jason Danieley, Victor Garber, Nathan Lane, Angela Lansbury, Marin Mazzie, Donna Murphy, Bernadette Peters, Emmy

Rossum, Brian Stokes-Mitchell, and more.

The program, a benefit, will also introduce "Children Will Listen," a Stephen Sondheim program of The ASCAP Foundation which brings the musical theater experience to young students nationwide. The benefit committee includes Tita Cahn, Eunice and Hal David, David Geffen, Quincy Jones, Jeffrey Katzenberg, Ginny Mancini, Sydney Pollack and Peter Schneider.



Marilyn Bergman

For special ASCAP Foundation seating packages that include a private cocktail reception honoring Stephen Sondheim on July 7, contact: Bobbi Marcus (310) 889-9200 or email sondheim@bobbimarcuspr.com.

ASCAP Elects Board of Directors

The results of the biennial election for the ASCAP Board of Directors have been announced by ASCAP President and Chairman of the Board Marilyn Bergman. Twelve writer and twelve publisher members have been elected to serve on the Board for a two-year term commencing April 1, 2005. For the first time in over 30 years, all incumbent candidates were re-elected.

Commenting on the results Ms. Bergman said, "ASCAP is the only U.S. Performing

Rights Organization where the membership elects their Board of Directors. And in this election, for the first time since 1973, all incumbent candidates were re-elected. I'm very gratified to have the opportunity to work with such a knowledgeable and experienced Board to meet the complex needs of our rapidly growing membership."

The writer members who were elected in the at-large field are: Lyricist Marilyn Bergman; composer Bruce Broughton;

lyricist Hal David; songwriter Wayland Holyfield; composer James Newton Howard; songwriter Jimmy Jam; composer Johnny Mandel; composer Stephen Schwartz; songwriter Jimmy Webb; songwriter Paul Williams and composer Doug Wood. Elected in the Symphonic and Concert field is composer Stephen Paulus.

The publisher directors elected in the at-large field are: Freddy Bienstock, Bienstock Publishing Company; Joanne Boris, EMI Music Publishing;

John L. Eastman, Edwin H. Morris & Co., Inc.; Nicholas Firth, BMG Songs, Inc.; Donna Hilley, Sony/ATV Tunes LLC; Dean Kay, Lichelle Music Company; Leeds Levy, Leeds Music; Jay R. Morgenstern, Warner Bros. Music; David Renzer, Universal Music Publishing Group; Irwin Z. Robinson, Famous Music Corporation and Kathy Spanberger, Songs of Peer. Elected as publisher director in the Symphony and Concert field is Arnold Broido, Theodore Presser Company.

ASCAP Members Receive A Fistful of Oscars

Jan A.P. Kaczmarek, Jorge Drexler and Clint Eastwood Win Awards



ASCAP members won both of the music categories at the 77th Annual Academy Awards, which took place at the Kodak Theatre at Hollywood & Highland on Sunday, February 27, 2005.

Jan A.P. Kaczmarek won the Oscar for Best Original Score for *Finding Neverland*, and Jorge Drexler (SGAE) won for Best

Original Song for "Al Otro Lado Del Rio" from *The Motorcycle Diaries*.

ASCAP member Clint Eastwood also won the Best Director and Best Picture awards for *Million Dollar Baby*. Pictured (l-r) are Jan A.P. Kaczmarek, Jorge Drexler and Clint Eastwood.



Pictured at the ceremony at the Waldorf Astoria are:
1. Adam Clayton, Bono, The Edge and Larry Mullen at their induction
2. Bruce Springsteen and U2's Bono onstage
3. The Pretenders' Chrissie Hynde and Neil Young onstage
4. Ice-T
5. Rod Stewart
6. Robbie Robertson
7. Justin Timberlake
8. Steven Van Zandt

Rock's Big Night

U2, The Pretenders Inducted into Rock and Roll Hall of Fame



At the Waldorf Astoria Hotel in New York City on Monday, March 14th, the inductees to the Rock and Roll Hall of Fame for 2005 celebrated and performed. Among this year's inductees were modern rock pioneers The Pretenders and U2 (PRS) as well as blues great Buddy Guy.

Many ASCAP members were also on hand to participate and help induct this year's honorees, including past inductee Bruce Springsteen, who inducted and also performed with U2; past inductee Rod Stewart, who inducted Percy Sledge; past inductee Neil Young, who inducted and performed with The Pretenders; past inductee Robbie Robertson, who performed with Jerry Lee Lewis and Bo Diddley; Justin Timberlake, who inducted The O'Jays; Ice-T, who inducted recording industry legend Seymour Stein; Steven Van Zandt (in character as *The Sopranos*' Silvio Dante) who inducted the founder/President of the Premier Talent Agency Frank Barsalona. The ceremony was filmed and later broadcast on VH1.



ASCAP ACTION

Rock the Boat

Cruising Into The Great Beyond On A Jam Packed Ship



Take over 25 music acts and put them out on the open seas with 1,500 of the most die-hard fans and you have an event for the ages. The third edition of the Jam Cruise was truly one of the year's ultimate music festivals, a superb music experience in general. For four days in January, this fully chartered cruise boat offered a viewing and playing experience like no other. There were no barriers between musicians and fans, which created a remarkably positive vibe for all involved. Music enveloped the ship - except for the few hours docked in Freeport, Bahamas - from noon until 5am each day, often in as many as five venues simultaneously. The bands on the boat, all who can loosely be called "jambands," ranged in style from bluegrass to rock to electronica to folk. Jam Cruise 4 departs in January 2006 and the boat is already filling up. Here is a look at some of the sights from the Jam Cruise and a few of the many ASCAP members on the ship. *Playback Online* at ASCAP.com has more coverage, including ASCAP members Umphrey's McGee, Robert Walter's 20th Congress, Benevento/Russo Duo, Zilla and Leslie Helpert.

1. Karl Denson's Tiny Universe

Karl Denson's Tiny Universe was aboard the ship bringing their funk-laden grooves and hook-filled songwriting. Bandleader Karl Denson (center, saxophone), a fan favorite for his epic late-night concerts, was a member of Greyboy Allstars and has also toured and recorded with Lenny Kravitz.

2. Jazz Mandolin Project featuring Jamie Masefield

Remarkably unique, Jazz Mandolin Project experiments with the very basis of what jazz is and incorporates Jamie Masefield's mandolin in ways that have rarely been attempted in the jazz realm.

3. Keller Williams

Multi-instrumentalist Keller Williams, leader of his own one-man band, oozes good vibes through his intricate, quirky songwriting and timely cover songs. Williams is releasing his first DVD this summer and is working on his 2006 studio release that features a number of his musical heroes.

4. Conspirator featuring members of the Disco Biscuits

There were a number of side projects on the cruise. The Disco Biscuits keyboard player, Aron Magner (pictured), and bassist, Marc Brownstein, brought their live-electronic project called Conspirator on board for some of their first live shows and they were joined by Benevento/Russo Duo's Joe Russo on drums and a DJ.



5. Garaj Mahal

Garaj Mahal is an astonishing jazz-fusion quartet. Guitar virtuoso Fareed Haque (left), a tenured music professor, and Kai Eckhardt (right), a world-renowned bass player who has played and tour extensively with John McLaughlin and many other jazz greats, are shown here with the ocean in the background.



Ana Cristina in Miami

Sony artist lights up North Beach Nights in Miami

ASCAP's Karl Avanzini caught up with Ana Cristina and Michael Angelo during the inauguration of North Beach Nights music showcase in Miami, organized by world renowned producer/songwriter Rudy Pérez. Ana Cristina, now 19, was signed to Sony Music at the age of 15, and worked with Rudy Pérez on her recently released, self-titled album. Pictured (l-r) are Angelo, Cristina and Avanzini

Jarvis in the Studio

ASCAP's Lisa Phuaphes visited producer J Wells at Sony Music Studios while recording with artist Jarvis (Tricycle/So So Def) along with producers Da' Twinz and manager Chris Young. Pictured (l-r) are J Wells, Derric "DM1" (Da' Twinz), Lisa Phuaphes, Chris Young, Jarvis and Devin "DM2" (Da' Twinz).



Listening to Mraz

Pictured at a listening party for Atlantic recording artist Jason Mraz's upcoming album, *Mr. A to Z*, are (l-r): Manager Bill Silva, Atlantic Records' Dane Venable; Mraz, ASCAP's Tom DeSavia, and one of the album's producers Josh Deutsch.



Educational Leadership

ASCAP's Brabec Honored in Miami

During their annual conference in Miami, MEIEA (The Music & Entertainment Industry Educators Association) honored ASCAP's Todd Brabec with its distinguished Educational Leadership Award. MEIEA also honored ASCAP member Dr. Alfred Reed with its Founders Lifetime Achievement Award. Pictured (l-r) are MEIEA's Rey Sanchez, Jim Progris, Dr. Alfred Reed, MEIEA President Dr. Rebecca Chappell and ASCAP's Todd Brabec.



ASCAP ACTION



20th Annual Stellar Gospel Music Awards

ASCAP's Jay Sloan and Keith Johnson attended the 20th Annual Stellar Gospel Music Awards in Houston, Texas on January 15, held at the George R. Brown Convention Center. The awards were hosted by Donnie McClurkin, Yolanda Adams and Tonex. Pictured (l-r) are 1. Keith Johnson with Stellar nominee Sony/Columbia artist Tye Tribbett; 2. Jay Sloan with GospoCentric artist J. Moss and 3. Michelle Williams with Johnson.

(800) 431-2754


US ALLIANCE
ASCAP Members Credit Union

www.USAlliance.org

Immediate Access To Your Royalties On Each Distribution Date

Sign up for **Direct Deposit** of your **Royalties** and receive a **\$25** cash deposit into your USAlliance Share Management Checking Account.

(The NCUA, a U.S. Government Agency, federally insures all deposits up to \$100,000)

BENEFITS OF A SHARE MANAGEMENT ACCOUNT:

Free VISA Check Card - use anywhere, anytime!

Interest Bearing Account

No Minimum Balance

Unlimited Check Writing

Free Internet Account Access

Free Web Bill Pay

Free Electronic Statements

Over 25,000 Surcharge-Free ATM's nationwide

For more information or to apply,
call Member Services at 800-431-2754 or visit us at www.USAlliance.org

Checking • Savings • Credit Cards • Auto Loans
Mortgages • Home Equity Products • Personal Loans



We Do Business in Accordance with the Federal Fair Housing Law and the Equal Credit Opportunity Act.



IAJE Conference

ASCAP and IAJE commissioned works honoring Count Basie are premiered at 2005 Jazz Educators' Conference



Two new jazz works composed in celebration of the centennial year of composer/bandleader/arranger/pianist William "Count" Basie (1904-1984) were premiered at the 2005 IAJE (International Association for Jazz Education) Conference held January 5-8 at the Long Beach Convention and Entertainment Center in Long Beach, CA. The commissionees Bob Florence from Los Angeles, and in the Emerging Composer category, Sherisse N. Rogers from New York. Their new works, *Eternal Licks & Grooves* (Florence) and *Chacagliatu* (Rogers) were introduced by ASCAP's Fran Richard, and premiered at the Terrace Theater of the Long Beach Performing Arts Center by the Bob Florence Band, limited Edition, on January 6, at the opening Plenary Session of the Conference. Pictured (below) onstage during the conference are Bob Florence and his band, Limited Edition. Also pictured at left (l-r) are past IAJE President Chuck Iwanusa, Rogers.Florence, ASCAP's Fran Richard, IAJE President David Caffey and IAJE Education Director Greg Carroll.



Adding Pages to the Great American Songbook

A panel was held during the IAJE Conference on January 7th in Long Beach, California, entitled "Adding Pages to the Great American Songbook." The event, hosted by ASCAP member Mark Winkler, featured a panel of all ASCAP members who explored how to bridge the gap between writers and singers. Pictured (l-r) are ASCAP's Charlyn Bernal, Mike Melvoin, Mark Winkler, Lorraine Feather, Marilyn Harris, Brock Walsh and Ben Sidran.

Maria Schneider at New York Jazz Standard

Maria Schneider, who won a 2005 Grammy for Best Large Jazz Ensemble Album for her *Concert in the Garden*, recently completed a four night run with her orchestra at New York's Jazz Standard. Pictured at the club (l-r) are ASCAP's Lauren Iossa, ASCAP writer Suzanne Vega, Schneider and ASCAP's Cia Toscanini.



ASCAP ACTION



Lori McKenna's Bittertown

Singer/songwriter Lori McKenna has just released her latest and highly acclaimed album, *Bittertown*, on Signature Sounds Records. Pictured after her performance at Oslo in Austin, Texas as part of a showcase of Signature Sounds artists (l-r) are ASCAP's Tom DeSavia, McKenna, ASCAP's Sean Devine and Loretta Munoz.

Canadian Music Week

Ron Sexsmith, Carolyn Dawn Johnson Among Songwriters in the Round

Below: ASCAP's Ralph Murphy and John Alexander hosted a Songwriters-in-the-Round at this year's Canadian Music Week in Toronto. Pictured (l-r) are John Alexander, Gary Baker, Gary Burr, Andy Kim, Mark Hudson, Ron Sexsmith, Carolyn Dawn Johnson and Blair Packham.



Alternate Routes

ASCAP recently sponsored the panel, "Alternate Routes Into the Music Biz: Your Music In Television and Film," at the California Lawyers for the Arts Music Business Seminar at USC. Pictured (l-r) are ASCAP's Todd Brabec, USC's Richard McIlvery and composer Ray Colcord.



Kate and Anna McGarrigle Honored

Canadian Music Greats Presented with The ASCAP Foundation Lifetime Achievement Award in Folk Music

Canadian music greats Kate and Anna McGarrigle were honored with The ASCAP Foundation Lifetime Achievement Award in Folk Music at a special tribute hosted by ASCAP and SOCAN during the 2005 Folk Alliance Conference in Montreal. The event featured messages sent by McGarrigle friends and fans including Leonard Cohen, Linda Ronstadt, Ron Sexsmith and Linda Thompson. Longtime McGarrigles cohort Emmylou Harris flew in from Nashville to present the awards and to play a set with the McGarrigles. Pictured (l-r) are ASCAP's Jim Steinblatt, Emmylou Harris, Anna and Kate McGarrigle and ASCAP's Brendan Okrent and Harry Poloner.





Giants of the Blues

Exhibit honors legendary singer/songwriter Eric Von Schmidt's blues art

ASCAP member Eric von Schmidt was honored last year with a long-running exhibit of his art titled, "Giants of the Blues," at the Westport Historical Society in Westport, Connecticut. Pictured with von Schmidt at the exhibit is ASCAP's Jim Steinblatt.



Teitur in Austin

Universal recording artist Teitur was in Austin, Texas for the SXSW Music Festival to perform as part of a "Nordic Nights" show featuring top Scandinavian artists. He stopped by ASCAP's Acoustic Afternoon showcase at the Lucky Lounge to enjoy some great acoustic music. Pictured (l-r) are ASCAP's Jennifer Knoepfle, Teitur's manager Christian Ulf-Hansen, Teitur and ASCAP's Loretta Munoz.

Yip Harburg Stamp

In April, the U.S. Postal Service issued a new commemorative stamp honoring the great ASCAP writer Yip Harburg, best known for his lyrics for more than 600 popular songs, including "Over the Rainbow." Harburg joins many other ASCAP greats who have been honored with stamps, including Irving Berlin, Henry Mancini, Duke Ellington, Victor Herbert, Leonard Bernstein, Louis Armstrong, W.C. Handy, George and Ira Gershwin, Alan Jay Lerner, Frederick Loewe, Lorenz Hart, Richard Rodgers, Oscar Hammerstein II, Meredith Wilson, and Frank Loesser, Max Steiner, Dimitri Tiomkin, Alfred Newman, Franz Waxman, and Erich Wolfgang Korngold and Josh White, among others.



Great Xscape

Female R&B group Xscape performed at the Sunset Room in Hollywood in March. Pictured after their show are ASCAP's Alonzo Robinson (far left) and Jay Sloan (far right) with members of Xscape.



PLAY-IT PRODUCTIONS

- CD/DVD/Cassette/VHS/Printing/Packaging
- Newly designed & built state-of-the-art mastering room and vocal booth
- Multimedia facility offering video capture and compression, editing, authoring, programming, and web site design
- Integrated graphic arts facility

SPECIAL OFFER FOR ASCAP MEMBERS!

GET FREE* MASTERING OR GRAPHIC DESIGN ON YOUR NEXT CD MANUFACTURING ORDER

* Restrictions apply, but call us anyway because they're not that bad.

259 W. 30TH ST., NYC 10001 • TOLL FREE: 1-800-815-3444
212-695-6530 • www.play-itproductions.net

Songwriter Grants

The Heineken USA/ASCAP Foundation Latin and Pop/Rock Grant Program

LATIN RECIPIENTS

Launched in 2004, The Heineken USA/ASCAP Foundation Latin and Pop/Rock Grant Program benefited emerging Latin music songwriters in the Los Angeles and Miami markets and emerging Pop/Rock music songwriters in the Boston, Chicago and New York markets. The songwriter(s) of the best song, as determined by the judges, from each of the cities received a cash award.

1. Los Angeles

Michelle aka Michelle Estrada for "Muñeca"



1

2. Miami

Marc Millan for "Dejame amarte"



2

POP/ROCK RECIPIENTS

1. Boston

The Slip (Andrew Barr, Brad Barr and Marc Friedman) for "Children of December." The Slip received their check at Sirius Satellite Radio Studios following an in-studio performance.

Pictured (l-r) are The Slip's Andrew Barr, ASCAP's Jon Bahr, The Slip's Brad Barr ASCAP's Margaret Spoddig and The Slip's Marc Friedman



1

2. Chicago

Michael McDermott (right) for "Dance With Me" with ASCAP Chicago's Shawn Murphy



2

3. New York

Kobie Jackson for "Ordinary." Pictured at ASCAP's New York office (l-r) are Director of the ASCAP Foundation, Colleen McDonough, Kobie Jackson, ASCAP's Harry Poloner, and Kobie's manager David Margolis.



3

THE Heineken

MUSIC INITIATIVE MAKING A DIFFERENCE THROUGH MUSIC

The Heineken Music Initiative/ ASCAP Foundation R&B Grant Program

Now in its third year, the Heineken Music Initiative/ASCAP Foundation R&B Grant Program for emerging songwriters recognized the talents of up-and-coming songwriters in seven key music markets across the country in 2004: Atlanta, Chicago, Los Angeles, Miami, New York, Philadelphia and Washington D.C./Baltimore. The songwriter(s) of the best song, as determined by the judges, from each of the markets received a cash award.



R & B RECIPIENTS

1. Atlanta

DoT Wilson for "De Ja Vu"

2. Chicago

David Burns & Stewart McKenzie for "Judging You"

3. Los Angeles

Paul Datch for "She Ain't Comin' Back"

4. Miami

Scott Routenberg for "Through Your Eyes"

5. New York

Barry Pringle for "Mistakes"

6 & 7. Philadelphia

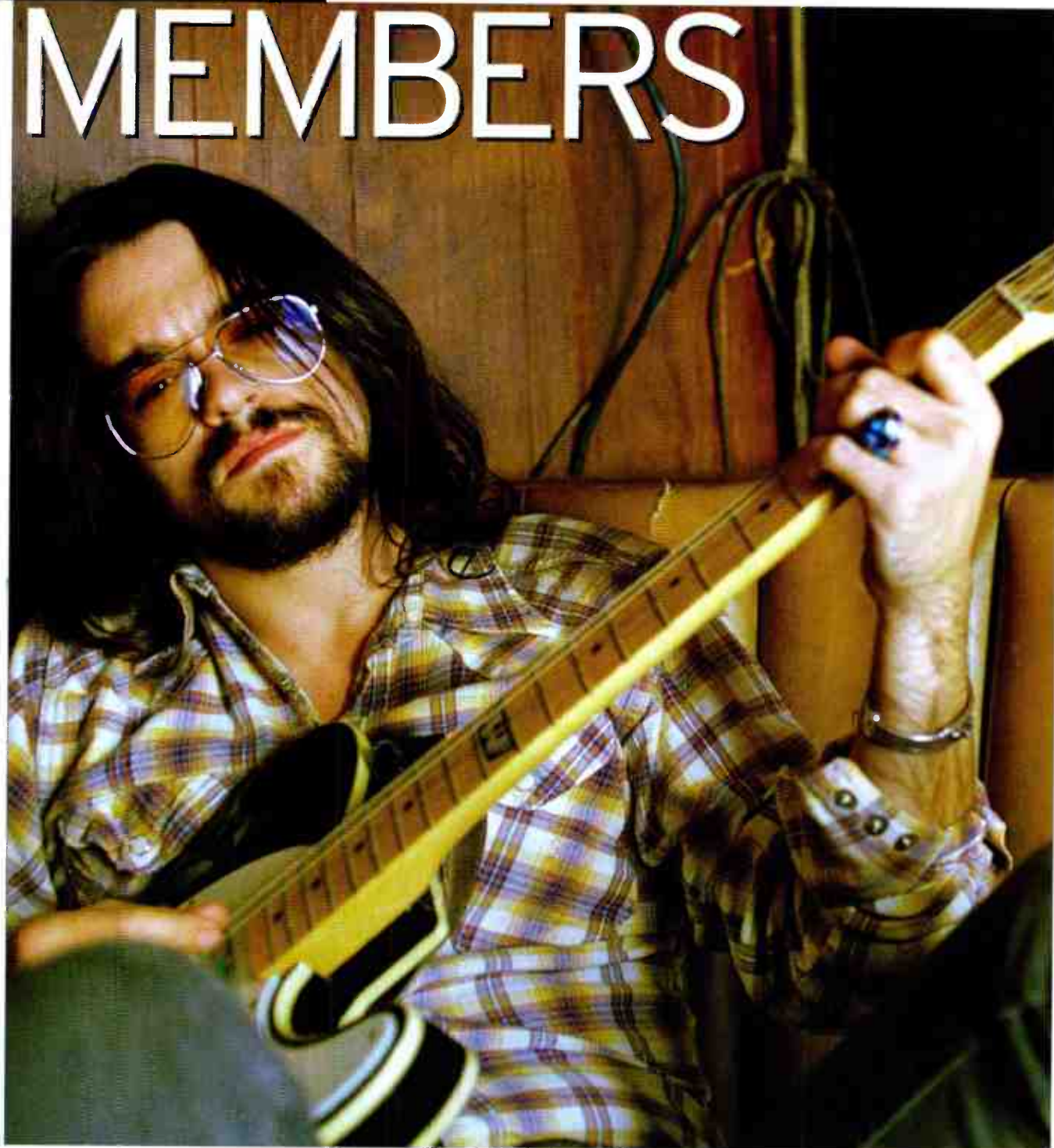
6. Abby Dobson and 7. Mark Hamilton & Nicole Hamilton of h2o Productions for "For the Love"

8 & 9. Washington D.C./Baltimore

8. Chico and 9. 2nd Child for "All About You"



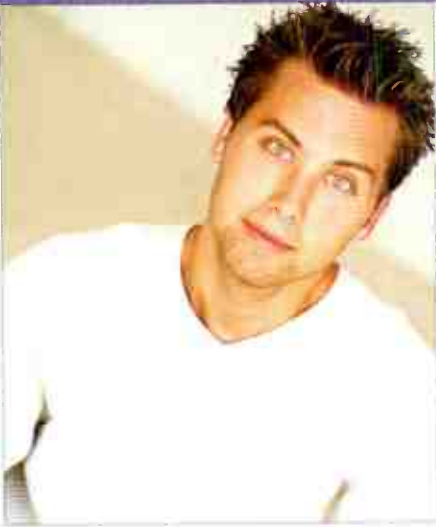
+ NEW MEMBERS



† Shooter Jennings

Shooter Jennings wears an earring that is an eagle silhouette spread-winged into the letter "W." It stands for the original country music outlaw, Waylon Jennings, Shooter's dad, and a man who is the biological, spiritual and musical father to the son, one of the most exciting new country songwriters on the scene. But Shooter's brand of country music would make his father proud. As can be heard on his debut album, *Put the "O" Back in Country*, Jennings' songs are shot full of blood and thunder, grit and

Southern soul. It is country music that speaks to fans of both Lynyrd Skynyrd and Guns N' Roses, the latter band with which Jennings has performed (standing in for Axl Rose) on more than one occasion. Jennings' star is steadily on the rise. Last year, his duet with Hank Williams, Jr. was a highlight of CMT's Outlaws special and his big-screen debut, playing his father opposite Joaquin Phoenix's Johnny Cash, promises to be a highlight of the upcoming Cash biopic, *Walk the Line*.



