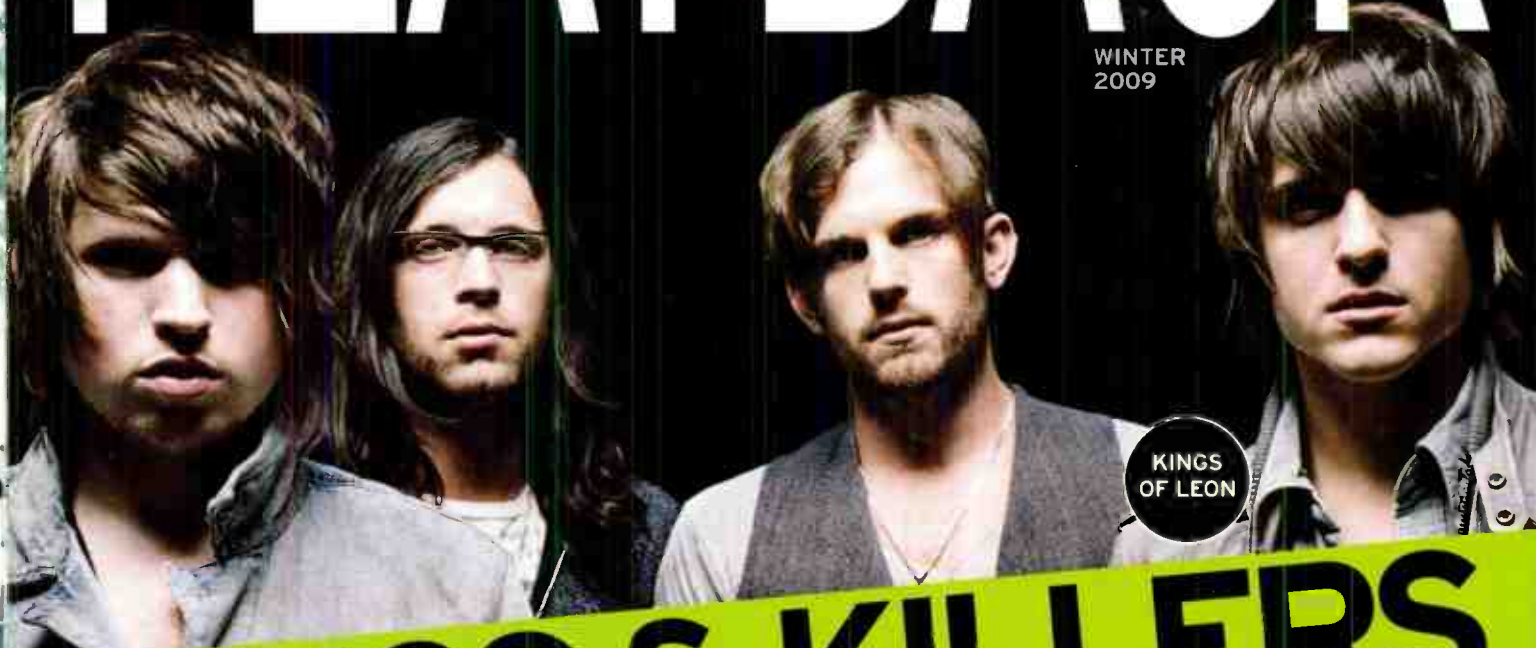


★ Profiles of 2009 Board Election Candidates ★

PLAYBACK

WINTER
2009



KINGS
OF LEON

KINGS & KILLERS

ROCK'S RULING CLASS MIXES THE OLD WITH THE NEW



THE
KILLERS



FLEET FOXES, SANTOGOLD, THE FRAY, ONEREPUBLIC,
BOYS LIKE GIRLS, LISA HANNIGAN, DIPLO, DEAD CONFEDERATE,
SAM HOLLANDER, JASON REEVES, TV ON THE RADIO

World Radio History



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We are excited to again offer the tremendously popular One-on-One Sessions; a valuable opportunity to closely spend 15-minutes with a songwriter/composer or music industry executive. Register early because they fill up fast.

CONFIRMED PANELISTS TO DATE*

**ETHAN ALLEN
ANTONIA ARMATO
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ERIC BEALL
MARILYN BERGMAN
MARTIN BRILEY
JON BRION
DESMOND CHILD
BARRY COBURN
MIKKEL ERIKSEN (STARGATE)
RON FAIR
RORY FEEK
MARK FLANAGAN
JAY FRANK
JEFF FRANZEL
PHIL GALDSTON
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PETER HIMMELMAN
SAM HOLLANDER
WAYLAND HOLYFIELD
ARIEL HYATT
RON JONES
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JAMES M. KENDRICK, ESQ.
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BRIAN LAPIN
LEEDS LEVY
SETH MACFARLANE
ANDY MARVEL
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STEPHEN PAULUS
JASON REEVES
JANET BILLIG RICH
LINDY ROBBINS
PETE ROCK
TOM SALTA
STEVE SESKIN
BILLY STEINBERG
CHRISTOPHER "TRICKY" STEWART
MARK STEWART
CHRIS "THE GLOVE" TAYLOR
RYAN TEDDER
RANDY WACHTLER
NARADA MICHAEL WALDEN
PAUL WILLIAMS
CRAIG WISEMAN
...AND MANY MORE TO COME**

* confirmed list as of 1/12/09

ATTENDEE COMMENTS

"Great EXPO! This was our third time attending, and it gets better every year."

Tracey & Vance Marino, Attendees,
Songwriters/Producers, San Diego, CA

"It was well worth the price for admission. I attend and speak at many and I have to say yours ranks way up there as one I'm going to be recommending to our members."

Madalyn Sklar, Partner Organization
Indie Music Coach / GoGirlsMusic

"If you've ever wondered about the secret world of mass market music, you're looking at something like the engine room gathered here in LA this weekend."

Rob Getzschman, Sponsor, LinkedIn

"How can any songwriter still complain about a lack of access to industry insiders or a lack of knowledge about how the business works? ...No conference is more useful than the recent "I Create Music" EXPO in Los Angeles."

Eric Beall, Panelist; A&R - Shapiro Bernstein (Publisher);
Author - Making Music Making Money

"It was excellent! As a beginner, I learned all manner of vital things that I could not have found under one roof anywhere else on earth, I am sure."

Jerry Jewett, Attendee, Guitarist/Singer/Songwriter,
Los Angeles, CA

"I've come back screaming ASCAP's praises about what a wonderful, informative opportunity that the EXPO is."

Kimberly Gleason, Attendee; Director of Operations -
Big Loud Shirt (Publisher), Nashville, TN

"The energy, the professionalism, the respect in the rooms, the caliber of panelists, the performances, BLEW me away."

Cheryl B. Engelhardt, Attendee, Singer/Songwriter/
Pianist, New York, NY

"The quality of the panels and information is outstanding. I came away with a bunch of new insights, ideas and a few new choice connections. Useful, inspiring and fun -- what's not to like?"

Kubilay Uner, Attendee, Los Angeles, CA

"The EXPO was just awesome. The panel content was invaluable and I learned so much in just a few days. I was also able to forge some connections that could be very helpful."

Brandon Walker, Attendee, Owings Mills, MD

"This conference has, hands down, been the best I've ever been to. The quality of the panels was astounding."

Lydia Hutchinson, Media Partner, Editor/Publisher,
Performing Songwriter magazine

"I was approached to write for a project which turned out to be a great connection and more than paid for the trip."

Ernie Adzentoivich, Attendee, Stamford, CT

For more information and to register visit WWW.ASCAP.COM/EXPO

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outfitted with Shure
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PRESIDENT'S LETTER

Marilyn Bergman PRESIDENT AND CHAIRMAN OF THE BOARD



OUR HOPE

The election of Barack Obama was an historic event that demonstrated the power of our democracy. It showed that when many voices come together to speak as one, great things can be accomplished. In these economically uncertain times, we need strong leadership in Washington more than ever before. It is our hope that the incoming Obama administration and the new Congress will have the full bi-partisan support they will need to tackle the great challenges of the day. That includes the challenges posed to copyright. We are fortunate that we will have longtime supporters serving in key leadership roles in the new Congress. In a new development, House Intellectual Property matters that were once overseen by the Judiciary Sub-Committee, formerly Chaired by active supporter of creators' rights, Rep. Howard Berman (D-CA), will now be dealt with within the full Judiciary Committee, Chaired by Rep. John Conyers (D-MI), with the top ranking Republican Member being Rep. Lamar Smith (R-TX). Both have been consistent supporters of ASCAP and champions for the rights of creators. We are confident that their valuable leadership and insight will help guide us through these pivotal times.

Now, from one important election to another. As the new year begins, I urge all ASCAP members to turn your attention to the Society's bi-annual election of its Board of Directors. The process of choosing who governs ASCAP is, in effect, what is great and distinctive about our Society. We are the only performing rights organization in the United States whose Board of Directors is made up of composers, songwriters and publishers elected from its membership by its membership every two years.

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

I wish you all a happy and creative new year!

A handwritten signature in black ink, appearing to read "Marilyn Bergman". The signature is fluid and cursive, written in a professional style.

ATTENTION ASCAP MEMBERS!

This is your invitation to ASCAP's General Annual
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MARCH 10, 2009

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ROB THOMAS

Can't get enough of ASCAP's "I Create Music" EXPO? Can't make it to the EXPO in LA this year? ASCAP is pleased to announce the launch of New York Sessions, a one-day career boosting event to be held at Frederick P. Rose Hall, Home of Jazz at Lincoln Center on March 10th, immediately following ASCAP's General Annual Membership Meeting.

Connect with ASCAP's chart-topping songwriters and composers and experience educational panels, inspiring speakers, informative technology demos and entertaining performances – all to help you strengthen the skills, knowledge and craft you need to make it in today's music business.

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PLAYBACK

VOLUME 16 ISSUE 1
WINTER 2009

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INSIDE



Kelly Clarkson performs at the ASCAP Country Music Awards in Nashville. Story on page 42.

36

THE NEW CLASSICS

Kings of Leon and The Killers have emerged from the pack of recent rock bands as two of the most thrilling acts around - both live and on record - by combining classic rock flourishes with cutting edge sounds.

42

GREAT COUNTRY

Reba McEntire, Alan Jackson, Rachel Thibodeau, Dave Berg and EMI Music Publishing were among the honorees as ASCAP celebrated its top writers and publishers in country music in Nashville.

47

PROFILES OF 2009 BOARD ELECTION CANDIDATES

As ASCAP prepares to hold its bi-annual election of the Society's Board of Directors, a special section in this issue provides profiles of the writer and publisher Board candidates.

78

FILM AND TELEVISION SCORING WORKSHOP TURNS 20

The ASCAP Film and Television Scoring Workshop with Richard Bellis celebrated its 20th year with exclusive coverage by *Variety* and special guest speakers, including composers James Newton Howard and Hans Zimmer.

28 New member
Jennifer
Hudson



DEPARTMENTS

12 ASCAP ACTION

Judy Collins is presented with The ASCAP Foundation Champion Award, Felix Cavaliere and ASCAP's Bill of Rights attract attention in Washington, D.C., ASCAP/PRS Awards are held in London, ASCAP Deems Taylor Awards are held in New York City

28 NEW MEMBERS

Jennifer Hudson, Alex Lilly, Aldo Ranks

FACES & PLACES

80 FILM & TV

The 8th Annual World Soundtrack Awards are presented at the Ghent International Film Festival, Primetime Emmy Award winners

82 NASHVILLE

Jessica Simpson performs songs from her new album, *Do You Know?*

84 SYMPHONY-CONCERT-JAZZ

ASCAP members sweep the Grammy nominations for Best Classical Composition, New commissions honor Hank Jones' 90th birthday



84
Hank Jones

86 LATIN CORNER

The inaugural Song Camp in Miami produces hit-worthy material

88 THE ASCAP FOUNDATION

ASCAP Foundation partnerships keep music in the schools

31
TV on the Radio



30 RADAR REPORT

Judy Collins, TV on the Radio (pictured), D-Pan, J-Vibe, Jim Boggia

90 THE CREATOR'S TOOL BOX

98 NOTEBOOK

COLUMNS

22 THE ASCAP GREEN ROOM

ASCAP members and forward-thinking companies address the planet's water supply dilemma

24 MUSIC & MEDIA

Twitter is changing how those in the music industry communicate



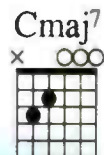
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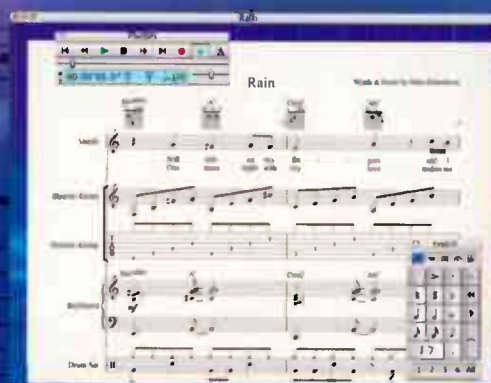
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Pictured (l-r) are ASCAP Foundation Champion Award recipient Judy Collins, ASCAP Foundation President Marilyn Bergman and singer-songwriter Suzanne Vega

JUDY, JUDY, JUDY

Collins presented with The ASCAP Foundation Champion Award at 13th Annual Awards Ceremony

On December 10, The ASCAP Foundation honored legendary songwriter, singer and recording artist Judy Collins with The ASCAP Foundation Champion Award for music in the service of vital causes dedicated to a better world. The accolade was presented during the Foundation's 13th Annual Awards Ceremony at the Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center, in New York City. The event, hosted by ASCAP Foundation President Marilyn Bergman, also honored a wide variety of Scholarship and Award recipients, all of whom benefit from programs of The ASCAP Foundation.

Judy Collins has a long and distinguished record as a social activist and humanitarian. In the 1960s, her beautiful voice rang out for civil rights and in opposition to the Vietnam War. An early environmentalist, Collins dedicated her best-selling 1970 album, *Whales and Nightingales*, to saving the endangered

humpback species of whale. For many years, Collins has served as a UNICEF representative with a special interest in the campaign to destroy existing landmines and abolish their use. In recent decades, Collins has also become a visible and outspoken advocate for the prevention of suicide and for the understanding of victims of depression and substance abuse.

The Colorado-raised Collins has been a force in American music and culture since breaking through as a folk artist in the early 1960s. Since then, she has also recorded contemporary pop, Broadway show tunes and Tin Pan Alley standards; along the way, Collins helped introduce the world to the music of such notable songwriters as Bob Dylan, Leonard Cohen and Joni Mitchell. In addition, Collins has written many songs which are celebrated in a new album called *Born to the Breed* (Wildflower Records), featuring renditions of her songs by veteran and new artists including Chrissie Hynde, Joan Baez, Dolly

Parton, Leonard Cohen and Rufus Wainwright.

Commenting on the award, ASCAP Foundation President Marilyn Bergman said: "Judy Collins is a sublime musical artist whose social conscience has always been an integral part of her art. Her recordings and her books reflect a person who is extraordinarily sensitive to the human condition. Her advocacy on issues ranging from peace to social justice to mental health issues is to be applauded. For these reasons and more, we are proud to present Judy with The ASCAP Foundation Champion Award."

To celebrate the award to Collins, her friend and admirer, singer-songwriter Suzanne Vega ("Luka," "Tom's Diner") performed "Since You've Asked," a song that appeared on Collins's classic 1967 album *Wildflowers*, and the first song ever written by Collins.



For more photos and a full list of this year's honorees, visit www.ascap.com

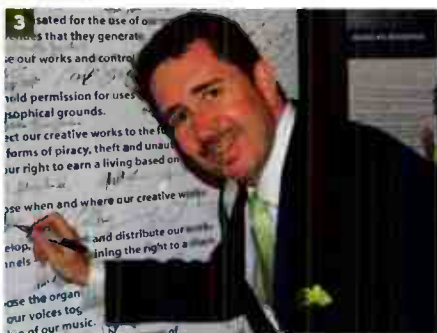
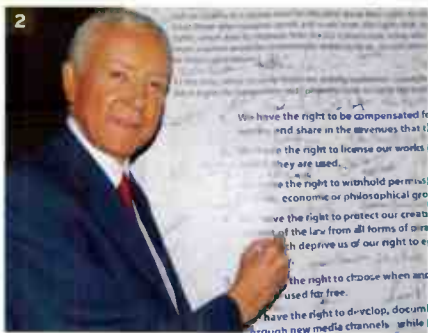
GROOVIN' ON CAPITOL HILL

ASCAP member Felix Cavaliere and Bill of Rights attract attention at the Copyright Alliance Exponential

ASCAP participated in the 2nd Annual Copyright Alliance Exponential, held on Capitol Hill in Washington, D.C. on September 24, 2008, where artists and member organizations of the Copyright Alliance exhibited creative works, the latest in copyright protection, and released information detailing how copyright benefits each state and is vital to the nation's economy. The Exponential attracted policymakers, notably Sen. Orrin Hatch (R-UT) and Sen. Patrick Leahy (D-VT), as well as numerous Congressional Staff, press, educators and members of the copyright community.



Everyone pictured signed the document:
1. Senator Patrick Leahy (D-VT) and Felix Cavaliere at the Bill of Rights for Songwriters and Composers booth
2. Senator Orrin Hatch (R-UT)
3. Patrick Ross, Executive Director of the Copyright Alliance.



ASCAP member Felix Cavaliere ("Groovin'," "People Got To Be Free," "A Beautiful Morning") was a special guest at ASCAP's booth, which featured the Bill of Rights for Songwriters and Composers. Cavaliere is one of the creative forces behind The Rascals, inducted into the Rock and Roll Hall of Fame in 1997. Cavaliere spoke with several attendees, including Senators Leahy and Hatch, about the importance of protecting the rights of music creators.

Launched in April 2008, the Bill of Rights is an advocacy and awareness-building initiative designed to remind the public, the music indus-

try and members of Congress of the central role and rights of those who create music. The 'Bill' has garnered support from some of the most prominent members of the music community, and has surpassed 10,000 signatures online. Those who wish to add their support can sign it electronically at www.ascap.com/rights.

The Copyright Alliance is a non-profit, non-partisan educational organization dedicated to promoting the value of copyright as an agent for creativity, jobs and growth.

For more information, visit www.copyrightalliance.org.



Jon Bon Jovi

Randy Newman



Jackson Browne

Tom Petty

Staying Power

Fourth Annual "I Create Music" EXPO reflects community's strength

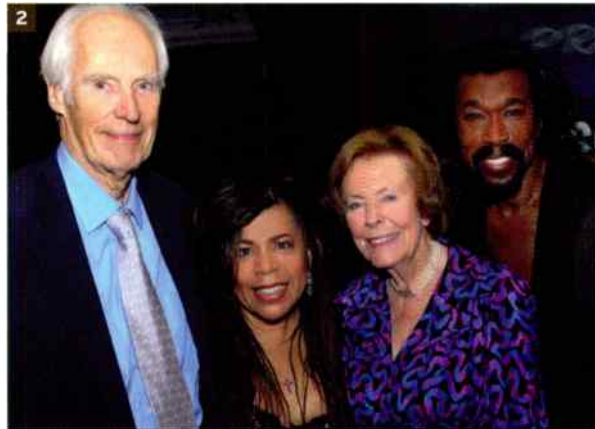
ASCAP will stage its fourth annual ASCAP "I Create Music" EXPO in Los Angeles this spring where top songwriters, composers, producers and industry professionals will come together to share their knowledge and expertise on a broad range of topics of great importance to today's music creators. The three-day event will take place at the Renaissance Hollywood Hotel, April 23-25, 2009.

The ASCAP "I Create Music" EXPO is the only music creator conference of its kind. It covers all genres of music and includes panels, workshops, master classes, keynotes, One-on-One sessions, song critiquing, networking events, product displays, state-of-the-art technology demonstrations, performances, and more.

"At the heart of the EXPO is a true spirit of community of the most successful songwriters, composers and industry experts and those just starting out," said Marilyn Bergman, ASCAP President and Chairman. "The EXPO continues to grow because it offers a unique experience to those who are serious about their careers. Participants connect face to face with music creators and industry leaders and leave with tools they can put to use in today's music world."

Since its inaugural year, the ASCAP "I Create Music" EXPO has attracted more than 6,000 music creators, industry professionals, exhibitors and sponsors, and is expected to bring together another large gathering in 2009. According to a survey of members and non-members who attended the 2008 "I Create Music" EXPO, 93 percent rated the event as Excellent or Good, and 93 percent rated the event as meeting or exceeding expectations. The most favored elements included panels and programs with accomplished songwriters, composers and producers; panels about legal issues, copyright, royalties and other business topics; and the array of networking opportunities.

Panelists and performers for the 2009 ASCAP "I Create Music" EXPO will be announced as they are confirmed. Past EXPOs have attracted some of the biggest names in music, both on the creative and business side, with headliner interviews featuring Bon Jovi, Jackson Browne, Steve Miller, Tom Petty and Randy Newman.



Pictured (l-r) 1. Good Groove Songs Ltd's Gary Davies; joint-chair of the MCPS-PRS Alliance Tom Bradley; Song of the Year co-writers John Beck and Steve Chrisanthou; Good Groove Songs Ltd's Mark Davies; and ASCAP SVP, International Roger Greenaway 2. Sir George Martin, ASCAP Board member Valerie Simpson, Lady Judy Martin, and Nickolas Ashford 3. Deputy Managing Director of EMI Music Publishing UK William Booth, who collected the Publisher of the Year award; and ASCAP SVP, International Roger Greenaway 4. Managing Director of Warner/Chappell Music UK Richard Manners, who collected the Songwriter of the Year award on behalf of Dido; Managing Director, Membership and Operations of PRS Joanne Prowse; and SVP, International of ASCAP Roger Greenaway.

UK WINNERS

Dido, Ashford & Simpson, Kate Nash, The Kooks, EMI Publishing and more honored at 28th Annual ASCAP Awards in London

ASCAP honored the top writer and publisher members of the PRS - the UK's Performing Right Society - at a ceremony held at The Grosvenor House Hotel in London on Wednesday, October 15, 2008.

Among the honorees and special guests in attendance were Annie Lennox, Nickolas Ashford & Valerie Simpson, Sir George and Lady Martin, Randy Bachman, Don Black, Tony Hatch, The Human League's Philip Oakey, New Order's Gillian Gilbert, Bernard Sumner and Stephen Morris, John Beck, Steven Chrisanthou, Julian Gingell, Christopher Gunning, Nick Hooper, Adrian Johnston, Jim Kendrick, Holly Lamar, Dan McGrath, Steve Mack, Paolo Nutini, Josh Philips, Ken Riley, Feargal Sharkey, Barry Stone, Keith Strachan and Matthew Strachan.

Husband and wife songwriting/production team and recording artists Nickolas Ashford and Valerie Simpson highlighted the evening with a special performance. Ashford & Simpson scored their first hit in 1966 with Ray Charles's recording of their "Let's Go Get Stoned." They subsequently became staff writers (and producers) for Motown, creating such song classics as "Ain't Nothin' Like the Real Thing," "You're All I Need to Get By," "Ain't No Mountain High Enough" and "Reach Out and Touch (Somebody's Hand)," among many others.

As part of ASCAP's ongoing commitment to support emerging music creators, London-based singer/songwriter Kate Nash and Brighton's indie rock outfit The Kooks were honored with special ASCAP awards. Kate Nash received the ASCAP Vanguard Award for her platinum selling debut album, *Made of Bricks*, and The Kooks was honored with the ASCAP College Award for their multi-platinum selling

debut album, *Inside In/Inside Out*.

Singer/songwriter Dido was named Songwriter of the Year and was recognized for the songs "Thank You" and "White Flag." Song of the Year honors went to John Beck and Steve Chrisanthou for Corinne Bailey Rae's "Put Your Records On," and Guy Moot, Managing Director at EMI Music Publishing UK was named Publisher of the Year. This is the fourth time that EMI has received this honor.

Honorees in the Film and TV Theme categories were Dario Marianelli (*Atonement* and *The Brave One*), Adrian Johnston (*Becoming Jane*), Nick Hooper (*Harry Potter And The Order Of The Phoenix*), Christopher Gunning (*La Vie En Rose*), Howard Goodall (*Mr. Bean's Holiday*), Jonny Greenwood (*There Will Be Blood*), Cathy Dennis, Julian Gingell and Barry Stone (*American Idol*), Elizabeth Fraser (*House*), Dan McGrath and Josh Philips (*Dancing with the Stars*), and Keith Strachan and Matthew Strachan (*Who Wants to Be a Millionaire*).

Academy Award-winning songwriter and 2006 ASCAP Founders Award honoree Annie Lennox collected her eighth ASCAP Award for "Sweet Dreams (Are Made Of This)", co-written with Dave Stewart. Songwriter Ken Riley picked up an award for "Everlasting God," the first Christian music song to be recognized at the awards ceremony. Songwriters Paolo Nutini, Mathew Benbrook and James Duguid picked up their first ASCAP award for the song "New Shoes." Other honorees included AC/DC's Brian Johnson, Phil Collins, Def Leppard, Gomez, The Human League, Keane's Tim Rice Oxley, Mutt Lange, Paul McCartney, New Order, The Rolling Stones' Mick Jagger and Keith Richards, U2 and Yusuf Islam.

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Pictured (l-r) are: 1. ASCAP President and Chairman Marilyn Bergman, William Isler, Joanne Rogers and John Pizzarelli, Jr. 2. ASCAP Deems Taylor Judge Paul Moravec, Frank Oteri and Deems Taylor Award winner Oliver Sacks



NEIGHBORHOOD HERO

Fred Rogers honored posthumously for Mister Rogers' Neighborhood at annual ASCAP Deems Taylor Awards

The 41st Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music were presented on December 9 at a special ceremony and reception at The Frederick P. Rose Hall, Home of Jazz at Lincoln Center in Manhattan. Over the years, ASCAP has distributed tens of thousands of dollars in cash prizes to winning authors, journalists and broadcast producers and personalities.

The ASCAP Deems Taylor Radio Broadcast Award honored WRTI-FM for its outstanding Classical and Jazz music programming. Accepting awards for WRTI were Dave Conant, Executive Director/Classical Host and Maureen Malloy, Jazz Music Director/Jazz Host.

A special ASCAP Deems Taylor Television Broadcast Award posthumously honored Fred Rogers, the creator and star of *Mister Rogers' Neighborhood*, produced by Family Communications, Inc. 2008 marks the 40th anniversary of the classic children's show's debut and what would have been the 80th birthday of Fred Rogers. On hand to accept the honor was Joanne Rogers, Fred Rogers' widow. Singer/guitarist John Pizzarelli, Jr. performed a musical tribute to the late television legend.

Other live musical performances in connection with winning books and articles were provided by Andrea Marcovicci, the Balkan nonet,

Zlatne Uste, New Orleans-based Jazz vocal trio the Pfister Sisters and singer-songwriter John Kruth and band.

The ASCAP Deems Taylor Media Award honored *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (Oxford University Press) by Bruce Haynes, along with the book's companion website, www.oup.com/us/earlymusic, designed by Norm Hirschy of Oxford University Press.

The Nicolas Slonimsky Award for Outstanding Musical Biography in the concert music field honored Kevin Bazzana for his book, *Lost Genius: The Curious and Tragic Story of an Extraordinary Musical Prodigy*, published by Da Capo Press. This award was established to honor the memory of Slonimsky (1894 - 1995), the Russian-American composer, conductor, musicologist and critic. Slonimsky was the writer of *Baker's Dictionary of Music and Musicians*, *Thesaurus of Scales and Melodic Patterns*, *The Lexicon of Musical Invention and Perfect Pitch*, an autobiography.

The Béla Bartók Award for Outstanding Ethnomusicological Book honored the late Mirjana Laušević for *Balkan Fascination: Creating an Alternative Music Culture in America*, published by The Oxford University Press. This award honors the memory of Bartók (1881-1945), the great Hungarian-American composer and ethnomusicologist.

The authors and publishers of the nine books honored at the ceremony are:

- **Ted Anthony** for *Chasing the Rising Sun: The Journey of an American Song*, published by Simon & Schuster
- **Barry Day** for *The Letters of Noël Coward*, published by Alfred A. Knopf
- **John Kruth** for *To Live's to Fly: The Ballad of the Late, Great Townes Van Zandt*, published Da Capo Press
- **Howard Pollack** for *George Gershwin: His Life and Works*, published by University of California Press
- **Bruce D. McClung** for *Lady in the Dark: Biography of a Musical*, published by Oxford

University Press

- **Aniruddh D. Patel** for *Music, Language and the Brain*, published by Oxford University Press
- **Alex Ross** for *The Rest Is Noise: Listening to the Twentieth Century*, published by Farrar, Straus & Giroux
- **Oliver Sacks** for *Musophilia: Tales of Music and the Brain*, published by Alfred A. Knopf
- **Wilfrid Sheed** for *The House That George Built: With a Little Help from Irving, Cole and a Crew of About Fifty*, published by Random House

The seven writers and editors of journal, magazine and newspaper articles, and liner

notes and their respective publishers honored are:

- **John Nova Lomax** for his article, "Doug Supernaw: Former Country Superstar. Now Starring In A Courtroom Near You," published by *The Houston Press*
- **Jorge Arévalo Mateus** for his liner notes, *The Live Wire: Woody Guthrie in Performance 1949*, released by Woody Guthrie Publications
- **Paul A. Merkley** for his article, "Stanley Hates This But I Like It: North vs. Kubrick on the Music for 2001: A Space Odyssey," published by *The Journal of Film Music*
- **James Parker** for his articles, "From Her to Eternity: The real Nico emerges on The Frozen

- Borderline*," Heaven and Hell: Sir Paul Toodles off to Starbucks while Ozzy Goes to War," and "Endless Rhapsody: How Queen Trumped the Punks," published by *The Boston Phoenix*
- **Ken Smith** for his liner notes in the CD, "The Butterfly Lovers Concert for Violin, Tchaikovsky Violin Concerto," issued by *Canary Classics*
- **Laurie Stras** for her article, "White Face, Black Voice: Race, Gender, and Region in the Music of Boswell Sisters," published by *Journal of the Society for American Music*
- **Rebecca Winzenried** for her article, "How Brilliant," published by *Symphony Magazine*

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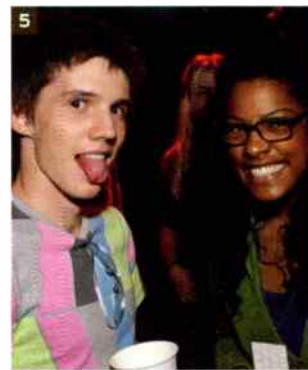


LOVE FEST

ASCAP members raise funds for two great causes at songwriter soiree

ASCAP's 8th annual "Brill West Love Fest" was held recently at the Beverly Hills home of Sony Records exec Jay Landers and his wife Despina. Gibson Entertainment's contribution of a stunning Cherry Red Epiphone Casino helped

raise nearly \$1400 for the raffle this year for the Los Angeles Downtown Women's Center and the Hirshberg Foundation for Pancreatic Cancer Research. Other sponsors were SunTrust Bank, Don Julio Tequila, CH Special Events and Rhino Records.