↑ Lance Bass

Most people know Lance Bass from his days as a member of the multi-platinum, Grammy-nominated pop group *NSYNC. The group has sold over 25 million records worldwide, also holding the record for most album sales in a single day (over 1 million) and in a single week (2.4 million) for its 2000 album, *No Strings Attached*. But Bass has added much more to his resume - he's been an active songwriter, producer and entrepreneur. Since his days in *NSYNC, Bass has also been busy with his production company, Lance Bass Productions.



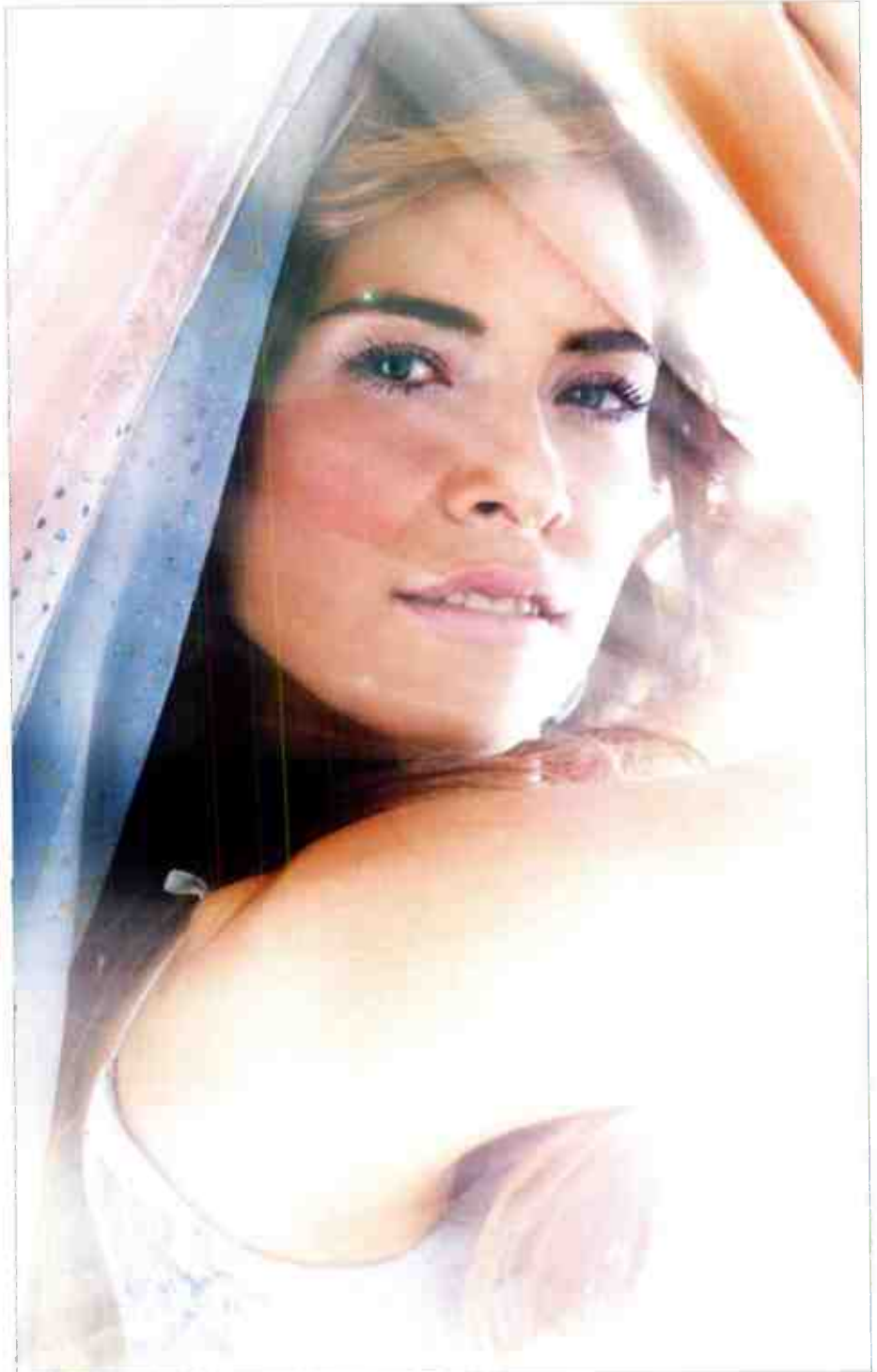
↑ Kate Earl

Kate Earl quickly transformed from an Alaskan gas station girl to a Los Angeles chanteuse, carried by the strength of her voice, stories and music. After only a few months in L.A., she signed with Record Collection. Soon after, she connected with producer Tony Berg (Aimee Mann, X, The Replacements), to work on her debut album, a collection of autobiographical tales filled with a dark beauty and purity, stemming from her growing up in the Aurora Borealis of Alaska. She sings of love, faith, tragedy and the strength of the human spirit, and we look forward to her growth as a songwriter.

↓ Gloria Trevi

ASCAP's Latin Department signed Mexican pop star Gloria Trevi. Trevi comes back with a powerful record, *How the Universe Was Born (Como Nace El Universo)*. Her album poignantly chronicles her life and views. Thus far, her album has sold more than 100,000 copies here in the U.S. in the first weeks after its release - and earned a nom-

ination at the Latin *Billboard* Awards for Latin Pop Album of the Year, Female. Trevi, who has billed herself as a woman of the people, said her "Trevolution" tour, which began in early March in her hometown of Monterrey, will demonstrate her progress as an artist. Gloria is currently embarking on her U.S. tour.





↑ Jeff Lorber

Although keyboardist Jeff Lorber has long been recognized for his flawless mix of old school R&B rhythms with jazz improvisations and bebop creativity with pop song craft, in his latest incarnation, *Flipside* (2005), Lorber has driven his sound down an entirely new path. With his most recent projects, *Philly Style* (2003) and *Kickin' It* (2001), Lorber relied mostly on a rhythm section and well-defined solo sections to stand out against countless

other musicians who were centering their music around drum machines. Now that it seems the others have caught on, he wants to push his music in a different direction. Along with veteran co-writer/producer Steve Dubin and Los Angeles keyboardist Nelson Jackson, the three masterminds have crafted a disc that combines old style swing rhythms and contemporary hip-hop production with a healthy dose of bebop era improvisation.



↑ Mario Domm

ASCAP signed Mexican songwriter and producer Mario Domm. Domm is by no means a novice, as by the age of 16, he was accruing a self-penned repertoire, that would have artists such as OV7, The Sacados, XMagneto, Giovanni, El Círculo, Edgar Oceransky and Edel Juárez singing his songs. Domm's recent hits are Kalimba's two latest U.S. singles, also serving as a producer on the album. In other credits, he has worked on the hit album for Reyli Barba, among others. Mario is currently on a promotional tour for his own album, *Mexi Funky Music*. He also performed at ASCAP's popular Latin Acoustic Sounds showcase during the 2005 *Billboard* Latin Conference in Miami.




↑ Steve Pageot

Steve Pageot was born in Brooklyn, NY, and raised in Canada, but his heart and soul lie in a more universal place - music. Over the years, he's proven himself as an amazing producer, musician, composer and engineer. You could even say he was born with a family talent. He's the son of a bass player, nephew to a well-renowned recording artist and musician, and brother to a piano player. Soon after he moved to New York City, Pageot signed a management agreement with Ron Lawrence Productions, producing the song, "The War Is On," with Loud recording artist Krayzie Bone (of Bone Thugs-N-Harmony) on his platinum album, *Thug Mentality 1999*. This success launched his career as a full-time producer, working with acclaimed artists like Aretha Franklin, Ruben (from *American Idol*), 3LW, Wyclef, Snoop Dogg and Nick Cannon.

There's nothing like
that feeling...

When you know you've
written something great!

MW



It's a magical moment when a song is born, but more often than not, the song the Muse gives us is less than perfect. This is when craft and dedication to your art come into play and here is where the songwriter can make a good song great, or a great song greater. This is a critical time in the creative process. MasterWriter is the most powerful suite of songwriting tools ever assembled in one program. In a business where good is never good enough, let Masterwriter take your songwriting to a new level where you will consistently create the exceptional. Download a FREE 30-Day Trial and find out why the world's leading songwriters use MasterWriter...

MASTERWRITER

Regular Price \$289 **ASCAP Price: \$199**
(Mention ASCAP when ordering)



Best of Show Winner
MacWorld Expo 2003

Free 30-Day Trial
World Radio History

Call Toll Free: 1-866-892-8844
www.masterwriter.com
Mac and Windows Compatible



Dinero uses Cuban rhythms and melodies, but is far more urban in his rap content.

Dinero, who raps fluently in English and Spanish, says his music has been successful because Latinos were hungry for rap that spoke to their experience. The same philosophy is shared by other ASCAP artists such as Tego Calderon, Pitbull and Daddy Yankee, who have been instrumental in driving the rise of Latin hip hop and reggaeton, propagating a seed that continues to thrill those in the industry with its robust growth and sales. Within the last few years, radio airplay has increased meteorically and audiences have clamored for albums such as Daddy Yankee's recently released *Barrio Fino*, on his own El Cartel Records, which to date has sold more than half a million copies and been in the Top 10 of the *Billboard* Latin Album sales chart for 32 weeks, as well as the upper echelons of the American charts.

Industry insiders in radio, music, television and other facets of the business have taken notice of this phenomenon and are ushering in deals with talented veteran artists that at one time presumably did not have legitimacy in the hip-hop world, the media or the industry in general. Their movement was perceived by some, to be in its infancy and was lacking in mainstream distribution. Now, with different avenues to showcase their chops, those in the know have warmed to the ever increasing appeal of these artists, whose chronicles of life and its many complexities, along with their undeniable talent, are sparking fervor in Latino youth and music aficionados alike, reminiscent to the inception of American rap. Clear Channel for example, which owns more than 1,200 stations nationwide, has prioritized its incursion into the Hispanic market by recently converting English music stations in Atlanta, Orlando and Miami to Spanish, with more to come.

Don Dinero

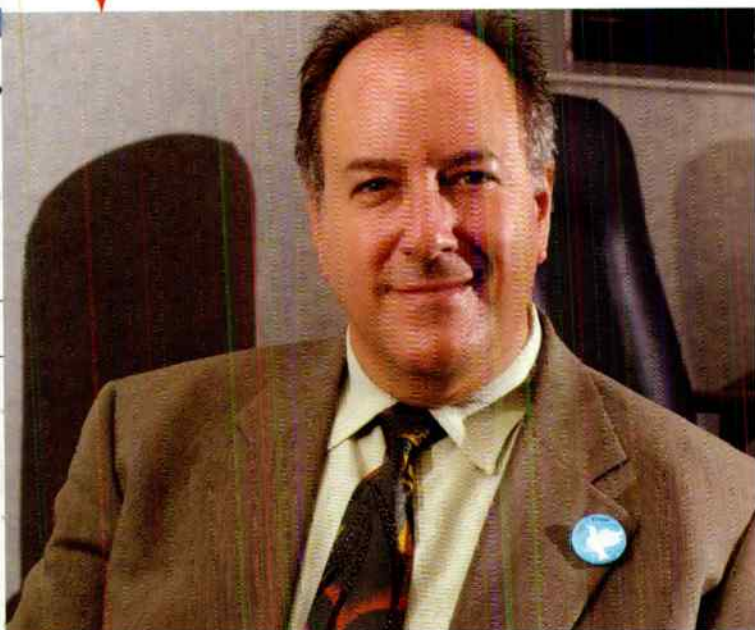
RAP WITH A NEW SOUND

A Latino Rapper Comes Knocking on Mainstream's Door
 Latinos are staking their claim to the American rap music dream, adding their own musical flavor, rhythm and language. Among those spearheading this movement is Don Dinero, a Cuban-American, seasoned Miami-based rapper, whose 2002 independent debut sold more than 100,000 copies. The artist, whose real name is Jose Manuel Guitian, is the son of Cuban exiles who arrived in the United States at the beginning of the 1960's. Shortly after their arrival, the Guitian family settled in the populated district of Washington Heights, New York. While growing up there, Don Dinero witnessed the birth of rap and immediately became attracted to the movement.

Adding to this new wave is Don Dinero, who in March of this year signed a joint venture between his Don Dinero Music and Universal Music Latino (UML). Universal, earlier in the year, launched a label dedicated to the urban Latin music market called Machete Music. On hand for the signing was UML's President John Echevaria who lauded Don Dinero as "being one of the greatest and authentic artists in his genre." His new album, *Ahora Que Si*, hit stores on May 17 and includes the participation of artists such as Toi of Control Machete, D'Mingo Ramos, Adassa, Psycho Les from the group Beatnuts, plus music from Echo and Thirstin Howll III. His music is somewhat reminiscent of other ASCAP members like Orishas in that he uses Cuban rhythms and melodies, but is far more urban in his rap content. With radio and other media succumbing to the draw of Latin rap, reggaeton and its expanding audience; you can expect to see the proliferation of the genre, with record sales, as they are now growing exponentially. —Karl Avanzini

Gary Malkin

A COMPOSER FOR CAREGIVERS



An award-winning Film and TV composer's unique new project, *Wisdom of the World*, creates music with meaning for people who need it most. Music can do more. That's the message at the heart of the ongoing work of Gary Malkin, an award-winning composer and performer who has written the scores for many movies and TV shows, most notably some 15 years

"Music can do so much more than entertain," explains Malkin. "It can be used for courage in the face of adversity....For forgiveness in the face of intractable disagreements."

of *Unsolved Mysteries*. Now he's utilizing the depth and grace of his music through his new company, *Wisdom of the World*, and its first project, *Graceful Passages*. It's an astoundingly inspirational CD -- which is a collaboration between himself and what he calls the "wisdom keepers," who range from such speakers as Ram Dass and Elisabeth Kubler-Ross -- to provide a fusion of music and affirmative wisdom about the transition from life to death.

Tragic life events changed his view of what he should do with his music and his life. His wife and newborn daughter almost died during child-birth. "We got so close to losing both of them," he said, "it was horrific." Only six months prior to that time, he lost his father. It changed his life. "I felt I was really getting initiated into the mysteries of life and death."

Around that time, his old friend Michael Stillwater, a pioneer in creating healing music, came to him and asked him to produce a project. "I am at the bedside of people who are dying," Stillwater told him. "I would love to bring music to them." They spent an hour together, and according to Malkin, it became clear that mere songs would not suffice. So he invited Stillwater to step up to the microphone and "just speak from his heart to someone who had received a terminal diagnosis. I got on my keyboard, and we jammed together. And after it was done, it was a perfect transmis-

sion. I remember getting chills. And I asked him, 'Has anyone ever asked the humanitarian leaders of our world, the true mentors of the world, to speak from this place? Not the radio/TV voice, but the voice of depth. And has anyone ever scored them like a film?'"

It was unprecedented territory, and Malkin and Stillwater embraced the opportunity to do something new, healing, and life-affirming with words and music. The result is a remarkable testament to the power of music itself. "The film scoring language, harmonically, is incredibly rich and diverse," Malkin said. "The broad range of emotional color that can be expressed with timbre and texture and harmony is vast. I had been doing it for 20 years, scoring the range of human emotion, and here I was, doing it for someone speaking from the heart, and we started to explore it some more."

Stillwater knew Ram Dass, Kubler-Ross, Zalman Schacter-Shalomi and other people of wisdom, and invited them to the studio to speak from their hearts. "We started to record voices like rough footage - the contours and the nuances of their voice became the images that I would score." All the speakers who were invited into the project improvised their speeches, which Malkin then edited to work with music. "The recipe that we require," he said, "is that people don't prepare. We ask them to drop into a place of sincerity and intimacy. They drop into a tenderness, a deeper place than they are ordinarily asked to reach and it's like *gold*. It gets people to drop into their humanity, and what it does is makes us all realize that we are all human beings that need tenderness and intimacy, and that's part of the healing. The power of music is part of the healing process, but it's also the intimacy itself that heals us."

Malkin feels the potential for this usage of music is unlimited, and barely exploited. "We have not even scratched the surface of what is possible for the healing power of music," he said. "That when used in a specific way, it could address certain kinds of pathology, stress and suffering that human beings go through during different transitions of their lives. We're only at the beginning of understanding the power of music to make a difference in people's lives."

Graceful Passages is being used in hospices and hospitals where those suffering from cancer and other terminal diseases can face their fear of

Music & Medicine

Gary Malkin has also developed an educational program, *Care for the Journey: Sustaining the Heart of Healthcare*, through a new non-profit organization, *Companion Arts*. As Malkin says, the program is dedicated to bringing greater humanity and compassion to the health care system by supporting health care providers in their noble and challenging profession." Through the use of music and the recorded wisdom of leading experts in the fields of medicine, spirituality and psychology, the program helps participants, whether they are a patient, a family member or a health practitioner, explore the acceptance of human limitations in medicine as a way to deepen and sustain the human role in healing. For more information, visit www.companionarts.org.

dying, and as a result of that, come to a greater peace. "It can alleviate the anxieties that can complicate the immune system's response to stress. Professionals in the end of life arena have said they have never seen anything other than pharmacology come close to alleviating people's anxieties to the level that this does, both the music and the words. So we are seeing that audio can have a profound healing effect on the way that people can approach this part of life. Because so many people are locked in this denial of death, that makes everyone, like Terry Schiavo's family, fight to the death." In fact, the hospice in which Terry Schiavo lived her last days has embraced *Graceful Passages*. "The music had been playing in Terry's room for the last four years," said Malkin.

Music can do so much more than entertain, explains Malkin. "It can be used for courage in the face of adversity," he said. "For forgiveness in the face of intractable disagreements. For birth and creativity. For moral leadership in the 21st century. We can have these leaders and mentors speaking from their souls, and application-specific music supporting it, so it becomes a new kind of audio medicine that supports people through the transitions of their lives. I think it can become a new form for composers

to step into, a kind of audio pharmacology. It's a new way to bring universal wisdom to people -- the wisdom may not be attractive to a lot of people, but the moment you add the music, it is."

Still active in film and TV scoring (you can find more about him at Musaic.Biz), Malkin doesn't want to be defined as a guy who only creates music about dying. "I want this to be about life," he said. "This project is not morose. It's about the possibility of living life to the fullest. My next project is about courage." A serious bicycle accident almost robbed him of his own life, and fractured his body and soul. It took seven months before he could play the piano again. "My life was essentially shattered," he said. "The only thing that got me through was listening to these voices of wisdom. I felt that if I am going to die metaphorically, I am going to do something that leaves a legacy behind that makes a difference in this world."

Malkin, who is using his music in other ways that serve humanity, urges other music-makers to do the same. "I see this as a call to the possibility of artists recognizing that they can serve people's lives in powerful ways that maybe they have never thought of." For more information on *Graceful Passages*, visit www.wisdomoftheworld.com —Paul Zollo

The Underdogs

TEAM PLAYERS

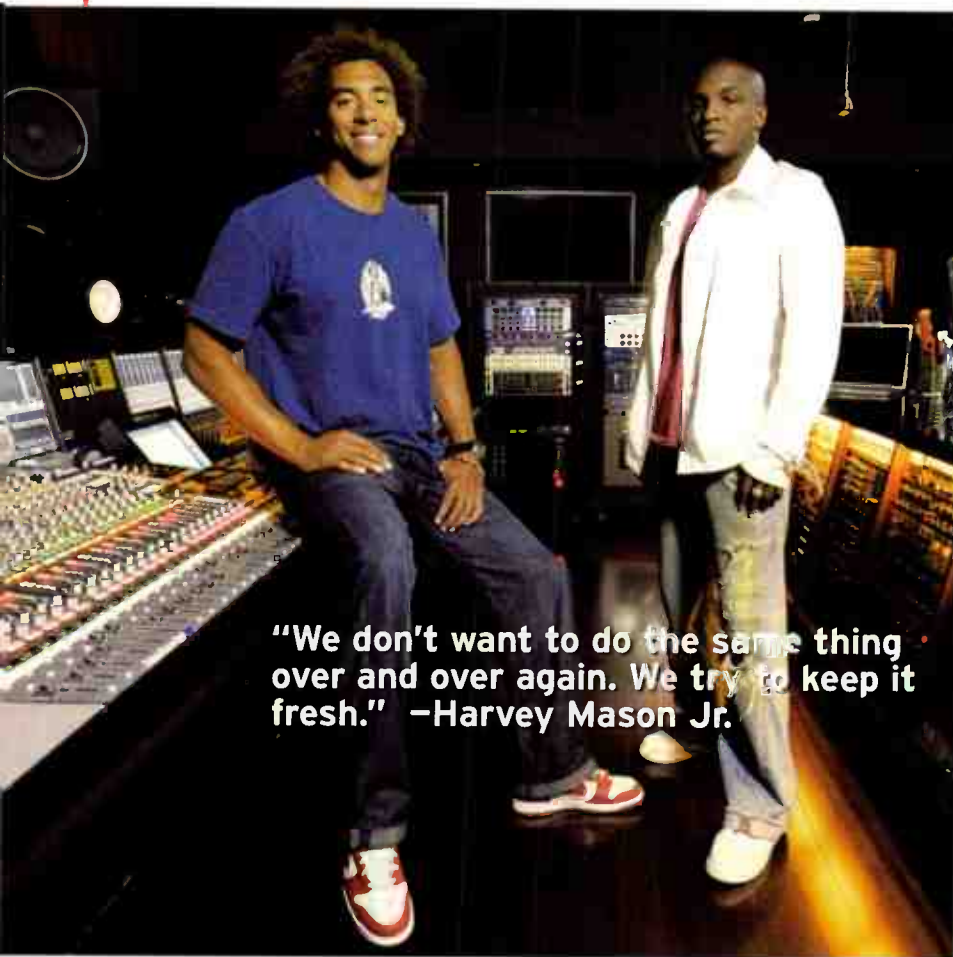
Despite their name, this songwriting and production team are overachieving their way to the top of the charts

"Songwriting and production go hand in hand," said Harvey Mason Jr., one half of the musical team known as The Underdogs. "But I think without a great lyric and a great song, it doesn't matter how good the production is. Yet as far as urban hip-hop and R&B, production is equally important because of the fact that it has to sound right on radio, and it has to sound right in the clubs."

With his partner, Damon Thomas, The Underdogs have written and produced hit records for a wide array of artists, both established and new. They have worked with greats like Luther Vandross, but also with newcomers such as Kelly Clarkson. Other artists to come under the Underdog umbrella include Ruben Studdard, J-Lo, Brandy, Justin Timberlake and Toni Braxton.

The Underdogs have recently been offered their own label by Clive Davis, who has also launched two producer-led labels, Bad Boy (P. Diddy) and La Face (Babyface). Running their own record company has introduced some new pressure in their careers. "[The label] was given to us by Clive," said Mason, "who has a history of breaking producer's labels wide open, like La Face and Bad Boy. We want to make sure we live up to that. It's not easy finding talent of that caliber." Their first release will be an album by a New Orleans duo called Luke & O. "Their record is incredible," said Mason.

Part of the key to their tremendous success is that The Underdogs craft their songs specifically for the artists with which they work. "We always concentrate on the artist," Mason said. "Generally we like to meet the person, talk to them, listen to some other songs, and really get to know their per-



"We don't want to do the same thing over and over again. We try to keep it fresh." —Harvey Mason Jr.

sonality and get to know them as an artist, before we try to plug a song into them. We like to tailor the songs to them, what they are going through in their lives at the time."

Mason feels that their production style is recognizable from record to record. "I do think we have tendencies in our records that people can tell they're ours. Hopefully, one of the qualities of our records is that they are all good musical records and they stand out on the radio, as opposed to someone who just puts down a drum beat and sings over it. But we also like to keep things fresh, introduce new ideas and put different things into our productions as time goes by. We don't want to do the same thing over and over again."

There's a vast difference for Mason and Thomas when working with established artists as opposed to newcomers, such as those from *American Idol*. "Established artists know what they should sound like and what they should be talking about," said Mason. "And you have a history to look back on and decide what to do, based on what they've done already. With new artists, you have to help guide and mold them. They have no history, so you have to create a vision for them. Established artists come in with preconceptions of how they want to work. New artists don't have that, so you're showing them ways to work."

The Underdogs have worked with artists who want to have explicit input into every track, while others are content to let their music be made for them. "Some artists want you to tell them what to do, and they do it," said Mason. "It depends on their personality and how involved they like to be.

There will be times we do tracks when the artists want to be involved in everything - the chord progressions, the melody, what the lyrics say, even where the bridge goes. And there are other times when the artists want to hear what we write for them and they say, 'Great, lets do it.'"

Part of the key to their success is that The Underdogs are wise to what is hot on radio. "You have to make sure it fits that radio format," said Mason. "It's competitive - we want to beat out what's on the radio. We study the radio, and try to do it better than them, or try to push it farther, or flip it, so it sounds original but better."

They are hit makers, but they are doing more. They are coming to the aid of their community with an organization called Inner Cities Industry, for which they are teaching disadvantaged youths about music production, and giving them hope that there is a world beyond poverty and oppression. "One of the aspects of what we are doing is to introduce kids to the music industry. We bring kids into the studio and let them record things. We give them tracks to write to, and develop talent in kids who otherwise might not be exposed to these kind of things. We're trying to show them the ropes and give them some knowledge about something they might want to get into."

As successful as they are, they still feel "The Underdogs" is an appropriate name for their team. Said Mason, "I still think there's a lot for us to accomplish. We're still scratching and fighting to make great music, and to leave a mark on the industry." —Paul Zollo

Nathan Furst

GLORY DAYS

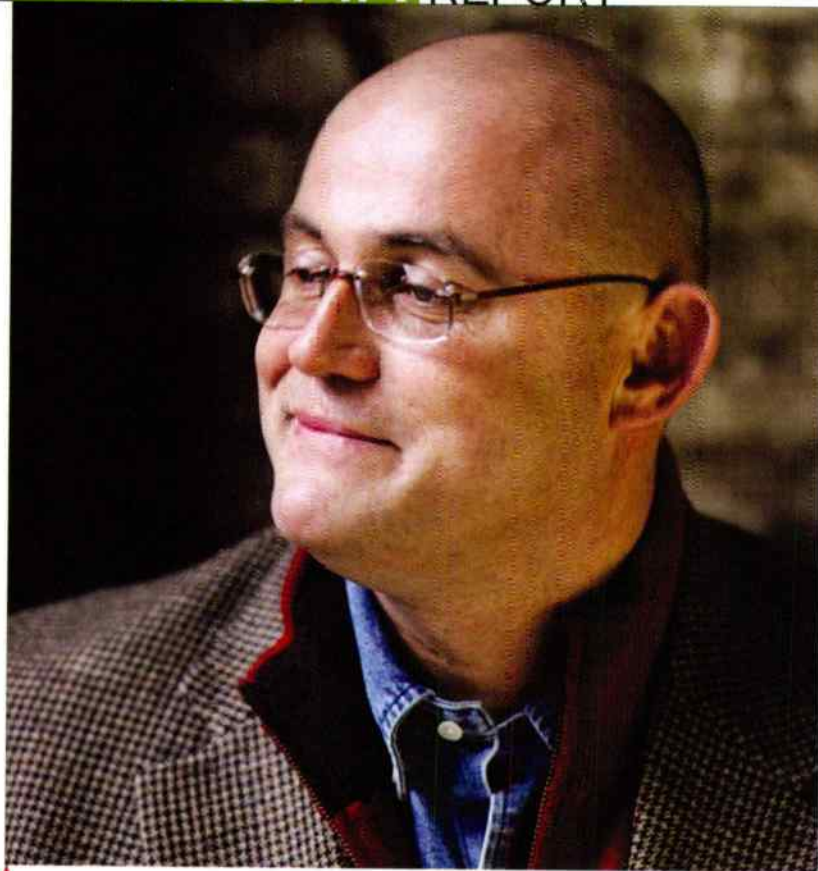
His score for the documentary, *Dust to Glory*, is the latest success for this young film and tv composer

At age 26, Nathan Furst has already composed the themes and underscore for more than 20 film and television projects, and is the youngest composer to have been nominated for his music by both the DVD Exclusive Academy and Annie Awards organizations. Currently working from his state-of-the-art digital production studio located in Calabasas, CA, Nathan is scoring the Sci-Fi Channel's hi-tech thriller film, *Stratosphere*, and recently began work on his third feature project for Miramax Films entitled *Bionicle: City of Shadows*.

Nathan's epic original score for the action documentary feature film *Dust to Glory*, for producer Scott Waugh and director Dana Brown (*Step Into Liquid*) was commercially released as a soundtrack album, concurrent with the film's theatrical release in April 2005.

His resume also includes the Miramax/Disney release, *Bionicle 2: Legends of Metri Nui*, for which he received his second consecutive nomination by the DVD Exclusive Academy in the category of Best Original Score; *Bionicle: Mask Of Light*; the 2003 NBC holiday comedy *National Lampoon's Christmas Vacation 2: Baby Huey's Adventure*; the entire three-season run of WB animated series *Max Steel*, for which he received the Annie Award nomination for Best Music in an Animated Production; and the main title themes for the critically-acclaimed Discovery/BBC productions, *Behind the Terror* and *Weapons of War*.





Ronan Tynan

SONGS FOR A WORLD CLASS VOICE

The great Irish tenor gives voice to a great new collection of modern original songs

"When Ronan sings," wrote U2's Bono, "the clouds cry but the sun turns up sooner than it would have." He's referring to Ireland's great tenor Ronan Tynan, who performed at the funeral of Bono's father. "He sang for my father, Bob, as we put him in the ground," wrote Bono in the liner notes to Tynan's new debut CD, *Ronan*, "and it felt like shelter. The wind died down, the rain stopped for the loudest, softest voice we have...a great Irish tenor."

Tynan is an extraordinary and dynamic vocalist, a former member of the famed Irish Tenors, who has overcome adversity in his life, and used his abundant gifts to help others surpass the profuse sorrow life often delivers. He sang at many memorial services honoring those who lost their lives in the 9-11 attacks, and at the funeral of Ronald Reagan.

But he also brings his magnificent tenor to happy occasions, such as Yankee games, where he performs "God Bless America." "Singing in Yankee Stadium is a humbling experience," he said during a recent interview from his Manhattan home. "You have 58,000 people there," he said. "You sing, and they just love it. I am so proud to be there. I love to sing 'God Bless America' because it demonstrates what this great country is about. It's an *awesome* experience. Irving Berlin wrote an *amazing* song. It's like a hymn, with a beautiful melody and meaningful words."

Tynan was born with a lower limb deformity, and at the age of 20 a car accident caused him to have both legs amputated. But it didn't stop him for a moment. In only a year after the accident, he won multiple gold medals in the Paralympics, and between 1981 and 1984 he won a total of

eighteen gold medals. He also set an astounding fourteen world records.

Yet he didn't start singing professionally until he was in his early thirties. "I was a late bloomer," he said with a laugh. He was a physician for ten years, specializing in sports injuries, but in time he made the transition from medicine to music. "It wasn't really that hard of a transition to make," he said, "because music is like a bug. When I had my first singing lesson, I became *completely* addicted."

His new album represents his eclectic taste in music, which ranges from Mario Lanza to Meat Loaf. On *Ronan* he performs classics, such as "Amazing Grace," as well as new songs written for him by such songwriters as Richard Marx and Desmond Child. Marx wrote the song "Ready To Fly," which has become the theme song of Tynan's current concert tour.

Ronan also wrote one song himself, in collaboration with Brian and Margaret Byrne, which focuses on his mother's tragic struggle with Alzheimer's. "I wanted to write some songs myself," he said, "and 'Passing Through' was one. I wrote the lyric first and showed it to Margaret, but it was like prose. She used my words to craft the lyric, and Brian came up with a beautiful melody for it. I think it's a song that will stand the test of time, because it's meaningful to people. Music has to allow the listener the intimacy of nostalgia. It has to let a person go to a place

in his heart and his mind that he doesn't share with anybody."

The stylistic amalgam of music on *Ronan* came to be because when he performed in concert, people requested classics such as "Amazing Grace" and "How Great Thou Art," but also newer songs, such as "From A Distance," by Julie Gold, all of which are on the album. "I decided to listen to the fans," he said. "Because they are the people who buy your album. And I wanted to present a mixture of different kinds of music. I love singing new songs as much as I love classics."

He not only brings out the beauty of songs with his voice, he uses his gift to bring consolation to those in grief, as in the many 9-11 events for which he sang. "For everybody it was an extremely sad experience," he said of 9-11 and its aftermath. "This country has been great to me," he said, "and I wanted to give something back. That was the best way I could do it. America is great. People will you to succeed, and they're thrilled

"Music has to allow the listener the intimacy of nostalgia. It has to let a person go to a place in his heart and his mind that he doesn't share with anybody."

when you do. America opens its arms and envelopes you. If you are willing to put your heart and soul into what you are doing, you will get the reward."

He credits his parents with instilling within him the confidence to do what was in his heart. "It all stems from the foundation that you've been given as a child," he said. "I was

very lucky, I started out with two great people, a father and a mother who wanted the best for me. My mother said to me, 'Put courage in your dreams, Ronan, and leave the rest to the Man Above, and then you will carve your footprints in the sand.' Those are words I've lived by my entire life." — Paul Zollo

The Waking Hours

VIRGINIA BAND GOES HOLLYWOOD

The Waking Hours are three Los Angeles transplants with incredibly catchy, guitar-driven power pop songs. Originally from Richmond, VA, Tom Richards (guitar), Ricky Tubb (drums) and Lisa Mychols (bass) create energetic music influenced by the likes of The Beatles, The Jam, Sonic Youth, The Sex Pistols and Guided By Voices.

Over the years, they have garnered a loyal following through hard work and raucous live shows, playing with bands like Phantom Planet and Maroon 5. While their live shows work well as a three-piece, the band went all out on their CD, *The Good Way*, incorporating mellotrons, organs, pianos and layered backing vocals. "

By networking in Hollywood with music supervisors, they've also placed many of their songs into films and TV, including an instrumental version of a new song, "Holiday," on TV's *America's Next Model*. Tom Richards recently took some time out to share some insight to songwriting, networking and relocating to find their audience.

What do you think sets The Waking Hours apart from others?

Tom Richards: A lot of bands play upbeat, melodic pop, but I think our delivery is what makes us unique. We really have an aggressively raw and sometimes downright violent live show. It's our trademark. That's part of how we express our passion for what we're doing. The last show we played had a white padded wall on the sides, and it looked like a horror movie afterwards – covered in blood from doing windmills with my playing hand.



What was the inspiration for *The Good Way*?

Richards: We wanted to really make our "dream record." On our first CD we stayed very basic in the instrumentation as we wanted it to be as close to the live show as possible. On this CD we allowed ourselves to experiment with different instruments and sounds. We pulled out all the stops without getting completely crazy about it. We ended up only using about half of the stuff we recorded for each song, but it was great to have that kind of freedom. We were working in our own studio, not having to watch the clock, and that makes a really big difference.

How did you get your songs into so many films and TV shows?

Richards: Moving out to L.A. really opened up a lot of great opportunities for us. We received some money from an inheritance so we put it towards our dream and printed 10,000 promo CDs, handing them out all over L.A. That got things started and opened a few doors as they made their way into a few music supervisors' hands, but I have to give our manager, Adam Sloat, most of the credit on really working our catalog and being very hands on about getting our music out there. It takes a lot of time, but if you stick with it, the payoff can be big. - **Jin Moon**

The October

SOUTHERN BAND, BRITPOP SOUND



Is it strange to name your band after the month you were born? Perhaps strange to some, but for The October's Dustin Burnett, that particular month signifies a huge turning point in his life. As the leaves changed colors in the autumn of 2003, Burnett began to write and record music that had a faster pace and was more beat driven than his previous band, Lightheaded.

The result was The October's debut, *Push Me Off the Side of the Earth*, an album rich with danceable songs that combine 80s new wave and British rock influences. Burnett wrote the songs, played all the instruments, recorded, mixed and mastered the album, but he lined up a team

of rockers to make his musical vision a reality: James Lindsey on guitar, Matt Wiley on bass and Aaron Spraggs on drums. They recently gave *Playback* the scoop on their new release.

The October is essentially from outside of Louisville, KY. What is the music scene like there?

Burnett: Well, where we live, there is NO scene. We drive to either Louisville, KY, Evansville, IN, or St. Louis, MO to do our "local" shows.

Wiley: Louisville has a good music scene with bands like VHS or Beta, My Morning Jacket, Slint and Days of the New. It's about three hours away from where we live, but it's the closest place where we've established a following.

How did your interest in music begin? What are some of your earliest memories of music?

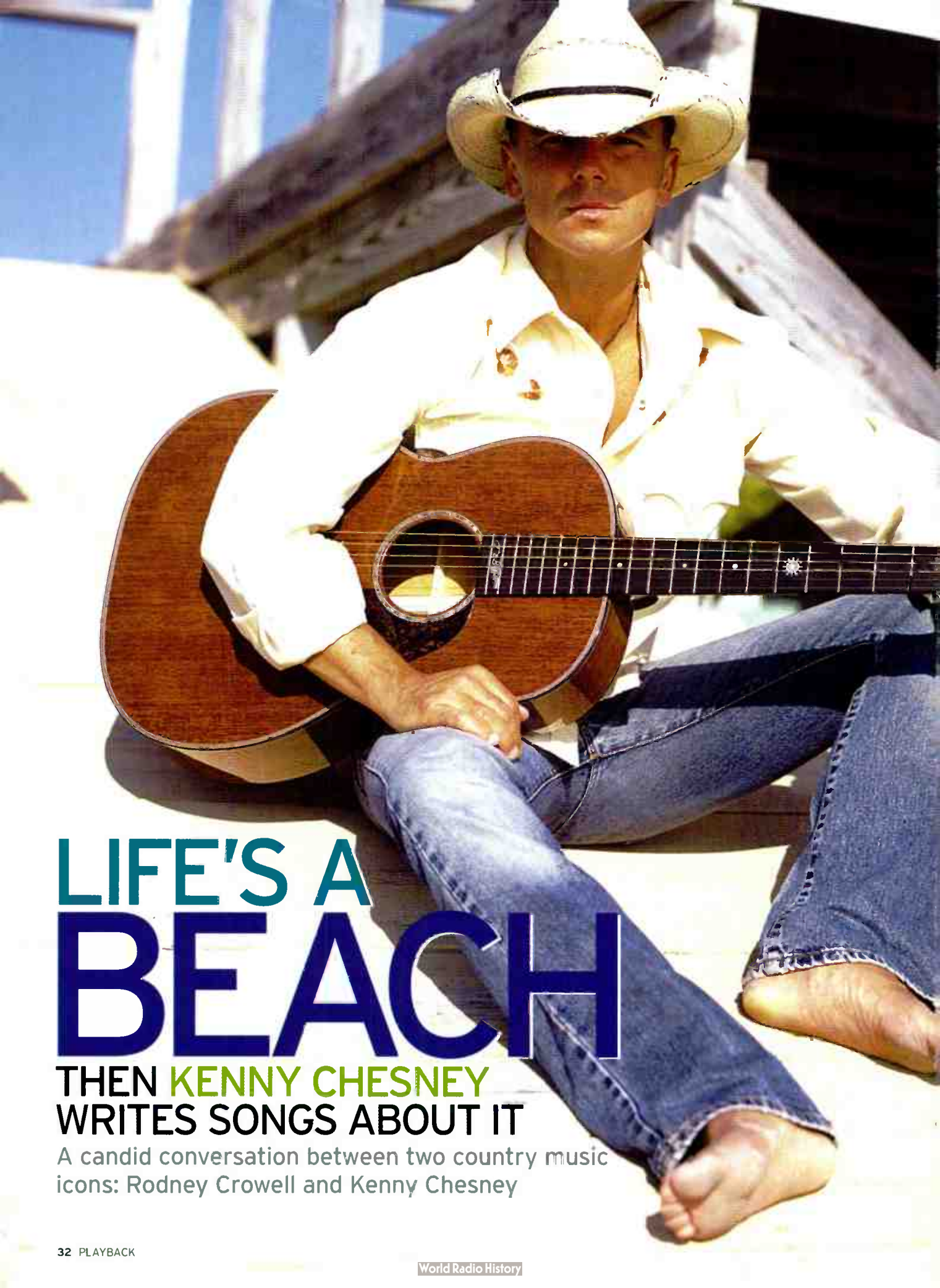
Burnett: Probably listening to my mom and dad's records was my earliest memory. They listened to Boston, the Police, the Beatles and Bob Dylan.

Wiley: My earliest memories are of being very small and sleeping in my dad's guitar case as he would play to me.

Spraggs: I was about 3 or 4, and my uncle always had his drumset out. The more I was around the drums, the more I wanted to play them.

With such a limited local scene, do you find that music portals like MySpace.com are useful in building your fanbase and promoting your events?

Burnett: MySpace is insane. I avoided those types of portals at first, but lately we've been getting 50 to 100 plays per day on that site. It's a phenomenon! It has given us and fans the ability to reach out and communicate with each other. - **Jin Moon**



LIFE'S A BEACH

THEN **KENNY CHESNEY**
WRITES SONGS ABOUT IT

A candid conversation between two country music icons: Rodney Crowell and Kenny Chesney



R

igning Country Music Association and Academy of Country Music Entertainer of the Year and fan-voted American Music Awards Favorite Artist winner Kenny Chesney has built a career reflecting the smallest truths of overlooked lives. He has earned a massive audience that spans all age groups, who have bought over 19.5 million of his albums, including his recent, highly personal *Be As You Are: Songs from an Old Blue Chair*, as well as the 2004 CMA Album of the Year, *When the Sun Goes Down*, which featured the multiple-week Number One songs “There Goes My Life,” “Anything But Mine” and the Uncle Kracker duet title track. In 2004, the Luttrell, Tennessean also sold 1.4 million concert tickets, making his tour the second biggest ticket seller behind Prince’s Musicology tour.

I wanted people to see what I was feeling. To see where I’d been. I wanted them to meet people. For the first time, I felt like I was saying something that I’d never said before.

—Kenny Chesney

Legendary Grammy-winning singer/songwriter Rodney Crowell has spent his decades-long career capturing life-changing epiphanies, moments and feelings like lightning bugs under a mayonnaise jar and putting them into his music, starting with his tenure in Emmylou Harris’s heralded Hot Band. He has been honored with ASCAP’s Creative Achievement Award for his role as an artist, producer, songwriter and fellow musician to such artists as Harris, Waylon Jennings, Bob Seger, Jimmy Buffett, Rosanne Cash, Willie Nelson, T-Bone Burnett, Linda Ronstadt, the Nitty Gritty Dirt Band and Roger Daltrey. Crowell’s next album, *The Outsider*, is set for release in August.

One mid-morning this spring, Crowell’s path converged with Chesney’s and the two men sat down for a candid talk. Rather than congratulate each other on their successes, they shared their unique experiences as songwriters and artists, the power of recognition and creation, the challenges and personal satisfaction of the process. Hopefully, all who read this will walk away as enriched as Chesney and Crowell.

RODNEY CROWELL: So what are you working on?

KENNY CHESNEY: I’ve got a record coming out in November. I wrote the last single but I’ve never been one of these guys who says I have to write every song on my record. Because I’m smart enough to know there’s some wonderful minds and a lot of wonderful life experiences I want to tap into. On the album I just released, I wrote every song on it because nobody else could have written those songs. They weren’t there, they didn’t meet the people, didn’t go to the places, didn’t see the things I saw. When I turned 30, I really felt like that’s when I changed as an artist and as a songwriter. This record I just put out was so personal, and it kind of changed the way I look at writing songs. Every time I sit and try to write a song now, it’s really got to go somewhere.

RC: In the past, you wrote more competently for the market in which you were trying to achieve. You got on the radio and exercised your commercial savvy. Whereas now, as an artist, you are exercising your humanity and

KENNY CHESNEY

your artistry. But it takes a while to get there. I've been there and I know that. Sometimes our longings as an artist to plumb the depths and go down there, do those meaningful things, is not always in step with the commercial machine.

KC: I was trying to clear my head, getting ready to cut another record and I just wanted to hear the growth - so I put every album I ever made on and listened to it from the first song to the end. It was a process of looking back to get to the kinds of songs that I want to write and the way I want to live - not just writing songs and singing, but living my life. Take a song like "She Thinks My Tractor's Sexy" - I was smart enough to record that song, but also smart enough not to record another one like it or make a living on it.

RC: You have a huge audience. Do you ever feel like when you write now, you're obliged to write for what you understand that audience to be? Or do you feel obliged to take that audience to another place?

KC: That's a very tough high wire to walk. That was one of the reasons I was really reluctant to release my island record, because it was just very personal stuff. I didn't know if anybody was going to be able to relate to it. Because that album was just a bunch of stories about people I met and the places they took me. And how they kind of taught me to live differently. So I was really scared to release that record. It was such a departure for me because it wasn't 300 moving lights on a bunch of LED screens behind me and a big sound system. It wasn't "Young." It wasn't "I Go Back."

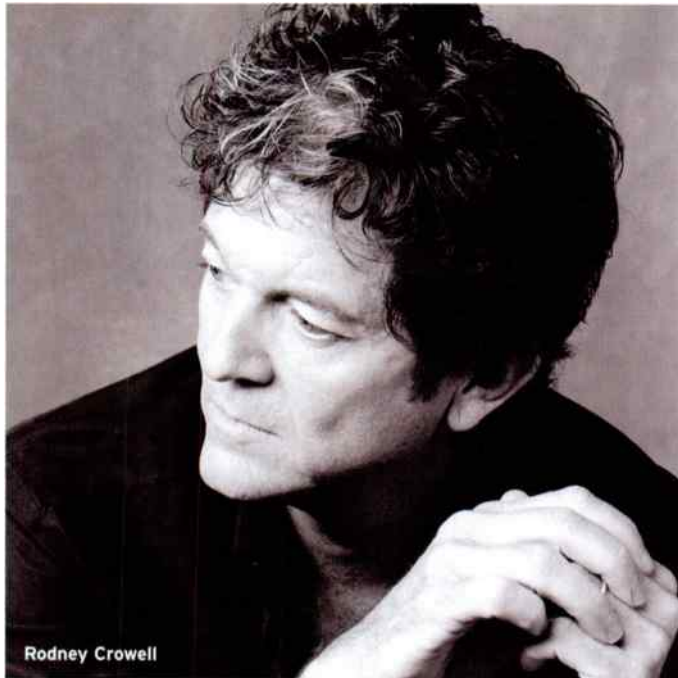
RC: I've got a pretty smart audience and one lesson I've learned: the older I get and the more I write songs, is that deep down, people are suckers for the truth no matter what it is. The culture we're living in is really putting that to the test. Media and the whole instant gratification system that we're living in is making it real easy to sell something that ain't true.

KC: Oh, there's no doubt about it. I'm struggling with a lot of things as a songwriter because I find myself wanting to write not the same kind of songs I would have five years ago. And that scares me a little because my audience is used to a certain thing. It's tough. It's a double-edged sword. But I think with the record I just put out about my life in the islands - it did teach me a lesson that they will accept it somewhat.