Pictured (l-r): 1. Ken Hauptman held the winning ticket for a Gibson Cherry Red Epiphone Casino: ASCAP's Tom DeSavia, Gibson's Peter Leinheiser, Hauptman and ASCAP's Brendan Okrent. 2. Partygoers: Susan Sanderg, Steve Tannen of The Weepies, Okrent, Weepies' Deb Talan and young Theo Tannen, Glen Phillips. 3. Bruce Wayne (Midi Mafia), Deanna DellaCloppa, Dirty Swift (Midi Mafia), Erika Nuri, Solomon Ridge 4. SunTrust's Rasheed Muhammad and David Innes, ASCAP's Lauren Iossa, SunTrust's Thomas Carroll and ASCAP's Dana Graham 5. Joe Brooks and Angel Taylor

AN EVENING WITH SMOKEY

The California Copyright Conference (CCC) recently hosted "An Evening with Smokey," featuring ASCAP writer Smokey Robinson. The Motown legend regaled the CCC audience with stories and wisdom drawn from his more than four decades as one of the pre-eminent performers, songwriters and producers in American popular music. The event was moderated by David Ritz, who collaborated with Robinson on his autobiography, and former CCC president Michael R. Morris, Esq.

Pictured with Smokey Robinson are (l-r) ASCAP's Lisa Phuaphes, Shawn LeMone, Alonzo Robinson, Alisha Davis, Jeff Jernigan and Etan Rosenbloom.



THE 2008 NYU/ASCAP FOUNDATION FILM SCORING WORKSHOP IN MEMORY OF BUDDY BAKER

The 2008 NYU/ASCAP Foundation Film Scoring Workshop, under the artistic direction of Steinhardt Associate Professor and composer Ron Sadoff (*The Moon and the Son*) and in partnership with ASCAP's Senior Director of Film/TV Sue Devine, again featured a faculty of world-renowned film composers, orchestrators, and music editors. The workshop, in memory of Disney Legend Buddy Baker (*The Fox and the Hound*), trains composers in the mold of classic Hollywood film scoring, yet incorporates current technological trends into the process. The intensive eight-day seminar was held in NYU's Frederick Loewe Theatre, highlighted by an "ASCAP Presents" evening of an interview with Dan Foliart (*Happy Days, Home Improvement, Picket Fences*), conducted by fellow composer-producer Joel Beckerman. The evening featured Foliart's performances, in which he accompanied various clips drawn from his decades of scoring series television. His live synchronization to picture was accomplished with wizard-accurate precision and verve, provoking delight from an appreciative audience of composers that filled the theatre.

Participants in the workshop were selected competitively from a broad field of applicants. The 20 young composers chosen worked closely with Steinhardt Film Scoring faculty members Ira Newborn (*Naked Gun*), Deniz Hughes (*S.W.A.T.*), Michael Patterson (*Jag*) and Tim Starnes (*The Good Shepherd*), as well as summer faculty member David Spear (*Airplane*). The rigorous daily sessions detailed the mechanics and broad skill set necessary for film scoring: spotting, tim-

ing, composing, MIDI-mockups, orchestration, conducting, and recording. A daylong orchestration clinic featured the celebrated and venerable team of Sonny Kompanek, Michael Patterson, Ira Newborn, Deniz Hughes, David Matthews, and David Spear.

Seven scholarships were endowed this year by the Board of the Los Angeles based Film Music Foundation, The Sorel Charitable Organization for Women in Music, and the Steinhardt Film Scoring Program.

Stephanie Baer, the NYU Director of Strings, contracted the musicians for the recording sessions that featured top-tier players drawn from the Metropolitan Opera Orchestra and Steinhardt's instrumental faculty. The recording session was engineered and mixed by Lawrence Manchester (*Titus, The Departed*). A final critique session, moderated by Sadoff, included Ira Newborn, Mike Patterson and David Spear.

Sadoff commented on the unique character of the 2008 workshop, "A remarkably broad range of effective cues were composed this year - a testament to these young composers high level of talent and inventive musical ideas. It was quite astounding to hear four or five composers absorb the musical conventions necessary for creating the appropriate music for a scene, yet at the same time retaining their strong individual voices in the process." The workshop is now approaching the close of its first decade, and attracts young composers from around the world. Sue Devine and the ASCAP Foundation continue to serve as effective partners for providing a compelling training ground and gateway into the field."



Pictured (l-r):

1. Instructor and music editor Tim Starnes, instructor/composers David Spear and Michael Patterson, NYU Steinhardt School Associate Professor and composer Ron Sadoff, Instructor, NYU faculty and composer Ira Newborn and ASCAP's Sue Devine
2. A recording in progress
3. Devine, composer and SCL President, Dan Foliart, composer and producer Joel Beckerman and Sadoff
4. Participant Milosz Jeziorski conducts his cue in the recording session

CALL FOR SUBMISSIONS

THE 2009 NYU/ASCAP FOUNDATION FILM SCORING
WORKSHOP IN MEMORY OF BUDDY BAKER

MAY 20-29, 2009 - NYU Steinhardt

Deadline for applications: April 3, 2009

All sessions of the workshop will take place in the Frederick Loewe Theatre at New York University's Steinhardt School. For further information, contact Ron Sadoff at 212-998-5779 or by E-Mail at ron.sadoff@nyu.edu. For detailed information and a downloadable application, go to: <http://steinhardt.nyu.edu/music/scoring/ascap>

IT'S ALL PAUL

Academy Award-winning singer-songwriter and ASCAP Board member, Paul Williams, who recently wrote songs for the holiday TV special, *A Muppets Christmas: Letters to Santa*, is pictured backstage in Los Angeles after a recent concert performance. Pictured (l-r) are JK Promotion's Jon Konjoyan, Yahoo! Music's Paul Grein and Williams.



PHOTO BY STEVE SIDORUK



Pictured (l-r) are ASCAP's Evan Trindl, Michael Ward, Tennessee Ward, and ASCAP's Tom DeSavia and Josh Briggs.

MIKE AND THE BIKE

Mike and the Bike, a children's book and accompanying CD, authored by ASCAP member Michael Ward (Ben Harper and the Innocent Criminals, The Wallflowers, etc.) sold over 50,000 copies in the US. His new book, *Mike and the Bike Meet Lucille the Wheel*, features songs co-written by Ward and his son, new ASCAP member Tennessee Ward and, like the first book, features contributions from Lance Armstrong and voice of the Tour de France Phil Liggett.



GRAHAM'S THE MAN

ASCAP recently held another edition of its continuing music supervisor showcase series - this one featuring the legendary Graham Parker, in conjunction with Primary Wave music publishing.

Pictured, following Graham's performance, are (l to r) Josh Briggs, Tom DeSavia and Shawn LeMone from ASCAP; Graham Parker; Seth Faber, Diana Turk, Michelle Belcher, Shara Prophet and Hans Rearick of Primary Wave Music Publishing.

RUBIN PERFORMS AT BLACK CAUCUS

Congressman John Conyers, Jr., Chairman of the House Judiciary Committee, and Dean of the Congressional Black Caucus, hosted the 24th Jazz Issue Forum and Concert during the Congressional Black Caucus Foundation's Annual Legislative Conference from September 24-27, at the Washington Convention Center.



Pictured are ASCAP's Adrian Ross (left) and Esther SanSaurus (far right) greeting ASCAP member and Congressional Black Caucus Jazz Concert headliner Vanessa Rubin (center) after her performance.



STEINBERG'S STAR

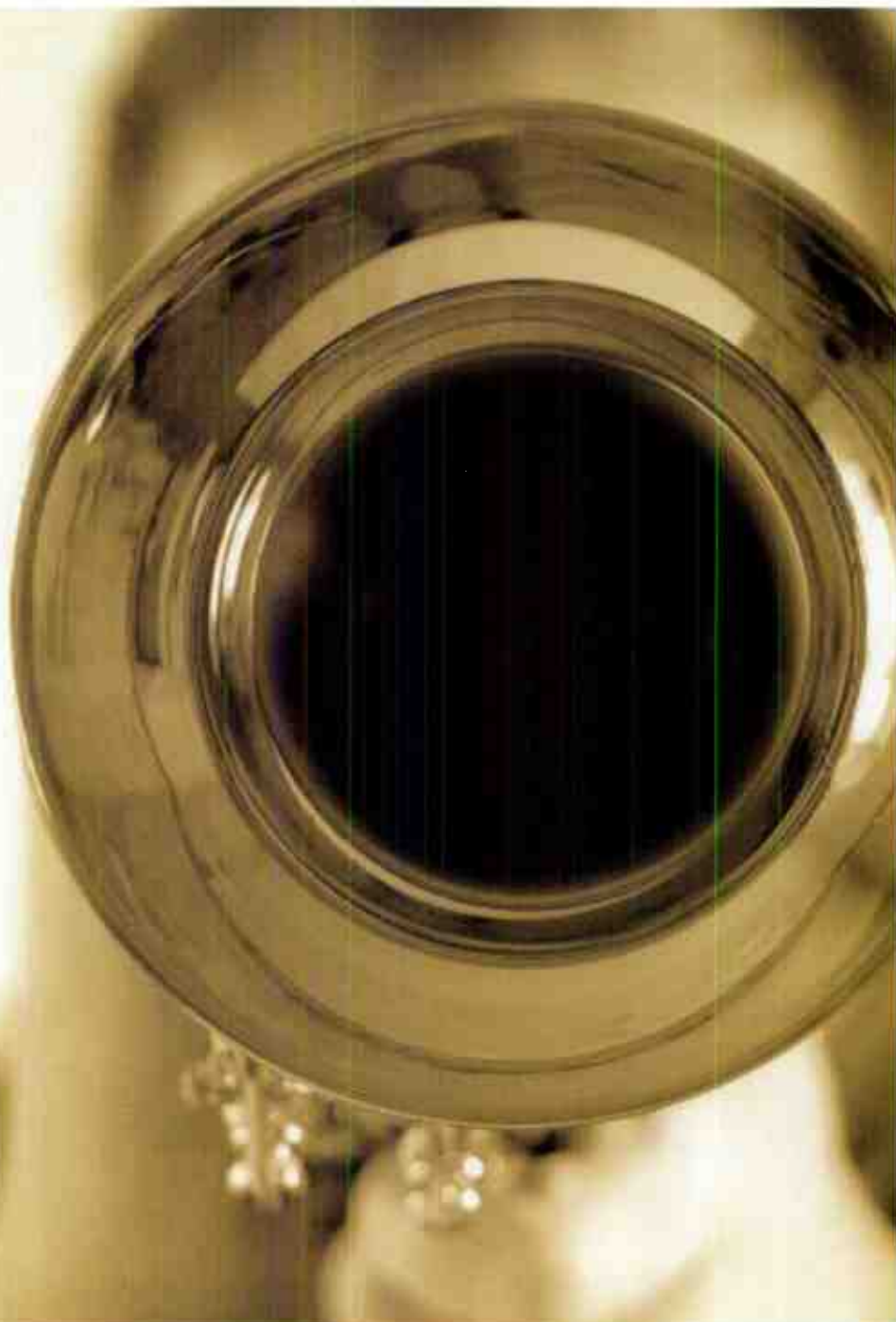
Hit songwriter Billy Steinberg, creator of such classic pop songs as "Like a Virgin" (Madonna), "How Do I Make You" (Linda Ronstadt), "Eternal Flame" (The Bangles), "So Emotional" (Whitney Houston) and so many more, recently received a star on the Palm Springs Walk of Fame. Steinberg is pictured at the star's unveiling with ASCAP's Brendan Okrent.

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ASCAP Members At the Forefront of the Environmental Revolution

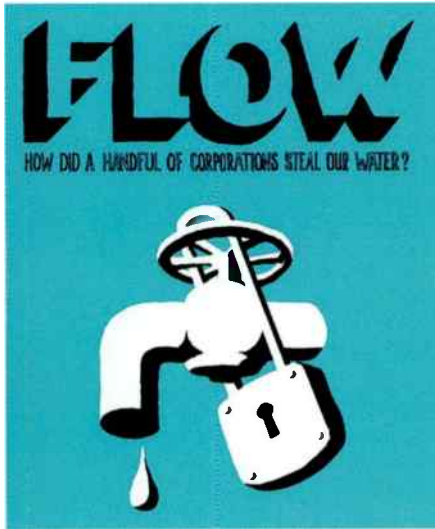
TROUBLED WATERS

The plight of our planet's water supply is becoming a serious issue. But with the help of illuminating documentaries, inspirational ASCAP members and forward thinking companies, a solution could be within reach.

—BY LAVINIA JONES WRIGHT, SUE DEVINE AND MELISSA TOLDY



Beastie Boy Adam Yauch, whose Oscilloscope Laboratories helped to distribute *FLOW*



FLOW

ASCAP songwriter and Beastie Boy, Adam Yauch's Oscilloscope Laboratories is the film distribution company that took a leadership role to bring us *FLOW*, Irena Salina's award-winning and critically-acclaimed documentary investigation into what experts label the most important political and environmental issue of the 21st Century - the world water crisis.

Salina builds a case against the growing privatization of the world's dwindling fresh water supply with an unflinching focus on politics, pollution, human rights, and the emergence of a domineering world water cartel.

Interviews with scientists and activists intelligently reveal the rapidly building crisis, at both the global and human scale, and the film introduces many of the governmental and corporate culprits behind the water grab, while begging the question Can anyone really own the water?"

Beyond identifying the problem, *FLOW* also gives viewers a look at the people and institutions providing practical solutions to the water crisis and those developing new technologies, which are fast becoming blueprints for a successful global and economic turnaround.

The *New York Times* had this to say: "Irena Salina's astonishingly wide-ranging film is less depressing than galvanizing, an informed and heartfelt examination of the tug of war between public health and pri-

vate interests. From the dubious quality of our tap water (possibly laced with rocket fuel) to the terrifyingly unpoliced contents of bottled brands (one company pumped from the vicinity of a Superfund site), the movie ruthlessly dismantles our assumptions about water safety and government oversight."

FLOW was scored by ASCAP (SACEM) composer member Christophe Julien.

TROUBLE THE WATER

Up and coming rap artist and New Orleans native, ASCAP's Kimberly Rivers Roberts - aka Black Kold Madina - lost everything in Hurricane Katrina, but summoned the courage throughout her ordeal to document the experience. The result, a documentary film called *Trouble the Water*, won the Grand Jury Prize for Best Documentary at the 2008 Sundance Film Festival, and is currently taking Roberts



Kimberly Rivers Roberts

on a journey of inspiration soundtracked by her energetic music. Not only is Roberts the subject of the film, but she has several of her songs in it and hopes for a Best Song Oscar nom. Directed and pro-

duced by *Fahrenheit 9/11* producers, Tia Lessin and Carl Deal, the film captures both the dangers of our changing climate and the beauty of humanity and hope. *Time Magazine* Named Kimberly Rivers Roberts #4 in their 2008 "Top Ten Movie Performances of the Year" list... right above Angelina Jolie.

ASCAP and SIGG -HELPING TO REDUCE PLASTIC IN LANDFILLS AND IN OUR OCEANS

To cut down on the number of plastic bottles produced, transported and discarded at last year's ASCAP "I Create Music" EXPO, ASCAP partnered with SIGG USA - a member of 1% For The Planet - to provide each panelist with a SIGG re-usable drinking bottle.

Some important facts about plastic water bottles:

*Most disposable water bottles (Evian, Dasani, Aquafina, etc.) are made of PET plastic. According to the American Recycling Institute, only 14% of these bottles are recycled. Most of the PET bottles end up in litter or trash where they can take up to 1,000 years to biodegrade, filling our landfills, amassing in our oceans, and injuring wildlife.

- Americans are currently adding 30 million PET water bottles to our nation's landfills - everyday!

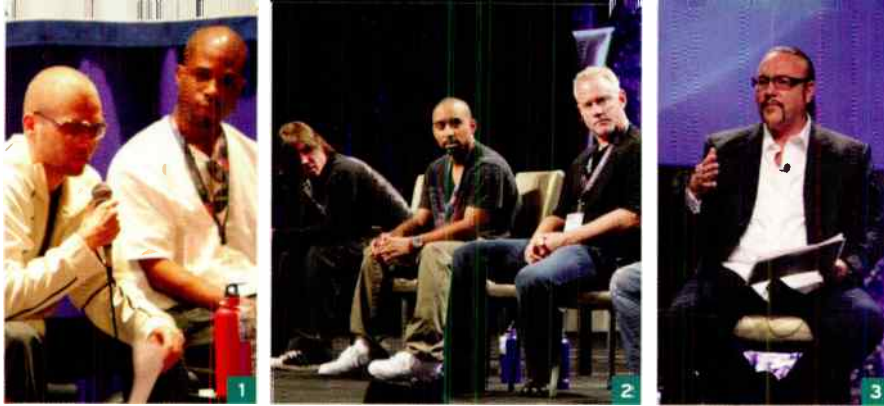
- Even if PET bottles are sent to the recycling center, they are really being "down-cycled," converted to a lower form of plastic, much of which goes unused.

- PET is a petroleum-based plastic. Manufacturing and transporting bottled water (especially from distant countries such as France and Fiji) unnecessarily burns fossil fuels - approximately 1.5 million barrels per year according to the NRDC.

- There are multiple lawsuits against Nestle, owner of 77 brands of bottled water, for depleting the water table in a number of communities in order to bottle water, then sell the bottled water for huge profits.



SIGG is a member of 1% For The Planet. To purchase a SIGG water bottle with an ASCAP Member discount, go to www.sigg.com and enter code ASCAP08.



SIGG AT THE ASCAP "I CREATE MUSIC" EXPO: Sigg provided its signature aluminum water bottles to all panelists at the 2008 EXPO. Pictured (l-r): 1. Dirty Swift and Bruce Wayne (Midi Mafia) producers/songwriters: "When I See U" for Fantasia Barrino, "21 Questions" for 50 Cent "Hold It, Don't Drop It" for Jennifer Lopez 2. Songwriter John Rzeznik (of the Goo Goo Dolls), songwriter Johnta Austin ("Shake It Off" for Mariah Carey, "Be Without You" for Mary J. Blige) and film composer John Debney (*Passion of the Christ, Sin City*) 3. Multi-Grammy Award-winning songwriter Desmond Child (Aerosmith, Cher, Joss Stone, Iggy Pop, Kiss, LeAnn Rimes)

- 25% of bottled water is actually tap water.
- There are far less stringent governmental standards for bottled water than there are for tap water.

(Sources: SIGG website and *Flow: For Love Of Water*)

These ASCAP artists have used SIGG reusable bottles while touring with REVERB (founded by ASCAP member, Guster's Adam Gardner): Aimee Mann, Alanis Morissette, Avril Lavigne (SOCAN), Barenaked Ladies (SOCAN), Beastie Boys, Brandi Carlile, Bonnie Raitt, Dave Matthews Band, Guster, Jack Johnson, Jason Mraz, John Mayer, Kelly Clarkson, Linkin Park, O.A.R., Panic at the Disco, Ray Lamontagne,

String Cheese Incident, The Fray and The Format.

These ASCAP artists have all used reusable bottles while touring with Cliff Bar Green Notes: Ben Kweller, Missy Higgins, Stephen Kellogg, Michael Franti, Brett Dennen, John Butler Trio, Martin Sexton, Xavier Rudd (APRA, Ingrid Michaelson and Gomez (PRS).

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Groove House Records is taking other measures to protect the environment through environmentally sound practices and processes. Both their print and disc manufacturing facilities recycle 100% of their paper, board and plastic waste. While compact discs and DVDs are not yet made from recycled materials, Groove House Records has joined with CD Recyclers of America and encourages post-use recycling of discs and jewel cases.



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TWITTER TAKES OFF

Micro-blogging is starting to matter in the music industry

Blogging has been known to influence trends and spread the good (or bad) word quicker than traditional media outlets, but it might quickly be eclipsed by what is being termed as micro-blogging. Yes, I did in fact say "micro-blogging."

Twitter is fueled by users answering one simple question in 140 characters or less: "What are you doing?" In just the last year, the company's user base has increased six-fold, according to Twitter co-founder Biz Stone. Users can sign up to follow updates from their friends or other users, including established brands on other platforms like NPR, CNN and *The New York Times*.

And like any other social networking tool, Twitter has captured the fancy of the music industry. Bands and professionals alike use it to promote both professional projects and personal thoughts like one on-going conversation.

Social scientists call the Twitter phenomenon "ambient awareness," according to a recent *New York Times* story. It is a way for people to sense the general life rhythms of everyone they follow. While every so-called "tweet" by itself can seem fairly insignificant, the collective tweets together form a pattern that can be studied by others to predict and report trends. Many in the music industry have joined and are using Twitter to help discover, and in some cases, start future trends in the music scene.

Annie Lin, a music supervisor and licensing director at The Rights Workshop based in San Francisco, often uses Twitter to find out about artists for licensing opportunities through her extended network of music industry colleagues. "I found out about Twitter early on from a friend," said Lin. "Since getting on Twitter, I've gotten a lot of my friends to jump onto the bandwagon."

"I decided to try Twitter late in the game anyway after reading more about the business



applications rather than what to me seemed the asinine personal side of things," said Wesley Verhoeve, General Manager of Engine Room Recordings and President of Family Records in New York. "I've had successful brainstorming with folks based on a posted idea or thought and a request for feedback."

Though some may be more reserved in promoting their own work on Twitter, others are enthusiastic about it. "My only issue with most blog entries is that they're too long," said Sarah Lewitinn, aka Ultragrnrll. "Twitter, with its micro-blogging, is the blogging I like to read. But really, Twitter is revolutionary in the marketing world."

Lewitinn has several ventures she is promoting - a music blog, a marketing company she co-founded called ForTheWin! Media, DJ gigs, the label she co-founded called Stolen Transmission Records and her new segment on "Fuse on Tour" called "The Ultragrnrll Report." She not only uses it to promote her own projects, but she uses it as a social tool on-the-go.

"I can find out about cool parties while I'm out and about because a big part of my Twitter network consists of other DJs and promoters who love telling people where to go."

Others tweet just to find out about trends in culture in general. "It's easy to throw questions out to my crew and I sort of enjoy everyone's little musings on things like music, food, clothes, politics, obscure 90s hardcore," said Elliot Aronow, Creative Director and VP of A&R at RCRDLBL.com.

"I like that if you're active and follow smart people, it can be like hanging out with a group of really together, in-tune friends... or the Algonquin Roundtable," said Bill Pearis, blogger for Sound Bites and Brooklyn Vegan contributing writer.

Some of the biggest complaints are about the personal tweets the fly faster than a drunken text on a Saturday night. "Personal stuff is fine with me on Twitter," said music blogger for TheMusicSlut.com, Matt Gross. "I use Twitter more for friends than anything else. I still use Facebook & MySpace to pimp out event and posts."

Because Twitter is so easy to update and succinct in nature, many have become self-proclaimed Twitter-holics. "A techie friend of mine was at SXSW two years ago and sent me an invite from Austin," said Theda Sandiford, a digital marketing consultant who worked for Def Jam and blogger for MissTheda.com. "It took me a little while to ramp up but soon I became addicted to leaving messages. Once I was able to add the Twitter plug-in to update my Facebook status updates I was hooked."

"I don't follow a lot of bands on Twitter because their updates are sporadic," said Sandiford. "I do follow QuestLove and Case because they use Twitter regularly and their posts are funny."

"With listeners, it's one more way they feel connected to what we do here at WOXY," said Matt Shiverdecker, music director at WOXY.com, which has three different Twitter feeds. "We're a small operation. We do not have the resources of some of the bigger stations out there, but we remain reachable and interactive with our audience. It is part of what they've come to expect from us."

"I was hanging out with Whitney Mathison, who writes Pop Candy for USA Today, last year at CMJ, and she was twittering everything we did," said Rachel Hurley, who works at the Memphis-based Ardent Music in A&R.

"I get more replies from friends and acquaintances through one-line tweets than I do comments on long blog posts," said Marisa Bangash, co-founder of video interview site UncensoredInterview.com. "I can either send tweets about what's happening at our band shoots or talk about my breakfast. It's all acceptable."



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TRIBUTE TO CY

ASCAP presented a tribute to the late Cy Coleman at the Kennedy Center in October. The evening was produced and hosted by ASCAP's Michael A. Kerker and lyricist David Zippel, and starred several top Broadway performers. Pictured (l-r) are Jason Graae, Zippel, Lillias White, Judy Blazer, Billy Stritch and Kerker.



WEBB SHINES IN DALLAS/FORT WORTH

Ascap Board member Jimmy Webb (pictured) recently spoke and performed at a Dallas/Fort Worth songwriter master class presented by Mary Dawson, of the syndicated radio show, "I Write the Songs."



BON IVER

ASCAP's Josh Briggs (far right) is pictured with Bon Iver band members at their "MySpace Transmission" recording session earlier this year at Brushfire Studios. Bon Iver is featured as one of our "Rock Success Stories of the Year" on page 38-39.



1 Pictured (l-r):
1. (back row) Planet Bluegrass's Steve Szymanski, Andrew McKnight, Cari Minor, Laura Meyer, Nathan Moore, Robbie Hecht, ASCAP's Brendan Okrent (front row) Christopher Smith, Molly Venter, Mike Morris, Debra Fotheringham and Chuck E. Costa
2. Okrent, 3rd place winner Robbie Hecht, 1st place winner Chuck E. Costa and 2nd place winner Molly Venter

ROCKY MOUNTAIN FOLKS FEST

ASCAP's 15-year partnership with Planet Bluegrass Festivals continued in 2008 with two of Planet Bluegrass's classic events, the Telluride Bluegrass Festival and the Rocky Mountain Folks Fest and Song School, in Lyons, Colorado. The Society's participation also includes leading mentoring ses-

sions and a panel at the Song School the week preceding the Festival. ASCAP's sponsorship/support goes directly to prize money for the ten singer/songwriter showcase finalists. Past winners of The Rocky Mountain Folks Fest competition include Deb Talan of The Weepies, Catie Curtis, Zoe Lewis, Kathrin Shorr and Karen Pernick.





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Stuart Ridgway - TAXI Member
www.pyramidmusic.com

I'd seen the TAXI ads (just like this!) hundreds of times over the years and I was very skeptical. But when I got their free information kit and saw that the money back guarantee was for a full-year, I decided to make the leap.

Within weeks of joining, my music was in the hands of some A-list people in the film and TV industry. In less than a year I got the call from the music supervisor at one of LA's hottest TV production companies.

Reality TV and Royalty Checks

We struck up a good working relationship, and when the supervisor needed music for a new daytime reality show, she asked me if I would like to join her team. For the next two years, I wrote music for an Emmy Award winning show, which aired every weekday on NBC. My first royalty check *alone* covered 10 years of TAXI memberships! All in all, those two seasons netted me more than \$50,000, and the company TAXI

hooked me up with has hired me to write for two other shows as well.

Being “Great” Wasn't Enough

After making more than 1,000 cold calls, it dawned on me that music supervisors didn't care *how* great I was as a composer. How could they? They don't know me and that's that! I could only get so far on my own.

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NEW MEMBERS

→ JENNIFER HUDSON

With her incredible talent and genuine charm, Chicago native Jennifer Hudson made the leap from *American Idol* finalist to Golden Globe and Academy Award-winning actress in just two years. Hudson won the awards for her role as Effie in the screen adaptation of *Dreamgirls*, becoming one of the youngest-ever winners of the award. After pausing her vocal recording briefly to play a supporting role in the *Sex and the City* movie, Hudson finally released her highly anticipated eponymous solo debut last year to great acclaim.



↓ ALEX LILLY

There's a whole world of kaleidoscopic sound inside the head of Alex Lilly, front-lady and songwriter for the Los Angeles pop ensemble Obi Best. On the group's entrancing debut *Capades*, Lilly fills her eccentric songs of trans-oceanic yearnings, hidden fantasies and anonymous spite with a twinkling cosmos of a production job. You'll hear some of the whirring analog synths and Bacharach hooks favored by The Bird and the Bee, for whom Lilly sings backup on tour. But the vision is hers alone, and it's a loopy, subtly dark and transportive one. *Capades* is out now on Social Science Records. Several tracks have been placed on *Alter Eco* on Discovery's Planet Green channel.



← ALDO RANKS

The Panamanian R&B/hip-hop group La Factoria was created in 2000 by producer Pablo Maestre, better known as DJ Pablito. The DJ's vision helped to lead La Factoria to success on the Billboard charts. Ranks's music with La Factoria proudly embraced caribbean rhythms, helping to propel "Por un Beso Tuyo" up the charts and across International borders. Now a leading member of that group, Aldo Ranks, is gearing up to launch a solo career with the release of his new album, *La Conquista*. Fans of evolving Latin music can expect to hear great things from Ranks in 2009.



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A Breed Apart

On *Born to the Breed*, a diverse group of musical artists pay tribute to JUDY COLLINS'S songwriting

Since the early 1960s, Judy Collins has lent her silvery voice to the work of dozens of great composers and lyricists, ranging from Bob Dylan, Joni Mitchell, Jimmy Webb, Lennon & McCartney to Stephen Sondheim, Weill & Brecht, Jacques Brel, and Yip Harburg, among many more, creating classic renditions of their songs. Less known is the fact that Collins, who initially viewed herself strictly as an interpreter of the



Judy Collins

songs of others, has been crafting her own beautiful songs for four decades. Fans of Collins are certainly aware of "Houses," "My Father," "Albatross" and "Since You've Asked" from her great albums of the 1960s, but may not have noted that the singer and the writer are one and the same. The perception of Judy as a voice only will be changing, however, with the forthcoming release of *Born to the Breed*, a new collection of established and emerging artists (among them Joan Baez, Leonard Cohen, Rufus Wainwright, Chrissie Hynde, Jimmy Webb and Bernadette Peters) tackling her songs. The album has been issued by Collins's own Wildflower

Records, a label that issues new and old material by Collins, as well as recordings by a wide variety of other artists.

Collins, who was honored in December 2008 with The ASCAP Foundation Champion Award, recently visited the New York offices of ASCAP to discuss the new album, her decades long career and her own current music and business activities.

On the new album:

It was sort of rolling around in my head that we should do something with the songs I've written, but we didn't quite know what to do. We've gathered together a great group of singers and performers. The thing that really kicked it off was a couple years ago at South By Southwest in Austin where Chrissie Hynde told me, in passing, that of her top ten songs, "My Father" topped the list. And I said, "Whoa, that's interesting." Why don't you consider recording that? She did, and we ended up with sixteen recordings by sixteen different artists. There are songs done by Jimmy Webb, Joan Baez, Dar Williams, Shawn Colvin, Dolly Parton, Rufus Wainwright, Bernadette Peters and Leonard Cohen.

On her first songwriting attempts:

Leonard Cohen encouraged me to begin writing, so that's why he performs "Since You've Asked," my first song. It's so special because I lit-

erally never thought of writing songs. I had recorded probably recorded four of his songs at that time, in 1966 and 1967, including "Suzanne" and "Dress Rehearsal Rag," which were the first recordings of his songs -- he had not recorded them yet. At the time, Leonard said, "Why aren't you writing?" I couldn't think of an answer, so I had to write something. And "Since You've Asked" was the result.

On moving from folk music to a multi-genre sound in the mid 1960s:

There was a ten year period of albums that were kind of shaping the statement about what my career was going to be, beginning with the fifth album, *In My Life* and especially *Wildflowers*, because it was since then I started to write my own songs. I try to find great songs and do them justice. I am very eclectic about what kind of an orchestration I use. It could be a cappella, it could be a full orchestra, but there's an eclecticism that was really solidified at that time and the people accepted it. It was totally exciting with different kinds of sounds. On *Wildflowers*, we decided to abandon all thought of folk guitars and have orchestrated versions of songs.

On the difference between being a song interpreter and a songwriter:

In a way, it doesn't matter whether you wrote it or found it -- if you strip a song down to what you are looking for as an artist. If you can create that yourself, wonderful; but other than that, you must find it in other places. It amounts to the same thing. You have to personalize a song, put a stamp on it and make it entirely yours.

On owning her own label:

I really started this label in self-defense because I felt that there wasn't any place that was giving me the kind of support or continuity or anything that I was used to. So I thought, "Well why not?" We didn't intend, at first, to be anything but a vanity label -- just to get my music out. Then we had a five-year plan and we said, "OK, in five years we'll see." The way record labels succeed seems to be the following: You have a legend and then you have newcomers. You cross-market them and you use the advantage of having the legend to get into the doors and you bring along your new artists, and that's what we have done. I'm a legend -- or getting old enough to be one, having put in all these years.

Katherine DePaul is the president of my label, Wildflower Records. She gets it about my career. She understands what happened and how it impacts today and what the effect of a nearly 50-year career is on a consistent audience. It has been consistent. I have never gone away and the audience has never gone away. There are pockets where there are thin times, and then they get better and then they get great. Everybody has those times.

On the music business in the digital era:

I don't think there is anything wrong with change because it's always going to happen. The media changes always have allowed doors to open that you didn't know about before and opportunities of a different kind appear. We have made wonderful new discoveries as to how to get work done and how to get royalties done and how to keep yourself out there, along with iTunes and all the other options. It's a very adventurous time. Of course, I'm a Taurus, so I never give up."

—Jim Steinblatt



Radio Days

Brooklyn's industrial indie icons TV ON THE RADIO hope for, but don't write for, a utopia

Heavy on chaotic song structures and featuring a bleak storyline, TV on the Radio's 2006 breakout album *Return to Cookie Mountain* felt like a report from the front lines of battle. "I was a lover, before this war," lead singer Tunde Adebimpe howls at the record's start. That piercing image enthralled nearly every critic who heard it and set the bar high for the art-rockers' recent follow-up *Dear Science*.

But if *Return to Cookie Mountain* had a duck-and-cover mentality, the band's latest work has a nuclear winter/ post-apocalyptic one. Though it employs doo-wop and post-punk melodies, they are mostly buried beneath layers of digital programming, desperate lyrics and eerie electro flourishes. It's tuneful without sounding joyful, simultaneously catchy and depressing. One of the only songs that sounds optimistic (or even the least bit radio friendly) is "Golden Age," in which the band's other front man Kyp Malone contends: "The age of miracles/ The age of sound/ There's a golden age/ Comin' round." But "Golden Age" aside, Adebimpe insists, "The whole record is definitely not a utopian record. It'd be nice to make a utopian record, but I think that would require a utopia."

Instead, *Dear Science* seems written for a generation swerving towards financial and spiritual collapse. Released in late September - in the midst of the banking system failure, fears of a global recession, and a massive shift in American political opinion - the album has an angsty, worried tone that feels current. Lyrics like "I'm scared to death but I'm living a life that's not worth dying for" (from "Red Dress") seem to speak to a populace that feels simultaneously helpless and apathetic. Yet the album moves briskly and is often quite stirring. "We just wanted to make our version of a dance record," Adebimpe told *Rolling Stone*, meaning something that infused a cerebral component with motion-inspiring beats.

Though Adebimpe acknowledges geopolitical events were on the band's mind during the album's composition, he says its timing was more coincidental than anything, and that the group was aiming for an enduring work that would stand outside of time. "It would be nice if [listeners] could put it on, and it would seem like it was made that morning," he says, adding: "I hope that whenever anyone plays any of our music, it conjures up its own world without being too tied to any particular situation. I hope even the topical songs aren't too specific, that they aren't more than a feeling about a situation, one that could

be applied to other situations."

Another contributor to the album's bleak mood was the recent passing of two people close to Adebimpe -- a friend and a family member, both of whom he declines to name. "They were absolutely an influence on the record," he says. "They were people who were very instrumental in me wanting to make art and music. The whole thing, for my part, is for them."

And yet despite the grim circumstances surrounding its creation, fans have responded to *Dear Science* with tremendous enthusiasm. In a time of declining record sales - when most established acts are only selling a fraction of the copies they're used to selling - the album moved more than 34,000 units in its first week and debuted at number 12 on the Billboard 200, both career bests for the band. Adebimpe insists he was completely shocked. "We don't keep tabs on that kind of thing. I don't think anybody in the band would have known how many records we sold if someone hadn't sent us an email," he says. "That being said, it's totally encouraging that that's happening. I feel it's obvious by now that the business of selling records is in flux and it's not really sure what it's doing. With the exception of something that's blasted down your throat and marketed into your fillings, you just really know what's going to happen when you put a record out."

The group's achievements have coincided with Adebimpe's burgeoning success as an actor. Having acted in the 2001 independent film *Jump Tomorrow* - not to mention finding employment as a filmmaker and a stop-motion animator before TV on the Radio formed -- he recently starred in the Jonathan Demme movie *Rachel Getting Married* along with Anne Hathaway and Debra Winger (He also performs Neil Young's "Unknown Legend" on the film's soundtrack).

But Adebimpe, a longtime resident of Brooklyn's Williamsburg neighborhood, can't seem to fathom how things will change now that he and his band are in the spotlight. "I have no concept of what could possibly be different, other than that more people are going to hear the music," he says. "That's the farthest ahead I can think about that." For someone who has his finger on the pulse of a nervous citizenry, he likely has more important things to worry about. —Ben Westhoff

I don't think anybody in the band would have known how many records we sold if someone hadn't sent us an email.

Living Stereo

Revered Philadelphia songwriter JIM BOGGIA puts an imaginative spin on the history of pop

All good artists who've been around the block know that it's only a matter of time before the cycle completes and your music comes back into style. For proof, look no further than Johnny Cash's heroic turn in the 90s. The always affable Jim Boggia, audiophile record lover and longtime favorite songwriter of "those in the know," has been waiting his turn for longer than he'd like us to print. His newest effort, the cleverly titled *Misadventures in Stereo*, is a beautifully simple and spontaneous piece of meticulously crafted pop that seems incredibly timely in this current resurgence of harmonic pop, and Boggia has some well-developed, and sometimes self-deprecatingly comical theories on why that's possible.

If I'm remembering correctly, when you started out, making pop music wasn't such a cool thing. Why do you think it's now starting to come back?

I think that in general a late 1960s, early 70s aesthetic in terms of song structure and melody and even arrangements is starting to come back. I remember a time when I first started playing that the idea of having

harmony was considered, "Oh, harmony. How quaint." Now I think really young kids particularly, and this could be because everybody steals music and you can listen to everything - and also because it's been long enough that it's not directly their parents' music - are really starting to go back and listen to a lot of '60s and '70s music. So you're seeing it in a lot of the newer music that's coming out. I think the kind of pop music that I make is starting to come back. I don't think we're about to start sweeping the charts with "Yesterpop" as I like to call it, but it's nice to know that there's starting to be a space for it again.

My 16-year-old sister and her friends were downloading The Archies and all that 60s-era bubblegum pop. I couldn't believe they weren't kidding! They had it on their iPod Nanos right next to Jay-Z.

That's great! Can the Monkees be far behind? Walls were put up during that '60s and '70s hangover around the time that MTV came out - at the time we would look down on the Monkees - but now we realize how really incredibly well put-together those records were. And we know the back stories of all those musicians who played on those records and how great they were. I think that because we've gotten so far away from the fashion aspects of it, all those negative connotations that were placed on that music are gone, and you can actually just listen to the music.

When you were making *Misadventures in Stereo*, you recorded live to tape?

I was using sort of the old aesthetic or the old methodology of recording. Almost all the tracks on the album, the basic track that's there would be drums, bass, guitar, keys all cut live. And pretty much without exception we would use one complete take from beginning to end. No punching back in. So there's a lot of interaction between the musicians in the basic track that I realized was what make those records from back in the day so exciting. It's become so easy to make a perfect record. I like listening to the little clues on the old records, because it gives you a view into the process of making a record. They make you think about what might have been going on in the studio, and they keep you listening to the record again and again. The hermetically sealed perfection of new records doesn't give you any mysteries to unravel.

On "Chalk One Up For Albert's Side" and "NRBQ" I hear a little bit of Elliott Smith's influence.

Yes, I definitely like him. I feel like a lot of those comparisons are probably more because we grew up with a lot of the same influences. With Elliott in particular, when you mentioned "Chalk One Up," I think of Elliott's work with Jon Brion. In terms of aesthetic, Jon and I are so well matched and intertwined; one of us has to be irrelevant! Putting allusions to older songs is something that I love to do, and something that Elliott has done. It's also sometimes nice to set the lyrics against the music.

You have a lot of talented friends in music. How do you feel about collaborating?

I worked with Tony Asher on "Chalk One Up." He's done a few good things (laughs), "God Only Knows," "Wouldn't It Be Nice," just *Pet Sounds*, no big deal! The last record I wrote with Aimee Mann. There's still a small part of me that feels like it's cheating, but there's such a practical aspect to it. This article is actually a classified ad for any songwriters on Tony Asher's level who might want to work with a fabulous musician like me. Is Gilbert O' Sullivan ASCAP? He'll be on the next record.

-Lavinia Jones Wright



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Out of Focus

Reunited progressive metal band CYNIC record a new album worth believing in

Well over a decade after progressive metal quartet Cynic released its landmark 1993 debut *Focus* and broke up the following year, nobody could have predicted that the band would ever reform.

But sometimes, the universe has a way of taking the reins. According to Paul Masvidal, Cynic's main songwriter, vocalist and guitarist, it started with an email from a Russian fan, who had a vision of the band reuniting at a festival. "It was seven things over the course of two weeks," he says, "a concentrated Cynic infiltration. Sean [Reinert, Cynic's drummer] and I having the same dream. Phone calls. More emails. And then Kelly Shaefer from [death metal band] Atheist called me and said, 'You guys gotta get out there.' He had just gotten back from their reunion tour, and there was such demand. I just called Sean and I said, 'I think we're supposed to do this.'"

What started as cosmic synchronicity coalesced into a successful reunion tour through Europe in 2007. Fans were predictably rapturous

It's a testament to the honesty of this reunion that *Traced In Air* feels like an extension of Cynic's exploratory approach to metal, rather than a repeat of *Focus*. While never abandoning Cynic's trademark complex arrangements and their unique fusion sensibilities, the new songs are more dynamic and melodically rich. Masvidal describes this approach as "progressive breath metal," a play on the "progressive death metal" tag that some listeners lumped on them early on. That's exactly right - *Traced In Air* expands and contracts, subsuming serenity, aggression and controlled virtuosity into its expansive embrace.

Masvidal acknowledges that fans of Cynic's older work may scratch their heads at the lower proportion of growled vocals on *Traced In Air*, but he's rightfully unrepentant about the toned-down brutality. "For the new stuff...I intentionally didn't listen to *Focus*," he says. "The creative process is so free and raw and liberated that I can't go in with the idea of, 'Oh I have to live up to something or make this work.'" The new album represents just another creative stage in the development of a band that was always defined by its refusal to be pigeonholed. "I want to keep a continuity," says Masvidal, "but I do feel like it's a boundary-less project."

One thing that hasn't changed is the eastern spiritual language that informs Cynic's lyrics, whether it's the astrological mantra at the heart of "The Unknown Guest" or the desire for transcendence in "Evolutionary Sleeper" ("If letting go/ Means letting be/And the truth beyond the mind /Is what I see"). The imagery is a natural fit for an album that perpetually reaches up and out for new modes of expression.

Early on, Cynic caught flak from parts of the extreme metal underground for avoiding the unalloyed anger and anti-establishment themes of their peers. Masvidal is still awed by the earthy, visceral aggression of extreme music, but he doesn't believe that anger and self-destructiveness are valuable on their own. "It's the way that we utilize them," he says. "Really the empowerment comes through the self-investigation. That's the most courageous act." When Masvidal describes

the Buddha as "the biggest rebel of all," the circle connecting heavy metal upheaval and the self-seeking of eastern philosophy is complete.

The Cynic frontman goes one step further, finding a spiritual urge in the very act of creating music. "Here we are, shaping sound and doing these really mysterious things and creating environments with this thing that you can't touch," he says. "We've got no idea where it comes from, why I decide to shape these kinds of sounds. That alone is deeply spiritual."

Masvidal removes ego from the creative process, saying that his music "belongs to the universe, or everybody else. It doesn't feel like it's Paul's music." And with characteristic, authentic humility: "I'm just trying to document it, keep the fluidity -- that feels like the whole process. It's really amazing. I'm so grateful to be a musician and have this path." —**Etan Rosenbloom**



(l-r): Cynic: Tymon, Sean and Paul

about hearing *Focus* live, but it was the response to the new song "Evolutionary Sleeper," that set the stage for the next phase of Cynic. "By the end of one of those two-week tours, through the Internet, we had people singing the lyrics," says Masvidal. "I was blown away by the energy, the enthusiasm for something new." Soon after returning from tour, Masvidal and his bandmates started working on *Traced In Air*, the first Cynic album in 15 years.

Though Masvidal spent the interim years writing for TV (*That 70s Show* and *Operation Junkyard*, among others) and his less-aggressive prog-rock band Aeon Spoke, it didn't take him long to get back into the Cynic mindset. "We did it for so many years, that it's in your biology after a certain point," he explains. "I felt like it was a radio station called Cynic that I tuned into, and once I had that frequency, I just had to interpret what I was hearing."

Deaf-Defying

By creating music videos for the deaf and hard-of-hearing, the Deaf Performing Artists Network (D-Pan) demonstrates that music isn't just for the hearing-centric

As a fixture on the Detroit music scene for over 30 years, record producer, studio owner and music industry veteran Joel Martin has produced, managed, published and negotiated recording deals for some of the major artists to emerge from Motor City, including George Clinton, The Romantics, Sponge and the multi-platinum-selling rapper Eminem. Martin knows more than most that the next great thing in music can be right around the corner.

Enter Sean Forbes, a child of two musical parents, who suffered permanent hearing loss at an early age, but who was a natural born entertainer and became a drummer nevertheless. The injury didn't deter him from seeking a career in the music business, and when he recognized both the lack of opportunity within the industry and the lack of accessibility to music and music culture for the deaf community, the idea for the Deaf Performing Artists (D-Pan) Network was born.

"A lot of deaf people love the feeling and vibrations of music, but they never understand the lyrical side of things," says Forbes. "That was something I was doing. I would interpret lyrics to songs all the time for my friends at parties. I thought, wouldn't it be cool if there were music videos with sign language featuring deaf performers that could interpret the song's lyrics and get a whole new community involved with music?"

After Forbes created a couple of music videos featuring him signing the lyrics to the songs, one of which was "Lose Yourself," written by Luis Resto and Eminem, he brought the finished products into Martin's studio.

"I called up Joel and said I wanted to show him something. He had no idea what to expect. I came into the studio, and Joel was there with Luis Resto and Eminem. I thought, cool, these people get to see what I'm doing. As you can imagine, signing an Eminem song with his fast lyrics looks pretty cool. Everybody was like 'wow.'"

"To watch the hand movements with the music that I helped compose

Sean Forbes performs using American Sign Language



was a different experience," says Resto. "I realized that this was a totally new art form."

Forbes and Martin decided to become co-founders of a new non-profit organization that would merge music culture with deaf culture, and in the process open up new performance opportunities for deaf performers, while creating a whole new form of entertainment for deaf and the hard-of-hearing.

Last year, D-Pan released its first music video collection featuring American Sign Language performers, which includes videos for songs by ASCAP members: John Mayer's "Waiting for the World to Change," Linda Perry's "Beautiful" (performed by Christina Aguilera) and Eminem and Resto's "Lose Yourself," as well as music videos created by other deaf and hard-of-hearing performers.

"The response has been amazing," says Martin, citing incredible interest online as well as a recent CNN feature on the project. "Now we know there is a market out there, and what we need to do now is promote it so that people know that these music videos exist."

In addition, Martin and Forbes want to reach more songwriters and record companies who may be interested in exploring this new art form to create an additional source of revenue. "We are hoping to get more songwriters and people interested in having their songs translated for this community," says Martin. "There are 20 million deaf and hard-of-hearing people in the United States. There are up to 4 million who sign. This is a market that is completely overlooked. Our model is that the performer gets paid, the songwriter gets paid, and the record company that owns the master gets paid. People are making money where there wasn't even a market before. It's a win-win situation."—Erik Philbrook

For more information, visit www.d-pan.com

Good Vibrations

Grammy-nominated writer/producer J-VIBE is on a roll with a dizzying array of projects with top artists

Florida has always been a state full of good vibrations: sunshine, the ocean, fresh oranges. It also produces its fair share of musical stars, who often run the risk of getting overlooked, coming from such distant music industry shores. That may be changing with the emergence of such highly-talented writer/producers like Jason A. Farmer, a.k.a J-Vibe.

Based in Coral Springs, Florida, J-Vibe has cast a wide creative net, producing in the genres of R&B, hip-hop, jazz, gospel, rock, pop, salsa, reggaeton and reggae, drawing from the many musical currents that pass through the Sunshine State. In addition to touring the world playing key-

boards for such artists as Third World, Kymani Marley, Sean Paul and others, he has worked with a great range of artists as a writer/producer, including Keyshia Cole, Rihanna, Freddie Jackson, Fat Joe, Wyclef Jean, Beenie Man, Pitbull and others.

He received a 2008 Grammy nod for Best R&B Contemporary Album for *Just Like You* by Keyshia Cole, which went platinum within a few weeks and contained the hit single, "Heaven Sent," co-written (with Cole and Alex Francis) and produced by J-Vibe.

In the past year alone, J-Vibe has found himself working with artists like Jordin Sparks, Chris Brown, Toni Braxton, Estelle and Vivian Green, and just got nominated for a 2009 Best R&B Song Grammy for "Heaven Sent," which also received a Female Vocal Performance of the Year nomination.



ROCK'S

From the Southern rock boogie of Kings of Leon to the New Wave stylings of The Killers, from the whispery folk rock harmonies of Fleet Foxes to the electronica/hip-hop/80's pop mashings of Diplo, there are no pop and rock styles, eras or aesthetics left unturned by many of today's top and up-and-coming bands, songwriters and producers. But their music is anything but retreads of familiar sounds. The artists on the following pages are taking what has come before them and are building a bright new future for music that is, simply put, classic.

KINGS OF LEON ▾

When **Kings of Leon** blazed onto the scene in 2003 with their Holy Roller Novacaine EP, their back story seemed to be the invention of a clever novelist: Three brothers (Caleb, Nathan and Jared Followill) had spent their youth traveling across America's heartland with their evangelist father moving from one Pentecostal church to the next, with stops along the way at tent revivals. After their father left the church and settled the family down in Nashville, the boys picked up instruments and rushed headlong into the fire of rock 'n' roll. Joined by first cousin Matthew Followill, the quartet quickly devoured the ethos of classic Southern rock and unabashedly created their own version of it. With lyrics dripping with sex, alcohol and late nights, their songs boogied with a Southern accent, but possessed the scrappy soul of vintage garage rock.

With their musical chops and their good looks, Kings of Leon seemed too good to be true. Caleb (lead singer/rhythm guitar), Nathan (drums), Jared (bass) and Matthew (lead guitar) performed like a well-oiled machine. However, when they released a great debut, *Youth & Young Manhood* (RCA), and began to tour, America was slow to appreciate them. The U.K. on the other hand, with its penchant for worshipping authentic American rock greatness when it sees it, turned them into stars. Their second effort, 2004's *Aha Shake Heartbreak*, was released first in England and contained three singles that cracked the U.K. charts. When the album was released in

the states in February 2005, legendary rockers U2 took the Kings out on the road, giving them greater exposure and the equivalent of a classic rock "seal of approval."

While their profile continued to rise, Kings of Leon didn't just stick to their original musical formula. They evolved, experimenting with new sounds, rhythms and themes. 2007's *Because of the Times* was darker and more expansive and featured production from revered producer Ethan Johns (who had worked on the band's previous releases as well). 2008's *Only by the Night* was more polished, but sizzled with a restless, almost new wave energy, most notably in the album's lead single, "Sex on Fire," which gave the band its first number one single in the UK and the U.S. The album debuted at number four in the U.S.

While their albums have received critical acclaim, the Followills have achieved perhaps their greatest reputation as one of the best live acts today. In addition to opening concerts for U2, Bob Dylan and Pearl Jam, they have delivered towering performances around the world at festivals such as Glastonbury and Reading in England and Bonnaroo and Coachella in the U.S.

Kings of Leon have just nabbed three Grammy nominations for Best Rock Performance by a Duo or Group, Best Rock Song for "Sex on Fire" and Best Rock Album for *Only by the Night*. But whether or not they add those industry jewels to their crown, hardcore fans already know the truth: these Kings rule! - Erik Philbrook



RULING CLASS: OLD SCHOOL MEETS NEW SCHOOL



THE KILLERS ▲

While other bands seem to thrive on sameness, The Killers embrace a sense of difference and confusion. Frontman and principal songwriter Brandon Flowers best embodies that sense with his disparate songwriting influences - he loves Bruce Springsteen and Oingo Boingo - and the juxtaposition of his glam-influenced style of dress with his inner introvert. The Killers' artistic and personal conflicts make their music crash with the noisy discord that makes rock and roll so exciting while still achingly chasing a sensitive artistic balance. Their struggles are their appeal: religion versus the party-heavy lifestyle of a rock band (Flowers is a devout Mormon), glam versus roots rock 'n' roll.

Despite having made three full-length albums and touring constantly together, The Killers still operate as individuals off-stage. The reason for that could be that they didn't know each other outside of the band at all. The genesis of The Killers lies in a 2002 "let's start-a-band" notice in a local music paper placed by guitarist David Keuning that Flowers as well as drummer Ronnie Vannucci and bassist Mark Stoermer each answered separately. All four were working various hourly jobs in Las Vegas and looking to make a life out of music.

Throughout their first year as a band, The Killers' original music appealed to audiences in local clubs, and the band quickly attracted label attention. Lizard King Records, an independ-

ent label in the U.K., signed them and guided them through the recording of their debut album *Hot Fuss*. The record was an instant success in Europe, and Island Records grabbed the band for a U.S. release. Singles "Somebody Told Me" and "Mr. Brightside," with their electrifying beats and dark vibes, started creeping onto radio playlists and into DJ sets at clubs along with the anthemic track "All These Things That I've Done."

With critical praise spilling in and mainstream success just around the corner to the right, The Killers took a left turn. Their sophomore record, *Sam's Town*, took a nod from grandiloquent Wall of Sound records, ditching some of the dance influence of their debut in exchange for bigger, fuller rock 'n' roll sounds. Although the critical response was mixed, the record sold more than 700,000 copies worldwide in its first week of release.

The sudden change in musical style from *Hot Fuss* to *Sam's Town* left everyone wondering what would be next for the band. Yet another surprise plot twist, or a more familiar sounding record? In November, 2008, the band finally responded with *Day & Age*, a spaced-out David Bowie-influenced record that reached into the future where *Hot Fuss* was the present and *Sam's Town* was the past. Already platinum, *Day & Age* seems to have cemented The Killers' place as a modern rock phenomenon. - Lavinia Jones Wright



THE FRAY ▲

Though the name for this Colorado band came from a suggestion bowl at a party, it's the only part of The Fray's identity that doesn't come straight from the inspired mind of frontman Isaac Slade. Since forming in 2002, The Fray has been consistently building its fan base with incredibly personal songs that are universally appealing. The band's 2005 debut *How to Save a Life* contained piano-packed hits like "Over My Head (Cable Car)" and title track "How to Save a Life," and the album's success led the band to open for Weezer and Ben Folds as well as garnering them a #8 position on the Billboard Top 100 chart. Though there have been a few lineup changes over the past six years and two full-length albums - their self-titled sophomore album is recorded and set for a 2009 release - the current band members, Issac Slade, Joe King, Dave

Devendra Banhart suggesting simpler times and natural beauty in their psychedelic refrains, few would have believed that the biggest buzz band of 2008 would be a soft-spoken five-piece from the windy Pacific Northwest donning battered thrift store attire and spinning wintry mountain hymns. But with little more than a dozen homespun recordings and complex and stunning vocal harmonies, Seattle's Fleet Foxes became one of 2008's biggest success stories.

Helmed by the angelic-voiced 21-year-old Robin Pecknold, Fleet Foxes' history dates back to Lake Washington High School in Seattle, where Pecknold and best friend Skyler Skjelset played guitar together and bonded over their mutual love of Bob Dylan, Neil Young, and Hank Williams. Developing their aesthetic early on, Pecknold chose the name Fleet Foxes because of the refined and old-fashioned images it evoked.

Seattle Producer Phil Ek spotted Fleet Foxes' potential in 2006 and helped them to record a self-titled EP, which would catapult the young band onto the radar of the local press. With virtually no budget, Fleet Foxes began recording a full-length in 2007 in band members' apartments, eventually signing to Sub Pop at the start of 2008 and heading out onto their first serious tour.

An afternoon appearance at SXSW in which Pecknold and crew serenaded a tightly-packed and utterly rapt industry-filled crowd cemented the buzz growing around the band and the national and international music press took note. Sub Pop released the *Sun Giant* EP in the spring of 2008 and quickly followed it with the finished self-titled full-length in June. Critics, drawing comparisons to the Beach Boys and Crosby, Stills & Nash, instantly loved the album.

While the influence of Neil Young's folk rock and the haunting harmonies of Brian Wilson are easily identified in Fleet Foxes, the originality of the band's sound trumps any connection that could be made between it and the music of the 1960s and 70s. In fact, the careful use of influence without any trace of imitation has proved that rather than some sense of nostalgia or familiarity, Fleet Foxes' success belongs to Pecknold's writing talents and to the group's live show.

Fleet Foxes' 2008 eponymous debut has come to define baroque harmonic pop, a genre that didn't even exist before they did, but which is now an essential part of the rock 'n' roll vocabulary. —Lavinia Jones Wright



Welsh and Ben Wysocki, seem in it for the long haul. A groundbreaking deal with ABC TV should help take the band to the next level. A promo shown during *Grey's Anatomy* for the upcoming season of ABC's *Lost* premiered the Fray's new single, "You Found Me," with parts of the music video, and featured a link to abc.com, where there was a full version of the clip. The deal also includes an agreement for the band to appear on the *American Music Awards*, *Good Morning America* and *Jimmy Kimmel Live*.

FLEET FOXES ▲

Though 70s throwback music seems to be rushing back into style with West Coast folkers like Joanna Newsom and



SANTOGOLD ▲

With the eclectic influences of dub, punk and new wave, Santi White, a.k.a. Santogold, is stirring up some of the most modern pop music to date. Santogold's self-titled debut album was already getting positive attention by the media prior to its official release in April 2008. The record exhibits a clear affinity for 80's sensibility and audiences were eager to welcome something recognizable yet somehow different. Catchy in its electronic fortitude, the single "Creator" was an immediate favorite and has already been tapped by the likes of Bud Light for its palatable commercial value. Another ear-grabbing track, "L.E.S. Artistes," features White's melodic hooks and vocal urgency and the catchiest chorus Santogold contains.

Originally from Philadelphia, White began her career in the music business in New York as an A&R representative for Epic Records but soon switched to more creative endeavors. Since writing and producing a debut album for Res (*How I Do*), Santi has written for and collaborated with an array of artists, including Ashlee Simpson and Mark Ronson. Santogold is often compared to friend M.I.A. as the two artists are similarly admired for their innovative approach when sourcing various musical genres. Their similarity might also be due to the fact that they have worked with the same producers, Switch and Diplo. Unafraid to deviate, to mix and match established forms, Santogold has managed to create a familiar yet fresh style that has already showcased some of its future promise. —Melissa Toldy

ONEREPUBLIC ▼

Since its release in late 2007, *Dreaming Out Loud*, the debut album by Colorado's OneRepublic, has outperformed even the biggest hopes that the band and their label Mosley/Interscope



could have possibly had for it. In fact, their single "Apologize" has become the most legally downloaded song in US digital history moving more than 4.3 million digital downloads in the U.S. alone. Not to say that expectations weren't high for a project helmed by Grammy-nominated producer Ryan Tedder, a two-year protégé of Timbaland. With success as a writer and producer already under his belt, Tedder reconnected with high school friend Zach Filkins to form One Republic in 2002, and worked for nearly five years on *Dreaming Out Loud*. A dropped deal from Columbia Records behind them, OneRepublic finally found a home on Interscope in 2007, and happily watched their music fly off shelves and into iPods all throughout 2008. And with a follow-up album scheduled for the summer of 2009, it seems Tedder and Co. only have more success coming their way. —Lavinia Jones Wright

BOYS LIKE GIRLS ▼

Waiting more than two years between albums can be risky, what with music fans' ever-shorter attention spans. Even more so if your audience consists of the finicky tweens-to-teens demographic. So, the pressure is on for Boys Like Girls whose second album (title TBA, due 2009)



will follow their eponymous, gold-plus 2006 disc.

It helps that Boys Like Girls have been all over the radio during that time, since the group was a wall-to-wall, radio-ready feast of pop hooks when they first gained exposure. They also toured with kindred spirits and (somewhat) elder statesmen Good Charlotte and Fall Out Boy (not to mention Avril Lavigne, Cute Is What We Aim For, Metro Station and Cobra Starship), and hit the package tours, most notably the 2007 Vans Warped Tour. They went on MTV's *Total Request Live* and reached #1, backed up Nickelodeon star Miranda Cosgrove (iCarly) on her upcoming album, and put out a DVD, *Read Between the Lines*. So by 2008, they already had a strong foundation for sophomore success.