RC: Artie Shaw said something on Ken Burns' documentary about the history of jazz. They asked Shaw, "So man, why did you quit playing?" And he said, "Because people got hung up on what I

was doing on my way to really getting good." When I heard him say that, I said, "Oh man, I understand what you're saying. When I look back at my records, I often have to push them off because really what I do now is more fully realized. It's not *Diamonds and Dirt*. People want to hold my feet to *Diamonds and Dirt* and say that's the moment. But it's not. It's not, it's not. It was a moment. It's like when I hear that album, I don't hear five number one records. I hear the six inferior recordings.

KC: I think the older Rodney is different, that's all. I'll be 37 in a couple weeks. I do feel



Well, Picasso said, 'You gotta look at an artist's career, and the valleys are as important as the peaks.' So, I thought, 'I'm just gonna do what I'm afraid of for a while.'

—Rodney Crowell

different. I mean people ask me every year, "Well, you feel any older?" I say all the time, "I don't feel older. I just feel different." And it's really weird because when I sit down to write a song now, I just feel it going to another place. Like, right now I'm in the process of writing a song about a date I went on.

RC: A date?

KC: A date. It was a really wonderful date I went on. It probably won't mean anything to anybody but me, because it was that moment in time. That's what I find myself writing about: trying to capture a moment. Trying to capture that emotion I felt in those 6 hours I spent with that person. I think I edit myself less now.

Well you gotta - you're way up there, man! You have this enormous success. What I wonder if I stand back and look at it, with compassion and chin-scratching and curiosity: Can we get humanity across when the strokes are that broad? You're trying to dredge up in your artistic process to express your humanity. And humanity is fine drawings, not broad strokes. I mean Hallmark cards are just a broad stroke, but it sounds like you're talking about a finer path in life.

KC: I feel like a very simple man. I was brought up in an incredibly simple family and a very country family. And I still feel like that kid in a lot of ways. And I don't feel it's as big as it is.

RC: When you say simple, don't you really mean integrity? Because simple is probably the hardest thing to be.

KC: Somebody asked me the other day, "When did you feel famous?" And I said, "I don't." I really don't. People tell me I am by the way they act. But I really don't feel it. I don't take advantage of it because I don't like it that much. It messes you up.

RC: People have that thing when you walk into a room, because of my notoriety, or I would call yours "fame," they react to that notoriety or that fame. You have to resist stepping into that persona, that image of what they're seeing.

KC: But a lot of times, too, you've got to. I feel like no matter how they act, that it's kind of like an obligation not to make them feel

uncomfortable in a way.

RC: Well that's how you were raised. And it's a kind thing to do.

KC: Somebody asked me, "What do you think about fame?" I said, "It gets in the way." I love what I do and I'm good at it. I know I can get on stage and can connect with 15,000 people. But I still scratch and claw for everything I get as a songwriter. And now it's harder because my standards are higher.

RC: You were talking earlier about the process of looking back. I think it's healthy to go back and listen to all your records and say "Okay, that's where I was. . . but here I am a grown man now."

KC: It is. Hopefully, one day there'll be a kid who comes to Nashville and says, "You know what? I loved 'I Go Back.'" Or "I loved a lot of songs on that island record," or "I loved 'Old Blue Chair,' songs that Kenny Chesney wrote." That would be great. Because I have those moments.

I get off that bus and I can't wait to get up on that stage and do what I do. And it's an amazing rush. It's just about connecting with the audience. But I can't write songs consis-



Kenny Chesney
in concert

tently every day. Maybe I could if that's all I did. But it's not like that now. When I first moved to Nashville, I got a songwriting deal at Acuff-Rose. I was in the hallways every day with Whitey Shafer and Dean Dillon and Skip Ewing, and I was having lunch with these guys, and all of a sudden, I wasn't on the outside looking in. I was inside a little, making \$150 a week, going to Mac's Cafe and writing songs in the afternoon. It was an amazing time for me.

RC: But they don't have to do what you have to do either.

KC: It's such a balancing act for me because I love being that guy. But the one thing I miss the most is being able to sort of write a lot of songs. I still believe a great song is a great song no matter if I write it, you write it, or some new guy in town writes it. I love that.

RC: Well, Picasso said, "You gotta look at an artist's career, and the valleys are as important as the peaks." So, I thought, "I'm just gonna do what I'm afraid of for a while."

KC: I understand that, but it's an exciting time in my life because I'm just starting to learn what it's like really to be an artist; I never really knew. You may think it's weird for me to say that since I've been an artist for 12 years and I've been making records for a long time. But when I really got my heart broken, she stepped on it with a high-heeled shoe several years ago. All of a sudden I grew up a bit. It wasn't okay just to be average. And it wasn't okay to do it like I was doing it. An epiphany maybe. For the *No Problems* album, I drew a

lot from that relationship as an artist and a songwriter, and more importantly, as a person. I think I was able to write some of the kinds of songs I was never able to even think about writing before. It's a scary place to be and a good place. I have a chance to really do something cool.

RC: You came along in the music business at a time when you've gotta be pretty smart, where career management missteps aren't as easily forgiven now as they were even when I came on. I was making records in the 70s where I remember somebody saying, "We'll make three records with you before you even go to radio."

KC: I just imagine what they thought when I put out this beach record. "What? Kenny Chesney is gonna release a record based on his life living on a boat?"

RC: Joseph Conrad did some really good writing about that.

KC: I wanted people to see what I was feeling. To see where I'd been. I wanted them to meet people. For the first time, I felt like I was saying something that I'd never said before – painting a picture. That's what I learned from some of the songs you've written and that Willie Nelson's written, and songs like on Springsteen's *Nebraska*.

It's funny; I heard some songwriter the other day say, "Well, I'm taking some time off." No you're not. You're never taking time off. If you're a songwriter, you're always hearing things, making notes. I may get away from

writing. But I don't quit being a songwriter. I have so many little things that don't mean anything that I have just written down.

RC: You keep a journal?

KC: I do keep a journal. I do. And mostly it's about my life in the islands. That's basically what this island record is - my journal set to music.

RC: Do you have a sailboat?

KC: I don't have a sailboat. I don't want to work that hard. I have a boat, a 60-foot boat - it's like a bus. But in a lot of ways, that boat has helped me become a better songwriter. Because every year I'd get off the road and I go straight there.

The year before last, I was about as exhausted as I've ever been as a person. Mentally exhausted. I wasn't sick of the business, though. I was just tired – tired of the meet and greets, of the road, of catering. And I was so tired I didn't even want to listen to anything. I got on my boat and I didn't even put a CD in. After about a week, I went by my closet, and a buddy of mine, Ben, who's a boat captain that lives down there, had my closet door open. It's where I keep my guitar on the boat. So I walked past that closet and I sat and stared at my guitar. Finally, I pulled it out and put some new strings on it. Messed around a bit. And all of a sudden, it's 3 hours later and I'd written a song. Then I put a Jackson Browne CD in...

RC: Back in business [LAUGHS].

MAFIA

HITS

The MuzikMafia's John Rich believes in Nashville. Nashville has made his fortune. But it didn't always look like that would be the case.

MuzikMafia's
Gretchen
Wilson



WHEN JOHN RICH AND HIS THREE FELLOW GODFATHERS of Nashville's now-famous MuzikMafia started playing no-cover Tuesday-night shows four years ago, it seemed that Nashville couldn't have cared less about them. Each of the four had lost jobs, record deals, or publishing deals. Rich had left the country group Lonestar in 1998, shortly before the group recorded its career record, "Amazed." He also had learned that he'd lost his short-lived solo deal. Kenny Alphin - aka Big Kenny - had found his pop deal with Hollywood Records over before he ever put out an album. Cory Gierman had been laid off from his music-publishing job, and one of his signings - a rock singer/songwriter named Jon Nicholson - had been cut loose as well.

The four out-of-work friends lugged couches upstairs to the tiny, second-floor venue called The Pub of Love, six blocks northeast of Nashville's Music Row nerve center. They set up speakers on folding chairs and lit candles to

create ambience. Billing themselves as the MusikMafia, they preached a gospel of "music without prejudice" and began to play. It didn't matter much what they played - country, certainly, but more than that - or even who played,

as long as they could hold an audience.

"The first couple weeks, there's 20, 30 people that show up," recalls Rich. "After about 90 days, there was three or four hundred people."

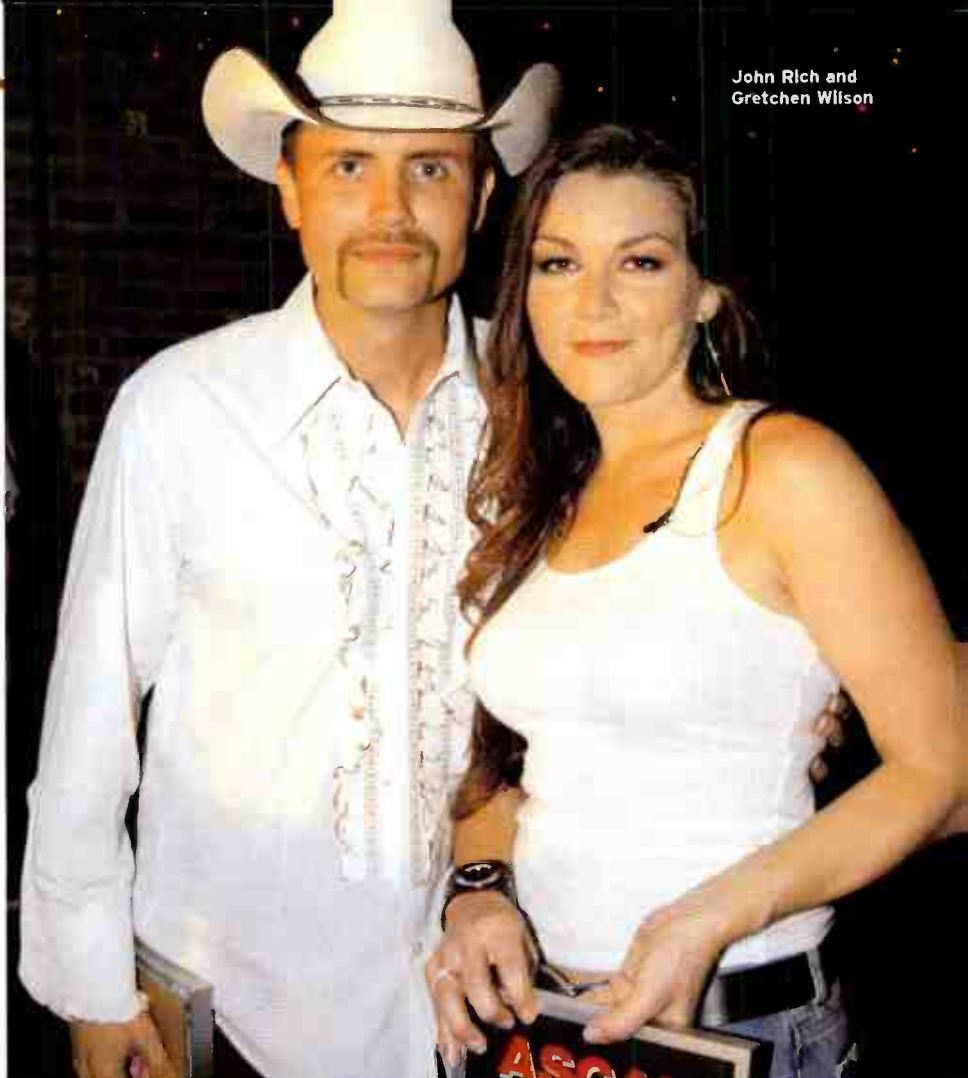
As word of mouth spread, the MusikMafia

shows outgrew that club, then another, then others. Flash forward to the present, and MusikMafia acts have sold more than 6 million records.

Gretchen Wilson, whom Rich met while she was bartending at the Bourbon Street Blues & Boogie Bar in Nashville's Printers Alley, has gone quadruple platinum with her *Here for the Party* album on the strength of such hits as "Redneck Woman" and "When I Think About Cheatin'." Big & Rich aren't far behind, with the singles, "Save a Horse (Ride a Cowboy)" and "Holy Water," propelling their *Horse of a Different Color* disc to double platinum sales.

The MusikMafia crew has its own reality-television show (CMT's *MusikMafia TV*) and its own label, R.A.Y.B.A.W. Records, an acronym for "Red And Yellow Black And White," from the song "Jesus Loves the Little Children." Nicholson and MusikMafia member Cowboy Troy, whom Kenny calls "the only 6'5" black rapping cowboy in country music," have record deals. Singer-songwriter James Otto - actually the first MusikMafia act to release an album, before Wilson - was released from his first label only to find himself pursued immediately by two other labels.

Rich, in particular, has become one of Nashville's hottest commodities. He's currently producing at least four records, the follow-ups for Big & Rich and Wilson, plus the debuts for



IN THIS WORLD, "MAFIA" STANDS FOR "MUSICALLY ARTISTIC FRIENDS IN ALLIANCE."

Nicholson and Cowboy Troy. He's also written songs for Tim McGraw, Faith Hill and others.

Nashville, such an industry town, rarely generates underground scenes of any commercial consequence. Even the vaunted "Outlaw" movement of the 70s was in large part the brainchild of then-RCA Nashville chief Jerry Bradley, who compiled previously recorded tracks by Willie Nelson, Waylon Jennings, Tompall Glaser and Jessi Colter and came up with country music's first platinum album, *Wanted! The Outlaws*.

To find a street-level scene that made as big an impact as the MusikMafia already have, one might have to go all the way back to the late 50s and early 60s, when Tootsie's Orchid Lounge was a between-set watering hole for Grand Ole Opry stars and a hangout for songwriters like Harlan Howard, Hank Cochran and Willie Nelson.

If Rich and his fellow MusikMafia members might not make such lofty claims themselves, they prob-



John Rich

ably wouldn't shy away from them, either. As musically different as Big & Rich, Wilson, Cowboy Troy and the others are, they all possess an incredible level of self-confidence.

And self-promotion has been key to their success. Wilson's "Redneck Woman" immediately established a tough-chick, modern-day-Loretta-Lynn persona with country fans. Big & Rich's elaborate, vividly colorful videos have enhanced the duo's image as much as they have the songs.

"They really do believe that what they do is special," says Warner Bros. Nashville chief Bill Bennett. "And they don't tiptoe in to try to do it."

Over the years, the MusikMafia godfathers have picked up a colorfully eccentric entourage consisting of folks who didn't seem to fit in anywhere else. There's Troy, who met Rich in a Dallas nightclub during the earliest days of Lonestar. There's Two Foot Fred, really 3'2" Indiana entrepreneur Freddie Gill, whom Rich encountered at Fan Fair.

Performance painter Rachel Kice creates abstract works of

art during the shows. In addition, a whole crew of musicians are now rising through the MusikMafia ranks, including rapper Chance, soulful-grass singer Shannon Lawson and Mista D, whom Rich met early one morning singing on a Nashville street. "Pitboss" musicians from those early club dates and Max "On Sax" Abrams, Brian "The Bare-Chested Percussionist" Barnett, smooth-scalped blues-rock guitarist Dean Hall, now accompany the more successful acts on tour.

In this world, "Mafia" stands for "Musically Artistic Friends In Alliance." It's an alliance that crosses musical and corporate boundaries.

"We're all buddies," Rich says. "We ain't going to stop being friends. So the whole philosophy, which is a great, beautiful thing, is bleeding up into the upper tiers of Music Row. It's making people have to think differently."

"It's the forest, is what it is," says Big Kenny. "It's the forest and the trees. If you've got enough trees standing around you, man, there's just something to hold you up all the time."

That "family" mindset has served the MusikMafia well during its early years. Looking ahead, it could also be the key to greater success for a long time to come.

2005 SUNDANCE FILM FESTIVAL

The **ASCAP Music Café** Shows Why the Reels



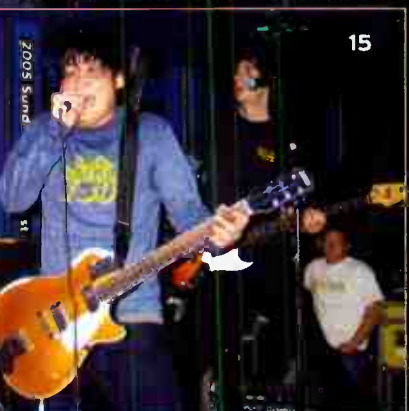
The **2005 Sundance Film Festival** made its annual splash in Park City, Utah in January and ASCAP's Music Café once again proved to be one of the festival's hot spots, offering filmmakers and festival-goers a musical feast. The Café, which was located at the Star Bar @ Plan B on Main Street, ran for eight days and featured some of the hottest up and coming songwriters and bands as well as music legends and luminaries from across the U.S. and abroad.

Attendance at this year's festival was more than 40,000 people, and by the look of the audiences at the Music Café on any given day, many of them were enjoying some incredible ASCAP music. This year's bill included Kyle Riabko, Angeliqve Kidjo, Saul Williams, Martin Luther, The Dresden Dolls, Ben Kweller, Kings of Leon, Nellie McKay, Peter Cincotti, Michael McDonald, Linda Perry, Billy Currington, Mary Gauthier, Anna Nalick, Suzanne Vega, Lori McKenna, Los Pinguos, Glen Phillips & Nickel Creek's Sara and Sean Watkins, Raúl Midón, Midnight Movies, And You Will Know Us By the Trail of Dead, and Alexi Murdoch.

Over the years, the level of talent and breadth of musical styles presented at ASCAP's Café has become an integral and important part of Sundance's program, emphasizing the vital role music plays in the filmmaker's art.

1. Kings of Leon
2. Angeliqve Kidjo and band
3. Nellie McKay
4. Saul Williams hip-hop poetry
5. ASCAP's Harry Poloner, Kyle Riabko, ASCAP's Loretta Muñoz, Peter Cincotti, Nellie McKay, Michael McDonald and ASCAP's Sue Devine
6. The Dresden Dolls' Brian Viglione and Amanda Palmer
7. Columbia recording artist Kyle Riabko
8. Billy Currington, Loretta Muñoz and Alice Cooper
9. Ben Kweller, Kings of Leon's Matthew Followill, ASCAP's Loretta Muñoz, KOL's Jared, Nathan and Caleb Followill, ASCAP's Sue Devine and Wade Metzler
10. Martin Luther, ASCAP's Harry Poloner, Saul Williams and Thavius Beck
11. ASCAP's Brendan Okrent and Linda Perry
12. Billy Currington and band
13. Lori McKenna (right) accompanied by her producer Lorne Entress.
14. Suzanne Vega, Nellie McKay and Billy Currington
15. And You Will Know Us By the Trail of Dead's Conrad Keely working up a sweat

Are Alive with the Sound of Music



2005 SUNDANCE FILM FESTIVAL



2005 Sundance Film Festival



GETTING COZY WITH COMPOSERS

ASCAP welcomed composers and filmmakers to a relaxing brunch at Cisero's Restaurant in Park City one morning during the festival for a chance to meet and talk about their work. Several composers with music in films at Sundance this year were in attendance. Many composers also hung out at the Music Café to network.



Picture (l-r) are: 1. At the brunch, ASCAP's Mike Todd, agent Laura Engel of Kraft/Engel Management, SACEM composer Alexandre Desplat, manager Bobby Urband and ASCAP's Sue Devine. Desplat scored this year's Sundance film, *The Upside of Anger*, as well as the 2004 films, *Girl with a Pearl Earring* and *Birth*.



1. Mary Gauthier
 2. Raúl Midón
 3. The scene at Star Bar @ Plan B on the first day of the Music Café
 4. ASCAP's Diana Szyskiewicz, Lulu Maldonado, Anna Nalick, Tim Hogan and ASCAP's Jennifer Knoepfle
 5. ASCAP's Loretta Muñoz with "Band" member Garth Hudson, who performed with Burrito Deluxe at Star Bar @ Plan B.
 6. Lori McKenna and Midnight Movies' Gena

Olivier join Alexi Murdoch along with Glen Phillips and Sara Watkins on the last day of the Music Café
 7. Nickel Creek's Sean and Sara Watkins, ASCAP's Loretta Muñoz and Glen Phillips
 8. The Fountain of Wayne's Brian Young, ASCAP's Sue Devine and Fountain of Wayne's writer/composer Adam Schlesinger
 9. Amy McDonald, Michael McDonald, composer George Grinton, Director of the Film Music Program for the

Sundance Institute Peter Golub and Loretta Muñoz
 10. Los Pingüos' Fefe Lee and Coco Buono, ASCAP's Gaby Benitez, Los Pingüos' Jose Agote, ASCAP's Alexandra Lioutkoff and Los Pingüos' Juan Manzur and Juan Manuel Legujzamon Cajon
 11. Midnight Movies' Gena Olivier, Larry Schemel and Jason Hammons relax backstage



1. Composer Norman Arnold, ASCAP's Mike Todd and composer Ryan Shore, who scored this year's Sundance film, *212*, at the brunch.
 2. Utah-based composer Kurt Bestor and ASCAP's Sue Devine at Cisoer's.
 3. Composer Mark Adler, who scored the music for two 2005 Sundance faves, *Marilyn Hotchkiss Ballroom Dancing & Charm School* and the documentary *The Fall of Fujimori*, with Todd backstage at the Music

Café. 4. Composer Marcelo Zarvos (center) is pictured with Todd and Gorfalme-Schwartz's Marla Machado at Starbuck's Media Lounge in Park City. Zarvos, whose credits include 2004's *The Door in the Floor* as well as the indie films *Kissing Jessica Stein* and *The Mudge Boy*, scored the music for this year's Sundance comedy, *Strangers With Candy*.

ASCAP and *Filter* magazine teamed up to present a night of rock and roll glory at Cicero's club on Thursday night, January 27th. Performers included The October (pictured), Midnight Movies, as well as And You Will Know Us By the Trail of Dead. Also, for those arriving early, attendees got a sneak-listen of ASCAP member Beck's new Interscope album, *Guerro*.



HOW THE WEST WAS FUN

ASCAP presents a week's worth of music showcases, parties and panels at the 2005 South by Southwest Music, Film and Interactive Conferences and Festivals in Austin, Texas

ASCAP expanded its annual schedule of events at Austin's South By Southwest Music, Film and Interactive Conferences and Festivals this year, making a strong impact during a week when the film, music and new technology industries gather for one of the most unique and popular American events of its kind.

The Society kicked things off on Sunday, March 13 with its annual Filmmaker BBQ and Film Music Party at Maggie Mae's. The party featured performances by Jimmie Dale Gilmore and surprise guest Lyle Lovett. Palm Pictures co-sponsored the event to celebrate the premiere of *Be Here to Love Me: A Film About Townes Van Zandt*, a documentary about the legendary Texas songwriter and ASCAP member.

On Wednesday, March 16, ASCAP presented its highly popular rock showcase at Austin's Hard Rock Café featuring University (Chicago, IL), We Are Scientists (Brooklyn, NY), America is Waiting (Austin, TX), The Glitterati (Leeds, UK), Delegate (Richmond, VA), Burning Bright (Chicago, IL) and Mute Math (New Orleans, LA).

On Thursday, March 17, ASCAP offered its annual Hospitality Boat Rides on Town Lake, co-sponsored by AFTRA, IMRO and SOCAN. The boat left from the Four Seasons Dock every hour for a whole afternoon. A special performance by Jason Mraz on the boat's roof deck capped the day's excitement on the water.

ASCAP joined forces with *Filter* magazine on March 17 and 18 in presenting two "Son of Showdown" day parties at the Cedar Street

Courtyard, featuring some of the hottest up-and-coming bands from across the U.S. and abroad. Performers included Jason Falkner, JoyZipper, Kaiser Chiefs, The Cribs, Sound Team, The Soundtrack of Our Lives, Embrace, Stars, The Shout Out Louds and Trash Can Sinatras, among other performers.

A second showcase, ASCAP Presents... Acoustic Afternoon, took place on Saturday, March 19 at Lucky Lounge featured performances by Matt Costa (Huntington Beach, CA), Kate Earl (Los Angeles, CA), The White Buffalo (Huntington Beach, CA), Sara Bareilles (Los Angeles, CA), Dave Melillo (Orlando, FL), and Hayley Williams of Paramore (Nashville, TN).

In addition, ASCAP Executive VP/Membership Todd Brabec and his brother, VP Business Affairs at Chrysalis Music Group Jeff Brabec, presented a panel on the topic of "Music and Money: How Songwriters and Music Publishers Make Money in the 21st Century." They also participated on another panel, "Alternative Digital Deals: Ringtones, Games, DVD's and Other Uses," and were interviewed by SXSW at the trade show's Studio SX. The Brabecs are the authors of the award-winning book, *Music, Money and Success: The Insider's Guide to Making Money in the Music Industry*.

Throughout the music festival, attendees visited the ASCAP and Mediaguide trade show booth at the Austin Convention Center to learn more about the Society and Mediaguide, the most advanced monitoring and reporting system for radio airplay.

ASCAP PRESENTS ROCK SHOWCASE



ASCAP HOSPITALITY BOAT



1 The Glitterati 2 Mute Math 3 Delegate's Daron Hollowell, ASCAP's Jennifer Knoepfle, Delegate's Justin Bailey, Nick Wurz, Ash Bruce and Charlie Flexon 4 Burning Bright 5 America is Waiting's Gabe Wiley, Jimmy Rabbitt, Michael Rignio and ASCAP's Wade Metzler 6 University 7 We Are Scientist's Keith Murray and Chris Cain, who signed with Virgin Records within days after the showcase.

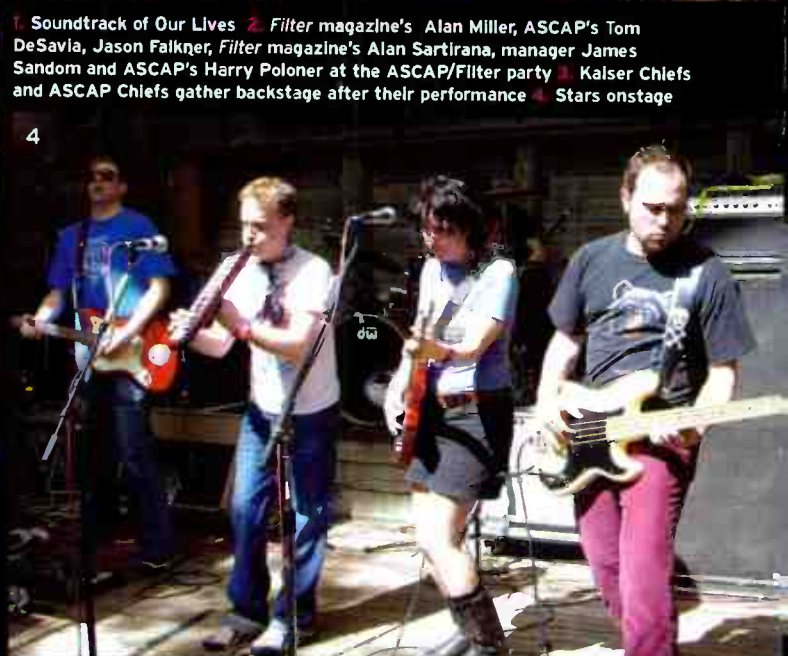
SHIPMATES, PICTURED TOP TO BOTTOM

1. Jason Mraz is seen performing on the roof deck of the ASCAP Hospitality Boat.
2. ASCAP's Jeff Jernigan, ASCAP's Tom DeSavia, Mraz and ASCAP's Mike Todd.
3. Boat Captain/ASCAP's Ralph Murphy (center) is pictured with Gary Vincent (left) and ASCAP's Pauline Stack.



The view of the audience from behind the Kaiser Chiefs at the ASCAP/Filter party

ASCAP & FILTER MAGAZINE'S SON OF SHOWDOWN DAY PARTIES



1. Soundtrack of Our Lives 2. Filter magazine's Alan Miller, ASCAP's Tom DeSavia, Jason Falkner, Filter magazine's Alan Sartirana, manager James Sandom and ASCAP's Harry Poloner at the ASCAP/Filter party 3. Kaiser Chiefs and ASCAP Chiefs gather backstage after their performance 4. Stars onstage

ACOUSTIC AFTERNOON



1. The White Buffalo
2. ASCAP's Jason Silberman, Kate Earle and ASCAP's Marc Hutner
3. Matt Costa
4. Manager David Beame, ASCAP's Margaret Spoddig, performer David Mejillo and ASCAP's Tom DeSavia
5. Atlantic Records' Steve Robertson, ASCAP's Chad Green, Paramore's Hayley Williams and Atlantic Records' Tom Storms
6. Sara Bareilles and her band



FILMMAKER BBQ & FILM MUSIC PARTY



1. Pictured (l-r) at ASCAP's film music party at Maggie Mae's are actor Paul Reiser, Lyle Lovett, ASCAP's Jan Mirkin and Kevin Coogan.
2. Also pictured are Coogan, Margaret Brown and JT Van Zandt.



MUSIC & MONEY
 Music and Money Panel VP of Business Affairs at Chrysalis Music Group Jeff Brabec and ASCAP Executive VP/Membership Todd Brabec are pictured at their SXSW panel.



Compositor Del Año
Rudy Pérez



Canción Latina Del Año
"Más Que Tu Amigo"
Compositor Marco Antonio Solís
Editora Crisma, Inc.

Latin Music's hottest

TROPICAL

CANCIONES DEL AÑO

"Creo En El Amor"
Compositores: Raúl Del Sol
Jorge Luis Piloto
Editora: Piloto Music Publisher
Hitline! Music Publishing
WB Music Corp.

"Bingo Quines"
Compositor: Victor Manuelle
Editora: VMR Publishing

CANCIONES GANADORAS

"Ella Tiene Fuego"
Compositores: Edgardo Armando Franco
Sergio George
Jorge Luis Piloto
Editoras: El General Music
Sir George Music
Piloto Music Publisher
Universal Music Publishing
WB Music Corp.

"Lloré Lloré"
Compositor: Víctor Manuelle
Editora: VMR Publishing

"Loca Conmigo"
Compositor: Wason Brazobán
Editora: Premium Latin Publishing

"Mi Libertad"
Compositores: Eduardo Carrizo
Pedro Azael Tsimogianis
Editora: Universal Music Publishing

"Perdidos"
Compositor: Daniel Cruz
Editora: Juan & Nelson Publishing

"Quitémonos La Ropa"
Compositor: Julio Reyes
Editoras: Blue Platinum Publishing
Sony/ATV Discos Music Publishing

"Si Tú Estuvieras"
Compositor: Alberto Antonio Suárez Mercado (SAYCO)
Editoras: Prodemus
Universal Music Publishing

"Sombra Loca"
Compositor: Fernando Borrego Linares (SGAE)
Editora: Editions Of Guardado World Music

REGIONAL MEXICANO

CANCIÓN DEL AÑO
"Te Quise Olvidar"
Compositor: Juan Gabriel
Editora: BMG Songs

CANCIONES GANADORAS
"Amar Como Te Amé"
Compositor: Joan Sebastian
Editora: Vander Music

"Baraja De Oro"
Compositor: Ramón Ayala
Editora: Zomba Enterprises

"Cruz De Olvido"
Compositor: Juan Zaizar Torres (SACM)
Editora: Zomba Enterprises

"Dalo Por Hecho"
Compositor: Nicolás Urquiza Lazcano (SACM)
Editora: Sony/ATV Discos Music Publishing

"Dos Locos"
Compositor: Alejandro A. Martínez Rodríguez
Editora: Juan & Nelson Publishing

"Imposible Olvidarte"
Compositor: Alberto Magno Brambila Pelayo (SACM)
Editora: Vander Music

"Lástima Es Mi Mujer"
Compositor: Juan Gabriel
Editora: BMG Songs

"Me Cansé De Morir Por Tu Amor"
Compositor: José Carlos Velásquez Quintanar (SACM)
Editora: Zomba Enterprises

"Nadie Es Eterno"
Compositor: Darío De Jesús Gómez Zapata (SAYCO)
Editora: Universal Music Publishing

"Qué De Raro Tiene"
Compositor: Martín Urleta (SACM)
Editora: Universal Music Publishing

"Soy Tu Mujer"
Compositora: Alicia Villareal
Editora: WB Music Corp.

"Vuelve Conmigo"
Compositor: Ricardo Montaner (SGAE)
Editora: EMI April Music

"Y Qué"
Compositor: Alejandro Vezzani
Editora: ET Music Publishing

URBANO

CANCIONES GANADORAS
"Gasolina"
Compositor: Daddy Yankee
Editora: Cangris Publishing

"Oye Mi Canto"
Compositores: Natalie Albino
Nicole Albino
Edwin Almonte
Ralph Ramirez
Leonardo Vásquez
Daddy Yankee
Editoras: Cangris Publishing
My Soulmate Songs
Sony/ATV Music Publishing
SP Beatz In Tha Mood

ROCK

CANCIONES GANADORAS
"Andar Conmigo"
Compositor: Coti Sorokin
Editora: Doble Acuarela Songs

"Rosas"
Compositores: Pablo Benegas Urabayan (SGAE)
Alvaro Fuentes Ibarz (SGAE)
Hantz Garde Fernández (SGAE)
Amaya Montero Saldias (SGAE)
Xavier San Martín (SGAE)
Editoras: LOVG Ediciones (SGAE)
Sony/ATV Music Publishing Holdings

"Te Llevaré Al Cielo"
Compositores: Alejandro González Trujillo
José Fernando Olvera Sierra
Editoras: EMI April Music
Yelapa Songs

GRUPO INDEPENDIENTE DE ROCK

Del Castillo

TELEVISIÓN

CANCIONES GANADORAS
"Amor Real"
Compositores: Leonel García
Nahuel Schajris (SGAE)
Editora: Sony/ATV Discos Music Publishing
Programa: Telenovela 'Amor Real'

"Don Francisco Presenta"
Compositor: Gerardo Flores
Editora: Nuestro Music
Programa: 'Don Francisco Presenta'



ASCAP 2005



ASCAP Founders Award
Rubén Blades



night arrived in April this year!



Editor del Año
Universal Music
Publishing Group



Editor del Año
Sony/ATV Music
Publishing, LLC

POP/BALADA

CANCIONES DEL AÑO

"Llévame El Alma"
Compositor: Cristian Zalles
Editoras: WB Music Corp.
Zalles Music

"Sentada Aquí En Mi Alma"
Compositor: Julio Reyes
Editoras: Blue Platinum Publishing
Sony/ATV Discos Music Publishing

"Todo queda En Tu Lugar"
Compositor: Julio Reyes
Editoras: Blue Platinum Publishing
Sony/ATV Discos Music Publishing

"Si La Ves"
Compositor: Franco De Vita (SGAE)
Editora: WB Music Corp

CANCIONES GANADORAS

"Abrazar La Vida"
Compositora: Jodi Marr
Editoras: Lazy Jo Music
WB Music Corp

"Te Llamé"
Compositores: Roberto Livi
Rudy Pérez
Editoras: 2000 Amor Music
Rubet Music Publishing
Sony/ATV Discos Music Publishing
Universal Music Publishing

"Ahora Quien"
Compositor: Julio Reyes
Editoras: Blue Platinum Publishing
Sony/ATV Discos Music Publishing

"Antes"
Compositor: Obie Bermúdez
Editora: EMI April Music

"Te Quise Tanto"
Compositores: Valeria María Larrarte Salazar
(SGAE)
Adrián Gonzalo Schinoff (SGAE)
Coli Sorokin
Editora: Doble Acuarela Songs

"Aunque No Te Pueda Ver"
Compositor: Alex Ubago (SGAE)
Editoras: Warner Chappell Music Spain (SGAE)
WB Music Corp.

"Lucharé Por Tu Amor"
Compositores: María Entraigues
Ruy Folguera
Facundo Monty
Editoras: El Cid Music
Entraigues Sur Sorgues
Songs Of Peer

"Tú De Qué Vas"
Compositor: Franco De Vita (SGAE)
Editora: WB Music Corp

"Me Cansé De Ti"
Compositores: Obie Bermúdez
Gian Marco Zignago (SGAE)
Editoras: EMI April Music
Estefan Music Publishing

"Tu Fotografía"
Compositor: Gian Marco Zignago (SGAE)
Editora: Estefan Music Publishing

"No Me Quiero Enamorar"
Compositores: Mario Domm
Edgar Oceransky (SACM)
Editoras: BMG Songs
Sony/ATV Discos Music Publishing

"Un Amor Para La Historia"
Compositor: Yoel Henríquez
Editoras: Unique Hits Music Publishing
Universal Music Publishing

"Que Llora"
Compositores: Leonel García
Mahuel Scayris (SGAE)
Editora: Sony/ATV Discos Music Publishing

"Vivo Y Muero En Tu Piel"
Compositor: Rudy Pérez
Editoras: Rubet Music Publishing
Universal Music Publishing

"Quién Te Dijo Eso?"
Compositores: Claudia Brant
Luis Fonsi
Editoras: Brantunes
Fonsi Music Publishing
Pacific Latin Copyright

Music's
Biggest Nights
Belong to
ASCAP



www.ascaplatino.com

MARILYN BERGMAN | PRESIDENT
& CHAIRMAN OF THE BOARD

ASCAP Congratulates our 2005 El Premio Award Winners





The 2005
ASCAP

Latin

Music
Awards





9



10



11



12



13



14



15



16



17



18

1. PUBLISHER OF THE YEAR, UNIVERSAL MUSIC: ASCAP's Todd Brabec and Alexandra Lioutikoff, Chairman & CEO of Universal Music Publishing David Renzer, Universal's Senior VP of Latin America Ivan Alvarez and ASCAP CEO John LoFrumento
2. PUBLISHER OF THE YEAR, SONY/ATV MUSIC PUBLISHING: (l-r) President of Sony/ATV Music Publishing Danny Strick, Alexandra Lioutikoff, Sony/ATV's Merryll Wasserman, VP/Sony Music Publishing Eddie Fernández and John LoFrumento
3. Rubén Blades performing
4. Vander Music's Cesar Morlan, ASCAP's Karen Sherry, Vander Music's Edmundo Monroy and ASCAP's Velia González
5. ASCAP's Gabriela Benitez, songwriter Cristian Zalles, WB Music Corp.'s Gustavo Menéndez and ASCAP's Jorge F. Rodríguez
6. Gabriela Benitez, Pacific Latin Copyright's Maximo Aguirre, songwriter Claudia Brant, and Jorge F. Rodríguez
7. Todd Brabec and Alexandra Lioutikoff with award show hosts *People en Español's* Senior Writer Joselly Castrodad and *CBS 2 News* Anchor Mario Bosquez
8. Sony/ATV's Eddie Fernández, Alexandra Lioutikoff, songwriter Julio Reyes and ASCAP's Karl Avanzini
9. Universal Music Publishing's Ivan Alvarez, songwriter El General, Alexandra Lioutikoff, songwriter Sergio George, WB Music Corp.'s Gustavo Menendez and Karl Avanzini
10. Alejandro Vezzani, Karen Sherry, Velia González and ET Music Publishing's Federico Ehrlich
11. Monchy y Alexandra performing their award-winning song "Perdidos"
12. Obie Bermúdez performing as part of a special musical tribute to Ruben Blades
13. Machete Music/Universal's Gustavo Lopez, Ana Rosa Santiago, Daddy Yankee's manager Anthony Ramirez and Todd Brabec
14. Composer Gerardo Flores, ASCAP's Ana Rosa Santiago, Univision's Vicente Riesgo and Todd Brabec
15. Jennifer Peña performing as part of a special musical tribute to Rudy Perez
16. BMG's Rafael Artero and Laurent Hubert, Edgar Oceransky (SACM), Sony/ATV's Eddie Fernández, Gabriela Benitez, Jorge F. Rodríguez and Mario Domm
17. Sony/ATV's Eddie Fernández, Anthony Ramirez, SPK, Todd Brabec, KYZE, Natalie and Nicole Albino, Ana Rosa Santiago, Big Mato and Gemstar
18. Respek recording artist Eduardo Osorio opens the show with a bang

CONNECT GLOBALLY, MARKET LOCALLY

Using Mediaguide Artist Monitor to Support Your Career

IS YOUR MUSIC PLAYING ON COLLEGE, NON-COMMERCIAL OR COMMERCIAL RADIO?
WOULD YOU LIKE TO KNOW WHO IS PLAYING YOUR SONGS?

WOULD YOU LIKE TO KNOW WHERE YOU CAN FIND NEW FANS?

WOULD YOU LIKE TO KNOW THE BEST PLACES TO TOUR?

WANT TO PROVE YOUR SONGS HAVE MARKET SUPPORT?

Mediaguide (www.mediaguide.com), a joint venture created and funded by ASCAP that uses digital fingerprinting technology to electronically monitor nearly 2,500 radio stations in almost 200 US markets, can help artists and songwriters answer these questions. Mediaguide, the most advanced airplay monitoring system in the world, receives song detection data from a nationwide network of monitors that "listen" to college, non-commercial and commercial stations 24 hours a day, 7 days a week.

While ASCAP uses Mediaguide data in order to accurately distribute royalty payments to its members, songwriters and artists can use the Mediaguide ArtistMonitor™ (www.artistmonitor.com) system to gain direct and immediate knowledge of the market impact of their works. Mediaguide's unique network, which tracks songs across college, non-commercial and commercial radio stations, gives it the ability to bring airplay information that had been available only to and about commercial mainstream artists to self-released and independent artists and songwriters, and to those who want to discover and support them.

As a result, Mediaguide data, online services, reports, charts and playlists can help songwriters, artists and media industry professionals discover and track music of any type - indie/major, signed/unsigned, underground/commercial that are on music broadcasts across the country. This information becomes even more powerful and useful when combined with the new distribution and promotion technologies that are available to

independent musicians.

The global reach of digital communities is important to extending the reach of your music, discovering new fans and licensing opportunities and supporting your existing fan and business network. But at some point, either you or the artists playing your music need to encourage real people to buy tickets and line the stage.

It is important then to use offline strategies like touring, radio promotion and ArtistMonitor™ in conjunction with online products like email, P2P networks, Internet radio, digital retailers and online communities to attract new fans, find collaborative artists, create retail traction and build booking power. Your offline and online promotion activities should work in tandem towards the same goals: new fans, song or album sales, license and performance opportunities. I could list examples like this for pages, but would like to focus here on college, non-commercial and independent radio. In today's booming world of Internet radio, satellite and P2P, I would encourage you not to forget the college and non-commercial radio stations that have been leading music revolutions across several genres for years.

ArtistMonitor™ can provide you with online access to detailed reports of all airplay that your song or album has received across the entire Mediaguide network of monitored stations, including these important free-thinking stations. You can use the service to attract new fans, create retail traction and build booking power

Attract and support fans

- ▶▶ List stations on your website for fans to call and make requests
- ▶▶ Know and support your airplay - with touring, it helps create loyal fans
- ▶▶ Offer interviews and live on-air performances

Find supportive markets for tours

- ▶▶ Show airplay to booking agents to help them make decisions
- ▶▶ Prove to venues that you have local support
- ▶▶ Choose regions and markets with heavy radio support to route your tours

Use radio exposure to help retail

- ▶▶ Target markets for in-stores, street teams and additional promotion
- ▶▶ Show airplay to retailers and distributors to show you have support
- ▶▶ Use Contact Information to reach MDs and PDs and to promote albums and shows

In the offline world (and online in some cases), those adventurous Program Directors, Music Directors and DJs can be great allies in supporting your story if they believe in your music. The idea to "Market Locally" asks that you reach out to the resources in your area. A product like ArtistMonitor can aid you in that endeavor by letting you know exactly who has played your songs, where they are located and how you can contact them to thank them and introduce yourself as the person behind the music.

Paul Wright is Vice President of Music Business Development for Mediaguide.

The following charts represent songs and albums, respectively, ranked by total plays for the week of May 9, 2005 to May 15, 2005. In order for your music to be eligible for appearance in any Mediaguide chart, you MUST service Mediaguide with all

albums, EPs, and singles (including remixes and edits) for encoding into their monitoring system the week BEFORE your impact date. Please visit the Submit Music section of www.mediaguide.com for details.

Mediaguide Triple AAA Top 20 Songs

Rank	Artist	Song	Label
1	Coldplay	Speed of Sound	Capitol
2	Dave Matthews Band	American Baby	RCA
3	U2	Sometimes You Can't Make it On Your Own	Interscope
4	Bruce Springsteen	Devils & Dust	Columbia
5	The Wallflowers	Beautiful Side of Somewhere	Interscope
6	Snow Patrol	Chocolate	A&M
7	Moby	Beautiful	V2
8	Jack Johnson	Sitting, Waiting, Wishing	Universal
9	Robert Plant & Strange Sensation	Shine It All Around	Sanctuary
10	Keane	Everybody's Changing	Interscope
11	Kathleen Edwards	Back To Me	Zoe
12	Blue Merle	Burning in the Sun	Island
13	Ben Lee	Catch My Disease	New West
14	Ringside	Tired of Being Sorry	Flawless/Geffen
15	The John Butler Trio	Zebra	Lava
16	Jack Johnson	Good People	Universal
17	Audioslave	Be Yourself	Interscope
18	Aimee Mann	Going Through the Motions	Super Ego
19	Kyle Riabko	What Did I Get Myself Into	Aware/Columbia
20	Tori Amos	Sleeps With Butterflies	Epic

Mediaguide College Select Top 20 Albums

Rank	Artist	Album	Label
1	Beck	Guero	Interscope
2	Spoon	Gimme Fiction	Merge
3	The Decemberists	Picaresque	Kill Rock Stars
4	Caribou	The Milk of Human Kindness	The Leaf Label/Domino
5	The Mountain Goats	The Sunset Tree	4AD/Beggars Group
6	Bloc Party	Silent Alarm	Vice/Atlantic
7	of Montreal	The Sunlandic Twins	Polyvinyl
8	The Raveonettes	Pretty in Black	The Orchard/Columbia
9	Weezer	Make Believe	Geffen
10	Nine Inch Nails	With Teeth	Interscope/Nothing
11	Hot Hot Heat	Elevator	Sire
12	Bruce Springsteen	Devils & Dust	Columbia
13	M.I.A.	Arular	XL/Beggars Group
14	Ben Folds	Songs for Silverman	Epic
15	Various Artists	Verve Remixed 3	Verve
16	Sleater-Kinney	The Woods	Sub Pop
17	New Order	Waiting for the Siren's Call	Warner Bros.
18	Nic Armstrong & The Thieves	The Greatest White Liar	New West
19	Doves	Some Cities	Heavenly/Capitol
20	Prefuse 73	Surrounded by Silence	Warp

Lee Ann Womack \ Trace Adkins \ MIDEM \ Chris DuBois and Brad Paisley \ Darryl Worley

CHART CHAMPS

DuBois and Paisley's No. 1 Hit Single is Among Latest Chart-toppers

PHOTO BY ALAN MAYOR



PHOTO BY KAY WILLIAMS



1> RASCAL FLATTS' 6 MILLION CELEBRATION

Rascal Flatts recently celebrated 6 Million in sales. Pictured (l-r) are Joe Don Rooney, Connie Bradley, Gary LeVox and Jay Demarcus.

Sistad, Adkins, Capitol's Mike Dungan and Connie Bradley.

3> ASCAP @ THE BLUEBIRD

ASCAP's series recently featured 1105 17th Avenue South's Big Loud Shirt, Diver Dann Music and Oglesby Writers Management. Pictured (l-r) Are Barry Dean, Craig Wiseman, ASCAP's Mike Sistad, Brad Crisler, Darin Parone, Dennis Matkosky and Melissa Peirce.