Time will tell, and if past is prelude, then Boys Like Girls will most likely crank out another dozen of those pop-perfect genre tunes, beat the sophomore slump and perhaps go platinum. —Randy Harward

ROCK'S RULING CLASS: ARTISTS TO WATCH



SAM HOLLANDER ▲

"As an oddball who grew up appreciating both a Debbie Gibson record and a Minutemen record, it was a very lonely existence," says hit songwriter/producer Sam Hollander, whose eclectic sensibilities and humble attitude have found a nurturing home in the successful production team called S*A*M and Sluggo (Dave Katz). The duo, whose studio shares space in a Manhattan office with Ozone Entertainment and Crush Management (an environment akin to The Monkees' living room), has written and produced for some of the hottest young pop-punk bands today, including Metro Station ("Shake It"), Cobra Starship ("Snakes on a Plane"), Boys Like Girls ("The Great Escape"), Gym Class Heroes ("As Cruel As School Children"), We the Kings ("Check Yes Juliet") and many more.

Hollander says he has always been song-centric: "As a kid, I was the first to have the entire K-Tel collection on vinyl. I loved songs. On the back of all those K-Tel Records, I knew all the stats for the songs: their chart position, who wrote them, who produced them, what label they were on. I collected those records like baseball cards. I wanted to be a part of that. I wanted that feeling of hearing my stuff on the radio."

The New York native also had the insight to realize early on what his musical strengths were. "I figured out my job," he says. "I'm sort of like a physical trainer at Crunch. I make sure that the weight doesn't fall down on your chest, but I'm not doing the heavy lifting. I love to sit with a band as a fan and give them my insight. I say: 'This is what I love about you so much. Let's enhance that.'"

All self-deprecation aside, Hollander is pumped about his good fortune, not to mention the fact that *Rolling Stone* just named him and Sluggo as "Hot Production Duo" in a recent issue. "I did the band thing like everyone else, but truthfully I got into this so I could work with people I look up to. I'm just glad they don't throw me out of the room. That's a big victory for me." —Erik Philbrook

LISA HANNIGAN ▶

In the case of beautiful Irish chanteuse Lisa Hannigan, what could have been a setback became an opportunity. Born in Kilcloon, County Meath, Ireland, and singing since the age of six,

Hannigan was "discovered" in 2001 by fellow Irish singer-songwriter Damien Rice and joined his band, sharing vocal duties with him on his songs. Her delicate, wistful, ethereal delivery, which recalls Joni Mitchell, Nina Simone, and Nico, became an integral part of Rice's music and was prominently featured on his multi-platinum debut album *O* and its follow-up *9*.

While on tour in 2007, Rice decided he no longer needed Hannigan's services and she was left to her own devices. However, Hannigan had been developing her own songwriting skills and soon after put her own band together to record her



debut album *Sea Sew*. Released in her native Ireland in September 2008 and available on iTunes, *Sea Sew* will be released in the U.S. on ATO Records (Radiohead, Patty Griffin, My Morning Jacket, Crowded House, etc.) in January 2009.

Recorded in Dublin in March 2008 over a period of two weeks, *Sea Sew* is a collection of indie-folk vignettes that feature an assortment of quirky instruments including glockenspiel, xylophone, and harmonium, unusual arrangements, and playful lyrics in which the sea is a recurring motif. The CD packaging even includes a hand-knitted and hand-sewn cover.

Sea Sew has already received a favorable review from the *Los Angeles Times* as well as airplay on the influential LA radio station KCRW. The song "Ocean and a Rock" from the album was also used on an episode of *Grey's Anatomy*. And, coming off a recent North American tour supporting singer-songwriter sensation Jason Mraz, Hannigan was able to expose her music to a much wider audience, which will no doubt continue to expand well into 2009 and beyond. —Paul Maureri



DIPLO ▲

Philadelphia-based DJ, producer, and songwriter Diplo is a veritable musical renaissance man, combining styles such as electronica, Southern hip hop, 80's pop, and Miami bass into one genre-defying sound experiment. In addition to his many musical hats, he can also add label head, humanitarian, and now Grammy nominee to his growing list of achievements.

Born Thomas Wesley Pentz in Tupelo, Mississippi, Diplo, short for Diplodocus, grew up mainly in South Florida before eventually relocating to Philadelphia. There, he teamed up with DJ Low Budget to form the music and club collective Hollertronix, which effectively launched the mash-up underground subculture. Also around this time, he released his first full-length solo release *Florida (Big Dada)*, a sprawling mélange of dance music styles inspired by the pioneering work of DJ Shadow and Tricky.

While DJing one night in a London nightclub, Diplo caught the attention of British-Sri Lankan rap star M.I.A., resulting in their musical (and, for a while, romantic) partnership. They collaborated on the seminal mash-up mix tape *Piracy Funds Terrorism, Vol 1*, and toured together in 2005 in support of her debut album *Arular*. Diplo also wrote and produced the track "Paper Planes," off her 2008 release *Kala*, which has earned him a Grammy nomination for Record of the Year.

In addition to performing his high-octane DJ sets across the globe, Diplo runs his own record label, Mad Decent, which he founded in 2006 as a way to import various world music genres into the United States, and has a non-profit artist development program for underprivileged musicians in Australia called Heaps Decent. He has also produced remixes of songs by artists such as Radiohead, Gwen Stefani, John Legend, Feist, Hot Chip, DJ Shadow and Spoon.

With his boundless energy and his never-ending quest to discover any and all musical possibilities, there appears to be no limit to what Diplo can accomplish. —Paul Mauceri

JASON REEVES ▼

When singer-songwriter Jason Reeves discovered the music of Bob Dylan and James Taylor in his teens, his fate was sealed. The now 24 year-old Iowa City, Iowa native began developing his own songwriting skills in the style of his two idols and the classic Laurel Canyon singer-songwriter scene of the 1970's, but with a more modern twist, taking cues from contemporaries like Iron and Wine and Sufjan Stevens.

He eventually dropped out of college and headed west to Los Angeles to pursue music full-time. Soon after arriving in LA, he met pop singer-songwriter Colbie Caillat, whose father



Ken co-produced the watershed Fleetwood Mac album *Rumors*, among others, and the two of them, along with producer Mikal Blue, immediately began a prolific songwriting triumvirate, resulting in Reeves co-writing most of the songs from Caillat's breakthrough platinum album *Coco*. Reeves's EP *Hearts Are Magnets* (Dancing Squirrel) also contains songs from this creatively fertile period.

Reeves next released the full length *The Magnificent Adventures of Heartache (And Other Frightening Tales)* himself. His deeply introspective and insightful musings, exemplified in songs like "Someone Somewhere," "Just Friends," and "Photographs & Memories," and his warm, honest vocal delivery, struck a chord with many listeners online, resulting in him earning a #1 spot on the MySpace folk chart as well as an iTunes "Top Folk Album of 2007." In July 2008, Reeves signed with Warner Bros, who re-released *TMAO-HAFT*, giving it much wider exposure.

With an uncanny ability to distill the wonders and mysteries of life through song and verse in a way that belies his youth, and with such an auspicious start to his young career, Jason Reeves's story is just beginning. —Paul Mauceri



DEAD CONFEDERATE ▲

In spite of all its members hailing from Augusta, Georgia and their name connoting a Southern sensibility, the Athens, Georgia based indie rock quintet Dead Confederate does not sound like your average Southern rock band.

Hardy Morris (guitar, vocals), Brantley Senn (bass), Walker Howle (guitar), John Watkins (keyboards), and Jason Scarborough (drums) all met in the late nineties, bonding over a shared love of Pink Floyd and Black Sabbath. Calling themselves Redbelly, and later the Redbelly Band, they originally adopted a jam-band type of approach to their music, more akin to their Southern rock forebears. Over time, however, their sound evolved into a haunting hybrid of spacey psychedelia à la Pink Floyd, buzz-saw grunge distortion reminiscent of Bleach-era Nirvana, with lead singer Hardy Morris's raspy snarl often being compared to that of Kurt Cobain, and the gritty expansiveness of Neil Young and Crazy Horse and My Morning Jacket. The band ties all these influences together to full passionate, angst-ridden effect on their latest release *Wrecking Ball* (Razor & Tie), produced by Mike McCarthy (Spoon,...And You Will Know Us By The Trail of Dead), on songs like the single "The Rat," "Heavy Petting," "Goner," "Start Me Laughing" and the title track. Live, Dead Confederate has the reputation for delivering a no frills, brutally honest, dark and brooding, high-intensity sonic assault. They have shared stages with other established acts such as R.E.M., Drive By Truckers, The Black Keys, and grunge avatars Dinosaur Jr., and were a recent musical guest on *Late Night With Conan O'Brien*. As Dead Confederate's buzz continues to get louder and louder, there is no question that we have not heard or seen the last from them. —Paul Mauceri



2008 COUNTRY MUSIC AWARDS



BEST IN COUNTRY

Reba McEntire, Alan Jackson, Rachel Thibodeau, Dave Berg, EMI Music Publishing among top honorees



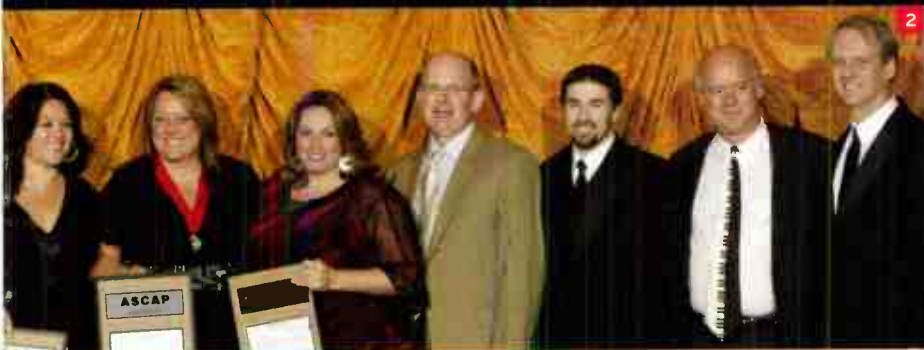
On October 13th, it was all about country music's top songwriters and music publishers as ASCAP honored those who wrote the most performed country songs of the past year. The 46th annual ASCAP Country Music Awards were held at country music's mother church, The Ryman Auditorium, before a full house of distinguished songwriters, publishers, top country stars and music industry professionals.

Hosted by ASCAP CEO John LoFrumento and Senior Vice President Connie Bradley, the evening kicked off with a lively performance by The SteelDrivers followed by what can best be described as an "only in Nashville" moment as ASCAP writers of the past year's Top 5 most performed songs treated the crowd with their own special renditions of their hits. "Free & Easy (Down the Road I Go)" was performed by Dierks Bentley, Rod Janzen and special guests The Grascals; "Good Directions" was performed by Rachel Thibodeau and special

Continued...

(l-r) Reba McEntire, Brad Paisley, Kellie Pickler and ASCAP CEO John LoFrumento.

KAY WILLIAMS AND ED RODE



Pictured (l-r): 1. ASCAP's Connie Bradley, EMI Music's Ben Vaughn, Alan Jackson, EMI's Gary Overton and Tom Luteran, ASCAP's John Briggs 2. Big Yellow Dog Music's Carla Wallace, Marla Cannon-Goodman, Universal Music Publishing's Cyndi Forman, Ron Stuve and Dave Pacula, Big Yellow Dog Music's Kerry O'Neil and Briggs 3. Bradley, Jennifer Nettles, and Briggs 4. Big Loud Shirt's Craig Wiseman and Marc Driskill, Chris Wallin, Big Loud Shirt's Kimberly Gleason, Bud Dog Music's David and Carolyn Corlew, Bug Music's John Allen and Sara Johnson, Big Loud Shirt's Greg Gallo 5. Bradley and CMA's Tammy Genovese 6. Kelley Lovelace, Ashley Gorley, EMI's Josh Van Valkenburg and Gary Overton, Combustion Music's Chris Farren, EMI's Ben Vaughn, Combustion Music's Stephanie Greene and Chris Van Belkom and Bug Music's John Allen 7. Cal IV's Daniel Hill, ASCAP Songwriter of the Year Dave Berg, Cal IV's Cal Turner III, and Billy Lynn 8. ASCAP CEO John LoFrumento, Denise and Alan Jackson, ASCAP's Merky Williams 9. Bradley, Jonathan Singleton, Crosstown Song's Darrell Franklin, Megan Galbraith, and Dann Huff, Briggs 10. Curb's Drew Alexander, Bradley, Kyle Jacobs, Shaun Shankel, Curb's Jennifer Chaffin and Colt Cameron 11. EMI's Gary Overton, Sea Gayle Music's Chris DuBols, Dave Turnbull, Sea Gayle Music's Frank Rogers and Liz O'Sullivan, EMI's Ben Vaughn and Briggs



2008 COUNTRY MUSIC AWARDS



quest (and co-writer) Luke Bryan; "Lucky Man" was performed by Dave Turnbull; "Don't Blink" was performed by Chris Wallen with his wife Camille on bass and Jeff Gilkenson on cello; and "These Are My People" was performed by close friends Dave Berg and Rivers Rutherford.

The ASCAP Golden Note Award is presented to songwriters, composers and artists who have achieved extraordinary career milestones and the musical tribute to this year's honoree - Reba McEntire - included a few of her superstar friends as well as writers of some of her signature hits. Brooks & Dunn turned in an emotional performance of "For My Broken Heart" while LeAnn Rimes belted the anthem-like "I'm A Survivor." Friend and occasional tour mate Kelly Clarkson brought down the house with "Tell Me Why Haven't I Heard From You?" Reba surprised the crowd by performing one of her earliest hits, "(You Lift Me) Up To Heaven," before accepting her award.

The evening's top honors were awarded to the following: ASCAP Songwriter of the Year: Dave Berg was honored for "Don't Make Me" (Blake Shelton), "It's Good To Be Us" (Bucky Covington), "Moments," (Emerson Drive), "These Are My People" (Rodney Atkins) and "What Kinda Gone" (Chris Cagle). ASCAP Songwriter/Artist of the Year: Alan Jackson for "A

Woman's Love" and "Small Town Southern Man."

ASCAP Country Song of the Year: "Good Directions" written by Rachel Thibodeau; Published by Castle Street Music and Dan Hodges Music.

ASCAP Publisher of the Year: EMI Music Publishing for "How Long," "Never Wanted Nothing More," "Small Town Southern Man," "Online," "Lost In This Moment," "Letter To Me," "Laughed Until We Cried," "The More I Drink," "Lucky Man," "All-American Girl," "Ticks" and "Stronger Woman."

Great American Country (GAC) received the ASCAP Partners In Music Award for their contribution toward the promotion and support of songwriters, musicians and artists while expanding the reach of country music. Brad Paisley and ASCAP Senior Vice President/Licensing Vincent Candilora presented the award to GAC President Ed Hardy and Senior Vice President of Programming Sarah Trahern.

ASCAP also recognized a distinguished group of songwriters with the Silver Circle honor in recognition of 25 years or more of ASCAP membership. Those writers are Tony Arata, Jess Leary, Lyle Lovett, J.D. Martin, Reba McEntire, Tim Mensy, Buddy Miller, David Lee Murphy, Lisa Palas, Alice Randall and Brent Rowan.



Pictured (l-r): 1. Rod Janzen, Dierks Bentley and The Grascals perform "Free and Easy (Down The Road I Go)" 2. Publisher Of The Year EMI Music Publishing's Josh Van Valkenburg, Ben Vaughn, Leo Corbett, Gary Overton, Glenn Middleworth, and Tom Luteran 3. Universal Music Publishing's Freeman Wizer and Whitney Williams, Hillary Lindsey, Luke Laird, Universal Music Publishing's Kent Earls, and ASCAP's John Briggs 4. ASCAP Partners In Music Award presented to GAC: Ed Hardy, Brad Paisley, Sarah Trahern, and ASCAP's Vincent Candilora 5. Bradley, Chris Lindsey, and Briggs 6. Rascal Flatts's Jay DeMarcus and Kellie Pickler share a smile on the red carpet 7. Bradley, John Rich, Warner Chappell's Alicia Pruitt, Dale Bobo, and Kos Weaver 8. Sony/ATV's Walter Campbell, Josh Turner, Sony/ATV's Abby Burkhalter, ole's Gilles Goddard and Stevie Erikson, Sony ATV's Troy Tomlinson and ole's Shane Barrett 9. ASCAP CEO John LoFrumento, Heather Newman, Kenny Loggins and Bradley 10. Kelly Clarkson performs "Why Haven't I Heard From You" during the tribute to Reba McEntire 11. Dean Sheremet, LeAnn Rimes, Roger Canevari, and Darrell Brown 12. Song Of The Year "Good Directions": Roger Murrah, Luke Bryan, Rachel Thibodeau, Billy Currington, and Dan Hodges 13. Bradley, Clay Mills, Still Working's Clay Myers, Still Working's Kurt Denny, and Briggs 14. Reba McEntire with her ASCAP Golden Note Award 15. Universal Music Publishing's Scott Gunter and Kent Earls, Rivers Rutherford, Dave Berg, Cal IV's Cal Turner III, Daniel Hill and Billy Lynn, Universal Music Publishing's Pat Higdon 16. Rascal Flatts's Jay DeMarcus, Sony/ATV's Abby Burkhalter and Troy Tomlinson, S-1 Songs America's Abbe Nameche, Rascal Flatts's Joe Don Rooney, Briggs, and S-1 Song's America's Pat Finch 17. EMI's Ben Vaughn, Sea Gayle Music's Frank Rogers, Bradley, Sea Gayle Music's Chris DuBois, Brad Paisley, EMI's Gary Overton, Sea Gayle Music's Liz O'Sullivan, and EMI's Tom Luteran

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Biographical Sketches of Writer Candidates for the ASCAP Board of Directors February 2009

To: All Voting ASCAP Writer Members

From: 2009 Committee on Elections:
Writers Nominating Committee
Jay Gruska, Chair
Lynn Ahrens
Harvey Mason, Jr.
Craig Wiseman
Bill Withers

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

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

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





RICHARD R. BELLIS

STATEMENT OF CANDIDACY

As an active board member these past two years, I am proud to have been instrumental instigating and implementing Cue Sheet Alert - a highly successful tool for songwriters, composers and publishers to ensure their Audio Visual performances are recorded and followed up by ASCAP - and a dedicated Member Services phone menu specifically dealing with cue sheet and television performance questions. It is indeed an honor to serve on this intelligent, dedicated and hard-working board but, moreover, during these "digital days", much (read EVERYTHING) is at stake.

BIOGRAPHY

A writer member of ASCAP for 30 years, Richard Bellis has scored over forty-five films and television movies and received an Emmy Award for the original score to Stephen King's *IT* as well as nominations for HBO's *Doublecrossed* and ABC's *Double, Double, Toil and Trouble*. Bellis is not only a score composer, but, as a songwriter, has written for the Disney Theme Parks, the Olsen Twins and many of the movies he has scored. His sense of community has led to over two decades of service for music creators.

Bellis taught at USC in the Scoring for Motion Pictures and Television program for 11 years followed by teaching several courses for UCLA's Extension program and lecturing in Canada and the United States. He has served on the Board of Directors for the Academy of Television Arts and Sciences, as President of The Society of Composers & Lyricists and, for the past 11 years, acted as host and mentor of The ASCAP Television and Film Scoring Workshop with Richard Bellis.

His book, *The Emerging Film Composer: An Introduction to the People, Problems and Psychology of the Film Music Business*, is highly regarded by educators and industry professionals alike. Bellis is currently serving on the Board of Directors of ASCAP (The American Society of Composers, Authors and Publishers).



MARILYN BERGMAN

STATEMENT OF CANDIDACY

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

BIOGRAPHY

Marilyn Bergman is the first woman to be elected to ASCAP's Board of Directors, the Board which elected her to the Presidency and Chairmanship of ASCAP.

Her many awards include three Academy Awards, four Emmy Awards and two Grammy Awards. In collaboration with her husband, Alan, Marilyn won Oscars in 1968, 1973 and 1984 for the songs "The Windmills of Your Mind," "The Way We Were," (which also received Golden Globe awards and "The Way We Were" earned two Grammys), and for the score for *Yentl*. They have received 16 Oscar nominations for such songs as "It Might Be You" from *Tootsie*, "How Do You Keep The Music Playing?" from *Best Friends*, "Papa Can You Hear Me" and "The Way He Makes Me Feel" from *Yentl* and "What Are You Doing the Rest of Your Life?" from *The Happy Ending*. In 1996 they were nominated for a Golden Globe and an Academy Award for their song "Moonlight" from the film, *Sabrina*. The four Emmys are for "Sybil," "Queen of the Stardust Ballroom," "Ordinary Miracles," and "A Ticket to Dream." Other notable television themes are *Maude*, *Good Times*, *Alice*, *Brooklyn Bridge* and *In the Heat of the Night*. Principal collaborators include Michel Legrand, Marvin Hamlisch, Dave Grusin, Cy Coleman, Henry Mancini, Johnny Mandel, John Williams, Quincy Jones and James Newton Howard.

Ms. Bergman majored in music at New York's High School of Music and Art, and studied Psychology and English at NYU. She has received Honorary Doctorate Degrees from Berklee College of Music, Trinity College and UMass.

Marilyn was inducted into the Songwriters Hall of Fame in 1980, and received the Crystal Award from Women in Film in 1986. In 1995 she received the National Academy of Songwriters Lifetime Achievement Award. In 1996 Marilyn received the first Fiorello Lifetime Achievement Award from New York's LaGuardia High School of Music and Art and Performing Arts. In 1997 the Songwriters Hall of Fame honored the Bergmans with their Johnny Mercer Award. In 2000 they received the NMPA Lifetime Achievement Award. 2002 brought the NARAS Governors Award and in 2004 they received the World Soundtrack Award at the Flanders

Film Festival. 2008 brought a Lifetime Achievement Award at the Savannah Film Festival.

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

The Bergmans have just completed work on Steven Soderbergh's film, *The Informant*, with composer Marvin Hamlisch, and are currently working on projects with Michel Legrand, Charles Fox and Roger Kellaway.



BRUCE BROUGHTON

STATEMENT OF CANDIDACY

Although I have helped initiate new services for composers such as Cue Sheet Alert and the new Member Services phone prompt for A/V composers, the real challenge is yet to come, and that is in the area of royalty income from the new technologies. As traditional methods of performance change and expand, offering exciting opportunities for a greater use of music, our challenge is to make certain that all composers and songwriters will continue to benefit from a royalty system that is consistent, equitable and indicative of the great value of the work itself.

BIOGRAPHY

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

As a composer of concert music, he has composed many works for orchestra, among them a popular tuba concerto, a piccolo concerto, the children's fantasy *The Magic Horn* for narrator and orchestra, and has had his works commissioned and performed by the Cleveland Orchestra, the Chicago Symphony Orchestra, the Los Angeles Chamber Orchestra, the National Symphony and by members of the San Francisco Symphony. In addition he has numerous published works for band and chamber groups.

He is chairman of the music branch of the Academy of Motion Picture Arts and Sciences, a past president of The Society of Composers and Lyricists and a former governor of the Academy of Television Arts and Sciences. He is a lecturer in music composition and orchestration at UCLA and has taught film composition at the University of Southern California. Bruce currently serves on the ASCAP Board of Directors.



JULIO REYES COPELLO

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

Colombia and it would not take long before he bumped into what would soon become his life passion. At the age of 6 he fell in love with his mother's old piano and since then his life has become a synonym of music.

In 1996 he graduated from the Javeriana University in Bogota as Composer. Over the next two years he would become Professor at the university he graduated from and composer/arranger and producer for several films and television programs.

In 1998, he was awarded a Full Scholarship from the University of Miami to pursue a Master's Degree in Media Writing and Production, where in 2000 he graduated with honors. Largely due to his excellence exhibited during these two years, he was chosen by renowned composer Jorge Calandrelli to make orchestrations for seven tracks for the Christmas album, *Our Favorite Things* featuring Placido Domingo, Tony Bennett, Vanessa Williams and Charlotte Church performed by the Vienna Philharmonic Orchestra.

Since 2000, he composed and produced the most successful albums of the Latin industry. Among those albums and artists are Grammy winner *Amar sin Mentiras* (Best Latin Pop Album) by Marc Anthony, Grammy nominee Alexander Pires (Best Latin Pop Album), Ricky Martin, Chayanne, Paulina Rubio, Thalia and Jaci Velasquez among others.

In 2007 Julio shared credits as Producer, Arranger and Composer for "Como Ama Una Mujer" by Jennifer Lopez; Vocal Production and Strings arrangements for the album *Brave* by Jennifer Lopez; Vocal Production and Strings arrangements for the upcoming Spanish album by Nelly Furtado; Composition Arrangement and Production for the singer Kreesha Turner's soon-to-be-released album. He also worked as Composer with Nelly Furtado for the album *El Cantante*, by Marc Anthony and Jennifer Lopez, and as Producer and Arranger for the album *Satisfied* by Taylor Dane, released in February 2008. He was Composer of the Music Score for the movie *Reach For Me* directed by Levar Burton. In 2008 Julio produced the first album in Spanish for the French singer Florent Pagny, as well as seven songs for the German Band "Reamonn" in which he wrote the single "Through the Eyes of a Child" that reached #1 in the German Charts.



HAL DAVID

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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



DAN FOLIART

STATEMENT OF CANDIDACY

The digital age is upon us and there are some unfortunate bi-products. As the means of delivery of our work is being modified, those whose existences depend solely on our talent are trying to take this window of opportunity to avoid paying us fairly for our creativity. As president of the Society of Composers and Lyricists, I have had the opportunity to foster relationships that can be important as we look for solutions to these challenges. I would be honored to bring that experience, as well as my thirty years as a working composer and songwriter, to the ASCAP Board.

BIOGRAPHY

Dan Foliart's music has been indelibly etched on the landscape of network television, as he celebrates his thirty consecutive years in the profession. Currently, he is serving his third term as president of the Society of Composers and Lyricists. He feels that the knowledge he has gleaned through six years at its head, relationships that he has nurtured through meetings with members of Congress and the Copyright Office, as well as friendships that he has fostered with his colleagues around the world, will be valuable components that he can bring to the ASCAP Board.

The composer of the underscore and theme song to last summer's hit, *The Secret Life of the American Teenager*, Dan brings his unique touch to Brenda Hampton's latest series after an eleven year run on *7th Heaven*, which made it television's longest running family drama. Along with Emmy nominations, Dan has garnered thirty ASCAP Film and Television Awards, largely due to two other long running series, *Home Improvement* and *Roseanne*, which also helped to make Dan a fifteen-time winner in the Most Performed Theme category.

Of the over fifty series he has composed for, many continue to run both in syndication and internationally. Beginning at Paramount Studios, with then partner, Howard Pearl, Dan started a ten-year run that included such favorites as *Happy Days*, *Laverne and Shirley*, *Angie*, *Bosom Buddies*, *Joanie Loves Chachi*, and Cable's first series, *Brothers*. Other series that he has been associated with include *Beverly Hills 90210*, *9 to 5*, *Guns of Paradise*, *Island Son*, *Carol and Company*, *Soul Man*, *Burke's Law*, *Malibu Shores*, and *8 Simple Rules*.

Growing up in Oklahoma City, he was proud to have his symphonic work, "Oklahoma Trilogy" recently performed as part of the state's Centennial celebrations. While enrolled at Amherst College where he received his BA degree, he had the opportunity to write the song score for GD Spradlin's film *The Only Way Home*. The songs were co-written with celebrated Nashville songwriter, Tom Shapiro, with whom he penned over one hundred more.

An avid preservationist, he was active in attempts to save the historic Ambassador Hotel, as well as the George Gershwin Beverly Hills residence. Dan played a key role in instigating the SCL's Ambassador program, which to date, has honored thirteen legends in the music profession. He has served for five years on the ASCAP Foundation Board, four years on the ASCAP Nominating Committee, ten years on the Television Academy's Music Peer Committee and sits on the Advisory Board of the Hollywood Symphony and the Film Music Society. He has lectured at NYU, Columbia, USC, the California Copyright Conference and recently at European Film Music Days in Paris. As an artist and producer, he has just completed a five-year labor of love, an album of calypso songs, "Back to the Island" with legendary Bahamian artist, Count Bernadino, whom he met in 1966. Dan lives in La Crescenta, California with his wife, Cheryl, an Executive at ABC, and has two children, Matt and Lauren.



LESLEY GORE

STATEMENT OF CANDIDACY

My career began forty-four years ago. I am primarily a vocalist, an interpreter of song. I choose songs that affect me emotionally and I believe will resonate with my audience. My choosing a song is the greatest complement I can pay a songwriter. Although my catalogue may never be as impressive as Hal David's or Paul Williams', my love and respect for the songwriter is immeasurable. Music is the greatest connection between people. Connection with people is the essence of life. Please allow me the privilege to fight for the songwriter.

BIOGRAPHY

With over two dozen chart hits to her credit, Lesley Gore helped create the soundtrack to the Sixties. The most commercially successful solo artist of the "Girl Group" era, Gore quickly set herself apart with a string of Quincy Jones-produced hits including "Judy's Turn To Cry," "She's A Fool," "Maybe I Know," "That's The Way Boys Are," "California Nights," "You Don't Own Me," and her classic smash, "It's My Party."

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

Lesley is working on several projects : A solo performance, a theater piece based on her music, and a book of her memoirs.



MARK HOLLMANN

STATEMENT OF CANDIDACY

I am proud to be a member of ASCAP because I believe strongly in its mission as a writer-owned-and-operated organization, and I would be honored to become part of ASCAP's history of service to writers if elected to the board. The music industry has seen sweeping changes since I became an ASCAP member, with new technology providing both new opportunities for expression and new challenges as we strive to be compensated fairly for our creative material. As a board member, I would work to help advance and protect the interests of writers in this volatile environment.

BIOGRAPHY

Mark Hollmann is a musical-theater composer and lyricist who received the Tony Award, the National Broadway Theatre Award, and the Obie Award for his score to *Urinetown the Musical*, which itself won Outer Critics Circle, Drama League, and Lucille Lortel Awards for best musical. In addition, *Urinetown* was selected as one of the season's best plays in The Best Plays of 2000-2001: The Otis Guernsey/Burns Mantle Theatre Yearbook. From its successful run on Broadway, *Urinetown* has gone on to hundreds of productions across the U.S. and throughout the world, including Japan, South Korea, Germany, Australia, Canada, and the Philippines. The cast album of *Urinetown* is available from RCA Victor and vocal selections from the show have been published by Hal Leonard.

His other musicals as composer/lyricist include: *Yeast Nation* (Perseverance Theatre), *The Man in the White Suit* (New York Stage and Film), *Alchemist the Musical* (Seattle Fringe Festival), *Jack the Chipper* (Greenview Arts Center, Chicago), *The Girl, the Grouch, and the Goat* (University Theatre, University of Kansas), *Kabooooom!* (University Theater, University of Chicago), *I Think I Can and Deal with It!* (Berkshire Theatre Festival) and *Fare for All* (Mount Vernon Hotel Museum & Garden, NYC). In Chicago, he was a founding member of Cardiff Giant Theater, for which he acted in and co-authored *The Rack*, *Theater of Funny*, *The Mercy Ripper*, *LB/FK/KK*, *Love Me*, *All Eight Die* and *After Taste*. For television, he has written songs for Disney Channel's *Johnny and the Sprites*.