4> PUCKETT'S AFTER HOURS WRITERS NIGHT

Darrell Brown and The Wrights were recently featured At ASCAP's Puckett's After Hours Writers Night. Pictured (l-r) are Puckett's After Hours' Mimi Johnston, Adam and Shannon Wright and Brown.

Bowman, Cannon, ASCAP's Dan Keen and Garnet Bowman.

2> TRACE ADKINS

Trace Adkins recently celebrated his platinum success with "Coming On Strong." Pictured (l-r) are ASCAP's John Briggs and Mike

5> MELONIE CANNON

Melonie Cannon performs for ASCAP. Pictured (l-r) are Ronnie

6> MIDEM

Pictured at the recent MIDEM Conference (l-r) are Paul Brady, ASCAP's Ralph Murphy, Chairman of IMRO Michael Hanrahan and ASCAP's Todd Brabec.





PHOTO BY SCOTT HUNTER



PHOTO BY SCOTT HUNTER



PHOTO BY SCOTT HUNTER



PHOTO BY TONY PHIPPS

1> MUD ON THE TIRES
Chris DuBois and Brad Paisley scored a #1 hit single with "Mud On The Tires." Pictured (l-r) are Sea Gayle Music's Liz O'Sullivan, producer Frank Rogers, DuBois, Paisley, Connie Bradley; EMI Music's Gary Overton; Arista's Bobby Kraig and Fitzgerald-Hartley's Bill Simmons.

2> DARRYL WORLEY'S AWFUL BEAUTIFUL LIFE
Darryl Worley was honored for his recent #1 hit single "Awful Beautiful Life." Pictured (l-r) are International Artist Management's Ted Hacker, producer Frank Rogers, Worley, ASCAP's John Briggs, International Artist Management's Anita Hogin, EMI's Gary Overton and CMA's Hank Adam Locklin.

3> SOME BEACH
Blake Shelton recently celebrated his third #1 hit, "Some Beach," compliments of ASCAP songwriter Rory Lee Feek. The song held firm to the top of the Billboard Hot Country Singles & Tracks chart for four weeks. Pictured (l-r) are

Warner Brothers' Bill Bennett, CMA's Ed Benson, producer Bobby Braddock, Shelton, Connie Bradley, Feek, Black Top Music's Abbey Burkhalter and Mike Sebastian, Clint Black, Warner Brothers Paul Worley and Charles Sussman.

4> MR. MOM
Lonestar and songwriters Don Pfrimmer, Richie McDonald and Ron Harbin were honored for their hit single "Mr. Mom" during a recent #1 Party held at ASCAP/Nashville. Pictured (l-r) are Lonestar's Keech Rainwater, Dean Sams and McDonald, ASCAP's Ralph Murphy, Pfrimmer, Jim Foster of Cosmic Mule Music and Harbin.

5> LEE ANN WOMACK
ASCAP Nashville caught up with Lee Ann Womack before her performance at the historic Ryman Auditorium. Pictured (l-r) are producer Frank Liddell, ASCAP's Connie Bradley, Womack and Aubrey Womack and ASCAP's Herky Williams.



OSCAR'S EVE

Academy Award Nominees Gather Before ASCAP's Sweep



GREAT EXPECTATIONS

THE SCL'S ANNUAL RECEPTION HONORING THE ACADEMY AWARD NOMINEES IN MUSIC BROUGHT TOGETHER MANY OF TODAY'S TOP COMPOSERS

The Society of Composers and Lyricists held their annual reception honoring Academy Award nominees from the music categories on February 26, the day before the Oscar telecast. The event, co-sponsored each year by ASCAP, was held at the home of Bonnie and John Cacavas in Beverly Hills. The nominees included:

For Original Score: John Debney for *The Passion of the Christ*; James Newton Howard for *The Village* and Jan A.P. Kaczmarek for *Finding Neverland*.

For Best Song: Jorge Drexler (SGAE) for "Al Otro Lado del Rio" from *The Motorcycle Diaries*; Glen Ballard and Alan Silvestri for "Believe" from *The Polar Express*; Charles Hart (PRS) and Andrew Lloyd Webber (PRS) for "Learn to Be Lonely" from *The Phantom of the Opera*; Christophe Barratier and Bruno Coulais (SACEM) for "Look to Your Path (Vois

Sur Ton Chemin)" from *Les Choristes*.

Kaczmarek and Drexler went on to win Original Score and Song Oscars, respectively, marking a four-year sweep by ASCAP members in these categories.

Pictured at the reception (l-r) are:

1. Academy Award winner Jan A.P. Kaczmarek and Marilyn Bergman
 2. Alan and Marilyn Bergman, nominee James Newton Howard and ASCAP's Nancy Knutsen
 3. ASCAP composer and host John Cacavas, nominee Andrew Lloyd Webber and ASCAP's Kevin Coogan
 4. Nominee Glen Ballard, winner Jorge Drexler, nominees Charles Hart and Alan Silvestri, and ASCAP's Shawn LeMone
 5. Nominees John Debney and James Newton Howard, Knutsen, Kaczmarek and Coogan
 6. ASCAP's Mike Todd, Hart and SCL President and composer Dan Follart
 7. Steve Horowitz, composer of the documentary film *Super Size Me*, joined in the festivities to celebrate the film's nomination for Best Documentary Feature. Shown with Horowitz (l) are Knutsen and his agent, Brice Gaeta, of Broder, Webb, Chervin & Silbermann.



BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
ALF CLAUSEN, GARRY MARSHALL AND JOHN DEBNEY AMONG THE SPEAKERS AT 2005 INDUSTRY GATHERING

ASCAP was once again a sponsor of the most recent Billboard/Hollywood Reporter Film & TV Music Conference, held at the Renaissance Hotel in Hollywood. The event took place over two days, and ASCAP produced three panels: "Simply Simpsonic Music," with composer/songwriter Alf Clausen and his team; "A Conversation with Director Garry Marshall and composer John Debney"; and "Across the Spectrum: Changing Trends in Composing for Television."



Pictured at the conference:

1. At the Simpsons panel: ASCAP's Kevin Coogan, Seth Saltzman and Nancy Knutsen, composer Alf Clausen and Peter Gordon of Berklee College, who presented the session. 2. Nancy Knutsen moderated the Across the Spectrum panel which included (l-r) composers Bruce Broughton, Sean Callery, Denis Hannigan and David Vanacore. 3. Composer John Debney, Billboard's Tamara Conniff and director Garry Marshall.

FILM MUSIC IN CONCERT PANEL
FILM COMPOSERS AND ORCHESTRA LEADERS DISCUSS A NEW TREND IN CONCERT MUSIC

The increasing presence of film music in the concert hall, and the practical side of making that a reality, was the sub-

ject of a recent seminar sponsored by the Major Orchestra Librarians Association (MOLA) recently at the Millenium Biltmore Hotel in Los Angeles. MOLA members, representing more than 200 orchestras around the world, are the people responsible for obtaining and readying scores and musicians' parts for the music played in concert and for recordings.



Pictured (l-r) are the panelists:

Patrick McGinn (President, Major Orchestra Librarians' Association), JoAnn Kane (President, JoAnn Kane Music Service), John Mauceri (Principal Conductor, Hollywood Bowl Orchestra), Mary Jo Mennella (Senior Vice President & General Manager, Fox Music, Inc) composer James Newton Howard, Nancy Knutsen (Senior Vice President, ASCAP), Stephen Blagini (Librarian, Los Angeles Philharmonic) and Steve Linder (Director of Presentations, Los Angeles Philharmonic Association).

SANTA BARBARA FILM FESTIVAL

At the Santa Barbara Film Festival on February 5th, three of ASCAP's most celebrated composers participated in a panel entitled "Scoring the Film."

Pictured together after the panel are composer Jan A.P. Kaczmarek (*Finding Neverland*), agent Maria Machado (Gorfaine-Schwartz), composer Michael Giacchino (*The Incredibles*), ASCAP's Shawn LeMone and composer John Debney (*The Passion of the Christ*).



SCL HOLIDAY PARTY

"THE OTHER" RAY CHARLES AND VIC MIZZY ARE HONORED FOR THEIR LONG CAREERS

The Society of Composers and Lyricists held their annual holiday party at the Riviera Country Club in Pacific Palisades, California. ASCAP composers "The Other" Ray Charles and Vic Mizzy, who were named as SCL Ambassadors and given lifetime memberships to the Society, were recognized for their long and distinguished careers in film and television music.

1. Composer and SCL Board member Billy Martin (left) with Lisa LeMone of the Universal Music Group, and ASCAP's Shawn LeMone. 2. SCL Vice President Arthur Hamilton, Joyce Hamilton, SCL President Dan Foliart, and Walt Disney TV Music's Cheryl Foliart 3. Alan Bergman (left) with honorees Ray Charles and Vic Mizzy 4. ASCAP's Kevin Coogan, Cheryl and Dan Foliart, SCL Board member Charles Bernstein and Georgianne Bernstein.

ASCAP/ESENCIA EN MACARENA

Top Latin Singer/Songwriters Perform at Macarena in South Beach



producción musical incluye temas propios; el venezolano Alfredo Matheus, multifacético cantante, ingeniero de grabación y autor de otro clásico, "Lloran las rosas" (Cristian Castro) y Ana Cristina Alvarez que recientemente firmó con ASCAP como compositora, y salió a la palestra en la Casa Blanca donde interpretó una canción para el Presidente George W. Bush.

On March 9, ASCAP's Latin Department in Miami, in conjunction with Esencia, hosted a night featuring several prominent ASCAP singer/songwriters at Macarena in South Beach. There, holding court, were maestro Victor Daniel, writer of "La Vida es un Carnival" (Celia Cruz), Jay Lozada of Puerto Rico, who has made a name for himself in the salsa world, and whose new production includes self-penned tunes; Venezuelan Alfredo Matheus, multifaceted singer/songwriter, recording engineer, and writer of another classic, "Lloran las Rosas" (Cristian Castro); and Ana Cristina Alvarez who recently signed as a composer to ASCAP and was



granted the honor of being the first Hispanic American to sing at a presidential inaugural ball.



MACARENA

1. Ana Cristina performing
2. Erwin Perez, Victor Daniel and ASCAP's Karl Avanzini
3. Victor Daniel performing
4. Alfredo Matheus performing
5. Ana Sayans, Jay Lozada and Karl Avanzini

ABRAHAM QUINTANILLA

El editor de ASCAP, productor y padre de líder de los Kumbia Kings, AB Quintanilla III, y de la fallecida Selena, el Sr. Abraham Quintanilla, hizo un espacio en su cargada agenda, para compartir con nuestra representante de ASCAP TX, Velia González, durante un concierto benéfico en la ciudad de Corpus Christi, TX.

ASCAP music publisher, producer, and father of the late and now legendary Tejano artist Selena, and Kumbia



ASCAP's Velia Gonzalez and Abraham Quintanilla in Corpus Christi, Texas.

ASCAP/ESENCIA EN MACARENA

El pasado 9 de Marzo el departamento latino de ASCAP en Miami organizó junto a Esencia un show en Macarena. La velada contó con la participación de un elenco de compositores de ASCAP: El maestro Victor Daniel, autor de "La vida es un carnaval" (Celia Cruz), Jay Lozada, de Puerto Rico, quien ha hecho un nombre en el mundo de la salsa, su nueva

Para más información chequear www.ascaplatino.com

Kings' AB Quintanilla III, Mr. Abraham Quintanilla took time from his busy schedule to visit with ASCAP's Texas rep, Velia Gonzalez, during a benefit concert in Corpus Christi, Texas.

ZAPATA "LUCHARE POR TU AMOR"

Felicitaciones a nuestros compositores María Entraigues y Ruy Folguera quienes trabajaron en la música de la película Zapata con Alejandro Fernández, y quienes junto al compositor y artista Facundo Monty escribieron la canción



Pictured (l-r) are María Entraigues, Alejandro Fernández and Facundo Monty.

"Lucharé Por Tu Amor," que ha estado en la listas de éxitos por varias semanas. En la foto aparecen María Entraigues, Alejandro Fernández y Facundo Monty.

ASCAP writers Maria Entraigues and Ruy Folguera are to be congratulated for writing the music for the film *Zapata*, starring

Alejandro Fernandez, and who along with the songwriter and artist Facundo Monty, wrote the song "Luchare Por Tu Amor" for the movie. The song was on the charts for several weeks.

ASCAP VISITO LA CIUDAD DE MEXICO

ASCAP visitó la ciudad de México en febrero para reunirse con los compositores y editoras de ASCAP. En la foto aparecen Alexandra Lioutikoff de ASCAP, el compositor y productor Mario Domm, Gabriela Benítez de ASCAP,



Pictured (l-r) are ASCAP's Alexandra Lioutikoff, songwriter/producer Mario Domm, ASCAP's Gabriela Benitez, Sony Music Publishing's Pablo Esposito and songwriter/artist María Bernal.

Pablo Espósito de Sony Music Publishing y la compositora y artista María Bernal.

ASCAP visited the city of Mexico in February to meet with ASCAP songwriters and publishers, including songwriter/producer Mario Domm, Sony Music Publishing's Pablo Esposito and songwriter/artist María Bernal.

CLAUDIA BRANT

Claudia Brant, una de las compositoras latinas más reconocidas a nivel Internacional por sus temas en los discos de Josh Groban, Santana, Olga Tañón, Cristian, Marc

For more information please check www.ascaplatino.com

Anthony, Kumbia Kings, Gloria Gaynor, y La Ley, entre otros muchos más, está trabajando ahora con el compositor Danny Elfman (*Spiderman*, *Batman*). Ella escribió la letra de la pieza "Serenada Schizofrana", la cual fue estrenada en el Carnegie Hall de New York, el pasado miércoles 23 de febrero, como parte de un concierto de Danny Elfmann interpretado por "The American Composers Orchestra." En la foto aparecen Danny Elfman y Claudia Brant. Para más información sobre Claudia, visiten www.claudiabrant.com

Claudia Brant, one of the most internationally recognized Latin songwriters for her work with Josh Groban, Santana, Olga Tañón, Marc Anthony, Kumbia Kings, Gloria Gaynor, La Ley, among many others, is currently working with the composer Danny Elfman (*Spiderman*, *Batman*). She wrote the lyrics for the piece "Serenada Schizofrana" which was performed at the Carnegie Hall in New York on February 23 as part of a concert by Danny Elfman interpreted by The American Composers Orchestra. For more information about Brant, visit www.claudiabrant.com.

VIÑA DEL MAR

ASCAP en Viña Del Mar El pasado mes de febrero se celebró el acostumbrado Festival de Viña Del Mar, monstruo para los artistas que se presentan allí. ASCAP tuvo el priv-



ASCAP's Ana Rosa Santiago (far right) with (from Left) Obie Bermúdez, Fey and Rene and Roberto

ilegio de compartir con los autores, artistas y personalidades de la industria allí presentes. En el Festival participó como jurado nuestro Obie Bermúdez, a quien le pidieron el Domingo 20 que subiera al escenario y cantara, lo cual fue todo un éxito. También participaron las cantantes mexicanas Fey y Paulina Rubio, entre otros.

In February, in the city of Santiago, Chile, Latin music stars and executives came together for an event that has now become a staple for Latin Music dignitaries, the 46th annual International Music Festival of Viña Del Mar. ASCAP had the privilege to assist at this celebration and the opportunity to participate in its events. Serving as a judge in the contest was ASCAP's own Obie Bermúdez, and on February 20th, by popular demand, he was asked to go on stage and perform, of course pleasing the audience. Also on hand were Mexican artists Fey and Paulina Rubio, among others.

ADVENTUROUS PROGRAMMING AWARDS

PRESENTED AT CHAMBER MUSIC AMERICA CONFERENCE

ASCAP honors 13 chamber music ensembles, festivals and presenters



ASCAP honored 13 chamber music ensembles, festivals and presenters with plaques and cash awards for their adventurous programming during the 2004 concert season, at Chamber Music America's Annual Conference held January 13 - 16 at the Westin Hotel in New York City.

ASCAP Vice President of Concert Music, Frances Richard, who presented the awards, commented: "For the eighteenth year ASCAP recognizes those members of Chamber Music America who have demonstrated their commitment to the music of our time, through adventurous programming of works written within the past twenty five years. These awards are made on behalf of the members of ASCAP, in appreciation for the Ensembles, Presenters and Festivals, whose excellent performances enrich and inspire the continuity and vitality of the great chamber music tradition."

The ASCAP composers attending the conference were introduced to the conference attendees on Saturday, January 15, at the awards presentation and reception. The award winners were invited to share their experiences in winning over audiences through their

commitment to performing adventurous programs at a special session following the Awards Presentation which was moderated by George Steel, the Director of the Miller Theater at Columbia University in New York.

The ASCAP Adventurous Programming Awards were conceived 18 years ago to encourage ensembles, festivals and presenters to program new works. The ASCAP winners are members of Chamber Music America chosen by a panel selected by CMA.

Pictured (l-r) are:

Chamber Music America

1. Imani Winds' Marlam Adam, and Jeff Scott discuss programming on panel following the awards
2. Composers Inc's Executive Director C. Michael Reese, ASCAP's Cia Toscanini, Composers Inc's Deniz Ince and ASCAP's Fran Richard
3. The Cleveland Museum of Art's Paul Cox with Fran Richard.
4. Del Sol String Quartet's Chariton Lee with Fran Richard.
5. Cia Toscanini with William Ryan from Open Ears Concert Series, Suffolk County Community College





Making Score

Stephen Sondheim speaks to students in New York

The New York Youth Symphony's "Making Score," held at ASCAP and directed by composer/performer Derek Bermel, is a series of workshops designed to explore the world of composing and orchestration for the younger musician. Stephen Sondheim was the special guest speaker at the workshop in March. Pictured (l-r) are The New York Youth Symphony's Barry Goldberg, Sondheim, ASCAP's Fran Richard and Derek Bermel.

Thru the Walls Features Music That Defies Boundaries

Fred Ho, Bryce Dessner and Padma Newsome with the Clogs Perform

The ASCAP Foundation presented the latest installment of its highly popular Thru the Walls showcase series at The Cutting Room in Manhattan on February 7. Sponsored in part by Sibelius, the music notation software company, the series is designed to showcase the work of composers/performers whose concert music defies boundaries and genres. Composer/ NewMusicBox.org Editor Frank J. Oteri emceed the event.

The featured ASCAP composer/performers were Fred Ho (baritone saxophone), Bryce Dessner and Padma Newsome with the Clogs (Bryce Dessner, guitar; Rachael Elliott, bassoon; Thomas Kozumplik, percussion; and Padma Newsome, violin/viola).

Previous composer/performers who have participated include Paola Balsama Prestini & Nico Muhly of VisionIntoArt. Eve Beglarian, Gregg Bendian, Kitty Brazelton, Kenji Bunch, Tom Chiu, Jed Distler, Mark Dresser, Annie Gosfield, Susie Ibarra, Arthur Kampela, Nora Kroll-Rosenbaum, Lukas Ligeti, Denman Maroney, Martha Mooke, Ben Neill, Milica Paranosic, Misha Piatigorsky, Bobby Previte, Todd Reynolds, Brandon Ross, Rob Schwimmer, Matt Shipp, Dave Soldier, Mark Stewart, Randy Woolf, Evan Ziporyn, and Pamela Z.



Pictured (l-r) are: Emcee Frank J. Oteri, The Clogs' Thomas Kozumplik, ASCAP's Cla Toscanini, performers Bryce Dessner, Fred Ho, Thru the Walls founder Martha Mooke, The Clogs' Rachael Elliott, performer Padma Newsome and ASCAP's Fran Richard.

Andrew Norman Wins Rudolf Nissim Award

10-Minute Sacred Geometry picked

The winner of the 25th annual ASCAP Foundation Rudolf Nissim Award is Andrew Norman for Sacred Geometry, a 10-minute work for orchestra, selected from amongst nearly 300 submissions. Norman received a prize of \$5,000.



A recent graduate of the University of Southern California Thornton School of Music, Norman completed both his undergraduate and graduate studies there, earning an MM in composition in 2004, and a BM summa cum laude two years prior to that. Currently teaching piano and composition at the Pasadena Conservatory of Music, he has received commissions by the William Kappell Piano Foundation, the Modesto Symphony, the California State University Stanislaus Symphony, and the New York Youth Symphony. Sacred Geometry, commissioned by the New York Youth Symphony was also selected for the Minnesota Orchestra Composers' Institute Readings. Norman has received the 2004 Jacob Druckman Prize from the Aspen Music Festival, two ASCAP Foundation Morton Gould Young Composer Awards, as well as top honors in the National Federation of Music Clubs Composition Contest, the Music Teachers National Association Composition Contest, and the University of Southern California Undergraduate Symposium for Scholarly and Creative Work. Norman has served as a composition master class fellow at the Aspen Music Festival, as a two-time composition fellow at the Chamber Music Conference and Composers' Forum of the East, and a composer-in-residence for the National Youth Orchestra Festival. His works have been performed throughout the United States, as well as in Canada, England, France and Japan. Norman maintains an active performing schedule, recently appearing with the USC Contemporary Music Ensemble at Walt Disney Hall as part of the Los Angeles Philharmonic's Green Umbrella series, and also with the Ensemble Green, a Los Angeles-based new music group.

Library of Congress Announces Koussevitzky Commissions for 2004

ASCAP composers receive commissions for new musical works

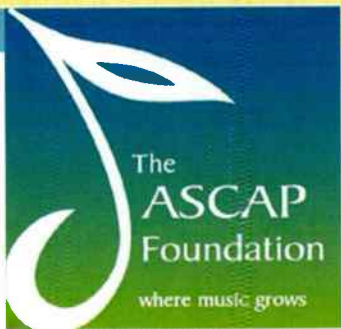
The Serge Koussevitzky Foundation in the Library of Congress and the Koussevitzky Music Foundation Inc. have awarded commissions for new musical works. The commissions are granted jointly by the foundations and the performing organizations that will present the newly composed works.

The ASCAP composer winners (and the groups co-sponsoring their commissions) are: Shih-Hui Chen and the Emyrean Ensemble; Jacqueline Fontyn (SABEM) and the Lamina Quartet; Lior Navok (ACUM) and the Borromeo String Quartet; Mark-Anthony Turnage (PRS) and the Chicago Symphony Orchestra; and Zhou Long, by the Singapore Symphony Orchestra and the Pacific Symphony. This marks the second Koussevitzky commission for composers Jacquelyn Fontyn and Zhou Long.

AMPPR Conference Composer/Cellist Matt Haimovitz performs in Las Vegas

ASCAP's Fran Richard is pictured with ASCAP member Matt Haimovitz at the AMPPR (Association of Music Personnel in Public Radio) Conference in Las Vegas. ASCAP hosted a reception and Matt played cello for the group. Photo by Ted Weiner, WDAV Classical Public Radio.





New Musicals Presented in Los Angeles

Four New Musicals Selected for 10th Annual ASCAP Foundation/Disney Theatrical Productions Musical Theatre Workshop

The ASCAP Foundation is pleased to announce that four new musical works have been singled out and presented at the tenth annual ASCAP Foundation/Disney Theatrical Productions Musical Theatre Workshop in Los Angeles. The winning proposals were selected from more than 150 applicants.

The workshop took place over six nights in January at the Disney Feature Animation Studio lot in Burbank, California. The selected writers and their musical works are:

FRANKLIN FALLS

By Courtenay Ennis (book, music, lyrics) and Roger Haskett (book) from Vancouver, BC.

The story of Brian Porter, a 14-year old boy dealing with typical adolescent issues of love, lust and land development. A comedy.

THE GREENBRIER GHOST

By Clay Zambo (book, music, lyrics) from Norwalk, CT

The story of Zona Heaster Shue, whose murder trial in 1897 is the only time in history in which a conviction was based on evidence presented by the victim from beyond the grave.