Mark has been a writer member of ASCAP since 1995, and El Dean Music, his music publishing company, has been a publisher member since 2006. In 2004, he served as a judge for the ASCAP Deems Taylor Awards and he has served several times as a panelist for the ASCAP Foundation Musical Theatre Workshop. He has been the grateful recipient of ASCAP Plus Awards annually since 2003.

Mark graduated with a bachelor's degree in music from the University of Chicago, where he received the Louis J. Sudler Prize in the Creative and Performing Arts. In 2004, he was honored by his Illinois high school, Belleville Township East, as one of the first inductees of its Wall of Fame. In 2008, he was elected to the council of the Dramatists Guild of America. He lives in Manhattan with his wife, Jillian, and their son, Oliver.



WAYLAND HOLYFIELD

STATEMENT OF CANDIDACY

I have been privileged to represent songwriters and composers on the ASCAP Board for 16 years. I take that responsibility and your trust very seriously. Thank you for your confidence. I currently serve as co-chairman of both the Finance and Law & Licensing Committees and am a member of the Legislative and Marketing Committees. My voice and my voting record on the board have always represented what I believe to be in the best interest of all ASCAP songwriters and composers no matter the genre of music. With your vote, I pledge to continue that fight.

BIOGRAPHY

Wayland Holyfield is an award winning songwriter whose songs have been recorded and performed all over the world. He has long been involved as an advocate for songwriters' and composers' rights. He currently is serving his 16th year as an elected member of the ASCAP Board of Directors.

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

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

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

He and his wife Nancy have been married for 37 years and have three grown children, Greg, Mark and Lee.

**MICHAEL KORIE****STATEMENT OF CANDIDACY**

I have been an ASCAP member for many years, a panelist for ASCAP seminars in New York and Los Angeles and a recipient of the ASCAP Richard Rodgers New Horizons Award. At a time when songwriters, theater and classical composers and lyricists seek to maximize their exposure and work opportunities in as many venues as possible, my crossover experience in concert and opera performance, film, new theater music and Broadway gives me an overview of the varied musical worlds ASCAP encompasses and an understanding of what creators need to know to have their work done and their ownership protected.

BIOGRAPHY

Michael Korie, theater lyricist and opera librettist, received the Outer Critics Circle Award and a Tony nomination for his lyrics to *Grey Gardens*, music by Scott Frankel, book by Doug Wright, directed by Michael Greif. Produced at Playwrights Horizons and transferred to Broadway, the show was recorded on P.S. Classics and is currently being produced at theaters throughout America and next year in Japan. *Happiness*, created for Lincoln Center Theater with Scott Frankel, John Weidman and director Susan Stroman, opens in 2009. Currently in progress with Frankel and bookwriter Allan Knee, he is writing lyrics to *Finding Neverland* for The Weinstein Company, being directed by Rob Ashford. He co-wrote lyrics with Amy Powers to composer Lucy Simon's *Doctor Zhivago*, book by Michael Weller, directed by Des McAnuff (La Jolla Playhouse) with a West End production slated for 2009-10.

For opera, Korie wrote the libretto to composer Ricky Ian Gordon's opera *The Grapes of Wrath*, premiered to acclaim at Minnesota Opera followed by productions at Los Angeles Disney Concert Hall, Utah Opera and Pittsburgh Opera, and a recording issued by P.S. Classic. His librettos for operas composed by Stewart Wallace include *Harvey Milk* (San Francisco Opera, Houston Grand Opera); *Hopper's Wife* (Long Beach Opera); *Kabbalah* (Brooklyn Academy Next Wave Festival); and *Where's Dick?* directed by Richard Foreman (Houston Grand Opera). He has been commissioned to collaborate on new operas for The Metropolitan Opera and Minnesota Opera. For film, Korie wrote lyrics to two family film features with music by Stephen Lawrence, *Red Riding Hood* and *The Emperor's New Clothes*, released theatrically and now available on DVD in the MGM collection. Korie's lyrics have received The Kleban Award and Jonathan Larson Foundation Award. He serves on the Council for the Dramatists Guild and teaches lyric writing at Yale.



RUSS KUNKEL

STATEMENT OF CANDIDACY

Every once in a while we get a chance to give something back. I would be honored to serve as a board member on behalf of all the great writers that ASCAP represents.

BIOGRAPHY

Talented, creative and true gentlemen of the music business are words often used to describe Russ Kunkel. Although the renowned drummer's big break came three decades ago, his combined talents as performer, producer and songwriter have kept him in demand with the top names in rock and roll.

Born in Pittsburgh in 1948, Kunkel moved to Southern California in the early 60's. He drummed in a series of groups before forming the band, Things to Come. While house band at the legendary Whisky-A-Go-Go, they opened for some of the top names of the era including Cream, Traffic and The Byrds. His talent caught the ear of Joel Sill at Trousdale Music and later Apple Records head Peter Asher, who was recruiting players for an album by new artist James Taylor. Kunkel played on Taylor's debut album, "Sweet Baby James" and before long found himself playing with George Harrison, Bob Dylan and others. Kunkel went on to write, perform and record with the LA-based jazz-rock group The Section. Among his songwriting credits are hits with Aaron Neville, Clannad, Joe Cocker, Jimmy Buffett and "Tender is the Night" with Jackson Browne and Danny Kortchmar. He also created and co-produced film scores for Mike Nichol's *Heartburn*, Joyce Chopra's *Smooth Talk* and *Certain Fury* for New World Films.

First known for his expressive, lyrical drumming style, Kunkel has also earned a solid commercial reputation for musical creativity and artistic sensitivity as a producer. During his career, Kunkel has toured, done session work, produced and/or written hit songs with musicians including Steve Winwood, Linda Ronstadt, Dan Fogelberg, Crosby, Stills, Nash & Young, Bob Dylan, George Harrison, Joe Walsh, James Taylor, Carole King, Jackson Browne, Bob Seger, Stevie Nicks, Simon & Garfunkel, Carly Simon, Aaron Neville, Clannad, Bonnie Raitt, The BeeGees, Reba McEntire, Kenny Rogers, Wynonna, Lyle Lovett and Jimmy Buffett.

While Kunkel's career has enjoyed great success, his personal life has been touched by tragedy. In the late 80's, he married noted songstress Nicolette Larson. Joyfully united for eight years, Larson suddenly became ill and, within weeks, complications led to liver failure. Deeply grieving, Kunkel found comfort in the music community. Graham Nash suggested celebrating Larson's life and music, which led to a two-night benefit concert in February 1998 at the Santa Monica Civic Auditorium. Entitled "It's Gonna Take a Whole Lotta Love"; referencing one of Larson's hit singles, the concerts raised monies for the Nicolette Larson Pediatric Endowment at the UCLA Children's Hospital.

Today, Russ Kunkel's busy career includes working with new artists Bonnie Piessie and Shana Russell, as well as touring with Lyle Lovett since 2003. Recently Russ preformed in Los Angeles at the Troubadour with James Taylor and Carole King for a reunion of the original band with Lee Sklar and Danny Kortchmar. Kunkel's range of creative talents, his musical sensibilities and his easy-going manner have kept this consummate music pro in demand for many years. It is these same qualities that will keep him in demand for years to come.



RALPH MACDONALD

STATEMENT OF CANDIDACY

I have been fortunate enough to be an ASCAP songwriter for nearly 40 years and I am truly honored to receive this nomination. I know first-hand the challenges facing songwriters in the digital age and believe that in an era where the definition of "ownership" has changed dramatically, protecting the rights of artists, musicians and songwriters is more important than ever. I look forward to working with the board to ensure a prosperous future for those of us for whom music is our passion and royalties are our livelihood.

BIOGRAPHY

Grammy-award winning percussionist, songwriter and producer Ralph MacDonald was born in Harlem, NY in 1944. As the son of Trinidad-immigrant and Calypso performer "Macbeth The Great," Ralph grew up amidst the rise of Calypsonian revolution and spent more than a few of his evenings as a kid hanging around at his dad's shows in the dance halls of New York. It didn't take long for him to start making guest appearances on the drums.

At 17, Ralph helped a friend carry his steel drums into an audition for legendary performer Harry Belafonte. The friend got the gig, and MacDonald became a regular at rehearsals. When one of the players in Belafonte's Steel Band was late for a rehearsal,

Ralph wound up getting the job. Thus began a 10 year stint with Belafonte that schooled MacDonald in the music business. It also introduced him to songwriter Bill Salter, and the two began writing together to fill time on the road.

At 27, MacDonald, Bill Salter and William Eaton started their own publishing company, Antisia Music. The partners opened a modest office in New York City and kept the door locked. When asked why, MacDonald explained that it was a publishing company, and that songs were meant to go out the door, not in. They gave themselves two years to get the company going. One year and eleven months later and wondering if Antisia Music would survive, Ralph happened to begin working with Roberta Flack. He and Salter had written a song called "Where Is The Love," and in a studio session, he pitched it to Roberta. She recorded it, and it went on to sell 10 million copies, earning Roberta and Donnie Hathaway Grammys and firmly establishing Antisia Music.

From there the success kept on coming. Ralph began recording with legends like James Taylor, Billy Joel, Bette Midler, Diana Ross and Paul Simon. He and his partners wrote the Grover Washington Jr. hit "Mr. Magic" and Antisia Music placed a song called "Calypso Breakdown" on the BeeGees *Saturday Night Fever* soundtrack. That album went on to sell 47 million copies and earned MacDonald two Grammys of his own, as a performer and a producer. Riding high on the disco craze, Ralph released two albums of his own, gaining commercial success and international recognition.

In 1980, Ralph wrote and produced Grover Washington Jr.'s classic album *Winelight*. Among the MacDonald compositions were hits like "Winelight," "In The Name Of Love," and a song destined to become an American standard: "Just The Two Of Us." That song alone has been recorded by hundreds of artists worldwide, including Will Smith's 1999 adaptation of the song.

Today MacDonald still spends his time writing and recording for Antisia Publishing when he's not out on the road touring with his band, the New York All Stars, or providing percussion support to acts like Jimmy Buffett. He also continues to release new albums of smooth, percussive jazz and pop.



JOHNNY MANDEL

STATEMENT OF CANDIDACY

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

BIOGRAPHY

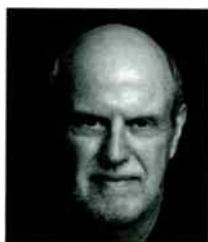
The eventful career of Johnny Mandel—one of duration and substance that continues to flourish—is grounded by a thorough background in music that has placed him in the pantheon of acclaimed American composers, arrangers, record producers and songwriters. Mandel was born in New York City. He was playing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

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

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

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

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



MEL MARVIN

STATEMENT OF CANDIDACY

I'm very pleased to have been nominated for the ASCAP Board of Directors – basically because I like giving back. I served for several years on the Board of Directors for Theatre Communications Group, I am at present a member of the Dean's Executive Committee at Tisch School of the Arts, New York University, and I have been a panelist for the NEA, AT&T, American Express, the Bush Foundation, as well as many other arts funding organizations. I feel I'm an articulate spokesman for my colleagues and for the arts, and I'd be happy to serve my fellow members if elected.

BIOGRAPHY

Mel Marvin (Composer) is most recently represented on Broadway in the 2007-2008 season with the score for Dr. Seuss' *How the Grinch Stole Christmas*, which has also been running for 10 consecutive sold-out seasons at the Old Globe Theatre in San Diego. He also wrote the score for Shakespeare's *Cymbeline*, which was presented at Lincoln Center's Beaumont Theater November 2007 – January 2008. He received a Tony nomination as a co-author of *Tintypes* and wrote the music for the Broadway productions of *Yentl* and Chris Durang's *A History of the American Film*. He has had 9 shows produced Off-Broadway, including *The Portable Pioneer and Prairie Show*, (originally commissioned by the Guthrie Theater) at The Melting Pot, *True History and Real Adventures* at The Vineyard, *Marvin's Garden* and Prizewinning Plays at MTC, Chris Durang's *Das Lusitania Songspiel*, *Polly*, *The Prince of Homburg* and *Lincoln* at Chelsea Theatre Center, etc.

He has served as composer or director of scores of productions in most of America's major regional theatres, including Hartford Stage Company (where he wrote the music for many of Mark Lamos's Shakespeare productions), Lincoln Center Theater, Arena Stage, The Guthrie Theater (where he recently wrote a new incidental score for *Hamlet*), ART, La Jolla Playhouse and the Mark Taper Forum (where he was an associate artist and wrote the original music for the premiere production of *Angels in America*). His work as a director includes both classical and contemporary plays, as well as a focus on new opera, with two new works developed for the Metropolitan Opera Guild. After *The Grinch*, his best-known musical is probably *Elmer Gantry*, which has had several regional productions and is slated for reappearance again soon.

Other work includes *Great Expectations* written with author John Jakes, produced by Goodspeed Musicals; *The Perfect 36* with Laura Harrington (for Tennessee Rep in Nashville), *The Book of Candy* with Susan Dworkin (produced at the Passage Theatre and New Jersey Playwrights Theatre); *Gold* with Timothy Mason, commissioned and produced by England's National Theatre in 2002; and two new operas. *Guest from the Future*, with libretto by Jonathan Levi, commissioned by Nine Circles Chamber Theatre, premiered at the Bard Summerscape Festival in August, 2004; and *Buwalsky, A Road Opera*, commissioned by Holland's Opera Spanga, premiered in The Netherlands then toured in the U.S. the same year. He has been a member of the Board of Directors of Theatre Communications Group, as well as the recipient of many grants and awards. He is Head Faculty Composer of the Graduate Musical Theatre Writing Program at NYU's Tisch School of the Arts.



RAUL MIDÓN

STATEMENT OF CANDIDACY

As a blind performing singer-songwriter I would bring a unique perspective to ASCAP. I am an active touring artist who understands firsthand the importance of ASCAP to all of us in the music industry. Those of us who are lucky enough to make music full time rely on organizations such as ASCAP to represent our interests. Music exists only when it is brought to life by human beings. ASCAP makes sure that those human beings can continue to support themselves in this vital endeavor. If elected to the board I would be a zealous advocate for all songwriters.

BIOGRAPHY

“Mr. Midón, a one-man band who turns a guitar into an orchestra and his voice into a chorus, is both accomplished and spiritually connected. And, in his sensational set, he suggested a three-way fusion of Stevie Wonder, Bobby McFerrin and José Feliciano.”
New York Times, 2008

Raul Midón was born in Embudo, New Mexico, to an Argentinean father and an African-American mother. A passionate music lover for as long as he can remember, Midón started playing drums at age 4 before shifting his focus to the guitar. He turned down a scholarship in creative writing offered by the University of New Mexico after being selected by the University of Miami for its highly regarded jazz program. After graduating, Midón stayed in Miami becoming a sought after backup singer, working primarily on Latin projects for artists like Julio Iglesias, Shakira and Alejandro Sanz. During this period, Midón moonlighted as a club performer, sprinkling the requisite cover songs in with the original tunes he was starting to write. On the city’s stages, he diligently honed his craft as a singer, writer and guitarist.

In 2002, Midón moved to New York City to pursue a solo career. He became a frequent performer at Joe’s Pub attracting both fans and the attention of numerous record labels. Midón was soon signed by Grammy Award-winning producer Arif Mardin (Norah Jones, Aretha Franklin) to Manhattan Records, a subsidiary of Capitol Records/EMI. In Mardin’s long esteemed career, Midón was his first artist signing. Mardin, along with his son, Joe, produced Midón’s critically acclaimed debut album, *State of Mind*.

State of Mind was released on May 10, 2005 and went on to sell well over 200,000 records worldwide. The album features a guest performance by Stevie Wonder, one of his idols, and a song written in tribute to Donny Hathaway entitled “Sittin’ In The Middle.” Midón is an avid amateur radio enthusiast and, in this song, he also incorporates his call sign (KBSZOT) by using Morse code.

Midón has made a name for himself worldwide as a jaw-dropping live performer, touring successfully throughout the U.S., Europe and Japan. His guitar technique blends elements of percussion and flamenco with a sophisticated sense of jazz harmony. His voice both soulfully soars and teasingly trills. Midón has also perfected an uncanny mouth trumpet technique that reflects a deep sense for bebop phrasing. Midón has synthesized these skills into a solo performance that is unparalleled in its virtuosity.

Midón’s national television debut was on *The Late Show with David Letterman* on June 28, 2005. He has since made frequent television appearances including performances on *The Tonight Show with Jay Leno* and *Later with Jools Holland*. To date, Raul has released three solo records and plans to release his next record in June 2009.



PAUL MORAVEC

STATEMENT OF CANDIDACY

As composer and educator, by example and by precept, I have been an advocate for the arts, especially concert music, throughout my career. I have served ASCAP on the Special Classifications Committee since 1997 and on the Deems Taylor Awards Committee since 1999. Over this period I have become familiar with the significant financial and copyright issues regarding ASCAP’s members. The American artist’s concerns require special attention, never more so than in our current, rapidly changing cultural and technological environment. I look forward to working to protect and extend our members’ hard-earned rights and benefits in all genres.

BIOGRAPHY

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, has composed over ninety orchestral, chamber, choral, and lyric compositions, performed and broadcast frequently throughout the U.S. and abroad. His music has earned numerous other distinctions, including the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the NEA, a Rockefeller Fellowship, a Camargo Fellowship and two fellowships from the American Academy of Arts & Letters, as well as many commissions.

A graduate of Harvard and Columbia, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the rank of University Professor at Adelphi University, a position unique in the institution. In 2007-8, he was the Artist-in-Residence at the Institute for Advanced Study in Princeton, NJ. Current commissions include *The Letter*, for premiere at Santa Fe Opera in summer, 2009. Recent premieres include the evening-length dramatic oratorio *The Blizzard Voices* by Opera Omaha in September, 2008, and *Brandenburg Gate*, commissioned and performed by Orpheus Chamber Orchestra at Carnegie Hall in October.

On CD: *Cool Fire*, recorded by Bridgehampton Chamber Music Festival, was released in fall, 2008 on Naxos American Classics; the Pulitzer Prize-winning *Tempest Fantasy* (with Mood Swings, B.A.S.S. Variations, and Scherzo), recorded by Trio Solisti and clarinetist David Krakauer, was released on Naxos in March, 2007; and *The Time Gallery*, recorded by eighth blackbird, was released on Naxos in February, 2006. Two string quartets appear on the Lark Quartet’s *Klap Ur Handz* CD, released in October, 2006. *Songs*

of *Love and War* for SATB Chorus/Orchestra is on a CD featuring The Dessoff Choirs & Orchestra, *Sonata for Violin and Piano* is available on RCA Red Seal, and an album of chamber compositions titled *Circular Dreams* appeared on CRI.

Other recent premieres include *Mortal Flesh* with Quartet New Generation, *Anniversary Dances* with the Ying Quartet, *Atmosfera a Villa Aurelia* with the Lark Quartet, *Mark Twain Sez* with cellist Matt Haimovitz, *Cornoean Airs* with the American Brass Quintet, *Morph* with the String Orchestra of New York City (SONYC), *Oboe Sextet* with Peggy Pearson and Winsor Music, *Useful Knowledge*, a dramatic cantata about Benjamin Franklin for the American Philosophical Society, *Parables* with New York Festival of Song, *Isle of the Manhattoes* with pianist Tony DeMare at Zankel/Carnegie Hall, *The Time Gallery* with eighth blackbird at the Metropolitan Museum of Art, *Montserrat: Cello Concerto* with Matt Haimovitz and BMOP, *A Crowd of Stars* with Robert White & Brian Zeger at the Metropolitan Museum of Art, *Vita Brevis*, with tenor Paul Sperry, *Spirit*, a cantata commissioned for the 75th anniversary of the flight of the Spirit of St. Louis, *Everyone Sang* with baritone Troy Cook, commissioned by the Marilyn Horne Foundation, and *Chamber Symphony*, and *Salute* with soprano Amy Burton, Steven Blier and the New York Festival of Song. Mr. Moravec's website is www.paulmoravec.com, his work is published by www.subitomusic.com.



STEPHEN PAULUS

STATEMENT OF CANDIDACY

I have been honored to serve as the Symphonic and Concert Music Representative on the ASCAP Board since 1990. My 18 years of experience have taken me through the re-structuring of ASCAP in 1993 to the current dynamic re-tooling. I recently organized a Composers Think Tank – a small gathering of composers and publishers who met to address the future for concert music composers. I have been a panelist in all three years of the ASCAP EXPO and actively worked with our lobbying efforts in Congress. I am poised and prepared to address the future.

BIOGRAPHY

Stephen Paulus is a seasoned composer with over 350 works to his credit. A winner of both Guggenheim and NEA Fellowships as well as a third place winner in the Kennedy Center Friedheim Awards, Paulus is fluent in all genres. He has written (on commission) 10 operas, over 50 orchestral works, 150 choral works, two dozen chamber works, and several vocal works.

Paulus has been a resident composer for the Atlanta Symphony Orchestra, Minnesota Orchestra, Tucson Symphony Orchestra and the Annapolis Symphony Orchestra. He has been a featured composer at the Tanglewood Festival, Aspen Music Festival, Santa Fe Chamber Music Festival, Seattle Chamber Music Festival, Oregon Bach Festival, and the Aldeburgh and Edinburgh Festivals.

Orchestras that have commissioned his works include the New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Tucson Symphony Orchestra, St. Paul Chamber Orchestra, Annapolis Symphony Orchestra and numerous others. Additional performances have come from the Los Angeles Philharmonic, Philadelphia Orchestra, Spokane Symphony, Boston Modern Orchestra Project, St. Louis Symphony, National Symphony and many others.

Opera commissions have come from the Opera Theatre of Saint Louis, Berkshire Opera Company Meet the Composer, Des Moines Metro Opera and others. Additional performances have come from Washington Opera at Kennedy Center, Fort Worth Opera, Minnesota Opera, Utah Opera, Des Moines Metro Opera and several college and university opera workshops.

Paulus is well-known for his choral works which have been commissioned and performed by the L.A. Master Chorale, Master Chorale of Washington, Robert Shaw Festival Singers, VocalEssence, Dale Warland Singers, Vocal Arts of Cincinnati, New York Concert Singers, New York Choral Society, Philadelphia Singers, Cleveland Symphonic Chorus and countless community and semi-professional choruses. His work *Pilgrim Jesus* was the first American commission to be performed at the Festival of Nine Lessons and Carols with Choir of Kings College, Cambridge and broadcast world-wide to 180 million listeners. His work, *Pilgrims' Hymn* has been sung at the funerals of both Presidents Reagan and Ford. As a Co-founder of the American Composers Forum, the largest composer service organization in the world, Paulus has consistently been a champion of the works of his colleagues. His service on the ASCAP Board of Directors since 1990 has made him a knowledgeable and vigorous protector of authors' rights.

Paulus has written works on commission for several illustrious performers including Deborah Voigt, Thomas Hampson, William Preucil, Robert McDuffie, Leo Kottke, The Cleveland Quartet and Doc Severinsen. Conductors who have lead his works include Sir Neville Marriner, Osmo Vanska, Kurt Mazur, Leonard Slatkin, Pinchas Zukerman, and Christoph van Dohanyi to name few.

Since 1978 Paulus has been published by European American Music/Schott Music. In 1997 he founded his own publishing company, Paulus Publications, and has created a successful business model with that firm, employing a staff of five. He sustains himself entirely through commissions, royalties and residencies. His works are represented on dozens of recordings including New

World Records, Nonesuch, BIS and numerous independent labels.



RUDY PEREZ

STATEMENT OF CANDIDACY

If elected I will be making ASCAP History as the first Hispanic to hold a seat on this board. Given the growth of the ASCAP Latin membership, it is crucial for them to be represented. The majority of my most successful songs have been in the Latin recording industry and have aired worldwide on Hispanic Radio, Television, and Films. As an ASCAP Member for over 20 years I have been named ASCAP Latin Songwriter of the Year many times. I am a dedicated advocate for songwriter's rights and will work diligently to give all songwriters a voice.

BIOGRAPHY

Rudy Perez had been one of the most outstanding and influential creators of International Pop music. His skill and God-given gift to write and produce hits makes him one the most respected and sought-after producer/songwriters in the world today. He has consistently had top ten hits on the Billboard charts throughout the years.

During the last 25 years, he has composed more than 600 songs and written and produced hits for international artists such as: Beyonce, IL Divo, Julio Iglesias, Christina Aguilera, Michael Bolton, Luis Miguel, Arturo Sandoval, and Marc Anthony to name just a few.

After the huge success of his crossover production with Jaci Velasquez' debut Spanish Album *Llegar A Ti* that won the prestigious Dove Award, Rudy was contacted by Ron Fair (RCA) to produce Christina Aguilera's first Spanish album, *Mi Reflejo*. This album sold over 2 million copies in the US and over two and a half abroad, making it one of the most successful Latin Albums ever.

Rudy's productions consistently garner the premier spots on the Billboard charts. He never fails to have several songs charting in the top ten at one time. Rudy is also an exceptional singer. When asked about Rudy's singing Julio Iglesias said, "When Rudy presents a demo that he sang himself it is very difficult to top it because he sings better than all of us." Rudy has received numerous gold and platinum records and his works have been nominated for 17 Grammy Awards, having won five. His songs are featured in major motion pictures, TV Novelas, sitcoms, commercials, and he penned the original Univision Network theme about 15 years ago.

He has raised the bar by being the first Latin Record Producer to win the Hot Latin Tracks Producer of the Year four consecutive years in a row as well as ASCAP's Songwriter of the Year numerous times. Rudy Perez has also set a precedent by being one of the first Hispanic Songwriters, in conjunction with the ASCAP foundation, to open up the ASCAP Foundation Rudy Perez Songwriters Scholarship. This Scholarship enables an underprivileged aspiring Hispanic songwriter to attend a prestigious music school such as Julliard, Berkley or the University of Miami.

Rudy attributes his successful career to his almost 20 year association with his mentor, Jose Feliciano. "It took a blind man to see my talent," Perez says humbly about Feliciano.



VALERIE SIMPSON

STATEMENT OF CANDIDACY

I think of myself first as a songwriter. I remember songwriters' credits on albums of old that were always very small but the check that we received represented our livelihood. ASCAP has managed through the years to grow that check by making sure we were fairly compensated and our rights protected. Today with new technology, we are being challenged and the work has gotten trickier, but the mission is the same: grow that check for all writers and publishers. I would happily add my voice to the talented and diverse group of members in the term to come.

BIOGRAPHY

Valerie Simpson is one half of the Dynamic Duo, Ashford & Simpson. She is an accomplished songwriter and producer as well as recording artist whose chart busting hits stretch over three decades and include "Ain't No Mountain High Enough," "You're All I Need To Get By," "Let's Go Get Stoned," "I'm Every Woman," "Reach Out And Touch Somebody's Hand," "Ain't Nothing Like The Real Thing," "You're Precious Love," and "Solid."

She and her husband Nickolas are known for their exciting concert appearances and continue to wow audiences in the United States

and recently internationally in London and Amsterdam they drew especially ecstatic audiences. She is proud of the twelve Gold and Platinum Records and over 50 ASCAP Awards she has collected. She, with her husband also received ASCAP's highest honor, The Founder's Award and the Pioneer Award from the Rhythm & Blues Foundation. They were also inducted into the Songwriters Hall of Fame in 2002. Valerie & Nick are currently working on a musical adaptation of E. Lynn Harris's novel "Invisible Life," with an eye toward Broadway. After a successful three week run at Feinstein's in New York, Stephen Holden of the New York Times in a rave review: "Singles, doubles, gays, straights, blacks, whites all mixed together and singing along, Ashford and Simpson turn diversity into unanimity."

Her music remains continuously in play: Ryan Shaw's Grammy-nominated cover of "I am Your Man" returns a Motown classic to the present and Amy Winehouse's "Tears Dry On Their Own," is built on the music from "Ain't No Mountain High Enough" Valerie and Nickolas are releasing a live DVD from the Feinstein performance, January 27, 2009, Burgundy/Sony, *Ashford & Simpson "Ain't Nothing Like The Real Thing."*



DAVID VANACORE

STATEMENT OF CANDIDACY

Serving on the ASCAP Board, representing all of the great talent at ASCAP would be an honor. I was a member of BMI for 8 years and switched to ASCAP in 2003. The main reason for my decision to switch is that I believed that ASCAP was and continues to be on the front line when it comes to protecting our rights as artists. Due to our current economic climate and the streaming and downloading on the internet, it is essential to be forward-thinking to protect our royalties for the future. As a composer/songwriter, publisher and businessman, I would embrace the challenge.

BIOGRAPHY

David Vanacore has received multiple ASCAP Film and Television Music Awards for Most Performed Underscores in 2004, 2005, 2006, 2007 and 2008, and for Most Performed Themes in 2006, 2007 and 2008. His current schedule include *Survivor, The Apprentice, Secret Millionaire, Hell's Kitchen, Are You Smarter Than a 5th Grader, Dirty Jobs, American Chopper* and many more. He is also working on his first album release for 2009.

As a teenager, David studied jazz piano with the renowned Paul Smith for 7 years before attending the Dick Grove School of Music where he concentrated on orchestration and then furthered his studies with many private teachers throughout Los Angeles. As a studio musician, he toured with artists like Poco and Cher, before turning his attention to television and film. David's start in TV came when Mike Post heard him play the piano and immediately hire him on a weekly show. The great working relationships that David established eventually lead to him to his current roster of shows.



JIMMY WEBB

STATEMENT OF CANDIDACY

I have demonstrated my commitment to this job in the last eight years from Sydney to New Orleans and beyond. I have made lifetime friendships in legislative ranks and understand the way Washington views our cause and the importance of building new bridges with the incoming administration. I believe in what ASCAP stands for and as a working songwriter with six college-aged children I think I understand what you are up against and who WE are up against. At this dramatic and pivotal moment please keep me in the fight. Much has been done but a great struggle remains!

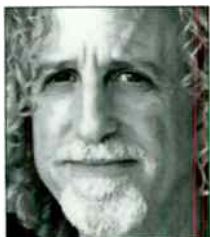
BIOGRAPHY

Jimmy Webb was born in 1946 In Elk City, Oklahoma on Route 66. Raised by an ex-Marine Southern Baptist minister father and a mother who insisted he master the piano by age twelve, he was working the publishing houses of Hollywood at age sixteen and a self proclaimed "professional songwriter" at age seventeen. Mentored by Johnny Rivers and Lou Adler, Webb arrived on the scene at a propitious moment and strung together a necklace of hit songs, the very first of which was an album cut for the original Supremes Christmas album. "Up, Up and Away" for the Fifth Dimension, "By The Time I Get To Phoenix" and "Wichita Lineman" for Glen Campbell followed and the kid some had dismissed as a "one hit wonder" went on to create a modern standard repertoire including "Didn't We" for Sinatra and Bennnett, "Worst That Could Happen" for Johnny Maestro and the Brooklyn Bridge and in 1976 Webb's "Macarthur Park" went #1 for a month with Donna Summer.

In the eighties, Webb received a Grammy for Best Country Song for the "Highwayman," co-opted as the name of supergroup Willie Nelson, Waylon Jennings, Kris Kristofferson and Johnny Cash. His first album production for Carly Simon, *Film Noir*, earned her a Grammy nomination for Best Female Vocal Performance in 1997.

Jimmy Webb is a recipient of the Johnny Mercer Award from the Songwriters Hall of Fame as well as the Lifetime Achievement Award. The Oklahoma native is a member of the Nashville Songwriters Hall of Fame but most proud of his membership in the Oklahoma Hall of Fame. He holds an honorary Doctorate of Music from Five Towns College and Oklahoma City University. He has been awarded three Grammys, one for Song of the Year (“Up, Up and Away,” 1967), Best Orchestration (“Macarthur Park,” 1969) and Best Country Song (“Highwayman,” 1985). He has been recently awarded ASCAP’s Voice Of Music award which among other things honors him as an “exemplary advocate for the rights of creators.”

Currently Webb is in the studio with his four oldest sons, former Warner Bros. artists “The Webb Brothers,” creating a family project and quietly ecstatic over James Taylor’s current cover of “Wichita Lineman,” a smash single that has been Grammy nominated for “Best Male Vocal Performance.” It could be said that Webb hangs in there.



MATTHEW WILDER

STATEMENT OF CANDIDACY

I’ve been a member of this community since 1971. I began my professional career at the tender age of 18 and have had the privilege of composing music and lyrics ever since. I’ve had the great good fortune of a life of fulfilled dreams. Now I wish to give back to those who have supported and encouraged me over the years. Our industry has gone through so many radical changes and faces new challenges for all of us. It’s becoming increasingly more difficult to preserve our rights as artists and protect our intellectual property. If elected, I will do my best to bring a vital and seasoned perspective.

BIOGRAPHY

Matthew Wilder is a three time Grammy Nominee, Oscar and Golden Globe nominated writer and producer. He has brought his versatile talents as a songwriter and Grammy award-winning producer to a wide variety of contemporary music and film.

Launching his recording career as a songwriter and a performer, he had a worldwide hit with his 1984 single, “Break My Stride” from the Epic album *I Don’t Speak The Language*. He has gone on to become a top record producer, producing No Doubt’s hit album, *Tragic Kingdom*. Since that album’s release, more than twenty million copies have been sold worldwide and has also earned Wilder a Grammy nomination for “Best Rock Album.”

As the composer, producer, singer and instrumentalist for Disney’s 36th animated feature, *Mulan*, Mr. Wilder won the Annie Award for best music in an animated feature and was nominated by the Foreign Press for a Golden Globe Award for best song and score. He was also nominated for an Academy Award for Best Score in a Comedy or Musical as well as a second nomination for best song in a movie.

Wilder’s productions were a tour de force including the latest in digital technology and classical orchestration. Having written and produced the score to *Mulan*, Wilder “contemporized” the heroine’s yearning ballad “Reflection” originally performed in the film by Lea Salonga. He adapted and produced RCA recording artist Christina Aguilera’s first hit for her debut album as well as the title track for her Grammy award winning latin debut, “Mi Reflejo.” The rousing finale “True To Your Heart” was performed by Stevie Wonder and 98 Degrees. Wilder also brought his singing talent to the voice of “Ling” in “A Girl Worth Fighting For” and “I’ll Make A Man Out Of You.”

Mr. Wilder has produced and written songs for artists such as Kelly Clarkson, Miley Cyrus, Billy Ray Cyrus, Matisyahu, Puff Daddy, Stevie Wonder, Christina Aguilera and many more.

As well as continuing his work with contemporary recording artists, currently, Mr. Wilder has composed the score for two new Broadway musicals. *Princesses*, based on the Victorian novel, “A Little Princess,” debuted at Connecticut’s Goodspeed and Seattle’s Sth Avenue Theaters. He is also written the music and lyrics for the musical adaptation of Anne Rice’s novel, *Cry To Heaven*, due to begin production later in the new year.



PAUL WILLIAMS

STATEMENT OF CANDIDACY

It’s a great honor and a privilege to serve on ASCAP’s board of directors. The digital age offers unique challenges and as we enter the year with a fresh, new group of legislators on Capitol Hill, we have the opportunity and the duty to educate them and to cultivate strong advocates in the battle to protect copyright and your vital income stream. I thank you for your confidence and promise I’ll continue to make every effort to protect your rights on all fronts.

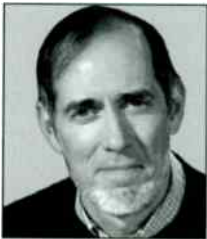
BIOGRAPHY

Paul Williams is an Oscar, Grammy and Golden Globe winning Hall of Fame songwriter. "We've Only Just Begun," "Rainy Days and Mondays," "You and Me Against the World," "An Old Fashioned Love Song," "I Won't Last a Day Without You" and "Let Me Be The One" are among his timeless standards.

His songs have been recorded by such diverse musical icons as Elvis Presley, Frank Sinatra, Willie Nelson, Barbra Streisand, Ella Fitzgerald, David Bowie, Ray Charles, R.E.M., Tony Bennett, Sarah Vaughan, Johnny Mathis, Luther Vandross and Kermit the Frog.

Bugsy Malone and *Phantom of the Paradise* are among his song scores. "The Rainbow Connection," from the children's classic *The Muppet Movie*, and "Evergreen" from *A Star is Born* are two of his songs that grace the American Film Institute's list of the top 100 movie songs of all times.

Having completed the music and lyrics for the Garry Marshall musical *Happy Days* (currently touring), he has joined forces with the Henson Company to produce a new Christmas musical based on the perennial favorite, *Emmet Otter's Jugband Christmas*. Also this Christmas, NBC offered *Letters to Santa: A Muppet Christmas*, an original Christmas special with both story and songs by Mr. Williams.



DOUG WOOD

STATEMENT OF CANDIDACY

As an independent voice of working music creators, I will continue to advocate for increased transparency and accountability, as I believe strongly in the principles of common interest and fair distribution on which ASCAP was founded. A strong, united and tech-savvy performing rights organization is the best protection we have against piracy, the erosion of our rights and the decline of our royalties. With your trust and continued support, I will use my experience, knowledge and energy to bring about change where it is necessary, and help make ASCAP the strongest and most effective performing rights organization in the world.

BIOGRAPHY

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

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

In the mid-1990s, Doug founded the Professional Composers of America, a non-profit organization dedicated to educating young composers about the music business. He is the author of *The Commercial Composers' Guide to Music Publishing and Licensing Agreements* as well as several feature articles on music copyright and licensing. He is a frequent guest lecturer and panel participant discussing media music, music licensing and the rights of composers and songwriters.

For more than twenty years Doug has championed the cause of independent composers and songwriters at ASCAP and advocated openness in operations and fairness in policies. He has earned great respect among writers, publishers, staff and colleagues for his unwavering dedication to the principles of common interest and fair distribution on which ASCAP was founded. Doug's industry knowledge and independence make him an important voice on issues which affect all writers. He has authored several proposals to prevent non-writers from taking writer's royalties, has fought against industry practices which infringe on the rights of writers and was an original architect of the ASCAP *Bill of Rights for Songwriters and Composers*.

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

Biographical Sketches of Publisher Candidates for the ASCAP Board of Directors February 2009

To: All Voting ASCAP Publisher Members

From: 2009 Committee on Elections:
Publishers Nominating Committee
Ree Guyer Buchanan, Chair
Bob Fead
Joel Martin
Stanley Mills
Larry Richmond
Michael Sukin

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

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

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





MAXIMO AGUIRRE

STATEMENT OF CANDIDACY

I have worked in the record and publishing business in three different countries for almost forty years. Never before has the industry faced the challenges that we have today. I am honored to be nominated to the Board of Directors of ASCAP, and if elected, I will be proud to work to advance songwriters and publisher's interests at the most important times in decades. I believe that if vision, imagination and courage are of essence, commitment, hard work and determination are not less important.

BIOGRAPHY

A native of Argentina, Maximo Aguirre started his entertainment business career in Discos CBS Argentina (later Sony Music) and then Microfon de Argentina, an independent record label. He then transferred to Mexico in 1979 as Managing Director of Microfon. In 1981, Aguirre became International Manager for Ariola Mexico. Moving to United States in 1983, he founded and was Managing Director of Ariola America, the first Latin division of BMG. In 1986, he also founded and was Managing Director of WEA Latina, the first Latin Company of today—Warner Music Latina. In 1988, he became Managing Director of BMG, the company created after the merger of RCA and Bertelsman Music Group.

In 1992, he founded his own Music Publishing companies: first, Maximo Aguirre Music Publishing, Inc. and then Pacific Latin Copyright, Inc. As a publisher, he represents many of the most successful songwriters of the Latin business and administers very important catalogs such as SACM (The Society of Authors and Composers of Mexico) and many of the top Mexican Pop and Regional Artist Publishing catalogs. Aguirre also currently serves on the Board of Directors of the AIMP.

Maximo Aguirre Music Publishing Inc. is the most successful independent Latin publishing company in the United States. It represents more than 35 catalogs of songs from all over Latin America, in addition to the entire catalog of songs from SACM of Mexico, the only performance society of that country. Some of today's most important songwriters, including Claudia Brant and Alejandro Lerner, found in MAMP the ideal place to project their music. MAMP is present in all markets of Latin music and almost all genres: Salsa, Merengue, Pop, Mexican regional, Reggaeton, Jazz, Instrumental, Country, Classical and Tropical. With a constant presence on the charts with songs performed by the most famous Latin artists, MAMP is also very active in placing song in films and TV series. MAMP has sub-publishers in all important markets of Latin America and is represented in the rest of the world by Kobalt.



WILLARD AHDRTIZ

STATEMENT OF CANDIDACY

As Founder and CEO of global independent online music publisher Kobalt Music Group, I have experience building a service organization focused on maximizing efficiency and value of collections for all content owners, including publishers. In a shrinking marketplace, Kobalt has thrived and grown quickly (now managing over 140,000 works for 800 clients) by developing new strategies and business models supported by a proprietary technology platform and by communicating with clients using an on-line portal. This gives me unique perspective to bring to the ASCAP board as it faces the challenges posed by the economy, piracy, and technology.

BIOGRAPHY

Willard Ahdriz is Founder & Chief Executive Officer of Kobalt Music Group (Kobalt), a leading global online independent music publisher. Ahdriz has more than 14 years of global publishing experience as well as 8 years of corporate strategy and financial experience from LEK Consulting. In 2000, Ahdriz launched Kobalt Music Group with a unique vision for a more modern, efficient and transparent music publishing model that would better service the needs of the songwriter and copyright holder. Melding his love for music, his experience as the co-founder in 1986 of Sweden's Telegram Records and Publishing (now part of Warner Music), and his extensive financial background, Ahdriz conceived the Kobalt model. He applied strategies from changing industry structures and managing complex information flows to the global royalty collections process. Eight years after the launch of Kobalt, it has grown to six offices with more than 70 employees.

Kobalt offers global copyright, administrative, creative and synch licensing services, as well as pipeline advances to more than 800 clients worldwide controlling over 140,000 works. The Kobalt model continues to revolutionize the industry and has been embraced by a wide array of content holders, including the world's top songwriters, artists and other music publishers. The company

has recently enjoyed success as the No. 1 independent publisher in the UK and is a Top 5 publisher in the U.S.A. Kobalt's online system, the Kobalt Next Generation Portal, is in its third version and offers clients the ability to take pipeline advances online, uniquely analyze and track royalties, and be completely involved in the process of managing copyrights.

Working closely with his team, Ahdritz has signed some of today's most important artists, writers and publishing companies: 8 Mile Style, Gwen Stefani, Max Martin, Kid Rock, Dr. Luke, Ryan Tedder, Danja, Evergreen Copyrights, Desmond Child, The Hives, Music Publishing Company of America, Richard Ashcroft, Crosstown Songs, Hilary Duff, Wrensong Publishing among many others. Ahdritz holds a B. Eng. And a M.Sc. in Finance and Accounting from New York University's Stern School of Business / Stockholm School of Economics. He is a fellow of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA).



MARTIN BANDIER

STATEMENT OF CANDIDACY

As our industry continues to evolve and define itself for the 21st century, I feel optimistic about the opportunities that lie ahead for us. In this ever-changing digital and economic landscape, it becomes increasingly more important for institutions like ASCAP to broaden and strengthen their leadership role to protect the rights of both writers and publishers. I am very proud of my past involvement with ASCAP with its impressive and continuing efforts to protect musical copyrights. ASCAP does important work and I look forward to helping it further its goals to benefit its members.

BIOGRAPHY

Martin N. Bandier is Chairman and CEO of Sony/ATV Music Publishing, a position he assumed on April 1, 2007. Bandier oversees Sony/ATV's global music publishing activities, including talent and copyright acquisitions, day-to-day operations, and the development and implementation of the company's long-term strategic initiatives.

Mr. Bandier's move to Sony/ATV matched one of the most renowned music-publishing executives in the industry with the company that controls some of its most valuable catalogue assets and boasts a stellar roster of the most active and popular current artists and writers. The Sony/ATV catalogues include some of the biggest names in music, like the Beatles, Neil Diamond, Bob Dylan, Jimi Hendrix, Wyclef Jean, Joni Mitchell, Graham Nash, Willie Nelson, Roy Orbison, Richie Sambora and Hank Williams as well as some of the industry's leading songwriters and producers, including Johnta Austin, Linda Perry, J.R. Rotem, John Shanks and Diane Warren. Its growing current roster of chart-topping artists including the Jonas Brothers, Taylor Swift, Akon, Sara Bareilles, Kenny Chesney, Fall Out Boy, Flo Rida, John Mayer, Lady GaGa, Sarah McLachlan, Shakira and Rascal Flatts.

Within months of joining Sony/ATV Music Publishing, Mr. Bandier negotiated the acquisition of the Famous Music catalogue from Viacom, which is widely considered one of the world's largest and most sought-after music catalogues. It comprises 125,000 songs, including scores from films such as *The Godfather*, *Braveheart* and *Mission Impossible* and titles by songwriters such as Shakira and Akon. Mr. Bandier also oversaw the acquisition of the Lieber Stoller catalogue, which includes one of the world's best known songs "Stand By Me," as well as over twenty of the greatest songs ever recorded by Elvis Presley, including "Jailhouse Rock," "Girls, Girls, Girls," and "Treat Me Nice."

Prior to joining Sony/ATV Music Publishing, Mr. Bandier ran EMI Music Publishing for over 16 years. Under his leadership, it became the world's largest and most successful music publishing company, as he acquired the rights to some of the most famous songs ever written and signed many top songwriters and artists.

Mr. Bandier's involvement in the music industry dates to 1975, when he, Sam LeFrak and Charles Koppelman formed the Entertainment Company, where he achieved hits with a number of best-selling songs. He went on to co-found the Entertainment Music Company and SBK Entertainment World, where he modernized music publishing by expanding the use of the catalogue in commercials, films, sound recordings and stage productions. He also set up an advanced collection system for SBK's vast copyright holdings. SBK sold its music publishing interests to Thorn EMI in 1989, and Mr. Bandier was appointed head of the combined music publishing division, EMI Music Publishing. He catapulted the company to new heights with the purchase of a number of major catalogue acquisitions, taking it from the fourth largest music publishing business to the number one ranking.

Mr. Bandier's many civic and industry commitments include membership on the boards of the City of Hope, ASCAP, NMPA

and the Songwriter's Hall of Fame, and he serves as a trustee of the T.J. Martell Foundation. In September 2008, The GRAMMY Foundation and MusiCares Foundation, the affiliated charities of The Recording Academy, announced that their respective Boards had elected Bandier to be a MusiCares Director. His many industry achievements include numerous and consecutive years as Publisher of the Year, by performing rights organizations ASCAP and BMI and in 2007, Sony/ATV won Nashville's "Triple Crown," an unprecedented and historic achievement in music publishing with ASCAP, BMI and SESAC each naming Sony/ATV Publisher of the Year.

In June of 2003, Bandier was inducted into the Songwriters Hall of Fame as Patron of the Arts. Bandier is also a trustee of Syracuse University and a 1994 Arents Award winner. He recently founded a music and entertainment industry degree program at Syracuse University, appropriately named The Bandier Program for Music and Entertainment Industries; the first incoming freshmen began in fall 2007.

Martin Bandier has two daughters, Allison and Jennifer. He and his wife, Dorothy, live in New York with their son, Max.



MARCO BERROCAL

STATEMENT OF CANDIDACY

Marco Berrocal who in 2005, became president of one of the largest world-wide, independent, music publishing companies, has, as did his predecessor Beebe Bourne, particular interest in the role of the Independents in the future of the music business. New technologies are dramatically affecting the sources of royalties and therefore, the value of intellectual properties. Being one of the world's largest performance rights societies, ASCAP, on behalf of its members, plays an increasingly important role in meeting the many Global challenges created by this technological revolution.

BIOGRAPHY

Upon the death of Ms. Beebe Bourne in November 2005, Marco Berrocal assumed the management of Bourne Co.'s U.S. and foreign affiliates, as president and is honored that he has the opportunity to guide this great company through the next phase of its long history.

In addition to its many well-known standards, the Bourne Co. catalogues include an educational and large choral music catalogue that serves as an important asset to music educators.

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

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



CAROLINE BIENSTOCK

STATEMENT OF CANDIDACY

We face many challenges in the music publishing business today: attacks on the validity of copyright, piracy, internet file-sharing, and the downturn of the global economy. These legal, political and economic issues will shape the future for all of us, and I am committed to working to bolster the rights of writers, publishers and intellectual property owners to ensure the continued vitality of our interests. As I learned from my father, the protection of these rights is supremely important, and I hope to be of service in this regard to the creative and publishing communities, if re-elected to serve on ASCAP's Board of Directors.

BIOGRAPHY

Caroline Bienstock is currently the President and Chief Executive Officer of Carlin America, Inc., the company her father, mu-

sic publishing titan and Carlin Chairman Freddy Bienstock, named for her. She is currently celebrating her 19th year with the family business.

A New York City native, Caroline graduated cum laude from Yale College before earning her JD at Boston University School of Law later and becoming an associate at the New York office of the prestigious Chicago law firm Seyfarth Shaw Fairweather & Geraldson. After acquiring an MBA from the Wharton School, Caroline worked in the Private Client Services division at Goldman, Sachs & Co. before beginning her tenure at Carlin America.

In her present post, Caroline's main areas of concentration include the Carlin operation in Nashville, the organization wide expansion into film music acquisitions and licensing, catalog growth and administration, and the Carlin Music Publishing Canada Inc. subsidiary. Caroline is newly elected to the American Society of Composers, Authors and Publishers (ASCAP) Board of Directors. She also currently serves on the Boards of the National Music Publishers Association (NMPA) and the Harry Fox Agency. She is the Executive Director of the New York Chapter of the Association of Independent Music Publishers (AIMP). Additionally, she serves on the Advisory Panel of the BMI Foundation and is on the Board of Directors of the Songwriter's Hall of Fame. She is also a Member of both the Copyright Society and the Entertainment and Sports Law section of the New York State Bar Association.



BARRY COBURN

STATEMENT OF CANDIDACY

Although I have dedicated 2008 to serving ASCAP members, my work on the Board has just begun. As we experience profound industry change, it's vital that ASCAP maximize its interests within the dynamics of new writer/publisher structures, and address the many immediate business challenges publishers and writers face from broadcasters, legislators and digital media. I bring expertise to the ASCAP Board in all these areas, and am prepared to commit my 33 years of senior-level domestic and international experience as an independent publisher, record executive, manager and promoter to advancing ASCAP's objectives, while vigorously protecting the rights of its membership.

BIOGRAPHY

Regarded among Nashville's most accomplished, thoughtful and dynamic music industry executives, Barry Coburn heads Ten Ten Music Group, a prominent music publisher contributing significantly to the success of numerous top artists on a variety of major labels.

With vast international experience, Barry is widely known as being at the forefront of successfully exploiting repertoire across a range of genres through film, television, advertising and digital media. Ten Ten Music Group's ASCAP writer roster includes Nicky Chinn, Paul Brady, Robert Ellis Orrall, Angaleena Presley and Angela Kaset. Bobby Huff, Kyle Wyley and Tia Sillers also are on staff as Ten Ten writers.

Among the company's biggest successes has been the development of Keith Urban's songwriting career from 1991-2005, including hit songs such as "Somebody Like You" and "Tonight I Wanna Cry." The Ten Ten catalog represents hundreds of recorded singles and album tracks.

With a continuous commitment to publishing since 1984, Barry's career also encompasses record company executive management, artist management and concert promotion. He served as President/CEO of Atlantic Records' Nashville division from 1999 to 2001.

Prior to Atlantic, Barry helmed Ten Ten Management, a firm he opened in 1985 with client Lacy J. Dalton, guiding her career with five Top 20 Country singles. In 1988, Barry signed newcomer Alan Jackson and secured a record deal for him with Arista Nashville. Over the next six years Barry developed and promoted Jackson's career, resulting in countless major awards, 13 No. 1 singles and sales of more than 13 million albums. Suzy Bogguss, BR5-49, Diamond Rio and Holly Dunn also achieved success as Ten Ten clients.

Barry, who moved to the United States from Australia in 1984, brought considerable publishing experience with him. He also managed and produced the rock group Split Enz in New Zealand during the early '70s, in addition to producing major concert

tours for Chuck Berry, Black Sabbath, Neil Diamond, the Eagles, Duke Ellington, Emmylou Harris, Elton John, Roger Miller and Led Zeppelin.



STEPHEN CULBERTSON

STATEMENT OF CANDIDACY

It has been my privilege to work with many of America's leading composers, publishers and presenters over the last 28 years in a variety of roles: with large and small companies, new and old music, traditional and innovative products. I strive with great enthusiasm and commitment to use this experience and imaginative thinking in furtherance of the goals of ASCAP's membership. As our industry goes through continuous change, ASCAP must not only work to protect the interests of its members, but also stay on the forefront of innovation to find more efficient ways to operate.

BIOGRAPHY

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

Culbertson has served on ASCAP's Special Classification Committee (since 1991; chairman since 2000), and Symphony and Concert Committee (since 2002). From 1987 to 1992, he was director of the rental and publications departments for G. Schirmer, Inc., where he supervised the music preparation of, among others, John Corigliano's opera *The Ghosts of Versailles* (for the Metropolitan Opera) and *Symphony No. 1* (for the Chicago Symphony). In 2002, he was appointed Artistic Director of Unity Concerts of New Jersey, an 82-year-old concert series.

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

After graduating from University of the Pacific in his native California, Culbertson was awarded a scholarship to study at the Sibelius Academy in Helsinki (Finland) with famed conducting teacher Jorma Panula. During his five-year stay, he conducted most of Finland's major ensembles: The Finnish National Opera, the Helsinki Philharmonic, The Finnish Radio Orchestra, The Vaasa and Tampere Operas, and the Oulu Philharmonic. Culbertson introduced local Finnish audiences to works by Copland, S.R. Beckler, John Forsman and many others. He introduced local listeners to American music by writing a six-hour series of radio programs entitled *A History of American Music* for the Finnish Broadcast Corporation. As a guest conductor, Culbertson has worked for the Netherlands Opera and appeared in Czechoslovakia (with the Kosice State Philharmonic), Italy, Hungary and England.



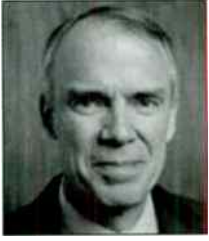
JOHN L. EASTMAN

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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



ROGER FAXON

STATEMENT OF CANDIDACY

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

BIOGRAPHY

Roger Faxon is a veteran music and media business executive whose career has included leadership posts with some of the world's best-known music, film and television companies. Having previously been Chief Financial Officer and an executive director of London-based EMI Group and Chief Operating Officer, Roger became sole CEO of EMI Music Publishing on April 1, 2007.

Roger became Chief Financial Officer of EMI Group in early 2002. As well as being a main board director of the company he played a central role in the development and implementation of the strategy for EMI which as well as EMI Music Publishing includes EMI's Recorded Music division. Roger first joined EMI in 1994. He assumed the post of Executive Vice President and Chief Financial Officer for EMI Music Publishing in April 1999. During that time he worked closely with Marty Bandier to extend EMI's position as the world's leading music publishing company. In addition to overseeing the publishing division's financial affairs, he was also responsible for strategy, planning, administration, IT and Human Resources and for all of its Latin American and Asian publishing operations. And, as the company's chief strategist, he had worldwide responsibility for its extensive digital initiatives. For the previous five years Roger was with EMI Group as Senior Vice President, Worldwide Business Development and Strategy. In that role he directed the company's worldwide planning process and oversaw the acquisition of related businesses as well as the company's portfolio of media investments. In particular, he led the development of the company's new media and Internet strategy.

He also served on the boards of VIVA Television in Germany, where he is a past Chairman, Channel [V] Networks in Asia and is currently a board member of Music Choice (Digital Cable Radio) in the United States. Prior to entering the music business, Mr. Faxon was based in London in his role as CEO of Sotheby's Europe, and before that as COO of Sotheby's North and South America. Throughout the 1980s Mr. Faxon held several posts in the film and television industries. From 1980 to 1984 he was Executive Vice President/COO for LUCASFILM Ltd. where he guided the operational affairs of the company including the motion pictures *Raiders of the Lost Ark*, *Return of the Jedi* and *Indiana Jones and the Temple of Doom*. Between 1984 and 1986 he was founding partner of the Mount Company, a motion picture and television production company. Among the company's productions were the motion pictures *Frantic*, *Bull Durham* and *Tequila Sunrise*. From 1986 to 1990 he was with Tri-Star and Columbia Pictures rising to the post of Senior Executive Vice President of Columbia Pictures at which time he was responsible for directing the studio's marketing, distribution, business affairs, physical production and finance departments.



NEIL GILLIS

STATEMENT OF CANDIDACY

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

BIOGRAPHY

Neil is currently the President, North America & Global Head Creative for S1 Songs America. He has held this role since July 1, 2007. Before that, Neil was the President & Chief Operating Officer of Dimensional Music Publishing, LLC (DMP). In that role, he managed all aspects of this uniquely diverse publishing company and helped to build upon the Dreamworks Music Publishing platform DMP purchased. Prior to that, he was the General Manager (East Coast) for the Concord Music Group (CMG). In that role, he helped establish a NY presence for CMG while also assisting in many aspects of their business operations including bringing their product to Madison Avenue and certain film & TV clients, helping solidify their strategic partnerships and also assisting

with the creative aspects of International Licensing. Prior to the CMG, he was with Warner/Chappell Music (WCM) for 16 years. During the last 5 years of that tenure he was the Senior Vice President, Creative Music Solutions for WCM. In that role, he brought the massive WCM catalog to Madison Avenue, brought the catalog to the Video Game Community, worked on East Coast based film & TV projects, signed writers and catalogs, worked with developing artists and helped establish a creative business connection to many of the most important catalogs and writers within the WCM family.

During the first 11 years of his WCM tenure, he was the Vice President, Copyright/Licensing. In that role he was responsible for most of the day to day operating areas including; mechanical licensing, contract administration, performance rights administration, cue sheet administration, international administration, sampling creative and licensing, copyright related business affairs functions, business liaison to royalties and synch, headed development of the business side of IT tools enhancements, etc. Prior to WCM, Neil worked for Broadcast Music, Inc. (BMI) as their Head of International. In that role, he was responsible for managing all aspects of performance rights for BMI assets in International territories and for International assets in the BMI territory.

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



DAVID H. JOHNSON

STATEMENT OF CANDIDACY

I have been proud to serve as an ASCAP Board member since 2007 and I am eager continue my service. I believe my perspective as both the CEO of a major publisher and a senior executive of the only NYSE-traded music company is a valuable complement to the expertise of the other ASCAP Board members as we deal with the greatest transformation in the music business in a century.

BIOGRAPHY

Dave Johnson is Chairman and CEO of Warner Chappell. Warner Chappell, a division of Warner Music Group, is one of the world's largest music publishers. Dave began his music business career in 1975 as an attorney in the law department of CBS Inc. He subsequently assumed positions of increasing responsibility at CBS, including head of business affairs at CBS Songs and general counsel, CBS Records Group. After Sony's acquisition of CBS Records in 1988, Dave became senior vice president and general counsel, Sony Music Entertainment. In that capacity he played a central role in Sony Music's acquisition of Nashville-based Tree International publishing and in the formation of the Sony/ATV music publishing joint venture between Sony Music and Michael Jackson.

In 1999, Dave joined Warner Music as executive vice president and general counsel, a position he held until December 2006 when he became chairman and CEO, Warner Chappell. He is a graduate of Yale College and the law schools of The University of Pennsylvania and New York University. Dave and his wife, painter Kathy Halbower, live in New York. They have two sons, Will and Tom.



DEAN KAY

STATEMENT OF CANDIDACY

Since prior to the introduction of the first web browser, I've worked aggressively to understand and embrace the Net's opportunities while striving to defend and enhance creators rights in the digital space. Through my daily news digests, "The Dean's List" and the "ASCAP Daily Brief Powered by The Dean's List," I've sought to keep our industry plugged into the opportunities - and challenges - that lie ahead. Your vote will allow me to continue bringing my understanding of the Net - and vision for our future - to the ASCAP Board as we transition into what will be an exciting tomorrow - both creatively and financially.

BIOGRAPHY

From the rock revolution to the digital revolution, Dean Kay has successfully participated in the music industry as both a creator and businessperson.

For over 25 years, Mr. Kay has been at the helm of some of the most highly respected and forward thinking music publishing companies in the world, first as COO of the Welk Music Group, a major independent company, then as President/CEO of the US division of the PolyGram International Publishing Group and now as President/CEO of his own precedent setting venture, Lichelle Music Company, Kay's platform for reinventing the music publishing business and forging a new set of parameters designed to become the industry standards in the digital age.

Prior to his involvement in publishing, he was a successful songwriter, having had hundreds of his compositions recorded - including "That's Life" by Frank Sinatra. He also was a recording artist for RCA Records, appeared daily as a featured entertainer on the nationally televised *Tennessee Ernie Ford Show*, performed live across the nation and produced dozens of phonograph records and radio and television commercials.

Throughout his career, Mr. Kay has nurtured the careers of scores of songwriters, recording artists and music industry executives. Along the way he has been the chief caretaker of the creative treasures of a diverse group of musical geniuses including Jerome Kern, Richard Rodgers, Oscar Hammerstein II, Cole Porter, Elton John, Bernie Taupin, Johnny Horton, Don Williams, Ricky Skaggs and Rick Springfield to name a few.