LOOKING GLASS GIRL

By Jon Lorenz (book, music, lyrics) from San Diego, CA

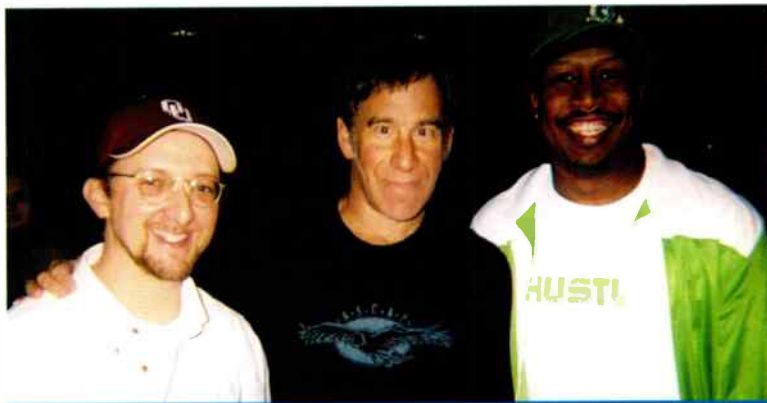
A high-energy, contemporary adaptation of Lewis Carroll's Alice stories which follows the adventures of a teenage girl on a quest to find her identity in a world obsessed with image and celebrity. As Alice pursues her favorite rock band, Red Queen, the show provides a fresh look at Wonderland's most popular characters, including, the Mad Hatter, the March Hare, and the Cheshire Cat.

ROOFLESS: A HIP-HOP MUSICAL

By Tim Long & Jerome Johnson (book, music, lyrics) from Santa Ana, CA.

The mind-set of the Hip-Hop generation is examined through musical numbers that combine Rap, Beat-box, and body percussion with long-standing traditions of Musical Theatre, creating a unique style for a new generation.

The workshop was directed by Academy and Grammy Award-winning composer/lyricist and ASCAP Foundation Board member Stephen Schwartz (*Wicked*, *Godspell*, *Pippin*, *Pocahontas*, *The Prince of Egypt*), and the selected musical theatre writers had the opportunity to make short presentations from their original works-in-progress for professional critique by some of the most prominent theatre produc-



Pictured (l-r) are Tim Long, Stephen Schwartz and Jerome Johnson at the ASCAP Foundation/Disney Theatrical Productions Musical Theatre Workshop in Los Angeles. Long and Johnson are co-writers of *Roofless: a Hip-Hop Musical*. Schwartz is the Artistic Director of the Workshop, now in its 10th season.

ers, directors and composers.

The ASCAP Foundation/Disney Theatrical Productions Musical Theatre Workshop in Los Angeles is part of an ongoing series of workshops sponsored by The ASCAP Foundation to nurture new American musicals. For more information about the program, please call Michael Kerker at ASCAP at 323-883-1000 or 212-621-6234.

Since 1975 The ASCAP Foundation has been dedicated to supporting American music creators and encouraging the development of American music through educational and talent development programs. Included in these are songwriting workshops, grants, scholarships, music education programs, and public service projects for senior composers and lyricists.

David Rose Scholarship

New award to honor film and television scoring great David Rose



The Rose Family has established The ASCAP Foundation David Rose Scholarship to honor television and film-scoring great David Rose. Over the course of a long career, British-born David Rose made an indelible mark on film and television music, as well as easy listening instrumental music. His best-known works include the instrumental standards, "Holiday for Strings" and "The Stripper," the score for the science fiction classic, *Forbidden Planet*, music for *Bonanza*, *Little House on the Prairie*, and decades of work with radio and television star Red Skelton. The David Rose Scholarship will be awarded annually to a qualified college-level student working towards a career in scoring for film and/or television and who is an ASCAP member participating in ASCAP's Film & Television Scoring Workshop.

MENC Honor

Vice President and Executive Director of The ASCAP Foundation Karen Sherry attended the MENC (National Association for Music Education) 2004 Fame Dinner held in Washington, DC on March 10, 2005. At the dinner, Dr. Sharon Dunn, Senior Instructional Manager for Arts Education, NYC Dept of Education, was honored as a Lowell Mason Fellow for her support of music and arts education. Pictured (l-r) are MENC president David Circle, Dr. Sharon Dunn, Karen Sherry and MENC President-Elect Lynn Brinckmeyer.



The ASCAP Foundation Sammy Cahn Award

Los Angeles-based singer/songwriter Mackenzie honored in New York

Daniel Mackenzie, a Los Angeles based singer/songwriter who hails originally from New York, is the 2004 recipient of The ASCAP Foundation Sammy Cahn Award for his song "Sitting On a Train." Mackenzie performed his award winning song at The ASCAP Foundation Awards Reception held on December 2, 2004 at Lincoln Center's Walter Reade Theater in New York City.

Mackenzie has released several albums including: *Shakytown*, *Good Things*, and his most recent release, *A Complete Unknown*. He is also the composer for Discovery Channel's hit show *Monster House*, whose theme song (which he wrote, produced and performed) earned him an Emmy nomination this year.

The ASCAP Foundation Sammy Cahn Award was established in 1995 to honor Sammy Cahn's unique achievements as a lyric writer and friend of music. Through the generosity of Sammy's widow, Tita Cahn, The ASCAP Foundation is able to continue the Sammy Cahn Award program.



Reunited

Al Byron and Bobby Vinton Meet at Concert in Brooklyn

Alongtime contributor to The ASCAP Foundation and co-writer of "Roses are Red (My Love)," Al Byron was reunited recently with the vocalist who took the song to No. 1 in 1962, Bobby Vinton. Byron (left) is pictured with Vinton at the Celebrity Series Concert at the Brooklyn Center for the Performing Arts 50th Anniversary celebration in March.



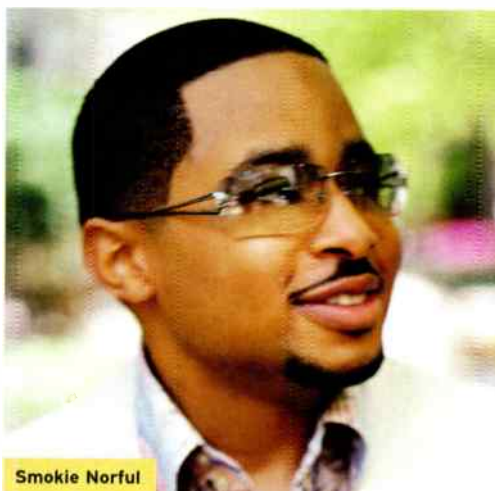
Interview with Grammy winner Smokie Norful

GOSPEL ACCORDING TO SMOKIE NORFUL

An interview with the recent Grammy winner and one of gospel music's brightest stars

Gospel – something accepted as infallible truth. Whether used in a religious context to describe the first four books of the Bible or in a studio session to summarize an impressive and flawless musical expression, gospel is always connected with truth and excellence.

In the last decade the genre identified as gospel has made some serious noise in the music industry. With its increased sales and increased visibility, gospel is no longer just seen as the music for Sunday morning. It has stood up and made an indelible mark on the industry and consumers alike. Entities known for applauding and appreciating great music (i.e., the Grammys, American Music Awards, Soul Train Music Awards and *Billboard* Magazine) have begun to embrace gospel for its creative element and inspirational worth. ASCAP also recognizes gospel as a viable music art form and applauds the hard work and undying determination of the artists, songwriters, producers, record executives, radio announcers and retailers who are immersed in the genre. To that end, in this first column to focus squarely on gospel music, *Playback* will be devoting attention to those writers who pen their experiences in hope that somebody will be inspired, healed, encouraged or changed. Now, take note and draw deeply from the gospel according to Smokie Norful.



Smokie Norful

Ted Winn: When you're writing a song and get stuck, what do you do?

Smokie Norful: Generally that doesn't happen because my songs are so organically born. My songs are real spontaneous. When I get in a flow things usually come out complete. I don't move until it is complete, because after the flow is over the moment is gone.

TW: How long does it usually take you to write a song?

SN: Anywhere from five minutes to two or three hours. When I start writing songs, I just turn the tape recorder on and start playing, because I never know what's going to come out. That's one of the blessings of being able to play for myself.

TW: How significant is your ability to play piano to your songwriting?

SN: For me it's essential. Many of my songs are born without instrumentation. I'll be on a plane, in the shower or riding down the street with the radio off and things will pop in my head. However, to be able to sit down and further communicate that idea with my own gift and talent is phenomenal. Nobody can give voice to your songs like you can. A lot of times my playing will set the tone and the mood for the song to be birthed.

TW: If you had to write a song for the people who were impacted one way or another by the tsunami, what would it say?

SN: Actually, I wrote a song that would be applicable. There is a song on my new CD called "Healing". It talks about all of the different things

we need healing from. A lot of the different trials, situations and circumstances that we encounter that are not good, but that if you place your hope and trust in Christ he can provide the healing needed. It would be a song that gives encouragement and uplifts their spirits and let's them know that healing is on the way.

TW: What made you decide to join ASCAP as a writer?

SN: Because of relationship. I perceived Keith Johnson to be genuine, sincere, effective and really interested. In subsequent conversations my thoughts were solidified and I determined these were the types of qualities I wanted people or an entity I partnered with to have. I felt like we were focused on the same things and seeking to

accomplish the same goals. In addition to that, they pay us well (laughs).

TW: What would you like to see happen in the ASCAP system for Gospel writers?

SN: I would like to see a greater concentration on gospel music and writers/artists. By that I mean there needs to be a higher level of involvement by gospel artists in ASCAP functions. I don't mean just getting one gospel artist to open a show, but inviting the gospel writers/artists who are a part of ASCAP to be involved in seminars and workshops that share the perspective of these writers as it relates to the gospel and Christian community. This would also include bringing in people who are going to educate and train gospel writers/artists with respect to publishing and licensing songs. Finally, I would also like to see an outward show of appreciation for gospel writers/artists.

TW: As a writer, what would you like other writers be able to draw from our music? What do you want people to say about the music Smokie Norful leaves on the planet?

SN: I want people to recognize and associate Smokie Norful's music as a music of hope. I think that's the crux of my ministry and desire. I want to communicate to the world that there is hope, and for me that hope is found in Christ. I believe that he is the solution to a lot of people's concerns and problems. So, when you listen to my music I want you to be so inspired, uplifted, encouraged and empowered.

TW: What do you feel is the most significant song you've ever written?

SN: A children's melody called "Daddy's Little Boy" that I wrote when my son was in intensive care. While I was sitting in intensive care holding my child in one hand because he was premature and weighed four pounds, I began to sing the words to this song. - Ted Winn

Ted Winn is an ASCAP member who is formerly of the gospel group Ted & Sheri.

FIELDS OF GOLD

On the centennial of Dorothy Fields' birth, songs such as "On the Sunny Side of the Street" and "I'm in the Mood for Love" shine as bright as ever

July 15, 2005 will mark the one hundredth birthday of one of our country's premiere lyricists, Dorothy Fields. Among her many timeless contributions to the American Songbook are: "I Can't Give You Anything But Love, Baby," "On the Sunny Side of the Street," "The Way You Look Tonight," (Academy Award-winner in 1936) "A Fine Romance," "I'm in the Mood for Love," "Big Spender" and "If My Friends Could See Me Now." Her songwriting collaborators included such fellow legends as Jimmy McHugh, Jerome Kern, Arthur Schwartz, Morton Gould, Harold Arlen and Cy Coleman. Fields, a lifelong New Yorker, made her initial mark writing for the legendary Cotton Club revues of the 1920s, with Broadway and Hollywood success to follow, success that continued into the 1970s.

Looking toward the Fields centennial, the lyricist's son, composer/pianist David Lahm, recently spent some time with Playback, offering some thoughtful insights into the life and career of Dorothy Fields.



Dorothy Fields

Your mother was born into a prominent show business family. Did that smooth her way into a songwriting career?

David Lahm: She was the daughter of a famous comedian and producer, Lew Fields. The team of Weber & Fields were major vaudeville headliners in the 1890s and early 20th Century, and were theater owners, as well. All of Lew's three children eventually became playwrights, librettists or lyricists. And Lew had connections to songwriting – he was a producer or co-producer on early Rodgers & Hart musicals. Dorothy's brother Herb was the book writer on some of those.

But Lew Fields was very much opposed to Dorothy becoming a songwriter. "Ladies don't write lyrics," he said to her. She replied, paraphrasing one of his vaudeville lines – "I'm no lady, I'm your daughter!" It was the composer, J. Fred Coots, who brought Dorothy to meet the publisher, Jack Mills. She convinced Mills she could write and he began to give her assignments.

What was her breakthrough?

The first major songwriting success, probably very defining for her life, was "I Can't Give You Anything But Love, Baby," for the downtown revue, *Blackbirds of 1928*. The composer was Jimmy McHugh. The fact that she wrote a really big hit, right out of the box, was different than

for other writers. She was the first female lyricist to enjoy sustained success.

Jimmy McHugh was just one of many collaborators, but an important one.

Lahm: The McHugh partnership lasted about ten or twelve years. McHugh was a very jazz-appreciative songwriter. When the swing era was sweeping America, he was a very good person to be writing with because he had a real feel for jazz. Dorothy Fields and Jimmy McHugh never wrote a book musical. But they went to Hollywood and put many songs into films, such as "Don't Blame Me," "I'm in the Mood for Love" and "I Feel a Song Comin' On."

Dorothy Fields undoubtedly stands out as one of the pioneering women of American song. What else, in your view, distinguishes her?

One of the distinctive features of her career was that, unlike many of her contemporaries and companions in the songwriters pantheon, she died with a first-run

show (*Seesaw*) – not a revival — playing on Broadway that night. In later years, a lot of the other writers of her era and stature felt they were being passed over or felt chastised for the declining quality of their work in later years.

One associates Dorothy Fields with the Art Deco elegance of the 1930s and also as an integral part of the 1960s. A great deal of her latter-day success is tied to her association with Cy Coleman, with whom she wrote *Sweet Charity* and *Seesaw*.

She got this incredible infusion from Cy, who had a different musical perspective. It was a very fortunate thing, but I don't want to imply that she was on the receiving end of a lucky break – that he approached her to be a writing partner indicates that he sensed how contemporary her ear was for the vernacular on the street.

The bottom line on Cy and Dorothy was her joy at being able to work with someone at her level and be able to produce as much stuff as they did. And there are quite a few songs that they wrote together that have never seen the light of day. Will they be heard? You never know. — Jim Steinblatt

A revival of Dorothy Fields and Cy Coleman's Sweet Charity, starring Christina Applegate, opened on Broadway on May 4, 2005.

Nizlopi \ Jon Allen \ The Silent League \ The CMA in the UK

THE BRITISH ARE (UP AND) COMING

Some exciting new acts creating a buzz in England



original songwriters. They recently signed a major publishing deal with Warner/Chappell, after a ferocious bidding war with other major labels. The group's debut single, "JCB," will be released on May 30th in the UK and is a highlight of one of last year's most overlooked albums.

Nizlopi are singer/guitarist/percussionist Luke Concannon and double bassist/human beatboxer John Parker. Producing a genre defying blend of jazz, hip hop, folk and funk the band's individual influences are as diverse as their sound.

The two met when they were thirteen on the school bus in their hometown of Leamington Spa. The act went through various guises before becoming Nizlopi when they turned 18. The two were united in their love of U2. The epic quality of the songwriting and the uncompromising artistic stance that U2 took were an inspiration for both Luke and John.

Since then however, the duo's sound has developed according to

ASCAP's man in London, Sean Devine, reports this spring on a few artists that are distinguishing themselves across the Atlantic with unique and original music.

Nizlopi

A DYNAMIC DUO DEFIES GENRES WITH THEIR BLEND OF HIP HOP, FOLK, JAZZ AND FUNK

Nizlopi are a duo, multi-instrumentalists Luke Concannon and John Parker, and together they are one of the most exciting up and coming original acts on the UK music scene. Their debut album, *Half These Songs Are About You*, was released in 2004 on their own independent label, FDM. Since then the duo have been developing their reputation as a thrilling live act as well as innovative and

their own individual musical journeys and takes on elements of jazz, funk, hip-hop, rock and soul. Both John and Luke grew up immersed in great music.

The band are insatiable live performers and have played most major festivals including Glastonbury and regularly take part in 'Healthy Concerts'. These cult events are also known as 'Gigs In Digs' and involve incredibly intimate acoustic performances in people's houses across the country. Nizlopi recent UK dates have included a residency at The Enterprise in Camden, London. The group recently inspired international interest at Austin's South By Southwest Festival in March and they will continue to tour for the next several months. For more info, visit www.nizlopi.com



Jon Allen

HE MIGHT HAVE GONE TO UNIVERSITY IN LIVERPOOL, BUT THIS SINGER/SONGWRITER GOT HIS TRUE EDUCATION FROM LISTENING TO THE BEATLES

Three years after graduating from LIPA (Liverpool Institute of Performing Arts) Jon Allen is quickly gathering attention with his rich, distinctive voice and instant, melodic songs. At 27, Allen cites his key musical references as Bob Dylan, Neil Young, Led Zeppelin, Police, Stevie Wonder, Radiohead, Coldplay and The Beatles.

"'I Wanna Hold Your Hand,' was pop music like I'd never heard before" says Jon. Learning first to play drums (with chopsticks!) then piano and guitar, Jon's parents bought him a 4-track home recorder and he began experimenting with layers, textures and sounds, sharpening up his songwriting and production skills along the way. Growing up in Totnes, South Devon, Jon formed a band with a couple of friends, playing the local music scene before his life-changing move to Liverpool.

A few years ago, during his final year at LIPA, Jon mailed a demo of his songs to the now-defunct Making

Music magazine, generating a 5-star review by Doug Johnstone, who called him a "star in the making" and praised his superb, effortless songwriting.

As more and more people discover Jon Allen, he is gaining some important new fans, including Robbie Williams' co-writer Guy Chambers and Colplay producer Ken Nelson. He has earned some support dates on Damien Rice's UK tour and a BBC Radio session. He has also performed at the Edinburgh Festival and earlier this year made his first visit to the MIDEM conference, where he drew unanimous interest as part of the "British in MIDEM" contingent. For more info, visit www.jon-allen.co.uk.



The Silent League

A BROOKLYN COLLECTIVE WINS SEAL OF APPROVAL FROM THE UK PRESS

Justin Russo, who provides majestic keyboards for the American band, Mercury Rev, is now stepping out in front and singing and playing piano for The Silent League. Brooklynite Russo leads a swarm of accomplished musicians from other neighboring New York groups in this side project, including Mercury Rev's Grasshopper and Interpol's Sam Fogarino. The Silent League mixes glockenspiel, strings, mariachi horns and multiple players in support of some top-notch songwriting that conjures memories of the great pop music heard on the radio years ago.

The band's recently released album, *The Orchestra, Sadly, Has Refused*, has drawn rave reviews from the UK's discerning press. Mojo called the album "a fine debut." Q Magazine called it "a beauty...reserve space and time for it. And London's Sunday Times called it "one of the surprise hits of the winter."

Having already opened for buzz bands Bloc Party and Interpol, the group is gathering new fans and momentum as they hit the road this year. For more info, visit www.thesilentleague.com.



CMA IN THE UK: Pictured at a CMA event in London (l-r) are ASCAP's Todd Brabec, Aristo Media's Jeff Walker, Jessi Alexander, ASCAP's Ralph Murphy and Jon Randall. Photo by Dave Warwick

Take Advantage of Your Member Benefits!

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

MusicPro Insurance

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

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

Musician's Friend Program

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

Sibelius Music Notation Software

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

XM Satellite Radio

Over 100 channels of great music, sports, talk, comedy and news. 36 XM channels are commercial free. You don't have to replace your radio to add XM to your car stereo. XM periodically extends special offers to ASCAP members. Log onto www.xmradio.com/ASCAP03.jsp to learn of the latest offer available.

Berkleemusic.com Online Classes

Berkleemusic.com, Berklee College of Music's online school is giving all ASCAP members exclusive discounts on online music instruction. Study online with Berklee professors, in areas such as songwriting, production, music business, education, and performance. ASCAP members get a 20% discount on all instructor-led online courses. For more information, go to www.berkleemusic.com/ASCAP.

Official's Copyright Online Filing Tools

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

iPROMOTEu.com

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

MasterWriter

MacWorld Expo 2003 gave this software its "BEST OF SHOW AWARD"! A revolutionary software application that includes a rhyming dictionary, an Alliterations Dictionary, a Pop-Culture Dictionary, a Phrases/Idioms Dictionary, the American Heritage Dictionary and Roget's II Thesaurus, all in one easy-to-use program. Additionally, there is a stereo Hard Disk/Recorder for recording your melodic ideas and SONGUARD, a Song Registration Service which allows you to easily register the date-of-creation online. ASCAP members get MasterWriter for \$199.00 – that's \$90.00 off the retail price! Just go to www.masterwriter.com/ascap or call toll-free (866) 892-8844. When calling, make sure you give them your ASCAP Member Number.

DupeCoop

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

J&R Music World/ Computer World

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

Valle Music Reproduction

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

JBL Speakers & More

Save from 25-50% on JBL speakers, Sennheiser headphones and Harman Kardon electronics. Products like JBL's Studio S-38 (\$325 members/\$499 retail); Sennheiser's rugged headphones HD280-PRO (\$85 members/\$199 retail) and Harman Kardon's high definition DVD-25 (\$265 members/\$349 retail). For more info, go to <http://ascap.memberservicesonline.com>.

NEW! ASCAP Web Tools Powered by Nimbit

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

Music Dispatch

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

North American Van Lines

Members get steep discounts for interstate moving. Minimum 40% discount on gear and musical equipment shipments. For a free estimate or more info, call (800) 524-5533 or e-mail: andy2828@aol.com.

Avis Car Rental

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

Hertz Car Rental

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

Choice Hotels International

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

MasterCard Credit Card Program

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

The ASCAP Platinum Plus for Business MasterCard

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

USAlliance Federal Credit Union

USAlliance offers a full line of financial services tailored to the needs of our members. To receive an application for membership in the credit union, call (800) 431-2754 or go to www.usalliance.org.

Member Investment Program

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

Songwriters Hall of Fame/National Academy of Popular Music

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

Country Music Association

CMA is offering ASCAP members its highest level of individual membership (Sterling Membership) at the special rate of \$85.00 (usually \$100.00). New members will also receive CMA's Music Business 101 DVD and a CMA Baseball Cap or Shirt. To apply, go to <http://www.cma-world.com/membership/apply/>. When asked who referred you to CMA, please enter "ASCAP Promo" to receive the discounted rate.

Garrigan Personal Orchestra

Garrigan Orchestral Libraries is offering ASCAP members a 20% discount on its Personal Orchestra Sample Collection. It's an easy-to-use orchestra for your computer. It includes all the major instruments of the orchestra - strings, brass, woodwinds, and percussion - plus the Native Instruments Kontakt Sample Player to play them with. To order, go to www.garrigan.com and go to the online ordering form discount box, select "ASCAP" and add your ASCAP Member Number, then deduct 20% or call (360) 376-5766.

Discount Subscription Program

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

Please go to the Member Benefits section of our website for info on how to subscribe.

JAMedia

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

Songcasting "The Pitch List"

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

Nimbit CD/DVD Replication

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

Instrumentpro.com

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



Joy and Pain

LORI BARTH has been commissioned by Phillip Rombi to write lyrics for the upcoming film, *Joyeux Noel* (2005). Barth also wrote the main and end title song with co-writer Terry Wollman for the upcoming film *No Pain, No Gain*, no release date as of yet.

Commissioned

RUSS LANDAU, composer for film and television and recipient of more than 15 ASCAP awards, by Apple Computer, Inc., to compose original music for their new iDVD 5 software release. By lending his creative touch to the software, Russ gives users of iDVD 5 an opportunity to incorporate their own video into templates scored by the composer of such television hit series as *Survivor* and *Fear Factor*.

ROBERTO SIERRA, world-renowned composer, by Marty Campbell, scrap dealer from Mansfield, OH, to create a classical piece for his wife in honor of their 35th wedding anniversary. Campbell contacted Sierra through Tim Russell, music director for ProMusica Chamber Orchestra in Columbus, OH and the world premiere of the piece was April 9-10 dur-

ing the "Masterworks Old and New" concerts by ProMusica.

CARL STROMMEN, composer, by the 2005 International Invitational Maui Band Festival for his piece entitled *Fanfare for a Festival*, conducted at the Maui Arts Center in Lahaina, Maui County, Hawaii.

DAVID UBER, leading American composer, by the Real Brass Osaka, conducted by Nobuhiro Noguchi of Osaka, Japan to compose a work for the brass choir that will be featured on a new CD in late 2005. A new CD entitled *Romance* has also recently been issued by Mr. Noguchi exclusively containing trombone/piano solos by Dr. Uber.

Featured

ANNIE DINERMAN'S "Perfect Day," on a CD project called *One To Grow On*, a compi-

lation of other native Ohioans, including Jorma Kaukonen (Jefferson Airplane, Hot Tuna) and Craig Fuller (Pure Prairie League, Little Feat) featuring songs for kids and parents, plus spoken parenting tips to keep kids off drugs.

MARTIN GUIGUI'S music in the feature film, *Swing*, which he also directed. The film recently won the "Audience Favorite" award at The Park City Film and Music Festival and the "Best Music" award at the Latin USA Film Festival.

RUBY FISHER'S song "Shame, Shame, Shame," co-written with Kenyon Hopkins in 1956 and used for the film *Baby Doll*, was recorded by Aerosmith for their Columbia album, *Honkin' on Bobo*, a 2004 Billboard Top 200 album.

VIC MIZZY'S "The New Spiderman Song" on the *Spiderman 2* DVD. Entering his 70th year as a songwriter, the song was commissioned by the film's director, Sam Raimi, and is also available on Mizzy's first solo CD, *Songs For The Jogging Crowd*, and can be downloaded from iTunes. Vic also wrote the TV theme to *Green Acres*, whose second season is now available on DVD.

SOL WEINSTEIN'S song "The Curtain Falls," in Kevin Spacey's filmic paean to Bobby Darin, *Beyond the Sea*. Spacey plays Darin in the film and even sings the song himself. Sol wrote the music and lyrics back in 1962 for a TV appearance in New York and Bobby Darin happened to hear it, like it and record it in 1963.

Honored

A GIRL NAMED JAEN and co-writers David Kater and Jeeve, by the John Lennon Songwriting Competition with the grand prize in the R&B category for the song "Betcha Can't Say No." "With the Light On," written by A Girl Named Jaen and Simen Fjeld was also named a top finalist in the Electronic category, both occurred in January 2005. A Girl Named Jaen and co-writers John Scott, Jeeve and Mark Nubar were also awarded first place in the Dance category for the USA Songwriting Competition with the Dr. Brooks Frantic mix of the song "Freaks" at the end of 2004.

MARC BLITZSTEIN, legendary American composer, for his legacy and centenary of his birth. Best known for his 1936 musical play, *The Cradle Will Rock*, and his translation/adaptation of the Brecht-Weill *Three*

Penny Opera, Blitzstein created 127 other original works and 17 other translations in his lifetime. A complete list of planned Blitzstein Centennial events can be found at <http://jllehrman.artists-in-residence.com/Blitzstein100.html>.

CARLISLE FLOYD, composer and librettist, by President George W. Bush with a National Medal of Arts for his contribution to American cultural life. Floyd, co-founder of the Houston Opera Studio, is most widely known for writing operas that draw on American folk and religious music traditions, such as *Susannah* and an adaptation of John Steinbeck's tale, *Of Mice and Men*.

JACK LAWRENCE, composer, has been selected to receive an honorary Doctorate of Science degree from the U.S. Merchant Marine Academy for his great contributions to the American Songbook with songs such as "Heave Ho, My Lads, Heave Ho" that have inspired generations of midshipmen and graduates of the Academy. Commencement will be held in June 2005.

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

CHRISTINE SPERO, a Jazz singer-songwriter with first prize in the Jazz category of the 2004 USA Songwriting Competition with her song "He Wasn't Always That Way," from her CD, *We Call It Music*, that will be released on a compilation CD of all the winning songs in 2005. Spero's song "Caribbean Nights," was also a finalist in the 2002 competition.

PETER YARROW for demonstrating outstanding leadership in the advancement of the arts, has received the 2005 Public Leadership in the Arts Award from Americans for the Arts and the U.S. Conference of Mayors.

A Proclamation for A Jazz Great



MILFORD GRAVES, jazz musician and holistic healer, received a Proclamation from the City of New York. Council members Leroy Comrie, William Perkins and members of his immediate family were present during the ceremony.

Performed

SHEILA DAVIS' music in *The Ballad of the Flim Flam Man*, by the Jordan Community Theatre in Jordan, MN in April 2004. The play is a country-western musical based on the novel by Guy Owen with a book and lyrics by Herb Martin.

MEREDITH MONK's *Stringsongs*, for the Kronos Quartet by the Barbican and the Carnegie Hall Corporation. The work received its world premiere at the Barbican Hall in London in January 2005, and its U.S. premiere at Zankel Hall in New York in February 2005.

BARRY SHRADER's *Trinity* at the 13th Annual Ussachevsky Memorial Festival in the Lyman Hall of Music at Pomona College in Claremont, CA in January 2004.

GERALD STERNBACH AND FAYE GREENBERG's "Mary," by Eric McCormack (of TV's *Will & Grace*) on the TV Land Awards in March 2004. The tribute to the beloved *Mary Tyler Moore Show* of the 70's was performed in the presence of the members of the original sitcom cast.

JOE GIANONO's music for *Taxi*, a choral work with lyrics by Hal Hackady, by the New York Theatrical Community Chorus around Manhattan in May 2005.

Premiered

JONATHAN BRIELLE's *Himself and Nora*, the love story of James Joyce and his

muse, Nora Barnacle, at The Old Globe Theatre in San Diego, CA in March 2005. The play was directed by Joe Hardy and Jeff Calhoun and was under the artistic direction of Jack O'Brien.

LEE HOLDRIDGE's *Ode To Orion*, commissioned by the Dallas Symphony Orchestra, on April 22. This 9-minute piece for French horn and orchestra was written for DSO principal horn player, Gregory Hustis, and the orchestra was conducted by fellow ASCAP member Richard Kaufman.

FREDERICK KOCH's *Quiet Music and Toccata* by pianist Spencer Myer for the Rocky River Chamber Music Society in January 2004 and his Fabrication for flute, harp and violin by the Jocelyn Chang Trio at the Lakewood Beck Center for the Arts also in January 2004, as well as for the Cleveland Composer's Guild in February 2004. Koch was nominated the distinguished alumnus for 2004 by the Cleveland Institute of Music.

MARC MELITTS' String Quartet No. 2 by the internationally acclaimed Kronos Quartet at Hendricks Chapel's Malmgren Concert Series at Syracuse University in January 2005. Melitts is considered one of the leading American composers of his generation and is well known throughout the United States, Canada and Europe.

WALTER SKOLNIK's *Serenade* for cello and orchestra by The Musica Bella Orchestra of New York at The Church of the Blessed Sacrament in New York City in January 2005.

CARL STROMMEN's *Setting Sail - Freedom of The Spirit* by the Long Island



Piano Man

Dan Manjovi: New York songwriter/pianist Dan has released a new self-titled album of original songs showcasing both his sophisticated pop songcraft and his accomplished keyboard work that brings to mind the Manhattan skyline at night, piano bars and the clinking of cocktail glasses. Manjovi recorded the album at Manhattan's Dubway Studios and Brooklyn's Park West Studios with a group of excellent musicians featuring Greg Skaff on guitars, Conrad Korsch on bass and Kirk Driscoll on drums.

University Chorus and C.W. Post Symphonic Band at the Tilles Center for the Performing Arts at the C.W. Post Campus of Long Island University in November 2004.

RAYMOND VUN KANNON's Concert Piece for bassoon and piano by Dr. Arnold Irchai, Bassoonist and Dr. Kevia Sharpe, Pianist at the University of Florida in January 2005. The program also included new works by Paul Chambers and Tim Reed.

ORIANNA WEBB's chamber orchestra piece, *Ways the Sky Meets the Sea*, by the University of Connecticut Symphony, conducted by Jeffrey Renshaw, as the winner of Uconn's Sackler Prize in March 2005.

CHUCK WILD's song "Oh Liberty!" in honor of the Liberty Memorial, a national museum and memorial in Kansas City, Missouri. Scheduled for May 2005, the performance will include soloist Nathan Granner of the Sony group American Tenors alongside the Kansas City Symphony.

Released

PETER BETAN's latest recording, *Passion Fix*, showcases an eclectic blend of acoustic

stylings. A New York City native, Betan has been a constant in the south Florida music scene for the past 17 years. From big concerts to intimate club settings, his styling of "new acoustic music" is as diversified as his performance venues.

LOU BLACK's new CD, *City of No Winters*, is a 13-song disc showcasing his solo songs, along with compositions co-written with noted poets Richard Hess, Enid Holden from South Africa and Laura Dean Meek. The album reflects years of Black's musical and lyrical development and his songs have a distinctive worldview due to his extensive travels.

HENRY MANCINI's Case History of a Film Score: The Thorn Birds, edited by Mancini's friend, Roy Phillippe, in a text designed for the college classroom that allows the reader to gain insight into the creative process of master composer Henry Mancini. The book contains 16 music samples, a CD of recordings from the original soundtrack and provides a detailed analysis of the ideology and technique behind Mancini's creation of music to be paired with the story and its images.

FRANCIS D'AMICO's Fanfare and Elegy for Orchestra on a new album, *Americana*

(Weston Sound) recorded by the Ocean City Pops Orchestra, conducted by William Schieble. The album features Barbara Dever and Todd Thomas. The composer also had a world premiere of an overture, *Paradiso*, performed by the same orchestra at the Ocean City Music Pier in Ocean City, New Jersey, on September 19, 2004.

ANDRE DELANO, Maxwell's sax player, goes solo with a smooth jazz album entitled *Full Circle*. After an impressive music career touring and recording with acts such as Stevie Wonder, Maxwell and Bobby Lyle, Delano felt it was time to proclaim his independence with a diverse smooth jazz mixture that illustrates his musical journey. Check out www.andredelano.com for more information.

KEY FRANCES' The Pyramid Session Live, joined by cellist Michael Kott and percussionist Mark Clark unrehearsed in a large copper pyramid in Santa Fe, NM during a new moon. What resulted was a musical masterpiece that takes you places you didn't even know existed. With riveting guitar solos and impressive vocals, this album stands alone in the world of live recordings.

GRETA GERTLER & PECCADILLO's Nervous Breakthroughs, the highly anticipated second album by the Sydney-based chamber pop band includes tracks that span many topics and styles and has a distinctly Australian flavor, aided by the all-Aussie line-up.

JIM AND JENNIE AND THE PINETOPS' Rivers Roll On By (Bloodshot) their third studio album. Fans who have come to know them as a preeminent bluegrass unit will be quite pleased. With the new drum, washboard and Banjo caster additions the band reveals a new sense of experimentation that raises them to a unique new standard.

EDWIN ANTHONY LUGO's new neo Latin soul album, *Burning Love*, is the artist's follow up to his hit album, *Latin Soul*. Grammy Award winner and Founder of Love Kiss Music, Lugo has worked with some of the music industry's most famed artists and producers. For more info, check out www.lovekissmusic.com.

NATASHA MILLER's third album *I Had A Feelin'*, a tribute to the songbook of Bobby Sharp, in 2004. The songs on the album, with the exception of "Unchain My Heart," have never been previously performed or recorded and were written by Bobby Sharp over 30 years ago. With Miller's interpretive powers and Sharps songwriting expertise, the album secures itself as a timeless document of song.

JUDITH OWEN's fifth release, *Lost and Found*, featuring collaborations with

award-winning artists such as Tom Scott, Keb' Mo', Cassandra Wilson and Richard Thompson, delves into the Welsh singer/songwriter's roots as a classically influenced pianist whose vocals embrace jazz, pop and Celtic music. With instrumentation that ranges from a lone piano and voice, to a full string orchestra, the music blends with Owen's own sultry vocal inflections and sassy songwriting to create distinctive sounds.

RAWK DAWG's second studio album *We Only Came To Rock*. Filled with hard edged, in your face rock, these guys go on to disprove the notion that second albums frequently lose steam. With nine tracks of what's sure to become classic rock, the band is well on their way to stardom. For more info, check out www.rawkdawg.com.

MICHAEL ALAN SNYDER's *Resilient Minds*. Snyder provides over a decade of calming, soulful and inspirational songwriting, all within 15 songs. The University of Connecticut has graced Snyder with several awards for his poetry, the roots of his unique and original recordings.

TERRY SILVERLIGHT's new CD *Wild!!*, which features Paul Schaffer and Will Lee. Terry, a veteran session drummer, has also released a new drum instruction book published by Music Sales/Amsco/G.Schirmer.

SUBMIT TO STEPPING OUT

via www.ascap.com (click on Playback icon and follow instructions) or mail to: The Editor, ASCAP, One Lincoln Plaza, New York, NY 10023

Chick Singer Winners



Nadia Fay and Jay Condiotti, aka Dirty Children, were the grand prize winners in the Chick Singer Night contest in Los Angeles for their song "Before It Gets Good." The prize was a day of tracking and mixing with Ai Schmitt at The Village Recording Studio in West LA. Also, part of the prize was a mastering package and a CD duplication package, they used to complete their full length debut CD release, *Shut Off the World*.

The two also landed cuts on Raven Symone's new album and a cut on Canadian artist Kelly Jay's new CD. They've also placed many songs on such television series as *Top Model* and *Celebrity Justice*. For more info, check out Jay and Nadia's site at: www.dirtrychildrenmusic.com. Pictured (l-r) at Village Recording Studio are Ai Schmitt, Bill Smith (Ai's assistant), Jay Condiotti, Nadia Fay, Kenny Aronoff (drummer), Lori Maier (founder of Chick Singer Night) and Andy Brohard (pro tools operator)

Kimmel's Band: The Cletones



ASCAP member Jonathan Kimmel co-wrote the theme to his brother's television show, *The Jimmy Kimmel Show*, with Cleto Escobedo Jr. Escobedo is the show's music director and performs the theme with The Cletones, named after his dad, Cleto Escobedo Sr. The elder Escobedo is the renowned saxophonist from the late 1960's band, *Los Blues*, a legendary late night Vegas group that all the "cats" came to see, including Sinatra, Sammy Davis, Jr. and Elvis. Both Escobedos perform with other top-notch players in The Cletones. Pictured on the set of the Jimmy Kimmel Show (top, l-r) are band members Jonathan Dresel, Jimmy Earl and Toshi, and (bottom, l-r) host Jimmy Kimmel, (holding the sax), Cleto Sr., Cleto Jr. and Jeff Babko.

EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING PROMOTIONS



◀ **ELLEN MELTZER-ZAHN** has been promoted to Vice President of Business Affairs at ASCAP it was announced by Vice President, Member Management Seth Saltzman. Meltzer-Zahn, who has been at ASCAP since 1983, previously served as Assistant Vice President of Business Affairs and is based in New York.



◀ **JIM STEINBLATT** has been promoted to Assistant Vice President, Special Projects it was announced by Senior Vice President, Industry Affairs Karen Sherry. Steinblatt previously served as Director of Media Relations and is based in New York.



◀ **ESTHER SANSAURUS** has been promoted Associate Director of Special Events it was announced by Senior Vice President, Industry Affairs Karen Sherry. Sansaurus previously served as Manager of Special Projects and is based in New York.

ASCAP DISTRIBUTIONS THROUGH AUGUST 2005

June 17

Publishers' Quarterly BCO* Distribution for 4Q2004 performances

July 8

Writers' Quarterly BCO Distribution for 4Q2004 performances

August 19

Writers' and Publishers' International Distribution

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

Note: Dates subject to change

SONGWRITER MYSTERY

ASCAP member Lesley Gore, the great 1960s belter of teen anthems, is preparing a brand new album for the Engine Company label. One of the new songs, titled "Not the First," was written by Lesley in the late 1970s but never recorded. After all these years, she cannot recall who her collaborator was on the tune's lyrics. Ms. Gore would very much appreciate hearing from the lyricist, whoever he or she may be. Her office can be reached by calling (212) 764-2001.



Lesley Gore

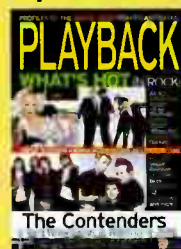
ASCAP ONLINE

Get the most out of your membership. Visit www.ascap.com now for:

- Daily news updates
- Playback Online featuring extended and exclusive member interviews
- Member Audio Portraits
- ASCAP Plus Awards Application for Writer Members
- Career Development Advice and Resource Guide
- ASCAP Web Tools to create and manage your own website
- Collaborator Corner
- Sign-up for *Inside Music* E-News
- ACE Title Search
- Title Registration
- Links to ASCAP Member Benefit Partners
- Events Calendar
- and much more!

WANT PLAYBACK?

You get four issues a year for only \$12.00



If you are not currently receiving ASCAP's *Playback* magazine and would like a subscription, you can receive four issues a

year for only \$12.00.

To order, call 1-800-9373397 (Cdfreedom.com).

IN MEMORIAM >>>>

Steve Burgh, Salvador Camarata, George Fields, Johnnie Johnson, Jack Keller, Jose Melis, Don Ray, Gerald Reaves, Jr., Kenneth Schermerhorn, Bobby Short, Hal Webman

ASCAP | WEAR

A collection of clothing and gear featuring our signature logo for our members and friends who take pride in their association with ASCAP.

To order, call **1-866-625-7700**



ASCAP MESSENGER BAG

This messenger bag from Leed's features a cell phone pocket, an organizer under the flap for essentials and an adjustable shoulder strap. It's just right size for the songwriter or composer on the move! **Color:** Black/Gray with one color ASCAP logo embroidered on front flap. 14" L x 12" H x 3" W **\$25.00**



ASCAP EAGLE T-SHIRT

The new standard in T-shirts in terms of fit, feel and styling. American Apparel's softer, smoother 100% combed cotton shirt with a better fit than conventional baggy, heavyweight T-shirts.

Sizes: M, L, XL **Color:** Asphalt with screen-printed ASCAP/Eagle logo. **\$13.00**



NAVY BLUE PATCH CAP

100% brushed cotton baseball cap with embroidered ASCAP patch in center highlighting ASCAP's establishment in 1914. One size fits all. **\$12.00**

[No sales tax except on shipments to Massachusetts. Logo colors and placement are subject to change.]

New York City Cab

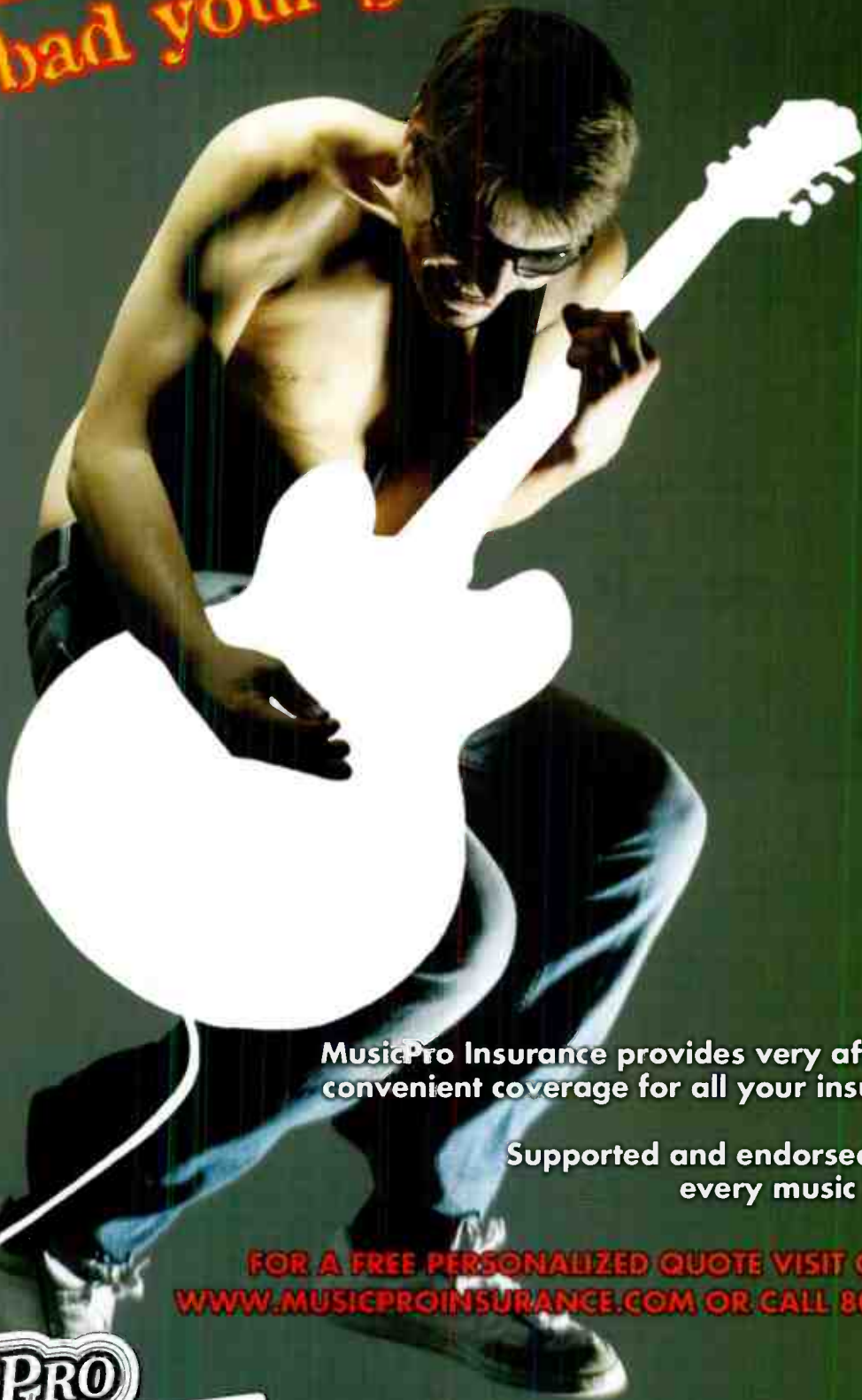


RJ Capak

ASCAP hosted its first Black Music Celebration at Stringfellow's in New York City on April 25, 1988 to honor the writers and publishers whose songs Reached the Top Ten on the Black music charts in 1987. Pictured (l-r) are ASCAP member Cab Calloway and ASCAP's Esther

SanSaurus. Calloway received the first ASCAP "Duke" Award in honor of the legendary composer Duke Ellington at the celebration. ASCAP will celebrate its 18th Annual Rhythm and Soul Music Awards in Los Angeles on June 27th.

You made it to the gig.
Too bad your guitar didn't.



MusicPro Insurance provides very affordable and convenient coverage for all your insurance needs.

Supported and endorsed by virtually every music organization.

FOR A FREE PERSONALIZED QUOTE VISIT OUR WEBSITE:
WWW.MUSICPROINSURANCE.COM OR CALL 800-605-3187.



MUSICPRO INSURANCE IS A SERVICE MARK OF MUSICPRO INSURANCE AGENCY LLC,
A LICENSED AGENT AND BROKER. COVERAGE AVAILABLE WHERE LICENSED.

World Radio History

FOR A FULL LIST OF COVERAGE AREAS SEE OUR WEBSITE.



Wise up.

As a songwriter and recording artist, I not only collect my ASCAP royalties but now, because of a new digital performance right, I get SoundExchange royalties too. SoundExchange pays me as a recording artist for performances on services like XM and SIRIUS radio or MusicChoice and when they are streamed on the Internet. If you are a recording artist, make sure you're getting what's comin' to you. Check out SoundExchange at www.soundexchange.com.

- AIMEE MANN



soundexchange

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