For the past several years, he has immersed himself in the workings of the Internet with the intent of using his rich experience in the traditional music industry to create a bridge between the industry's past and its future. Today, Mr. Kay is a sought after speaker, consultant, and advisor regarding the use of music in the Internet space while simultaneously utilizing the ever expanding array of new technologies to enhance the opportunities of his current client roster of talented creators.

Mr. Kay has been a member of the Board of Directors of ASCAP since 1989 and is Chairman of its New Technologies Committee. He is also on the Boards of the National Music Publishers Association (NMPA) and the ASCAP Foundation. Throughout his career he has served on many industry Boards including, the Country Music Association (CMA), the Academy of Country Music (ACM), the Association of Independent Music Publishers (AIMP) and the California Copyright Conference.



JAMES M. KENDRICK

STATEMENT OF CANDIDACY

I was honored to be asked to fill the concert music director position left vacant by the passing of Arnold Broido, whose service to the music field is irreplaceable. If elected, I will continue to use my 30 years of experience as a publisher, attorney and music foundation executive to help ASCAP meet the challenges of licensing in both new and established media during an era of unprecedented turbulence, both within and without the music industry, and to maintain ASCAP's position as a strong and dynamic advocate for the rights of creators and owners of music in all genres.

BIOGRAPHY

Trained as an oboist at the Manhattan School of Music and The Juilliard School, Jim Kendrick began his publishing career in 1977 helping Ronald Freed establish European American Music before studying law. Following graduation from Rutgers Law School in 1983, he has specialized in intellectual property matters with a particular emphasis on the music and audio-visual industries. In addition to practicing law, most recently with Thelen Reid Brown Raysman & Steiner LLP, Mr. Kendrick has also served as Chief Executive Officer of Boosey & Hawkes, Inc. He rejoined Schott/EAM in March 2002 following the sudden death of Ronald Freed.

Jim is also Secretary and a director of The Aaron Copland Fund for Music, Inc., The Amphion Foundation, Inc., the Virgil Thomson Foundation Ltd., and The Charles Ives Society, Inc. He also has been a director of The American Music Center, Inc. and is secretary to the Koussevitzky music foundations. He is a member of the Executive Committee of The International Association of Entertainment Lawyers and counsel to the Music Publishers Association of the United States. He is a frequent speaker on copyright and music industry business practices both in the US and overseas.



LEEDS LEVY

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

In the fall of 1978, Mr. Levy joined MCA as Assistant to the President, Mr. Sal Chiantia. Charged with the responsibility of revitalizing the music publishing division of MCA, he reorganized the creative staff and implemented a daring plan to develop a roster of active, contemporary exclusive staff songwriters. On his 29th birthday in 1981, Mr. Levy was appointed President of MCA's worldwide music publishing operations. Over the next decade, Mr. Levy grew the revenues of that division from \$12 million to well over \$70 million. This growth included the establishment of owned and operated foreign offices as well as joint ventures in all key markets.

During Mr. Levy's Presidency, MCA published hits by a variety of artists including: Alanis Morissette, Aerosmith, Michael Jackson, Madonna, Whitney Houston, INXS, Janet Jackson, Luther Vandross, David Sanborn, Randy Travis, George Strait, Lee Greenwood, Alannah Myles, Bobby Brown, P.M. Dawn, as well as numerous scores to motion pictures, television productions and Broadway musicals, including: *Twin Peaks*, *E.T.*, *Out of Africa*, *Miami Vice*, *Evita* and *The Best Little Whorehouse in Texas*. Furthermore, Mr. Levy oversaw MCA's triumph as ASCAP's coveted Country Music Publisher of the Year award for two consecutive years.

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



MATT PINCUS

STATEMENT OF CANDIDACY

Songs Music Publishing co-publishes over 200 contemporary songwriters in all genres. As the company's founder and president, I am intimately familiar with the issues that today's writers face in our rapidly changing industry. I am thankful everyday for the solidarity we share with our fellow ASCAP members – writers and publishers alike. With the industry migrating from a wholesale goods model to a licensing model, ASCAP's domain - maximizing the value of our intellectual property – is the critical function. Nomination for election to ASCAP's board is a great honor. If elected, I will dedicate myself to service of this great institution.

BIOGRAPHY

Matt Pincus is the founder and President of Songs Music Publishing, a music publishing firm located in New York and Los Angeles. Songs represents the global intellectual property interests of over 200 songwriters in all genres of music. The company's writers include Andrew McMahon (Jack's Mannequin, Something Corporate), Drake Bell (Star of Nickelodeon TV's *Drake & Josh*), Rhett Miller (the Old 97's) and many others.

Songs is a family enterprise bringing a long-term perspective, leading-edge practices, and a client service mentality to the traditional music publishing business. The key to Songs' success is the company's ability to leverage its network of licensee relationships, its intimate knowledge of the copyrights it represents, and its efficient, technology-enabled clearance processes to 'activate' mid-level catalog copyrights without de-valuing top-earning songs.

Previously, Matt was a Strategy Associate at EMI Group, plc, one of the 4 major global music companies. Prior to that, Matt founded Some Records, an independent record label, and was a writer and Assistant Editor at New York Magazine.

In 2002, Matt graduated from Columbia Business School with an MBA. In 1995, he graduated with a BA in English from Columbia College at Columbia University. Matt is currently a member of the board of directors of Community Impact, Columbia University's undergraduate community service program. He is also a member of the board of trustees of the Wooden Nickel Foundation, a non-profit organization benefitting cultural arts institutions.

**DAVID RENZER****STATEMENT OF CANDIDACY**

Universal Music Publishing Group continues to take a leadership position in dealing with the challenges and global issues as they relate to the licensing and protection of musical copyrights in an ever-changing Internet environment. As Chairman and CEO of the leading global music publishing company, I will serve the Board of ASCAP utilizing a unique perspective gained through UMPG's global nature, wide array of talent and catalogues in all genres, and through the diversity of Vivendi/Universal. My priority will be to continue to ensure that the needs of songwriters, composers, artists and catalogs will be optimally served by ASCAP.

BIOGRAPHY

At the helm of the music industry's leading global music publishing operations, David Renzer, Chairman & CEO, Universal Music Publishing Group, is responsible for overseeing the activities of UMPG's 53 offices in 56 countries.

Since Renzer joined the company (then called MCA Music Publishing) in 1996, UMPG has grown exponentially through both direct signings and catalogue acquisitions, which now include the BMG Music Publishing, Zomba, Polygram, and Rondor catalogues. UMPG is now also a global leader in the areas of Production Music, Christian and Classical Music.

Major new signings, renewals, and deals under Renzer include: the catalogues of Elton John/Bernie Taupin, Mariah Carey, U2, Prince, Mary J. Blige, Justin Timberlake, T-Pain, Jack Johnson, Dave Grohl, Daughtry, Elvis Costello, The Killers, Juanes, Ciara, Sex Pistols, Paul Simon, Joy Division, Carole Bayer Sager, Bon Jovi, Beastie Boys, Babyface, Miles Davis, Frank Black, Ric Ocasek, Anastacia, Chamillionaire, 50 Cent, Sturken & Rogers, the catalogues of Leonard Bernstein and Jerome Kern, ABBA, Bee Gees and Glen Ballard. Renzer was also responsible for deals with Interior/Avant Garde Music (Clarence Avant), Holland Dozier Holland and the Henry Mancini catalogues, as well as the acquisition of Interscope Publishing, All Nations, Epitaph, Momentum, Forerunner and the John Phillips catalogues.

Among the new initiatives launched under Renzer's leadership are UMPG's production music division, which has now grown to become Universal Publishing Production Music, the leading production music group in the world with a diverse and comprehensive portfolio of 5,000 CDs of UMPG-owned repertoire, encompassing over 100,000 titles from over twenty-five different labels. The company's catalogues include Atmosphere, Bruton, and Chappell from the U.K, Chronic Trax, EVO, FirstCom, Killer Tracks, MasterSource, Network Music and OneMusic from the U.S., Galerie and Koka Media from France, Match Music from Sweden, UBM from Germany, RCAL from Italy, and Vitamin A from Australia. Universal Publishing Production Music has production music library operations in the U.S., U.K., France, Germany, Benelux, Hungary, Italy, Scandinavia, South Africa, Australia, Spain,

Greece, Turkey and throughout Asia.

In 2008, UMPG became the first major publisher to offer their clients online access to their royalty accounts with RoyaltyWindow.com. The ground-breaking online royalty administration tool allows UMPG clients to access their royalty accounts with tremendous detail and flexibility via a secure web-based environment. It sets a new standard of service for UMPG clients.

Renzer also started a Latin Music Division in 1996, which has grown to offices in 8 countries. Having won ASCAP's Music Publisher of the Year four times, UMPG Latin America has concluded deals with: Juan Gabriel, Juanes, Rudy Perez (5x ASCAP Songwriter of the Year); Golden Globe and Academy Award Winner Gustavo Santaolalla; A.B. Quintanilla III; Jorge Luis Piloto; Wisin & Yandel; the catalogs of Gloria and Emilio Estefan and many more.

Recent accolades by the company under Renzer's leadership include: No. 1 Market Share in Billboard's US Airplay Market Share report; '08 BMI Urban Publisher of the Year, Songwriter of the Year, Producer of the Year, and Song of the Year; 23 GRAMMY® Awards; Publisher of the Year at the BMI Christian Music Awards; BMI Pop Songwriter of the Year (Polow Da Don); BMI Icon award (Gustavo Santaolalla); MTV VMA Video of the Year ("Piece of Me" Britney Spears); 16 ASCAP Pop Awards; Brit's "Critic's Choice" award and BBC's "Sound of 2008" (Adele); Ivors Songwriter of the Year (Mika - Rondor) and Best Original Film Score (*Atonement* by Dario Marianelli); Brit Awards British Single (Take That - "Shine"), Best Intl Group and Intl Album (Foo Fighters), British Female Solo Artist (Kate Nash), and British Breakthrough Act (Mika - Rondor); Q Magazine Awards Best Act and Best Album (Coldplay) and Best Track ("Spiraling" - Keane); Juno Awards Artist of the Year, Best Songwriter of the Year, Single of the Year, Album of the Year, and Pop Album of the Year (Feist); and the first British act in 35 years to have the No. 1 Single and Album on both the UK and US charts (Coldplay), among others.

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

Renzer sits on the Boards of ASCAP, NMPA, the International Music Publishers Association and the Foundation for Ethnic Understanding. He also serves as President of the Music and Entertainment Division of the City of Hope and founded the Songs of Hope events which has raised over \$1,000,000 for the City of Hope. Renzer received his Bachelor of Arts from New York University.



IRWIN ROBINSON

STATEMENT OF CANDIDACY

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

BIOGRAPHY

Irwin Z. Robinson is Chairman of Paramount Allegra Music, the worldwide music publishing division of Viacom's Paramount Pictures. He is presently Chairman of the Board of the National Music Publishers Association and the Harry Fox Agency.

Headquartered in New York, Mr. Robinson formerly served as Chairman and Chief Executive Officer of Famous Music Publishing since April, 1992. At Famous, Robinson's mandate was to grow the company domestically and internationally. Within eight years, Famous had moved solidly into the mainstream of contemporary music by streamlining and modernizing its operations, dramatically expanding its catalogue and activities, and moving aggressively into the global arena. When Viacom sold Famous to Sony/ATV in 2007, it was ranked as one of the industry's top 10 companies.

Before leading Famous, Mr. Robinson headed two of the industry's leading international music publishing companies - the Chappell/Intersong Music Group-USA and EMI Music Publishing Worldwide. He was appointed President of the legendary Chappell/Intersong in 1977, serving concurrently as Senior Vice President of parent company Chappell and Company, Inc., starting in 1985. After the merger of Chappell and Warner Bros. Music in 1987, he was asked to re-join EMI and was named President and Chief

Executive of EMI Music Publishing Worldwide.

Mr. Robinson was admitted to the New York State Bar in 1962. In 1964, he joined Screen Gems-Columbia Music as House Counsel and subsequently became Vice President and General Manager. Mr. Robinson held that position following EMI's purchase and consolidation of the company into Screen Gems-EMI Music, Inc.

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



JOHN RUDOLPH

STATEMENT OF CANDIDACY

As a strong, proven advocate of the songwriter, songs and the cultural and financial legacies they create for everyone, I believe it is profoundly important to be pro-active in all aspects of these legacies. The speed at which challenges from technology, legislative, financial and culture fronts toward your careers and compositions is accelerating daily and it is important for us collectively to anticipate and address these challenges head on. As your board member, I will tirelessly work to use my expertise to go from being defensive to offensive in progression of your legacy.

BIOGRAPHY

John Rudolph is the CEO of Bug Music, Inc., a leading global independent music publisher and innovator in music business services for over 30 years, headquartered in Los Angeles with offices in Nashville, Atlanta, New York, London and Munich. With a deep understanding of music publishing, copyright statute, technology and global finance, he is a future focused proponent of writers, creators and publishers across the world. Since his tenure at Bug began, John has welcomed many significant publishers and writers, including Kara Dioguardi/Arthouse, Scott Weiland, Jamie Foxx, Evanescence, Three Six Mafia, Windswept, Trio/Quartet Music, the Fred Alhert estate, the Woody Guthrie estate, and the Thomas J. Valentino production music library among many others. John also serves on the board of the NMPA and Harry Fox Agency, as well as the finance and legislative sub-committees.

Born in Chicago and raised in Hendersonville just outside of Nashville, John was first exposed to music through his father, who toured with Woody Herman and Stan Kenton's bands, among others, in the '50s and '60s. He began his music career carrying his father's trombone case to union gigs in the 1970s after his father left the road; he attended over 100 concerts by the age 12, and later worked in a Nashville record store for five years throughout high school and college.

John began his professional career in corporate finance and international consulting with IBM and BDO. While in Atlanta, John provided consulting and business strategy services to a small, upstart record label, LaFace Records (a joint venture of LA Reid, Babyface Edmonds, and BMG/Arista). Later, John worked directly with LA Reid, LaFace Records, Reid's Stiff Shirt Music/Hitco, and other prominent Atlanta writers, producers and artists. During this time, John managed Stiff Shirt Music Publishing with Grammy winning and chart topping hits as TLC's "Waterfalls" and Tony Rich's "Nobody Knows." In 1996, due to the success of Stiff Shirt, he helped Reid's Stiff Shirt create a joint venture with Windswept Pacific called Hitco Music Publishing, a premier urban music publisher.

From his experience with Windswept in the Stiff Shirt venture, John was hired as Windswept's Chief Financial Officer at the age of 30. Beyond the financial affairs, his responsibilities included strategic planning, international consolidation, technology and online markets, and the occasional creative signing.

In 2000 John founded Sherpa Ears, LLC, a technology company based on "Influence Technology" he developed involving social networks like MySpace and FaceBook. John later founded and served as the CEO of Music Analytics, the leading strategic advisor to music publishers and record companies with experience in over \$3.1 billion in recorded music and music publishing music transactions.

John received his Bachelor's degree with honors from the University of Tennessee, Knoxville. He has spoken at such important events as the Capitol Hill music publishing panel for Congressional staffers (2008), the Billboard Music & Money symposium (2002, '03, '05, '06, '07 and '08), the American Bar Association Entertainment Conference (2006) and numerous other music conferences. He is an avid snowboarder and mountain climber.



KATHY SPANBERGER

STATEMENT OF CANDIDACY

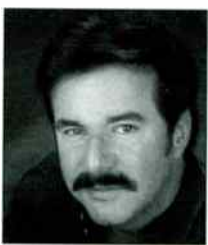
As the creators and protectors of creative work, songwriters and publishers continue to face challenging times. Working as a senior regional executive within a company that operates its own offices in 27 countries affords me a valuable perspective on many matters which are of significance to ASCAP's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

BIOGRAPHY

Kathy Spanberger, music publisher, born in the Bronx, New York, is currently celebrating her 29th year with peermusic having joined the company in 1979 after receiving her Bachelor of Arts degree in Economics at UCLA. After working in peermusic's Los Angeles office, she moved to Sydney where she served as Managing Director of peer's Australian operations. After she returned to the United States in 1985, she had a long list of promotions that lead to her current position of President and Chief Operating Officer of peer's Anglo-American Region. Kathy is responsible for all creative and administrative operations of the firm's offices in the United States, Canada, United Kingdom, Australia and Mexico. She also serves as Director of peer's South African and South-east Asian corporations.

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

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



TIM WIPPERMAN

STATEMENT OF CANDIDACY

I have served in Nashville as both the head of a highly successful major publishing company for 29 years, and for the past four years as the Chief Creative Officer, now President, of an independent entrepreneurial music company. As past chair and co-founder of the Copyright Society of the South I have been a passionate advocate for copyright owners throughout my career, and would appreciate the opportunity to be of service to our writers and publishers by election to the ASCAP Board.

BIOGRAPHY

Tim Wipperman came to Nashville in 1971 after graduating from the University of Wisconsin with dreams of becoming a session trumpet player. Given the 'great demand' for trumpet players in Nashville at the time, he went to work at Chet Atkins publishing company, Vector Music, as a songplugger, was hired by Cedarwood Publishing, then was lured to Combine Music to work with songwriters such as Kris Kristofferson. In 1975 he was offered the job of running Warner Bros. Music shortly after it opened offices in Nashville, and remained as the senior executive of the company (now Warner/Chappell music) for 29 years. During his tenure, the Nashville division of the company won over 500 ASCAP and BMI awards, multiple Grammy, Country Music Assn. and ACM awards, and over 12 times was named the ASCAP, BMI, or Billboard Country Publisher of the year.

From 2004 to August 2008 he served as Chief Creative Officer of the Equity Music Group, and is currently President of the Group. Mr. Wipperman serves or has served on the board of directors of the Country Music Assn., the Academy of Country Music, National

Academy of Recording Arts and Sciences, The Copyright Society of the South (Chairman and co-founder), Nashville Symphony Orchestra, Trustee of the Country Music Foundation (Hall of Fame), Leadership Music (past President) and also the Tennessee State University Foundation.



RANDALL D. WIXEN

STATEMENT OF CANDIDACY

I am running for the ASCAP board to be your advocate in the fight to insure that the value of music is recognized. Nowadays music is often treated as a free or cheap commodity. Mechanical income has been drastically diminished, and fees from synchronization uses are under assault from producers and studios. Performance income is becoming an even more important income source, so it is crucial that the value of performance income be maintained and fairly compensated. Please let me work with the ASCAP board to serve as a stubborn and moral advocate of your right to be fairly compensated.

BIOGRAPHY

Randall Wixen was born in Los Angeles, but spent his early years in La Rochelle, France where his father was serving as a NATO doctor. He was graduated from UCLA with a B.A. in economics in 1981. Additional studies included professional level courses in law and the business aspects of music publishing, as well as postgraduate courses in physics and chemistry. He is conversant in French, competent in Spanish, and possess a rudimentary grasp of both Japanese and Mandarin.

While at UCLA, he was the music editor of the school newspaper, *The Daily Bruin*. After graduation, he continued to write about music on a freelance basis for publications such as *New York Rocker* and *CMJ*.

Throughout the late 70's and early 80's, while still attending high school and college, he managed local musical talent, and produced records and live shows. In 1979, he formed Wixen Music Publishing to administer music publishing rights for his management clients. A few years later, he gave up personal management altogether to concentrate on music publishing as a full time vocation. Today Wixen Music Publishing is based in the Calabasas area of Los Angeles, and handles over 1,600 writers and publishers. The company is one of the top 10 music publishing firms in the country, administering catalogs that are comprised of the most important songs of the 20th and 21st century.

Professional affiliations include being a 25-year voting member of the recording academy, NARAS, as well as membership in ASCAP, BMI, SESAC, the California Copyright Conference, and the Association of Independent Music Publishers.

Mr. Wixen frequently lectures on music business topics and royalties at UCLA Extension, Cal State Northridge, the USC Entertainment Law Symposium, the AIMP, Musicians Institute and Northeastern University among others. He has written on music publishing royalties for the L.A. County Bar Association and is the author of *The Plain and Simple Guide To Music Publishing* (Hal Leonard, 2005, second edition forthcoming in 2009).

His hobbies include mountain biking, travel, California native plant gardening, and collecting Japanese woodblock prints (ukiyo-e). Mr. Wixen lives in the Santa Monica Mountains between Calabasas and Malibu with his wife of 25 years, Sharon Wixen, who is also a principal of Wixen Music Publishing, and their two dogs. He has two sons, Andrew 20, and Jonathan 18.



ASCAP and an A-list roster of Hollywood professionals celebrate the 20th Anniversary of the

A MILESTONE



2008 marked the 20th anniversary of the ASCAP Television and Film Scoring Workshop with Richard Bellis, a prestigious program that cultivates the next generation of emerging TV and Film composers. 2008 featured an international group of twelve young composers selected to participate, coming from as far away as Austria, Germany, the UK and Korea. As part of the Workshop, these talented participants received advice, hands-on experience and insiders' access to state-of-the-art facilities and an A-list roster of Hollywood professionals. They also benefited from the mentorship of Emmy Award-winning composer and ASCAP Board member Richard Bellis, who has coached the Workshop for the past ten years.

Initiated by ASCAP in 1988, and led for many years by Academy and Emmy Award-winning film and television music composer Fred Karlin (co-author of *On the Track: A Guide to Contemporary Film Scoring*), the intensive month-long program is widely known as a major educational and networking opportunity for aspiring composers. At its 20th year, the Television and Film Scoring Workshop with Richard Bellis remains one of the most successful educational programs offered by ASCAP.

The highlight of this Workshop was the one-of-a-kind opportunity for the participants to record their own music with virtually the same resources afforded Oscar-winning composers. Early in the program, the participants were randomly assigned a three-minute scene from a well-known feature film (the 2008 clips included *Dreamer*, *Bruce Almighty*, *Hidalgo* and *The Incredibles*). They were given nine days to compose an original score to fit the scene. They were then taken to the famous Alfred Newman Scoring Stage on the Fox lot where their scores were recorded by musicians from the elite RMA-LA, most of

whom performed on the original soundtracks for the selected film clips. During the scoring session they had the luxury of working with a team of professionals, including a music editor and Pro Tools operator, recording engineer and booth recordist, music librarian and prep service, and a musicians contractor. On the last day, ASCAP screened all of the clips, complete with effects and dialogue, in a theater room at the Directors Guild of America. In the end, each composer walked away with an impressive top-of-the-line demo and a tremendous head start on a successful career in scoring to picture.

The Workshop culminated with the presentation of three ASCAP Foundation awards. This year's honorees and their awards were: Jeff Kryka with the David Rose Scholarship; Patrick Murray with the Steve Kaplan TV and Film Studies Scholarship; and Sascha Peres with the Harold Arlen Film & TV Award. In addition, the RMA L.A. awarded a grant to Jeff Kryka. Each award was given to selected Workshop participants based on their excellence and professionalism, musical ability and career potential.



TELEVISION AND FILM SCORING WORKSHOP

THE 2008 PARTICIPANTS AND THE FILM CLIPS THEY SCORED WERE:



- > Anna Rice
- > Luke Richards
- > Gerrit Wunder



- > Marc Baril
- > Erik Hachikian
- > Austin Wintory



- > Jeff Kryka
- > Adam Langston
- > Patrick Murray



- > Jaebon Hwang
- > Sascha Peres
- > Tilman Ritter

THE ASCAP TELEVISION AND FILM SCORING WORKSHOP IS GENEROUSLY SUPPORTED BY THE FOLLOWING SPONSORS AND MEDIA PARTNERS:

de crescent rotter



YEAR



1. Pictured are 2008 ASCAP Television and Film Scoring Workshop participants with staff and the RMA orchestra 2. (l-r) ASCAP's Mike Todd, composer James Newton Howard, ASCAP's Randy Grimm and Nancy Knutsen and composer Hans Zimmer 3. Film director Tom Shadyac tells a story 4. Composer John Debnay listens as Shadyac speaks



EXPANDED ONLINE COVERAGE

To document the Workshop's historic 20th birthday, ASCAP and *Variety* teamed up to provide in-depth coverage of the entire month-long program. *Variety* went deep in the trenches, offering daily reports from every Workshop session, along with interviews, footage, photo coverage, success stories from Workshop alumni, and much more.

Go to www.ascap.com/filmtv and click on the 20th Anniversary icon to access *Variety's* coverage and much more, including:

- Photos from last year's workshop
- Information about last year's participants
- Where are they now? Links to past participants who have gone on to great things in the Film and Television industry.
- Past workshop coverage
- Links to the Workshop sponsors and media partners

FILM & TV

World Class Composers \ Emmy Dominance \ Doyle Scores *Igor*



LUK MONSAERT

WORLD CLASS COMPOSERS

The 8th annual World Soundtrack Awards are presented at the Ghent International Film Festival

The 8th edition of the World Soundtrack Awards in Ghent, Belgium was once again a highlight for film music professionals and fans, as James Newton Howard was chosen as Film Composer of the Year 2008 and Dario Marianelli took home the award for Best Original Score of the Year (*Atonement*). In addition, Marc Streitenfeld was the Academy's new discovery with his score for *American Gangster* and Angelo Badalamenti was honored with a Lifetime Achievement Award given by Marianne Faithfull. The awards ceremony was the closing night event of the 35th Annual Ghent International Film Festival.



Pictured (l-r): 1. 2008 Film Composer of the Year winner James Newton Howard, ASCAP's Nancy Knutsen, Discovery Award winner Marc Streitenfeld, WSA's Marian Ponnet, and Lifetime Achievement Award honoree Angelo Badalamenti Festival.
 2. Dario Marianelli (right) accepts his Best Original Score of the Year Award for *Atonement* from Trevor Jones.
 3. Oscar winner Gabriel Yared conducts a musical tribute concert to long-time collaborator and friend, Anthony Minghella, as part of the 35th Ghent International Film
 4. James Newton Howard with his award
 5. Angelo Badalamenti at the podium



LUK MONSAERT

EMMY DOMINANCE

ASCAP composers dominate 2008 Primetime Emmy Awards

ASCAP members brought home many of the top honors at the Creative Arts Primetime Emmy Awards in Los Angeles. For his theme to *Pirate Master*, composer Russ Landau received the Emmy Award for Outstanding Main Title Theme Music. Mark Watters was awarded for his Outstanding Music Direction for his work on *Movies Rock*. ASCAP songwriters Sarah Silverman and Dan Warner took home the award for Outstanding Music and Lyrics for the song "I'm F***ing Matt Damon" which was featured on *Jimmy Kimmel Live*. Composer Jim Dooley, a former ASCAP Television & Film Scoring Workshop participant, was presented an Emmy Award for his music for the ABC series *Pushing Daisies*. This marks the second year in a row that an ASCAP workshop alum has been awarded a statue and cements ASCAP's role in the development of career composers.



Pictured at the reception are (l-r): 1. ASCAP's Shawn LeMone, Emmy Award nominee Michael Giacchino, ASCAP's Nancy Knutsen and Mike Todd 2. Songwriters of the Emmy Award winning song "I'm F***ing Matt Damon" Dan Warner and Sarah Silverman with Todd 3. Knutsen with Emmy Award Winner for Musical Direction Mark Watters 4. LeMone and Outstanding Main Title Theme Emmy Award Winner Russ Landau 5. Knutsen, Composer Jim Dooley, who won an Emmy Award for his music from *Pushing Daisies*, and Todd



DOYLE SCORES IGOR

The 3-D animated film *Igor* has been long in the works. Now it is springing to life with the help of composer Patrick Doyle (PRS), who has much experience in creating music for fantasy films (*Eragon*, *Harry Potter and the Order of the Phoenix* and *Nim's Island*). *Igor* features the voices of a stellar cast of actors, including Steve Buscemi, John Cleese, Jennifer Coolidge, John Cusack, Arsenio Hall, Sean Hayes, Eddie Izzard, Jay Leno, Molly Shannon and Christian Slater. Doyle is pictured at a recent screening of the film.



NASHVILLE

Jessica Simpson \ Brett James \ Rascal Flatts \ Garth Brooks \ Chris Tomlin \ WC Handy Fest

HONORING GREAT WORK

ASCAP celebrates the work of emerging and established writers at key events in Nashville



KAY WILLIAMS

From celebrating the success of new country stars like Jessica Simpson to participating in longstanding traditions like the WC Handy Festival, ASCAP was busy in the past few months recognizing the great work of its songwriters and publishers in the Nashville community.

RECENT NOTABLE NASHVILLE EVENTS:

1. Jessica Simpson performed songs from her new album, *Do You Know*, recently in Nashville.
2. ASCAP's John Briggs caught up with Gary LeVox and Joe Don Rooney of Rascal Flatts, who were hosting the ACM Golf Tournament in Las Vegas.
3. ASCAP's Connie Bradley and Pat Rolfe joined Garth Brooks, Ricky Skaggs and The Whites in honoring the 2008 SOURCE Foundation honorees at the Musician's Hall of Fame.
4. ASCAP's 2006 Christian Songwriter Of The Year Chris Tomlin celebrates Gold and Platinum Sales of his last two projects: *Arriving* and *See The Morning*.
5. Hit Songwriters recently performed at the Bluebird Cafe to raise money for the Nashville

Chapter of Gilda's Club.

6. ASCAP co-sponsored a Film and TV panel during the WC Handy Music Festival in Florence, Alabama.
7. Christian artists Lenny LeBlanc and Susan Ashton performed during the WC Handy Festival.
8. Singer-songwriter Matt King performed at a Nashville Film Festival reception.
9. ASCAP Songwriter Tim Ryan hosted his

annual Mission Valley Songwriter's night at the Mission Valley Country Club in Ronan, MT, benefiting the Native American Scholarship Fund.

10. Rounder Records Artists The SteelDrivers performed recently in New York City on NBC's *Late Night with Conan O'Brien*.
11. Hit Songwriters Dennis Matkosky, Chris Tompkins, Kyle Jacobs and Lori McKenna shared songs and laughs at the Bluebird Café.



World Radio History



KAY WILLIAMS

KAT SPEER

ANDREW FISH

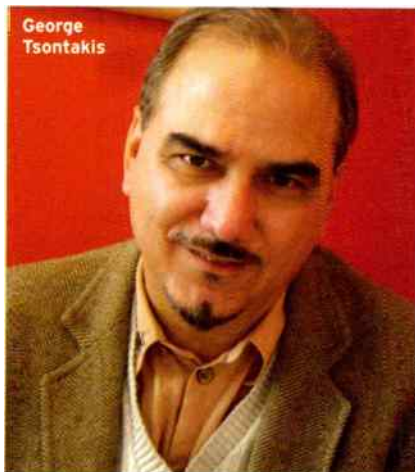
JULIE MEIRICK

JESSICA TOMPKINS

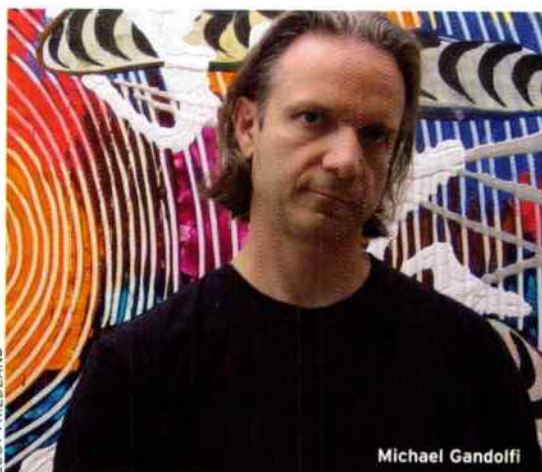
Pictured (l-r) 1. Brett James, Jessica Simpson, and ASCAP's Connie Bradley and John Briggs 2. Rascal Flatts Manager Trey Turner, Rascal Flatts' Gary LeVox and Joe Don Rooney and ASCAP's John Briggs 3. Garth Brooks, Cheryl White, Bradley, Ricky Skaggs, ASCAP's Pat Rolfe, and Sharon White 4. Travis Nunn, Jesse Reeves, Chris Tomlin, Matt Gilder, Daniel Carson, and ASCAP's Dan Keen 5. (Front Row) Chaz Sanford, Lorna Flowers, ASCAP's Mike Sistas, Kirsti Manna, and Liz Rose; (Back Row) Chris Wallin, Dave Berg, Deb Sandvik and Sandy Towers of Gilda's Club, and Rivers Rutherford 6. Briggs, Paul Majors, Shawna Hillery, Janine Kerr, Randy Wachtler, and ASCAP's Chad Green 7. Green, Susan Ashton, Lenny LeBlanc, and Briggs 8. CMA's Hank Adam Locklin, Manager Tim McFadden, Matt King, and Briggs 9. (back row) Walt Aldridge, Lisa Carver, Tim Ryan, Sonny LeMaire and (front) Rolfe 10. Mike Fleming, Mike Henderson, Richard Bailey (kneeling), Tammy Rogers, Chris Stapleton and ASCAP's Mike Sistas 11. Sistas, Dennis Matkosky, Kyle Jacobs, Chris Tompkins, Lori McKenna and Keen at the Bluebird Cafe

SYMPHONY & CONCERT

Grammy nominations \ Thru the Walls \ ASCAP/CBDNA Frederick Fennell Prize \



George Tsontakis



Michael Gandolfi



John Corigliano

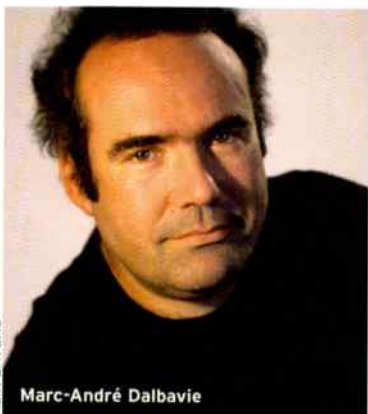
GRAMMY NOMINATION SWEEP

ASCAP members sweep the Grammy nominations for Best Classical Composition

Nominations for the 51st Annual Grammy Awards have been announced and ASCAP members swept the Best Classical Contemporary Composition category. A full list of ASCAP nominees across Classical and other genres can be seen on ascap.com. The Grammy Awards will be presented on February 8, 2009.

BEST CLASSICAL CONTEMPORARY COMPOSITION

- "Concerto Pour Flûte"
 - **Marc-André Dalbavie (SACEM)**
- "The Garden Of Cosmic Speculation"
 - **Michael Gandolfi**
- "Mr. Tambourine Man: Seven Poems Of Bob Dylan"
 - **John Corigliano**
- "Violin Concerto No. 2"
 - **George Tsontakis**
- "Symphony No. 1, The Four Elements"
 - **Chris Walden**



Marc-André Dalbavie



Chris Walden

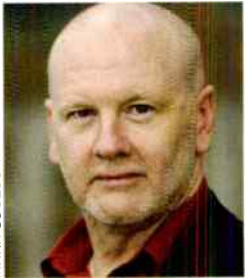
THRU THE WALLS BACK AT THE CUTTING ROOM

The **ASCAP Foundation Thru the Walls showcases** the work of concert composer/ performers whose concert music defies boundaries and genres. The October showcase featured composer/electronics and vocalist **Svetlana Bukvich-Nichols**, composer/violinist **Caleb Burhans** and composer/violinist **Caroline Mallonée**. **Frank J. Oteri**, composer and editor of NewMusicBox.org, emceed the event. Representatives from ASCAP's Licensing team presented The Cutting Room owner Steve Walter with a Valued Customer Plaque. The event began with a presentation about tools for online composition and collaboration by Gina Fant-Saez, CEO of eSession.com, which powers ASCAP's Collaborator Corner program. The event was co-sponsored by Sibelius.



Pictured (l-r): The Cutting Room's Steve Walter, Ana Milosavljevic, Tim Norris, Ha-Yang Kim, ASCAP's Vince Abbatiello, Caleb Burhans, ASCAP's Andy Albaum, Svetlana Bukvich-Nichols, Martha Mooke, Mordy Ferber, ASCAP's Frances Richard, Nadia Sirota, NewMusicBox.org's Frank J. Oteri, Caroline Mallonée, Sibelius' Ernie Jackson, Eric Huebner, and ASCAP's Cia Toscanini

BRETT DEAN WINS 2009 GRAWEMEYER AWARD



MARK COULSON

Brett Dean (GEMA) has won the 2009 Grawemeyer Award for Music Composition for his violin concerto, *The Lost Art of Letter Writing*. The Grawemeyer Award, granted annually by the University of Louisville. *The Lost Art of Letter Writing* was commissioned by the Cologne Philharmonie and Royal Stockholm Philharmonic Orchestra for violinist Frank Peter Zimmermann. Brett Dean conducted the world premiere in

2007 at the Philharmonie in Cologne. Brett Dean's music is exclusively published by Boosey & Hawkes.

KATHRYN SALFELDER RECEIVES ASCAP/CBDNA FREDERICK FENNEL PRIZE



ASCAP and CBDNA (College Band Directors National Association) announced the bi-annual Frederick Fennell Prize winner. The competition, named for Frederick Fennell, ASCAP member and past President of CBDNA, was established to encourage gifted American composers who create new works for Concert Band. The \$5000 Prize has been awarded to Kathryn Salfelder, age

21, for "Cathedrals" for wind ensemble and will be performed during the National CBDNA Conference in Austin, TX in March 2009. "Cathedrals" has been selected for publication in the Boosey & Hawkes Windependence Series and was premiered in September 2008 by the Arizona State University Wind Bands. The composers receiving honorable mention were: Jonathan Bartz, David Biedenbender, Andres Carrizo, Michael Cortes, Elizabeth Kelly, Douglas Pew and Anthony Suter.

HAROLD MELTZER EARNS BARLOW PRIZE



Harold Meltzer, of New York City, was awarded the Barlow Prize from Brigham Young University's The Barlow Endowment for Music Composition to compose a major new work for string quartet. He co-founded the new music/theater ensemble Sequitur and has been artistic director since 2004. His extensive list of awards, residencies and fellowships includes the MacDowell Colony, Rockefeller Foundation,

Guggenheim, Charles Ives Fellowship, and Samuel Barber Prize at the American Academy in Rome.

CONCERT BAND/WIND ENSEMBLE CREDITING

Commencing with the October 1, 2008 Survey Year, ASCAP will credit Concert Band/Wind Ensemble works performed by duly licensed College, University or Conservatory ensembles for which programs are submitted to ASCAP, on a per count, or census basis. However, although these performances will be credited as large ensemble works, their monetary value will be subject to the funds available for distribution in the Educational licensing pool in each Survey year.

JAZZ

JONES HONORED WITH COMMISSIONS



For the twelfth year, the ASCAP Jazz Commissioning Program has commissioned two new works in honor of one of the genre's major figures. This year, the new compositions will honor the life, work, and 90th birthday of composer and pianist Hank Jones. The new works will receive their premiere performances on February 20, 2009 by the Chicago Jazz Ensemble under the directorship of Jon Faddis. The ASCAP Commissioning Program awards two cash prizes. This year's commissionees are Richard Sussman in the Established Jazz Composer Category, and Tyler Gilmore in the Emerging Jazz Composer Category. On November 17, 2008, Hank Jones received a National Medal of Arts, which is the highest award given to artists and arts patrons by the United States Government.

JIMMY COBB AND SNOOKY YOUNG HONORED AS JAZZ MASTERS

The National Endowment for the Arts Jazz Masters Fellowships are the highest honors that our government bestows upon jazz musicians. The 2009 ASCAP members receiving Jazz Masters Fellowships are drummer James "Jimmy" Cobb and trumpeter Eugene Edward "Snooky" Young.



Jimmy Cobb



Snooky Young

JAZZCAP SHOWCASE

The ASCAP Foundation presented the third edition of JaZzcap at The Cutting Room in Manhattan on October 27, 2008. The showcase features the work of young jazz creators whose vision and daring inspire the future. Noted bassist and songwriter Jay Leonhart hosted the event, which featured three recipients of the 2008 ASCAP Foundation Young Jazz Composer Awards: alto saxophonist/composer Patrick Cornelius, pianist/composer Roy Assaf, and trombonist/composer/arranger Omar Thomas & The Sound/Silence Small Ensemble. This program is made possible by a grant to The ASCAP Foundation from the Louis Armstrong Educational Foundation.

LATIN CORNER

The first-ever Song Camp in Miami \ ASCAP sponsors the Monitor Latino Convention \ Munera

SONG CAMP CREATIONS

ASCAP's inaugural Song Camp in Miami produces hit-worthy material



Pictured: 1. (l-r) Dany Tomas, ASCAP's Ileana Cerna and Ana Rosa Santiago, Yoel Henríquez, Chris Rodríguez, Mónica Vélez, Jorge Luis Piloto, Gabriel Flores and Carlos Marmo, and (in front, l-r) ASCAP's Karl Avanzini and Manuel Ruiz 2. Chris Rodríguez, Amaury Gutiérrez and Jorge Luis Piloto 3. Dany Tomas, Roberto Martínez, Gabriel Flores y ASCAP's Karl Avanzini.

EXITOSO! Por primera vez en Miami se celebró el primer "Song Camp" de compositores; el cual fue organizado por el departamento latino de ASCAP. El "Song Camp" que lleva el nombre de de "Intercambiando Palabras" extrajo de cada compositor canciones espectaculares. Temas tales como "Me Enredo" compuesta por Jorge Luis Piloto, Chris Rodríguez y Amaury Gutiérrez, "Despues de Todo" por Carlos Marmo, Dany Tomas y Manuel Ruiz, "Amarte En Exceso" por Mónica Vélez, Gabriel Flores y Yoel Henríquez" entre muchos temas creados durante los tres días completaron un total de 20 temas del calibre de *Billboard*. Estos temas fueron creados y grabados para ser distribuidos a la industria, la cual muestra un interés increíble al reconocer cuan exitoso fue el evento. Este intercambio de compositores mostró ser una inyección de energía muy necesitada para toda nuestra comunidad de compositores.

In Miami, ASCAP's Latin Department celebrated the successful inauguration of its Song Camp for songwriters. Billed as an event for "Exchanging Words," the Song Camp produced an incredible array of songs. Compositions such as "Me Enredo" composed by Jorge Luis Piloto, Chris Rodríguez and Amaury Gutiérrez, "Despues de Todo" by Carlos Marmo, Dany Tomas and Manuel Ruiz and "Amarte En Exceso" by Mónica Vélez, Gabriel Flores and Yoel Henríquez were just some of the songs created during three days. In total, there were 20 songs created, any one of which could potentially reach the *Billboard* charts. These songs were created, recorded and distributed to the music industry, which immediately recognized how successful the event was. The energy proved to be a creative and energetic environment for different songwriters to come together to create something new.



Pictured (l-r) are Munera and ASCAP's Karl Avanzini

COLOMBIAN SINGER-SONGWRITER MUNERA

Munera es un talentoso guitarrista y cantautor colombiano. El organizó, tocó la guitarra y cantó en la producción musical "El Planeta Azul" por el grupo Alfandoke. Viajó por Francia y Bélgica presentándose como guitarrista con más de 100 conciertos con el cantautor Jean Claude Gianadda. Munera ha abierto conciertos para aclamados artistas como Juanes. El también esta orgulloso de pertenecer a la familia de ASCAP.

Munera is a talented Colombian guitarist and singer-songwriter. He arranged, played guitar and sang in the musical production "El Planeta Azul" by the group Alfandoke. He traveled in France and Belgium performing more than 100 concerts as guitarist for the singer-songwriter Jean Claude Gianadda. Munera has opened concerts for such acclaimed artist as Juanes. He is also a proud ASCAP member.



Fernando Osorio

TWO OSORIOS CREATE SHOWCASE EVENT AT MIAMI ART CENTRAL

Desde Agosto del 2009 Fernando Osorio y Eduardo Osorio llevan a cabo un show acústico para compositores celebrado en el MAC (Miami Art Central). El evento que lleva el nombre "A Puño y Letra" se celebra el último sábado de cada mes para poder ofrecer un espacio o vitrina al cantautor.

Fernando Osorio and Eduardo Osorio have created A Puño y Letra, an event that showcases local songwriters. The showcase is presented at the MAC (Miami Art Central) every last Saturday of the month.



Eduardo Osorio



MONITOR LATINO CONVENTION IN L.A.

ASCAP patrocina la super exitosa Convención Monitor Latino 2008. Fue durante Julio 20-23 en Los Angeles Airport Marriott Hotel. Aquí está una foto con Los Inquietos del Norte junto a nuestra VP de ASCAP Alexandra Lioutikoff, Gaby González, y Velia González.

ASCAP was a proud sponsor of the hugely successful Monitor Latino Convention 2008. It was held from July 20-23 at the Los Angeles Airport Marriott Hotel. Pictured at the convention are Los Inquietos del Norte along with ASCAP's Alexandra Lioutikoff, Gaby González, and Velia González.



THE ASCAP FOUNDATION

WORKING TOGETHER

ASCAP Foundation Partnerships Keep Music in the Schools

Since 2000, The ASCAP Foundation has partnered with the VH1 Save the Music Foundation and Alfred Publishing Co., Inc. to provide sheet music, orchestra and band arrangements and folios to thousands of public school students nationwide through the "Music in the Schools" initiative. "Music in the Schools" complements the existing VH1 Save the Music Program, which delivers musical instruments to public schools across the country, by simultaneously delivering folios, sheet music, orchestra and band arrangements and method books to ensure that students have quality music to play as they learn their instruments. Alfred Publishing Co. provides the music packages to the schools.

In a recent email to The ASCAP Foundation, Sherry Nix, Early Childhood/Strings Instructor from Kendall-Whittier Elementary School in Oklahoma wrote: "Thank you for your contribution of the music package to Kendall-Whittier Elementary School. Your generous donation will provide many years of enrichment to our strings program."

In the 2007-08 school year over 120 elementary and middle schools across the country received music materials through this vital music education program. Since the program's inception in 2000, over 1,000 public schools have received sheet music and band arrangements, impacting the lives of close to 1 million public school children.



School children across the country experience the joys of music while benefiting from the "Music in the Schools" initiative supported by Alfred Publishing Co., Inc., VH1 Save the Music Foundation and The ASCAP Foundation.

THE ASPIRE TO INSPIRE INITIATIVE

Summer 2008 marked the 9th year of the collaborative partnership between The ASCAP Foundation and The Fresh Air Fund, a non-profit organization that operates five summer camps in Fishkill, New York. Thanks to The ASCAP Foundation Fresh Air Fund Summer Guitar Project, over 400 inner-city children received guitar lessons at the camps this year. The project was also expanded to include a guitar giveaway program:



Fresh Air Fund campers learn to play guitar.

The ASCAP Foundation Aspire to Inspire Guitar Initiative, spearheaded by ASCAP member Catie Curtis.

On September 9, the street date of her new release *Sweet Life* (Compass Records), Curtis gave away fifteen guitars to children who participated in the Summer Guitar Project at the Fresh Air Fund Camps. Curtis understands

"My passion is to put guitars in the hands of aspiring young musicians as an unexpected gift, to convey the confidence that comes from someone believing in them. They can use it as a vehicle to create a life for themselves, if they so choose," Curtis said.

The young recipients were selected by their guitar teachers based on talent and passion for music. We would like to thank this year's guitar instructors: Helen Avakian, Jeff Entin, Mike Labriola, Andrew Lipow and Linda Richards for their time and dedication.

The ASCAP Foundation Fresh Air Fund Summer Guitar Project is funded through The ASCAP Foundation Irving Caesar Fund. The ASCAP Foundation Aspire to Inspire Guitar Initiative is made possible through a private donation. To learn more about Catie Curtis and her new CD, *Sweet Life*, go to The ASCAP Action Network at www.ascap.com/network/audioportraits/catie_curtis_sweet/.



Pictured at the Fresh Air Fund New York headquarters are ten of The ASCAP Foundation Aspire to Inspire Guitar Initiative recipients with Catie Curtis (back row, second from right) and Colleen McDonough, Director of The ASCAP Foundation.

how the gift of an instrument can forever change a young person's life. When she was 15 years old, growing up in a small town in southern Maine, Curtis was given a guitar with the catch being that she had to learn how to play it. Now, in the midst of a musical career that has seen her travel all across the U.S. and Europe and release nine studio albums, Curtis has a desire to give the same gift she once received. She has established the Catie Curtis Aspire To Inspire Endowment so that guitars can be given to budding young musicians and songwriters who can't afford to buy their own.

EUNICE AND HAL DAVID INSTRUCTOR-IN-RESIDENCE AWARD

The ASCAP Foundation Eunice and Hal David Instructor-In-Residence Award provides funding to support the work of an outstanding music instructor at the Los Angeles County High School for the Arts. It was established in 2003 and is funded by Hal and Eunice David.

In addition to her work at Los Angeles County High School, Pat Bass, the recipient of this Award, teaches jazz at California State University, Los Angeles, and toured for two years with the 5th Dimension.

Pictured here are Hal and Eunice David with Madelyn Deutsch (center), a former student of Pat Bass. Madelyn is a songwriter and jazz vocalist studying at the New School in New York.



JOAN AND IRWIN ROBINSON SCHOLARSHIP



Kevin Dallas, pictured (center), with Joan and Irwin Z. Robinson, received the inaugural ASCAP Foundation Joan and Irwin Robinson Scholarship.

A student at New York University, Dallas began his studies at Phillips Academy in Andover, Massachusetts as a guitarist in the jazz band and a trumpeter in the concert band. During his senior year he marked his first foray into songwriting, performance and recording with the release of a six-track EP entitled *Blue Morning*. Since being accepted to NYU's Music Business Program, Dallas has immersed himself in all areas of the music business.

Irwin Z. Robinson, Chairman of Paramount Allegra Music and Vice President of The ASCAP Foundation, along with his wife Joan, established this scholarship to support a music business student demonstrating leadership, knowledge, dedication, skill and career potential. The scholarship rotates between New York University, Belmont University in Nashville and the University of Southern California in Los Angeles.



Phoebe Jacobs (center), representing The Louis Armstrong Educational Foundation, presents a letter signed by Louis Armstrong and a book of his trumpet solos to Karen Sherry (left), Vice President and Executive Director of The ASCAP Foundation and Colleen McDonough (right), Director. David Gold, President Emeritus of The Louis Armstrong Educational Foundation, generously donated these and other important documents to be included in the ASCAP Archives.

CY COLEMAN AWARD

The ASCAP Foundation Cy Coleman Award was established by Shelby Coleman in memory of her husband. Cy Coleman was a long time member of the ASCAP Board of Directors and a member of The ASCAP Foundation Board. Coleman wrote many pop standards including "Witchcraft," "The Best Is Yet To Come," and "Why Try To Change Me Now" as well as hit Broadway scores such as *Wildcat* ("Hey Look Me Over"), *Little Me* ("Real Live Girl"), *Sweet Charity* ("Big Spender"), *Seesaw* ("It's Not Where You Start"), *I Love My Wife*, *On The Twentieth Century*, *Barnum* ("The Colors of My Life"), *Welcome To The Club*, *City of Angels*, *The Will Rogers Follies*, and *The Life*. Mr. Coleman has been honored with 13 Grammy nominations (2 wins), 12 Tony nominations (3 wins), 5 Emmy nominations (3 wins) and an Academy Award nomination. He is also a member of the Theatre Hall of Fame and the Songwriter's Hall of Fame.



The award will be presented annually to support a student enrolled in a music business course and will rotate among New York University, Berklee College of Music in Boston and the Thornton School of Music at the University of Southern California. The inaugural recipient was Molly Gachignard from NYU.

PRE-SCHOOL

BY RICH TOZZOLI

Preamps, which boost the signal of microphones so they can work with mixers and audio interfaces, can be the most important gear in your studio. Here's the lowdown on how to choose and employ the right preamp for any recording situation.



PHOTO BY SEAN SMITH, BICOASTAL MUSIC LTD., OSSINING, NY, CONTROL ROOM



With the popularity of today's Digital Audio Workstations (DAWs), more composers, songwriters, and musicians than ever are taking matters into their own hands and recording at home. While these home studios can offer the creative freedom of working on your own time, they often lack the quality gear of the big rooms. That in turn can yield results that, well, can make your productions sound like they were done at home. But one investment that can help take your personal audio quality to the next level is the purchase of a good microphone preamp. In this article, we'll explore why you might want one, see how it can help improve your sound and examine a few of those popular all-in-one channel strips.

Pre-Amble

So just what does a microphone preamp do? Technically, it amplifies the low voltage from a microphone and creates an output level (usually +4dB) that audio devices such as recorders and consoles can utilize. Many

preamps not only have balanced +4 dB ins and outs for mics, but also have 1/4" unbalanced line I/Os to accommodate such things as keyboards, guitars, and basses.

The objective of any good preamp is to amplify the input signal with high amounts

of gain without adding additional distortion and noise. But that is something easier said than done. However, there are countless types and styles of preamp available, with budgets ranging from around a hundred dollars to several thousand. You'll find single-channel, dual-channel, eight-channel, instrument preamps, and full-blown channel strips. Some have analog outputs only; others have built-in A/D converters and can plug directly into the digital inputs of your recorder.

Do I Need a Pre?

Most mixing consoles already have preamps built into them. Think about all the Mackie 1202 and 1604 consoles out there—they have preamp channels neatly packaged into them already! What about gear like

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

Yes, Master

The Alesis Mastercontrol (\$1,299) is both a control surface and audio interface that offers low-latency 44.1-192kHz-recording capability via FireWire. Audio routing features include two XLR inputs with phantom power and channel inserts and six TRS line inputs; as many 26 simultaneous inputs are possible via optional S/PDIF and dual S/MUX ADAT Lightpipe inputs. Six analog outputs let you mix to 5.1 surround. Onboard speaker switching lets you dynamically select between multiple monitors. The control surface, which sports nine motorized 100mm faders, a transport section, and eight assignable knobs, works with any HUI-compatible DAWs and external MIDI devices. Alesis.com



Nano Nano

Korg's new nanoSeries USB controllers are designed to be both stylish and ultra-compact. Models include the nanoKEY (\$62), a 25-key velocity-sensitive MIDI keyboard controller; the nanoPAD (\$72) drum pad controller, which features 12 velocity-sensitive trigger pads; and the nanoKONTROL (\$72), which boasts nine faders, nine knobs, 18 switches, and a full transport section. Each of the three Nanos weighs under 3/4 of a pound and comes with Korg's M1Le software, which recreates the sounds of the M1 workstation of yore. korg.com

Getting Drums on Track

Toontrack music's Drumtracker (\$149) is a standalone drum replacement program for OS X and Windows. Drumtracker analyzes audio files and creates MIDI data that can be used to trigger sampled drums. Designed to offer a high degree of manual control, Drumtracker can map MIDI data to all the leading drum samplers on the market (including Toontrack's own Superior Drummer). An onboard sample library lets you audition results before generating the final MIDI file. toontrack.com



Core Values

TC Electronic's PowerCore 6000 (\$3,495) brings the eight FreeScale DSP engine sound of the high-end System 6000 to DAW users. The rack-mountable, cross-platform firewire device works with native audio systems such as Apple Logic Pro, Steinberg Cubase and Nuendo, Mark of the Unicorn's Digital Performer, Cakewalk's SONAR, and others. Among the included effects are reverbs ported from the System 6000, as well as advanced mastering tools like MD3 Stereo Mastering, Brickwall Limiter, and Unwrap 5. tcelectronic.com



Eight's More Than Enough

The latest version of Digidesign's powerhouse DAW Pro Tools (Price varies with hardware configuration) is available in HD, Le, and M-Audio versions. It boasts a newly updated user interface and is ripe with new music creation features, including 70 plug-ins and software instruments, more than 8 GB of content, a MIDI score editor (with the ability to print notation), a new guitar amp simulator, and more. Other notable features include Elastic Pitch, which lets users transpose music in real time in the Edit window, 10 inserts per channel, enhanced controller integration with Digidesign and M-Audio control and HD QuickTime support. Digidesign.com

Whadda Juno

Roland's JUNO-Stage (\$1,599) is a 76-key synthesizer boasting a newly designed keyboard for optimal feels and a sound set includes the 88-key stereo multisampled piano derived found on Roland's popular Fantom-G. While its controls are configured for easy sound access onstage, a single button push lets it operate as a MIDI master keyboard in the studio, while a USB memory port enables playback of .MP3, .WAV, .AIFF, or .SMF files from standard USB flash memory. Other features include an XLR microphone input with reverb and a vocoder. Rolandus.com





Grace m201



Portico 5012, designed by Rupert Neve



Focusrite VoiceMaster

Digidesign's MBox and 003, Tascam's 2488 hard disk workstation, and Korg D3200 digital recorders? Yes, they all have preamps built into them, as well. Just plug in your mic or keyboard, adjust the level, and get to work. I know what you're saying: Why should I spend more money on something I already have?

The quick answer is quality. If you think in terms of economics, preamps that are built into most consoles or recording devices must compromise on quality in order to keep the price at a reasonable level. It's a trade off of function and quality versus price. Now this certainly may not apply for those five- or six-figure consoles, but for the most part, you get what you pay for.

That's not to say you can't get a good result from a built-in preamp: You certainly can. Many engineers, in fact, would prefer to use one in a Neve, SSL, or API console. But few people have those in their home studios. So for those of you without such toys, one of the best ways to upgrade your signal path is by use of an external preamp unit.

For many, the vocal track is all-important. This is where it's often best not to skimp and use a mediocre preamp. Or, if you're doing a live recording and have only one good preamp, you can run the vocal through it and have everything else go

through the others. But if the tracks can be done separately, one good preamp can be used to record parts over and over. You don't need a rack of gear, just start with a single good investment, and build your collection from there.

Character Reference

A good mic preamp can capture more detail from any microphone, and therefore can improve the tone, depth, and clarity to your recordings. Sonic character can vary widely from model to model, but if you're choosing just one to be a workhorse, it should be able to handle just about any type of microphone, from a classic Neumann U-67 to a Royer 122-V ribbon to a workhorse Shure SM57. It should also be able to take in any of those keyboards, basses, and samplers. A good preamp should be flexible enough to handle all the tasks you ask of it.

Typical features to look for include +48v phantom power; a 1/4" instrument jack (hopefully on the front panel); some form of either analog or digital metering; an overload LED light; a pad switch, which attenuates input level to help prevent that overload light from firing; a high pass filter to eliminate mic-stand rumble; and of course, lots of gain! Some will also offer variable impedance—a feature that lets you best match the output impedance of a

microphone to the input impedance of a preamp.

Most will of course have +4dB XLR balanced (and/or -10dB unbalanced) outputs that can plug directly into the line inputs of your console, or even directly into your DAW or recorder. Other models include such things as inserts, where you can plug in your favorite outboard compressor or equalizer. Some models also feature digital outputs, either in the form of optical, S/PDIF, or AES/EBU connections. This lets you bypass the D/A (digital-to-analog) conversion of your recorder and instead use that of the preamp itself. This also may help eliminate any noise incurred by long analog cable runs from your preamp to the recorder. While there is no right or wrong choice between analog or digital outputs, it is nice to connect two or more channels to your recorder with a single digital cable!

Add Some Color, Or Not....

The next consideration is a little more subjective: Do you want a preamp that will influence the sound or do you want something more transparent? Some producers look for preamps that typically add no coloration to the signal coming from the mic, such as the popular Avalon AD2022, Earthworks 1022, or Grace Design m201. The signal path of these preamps is pristine enough that they pass your audio virtually untouched to the amplifier and onto your recorder.

Other producers seek to impart a "character" from the preamp. Neve and Universal Audio preamps are revered for their



The Solid State X-Rack can hold mic preamps and other signal processors.



ART Pro Channel



Avalon VT-737sp

midrange grit and growl, as are those from companies like Manley, Tube-Tech, and Groove Tubes. Plugging into each type of preamp will yield a slightly different sonic result, and the way you set the gain control can really impact the sound. When shopping, seek out professional engineers and see what they recommend. Of course, opinions will vary widely, but one thing for sure is that you'll get one!

In my own work, I mix and match depending on the application. When recording acoustic guitars, for example, I will run an Earthworks QTC-1 microphone into a Focusrite ISA 428 with the impedance set to its highest setting. Then I will also use a Royer 121 ribbon mic through a PreSonus ADL 600 to impart extra warmth and low end with some tube flavor. For vocals, I use a good vocal mic with a Demeter VTMP-2b,

which also provides tube warmth. For bass direct recording and miking guitar cabinet, I opt for a Groove Tubes ViPRE. Each preamp has its own character and flavor and fits each application differently. I've invested in a few choice hi-end preamps, and they get used on a daily basis.

Should You Tube?

So what is that mystique about old-school tubes technology and preamps? Generally speaking, tube preamps are thought of as "warm" or "smooth" sounding compared to solid-state equipment. Tube circuitry distorts and overloads in a more natural way than transistors do—not that you should be overloading your preamp in the first place. But tubes generate harmonic distortion that creates a sonic character prized by engineers. Yet solid-state preamps are just as viable and often sound bet-

ter than tube preamps—especially when the tubes aren't functioning at their best. They can be the first choice for many applications. It boils down to a matter of personal taste, but if you have the budget, you'll probably want at least one of each type.

Strip Tease

When you sit in a studio and look at each channel of a high-end mixing console, you'll see an input at the top, then maybe a few bands of equalization, some compression and gating. Keeps it simple, right? Everything you need is right there in that strip, multiplied by however many channels on the console itself. What if you could separate a strip from the console and maybe own one or two channels for yourself?

Many manufacturers now produce out-board "channel strips" that combine several components into a single, easy-to-use package. While the features included in each model may vary, in general, a channel strip would allow you to not only amplify your mic, but also add some equalization and a little compression before it gets to the mixer or recorder.

The Avalon VT-737sp offers a Class A preamp, an opto-compressor and a sweepable EQ. Console makers Solid State Logic now offers the XLogic Alpha Channel with an SSL preamp, EQ and limiter/ filtering section, as well as an X-Rack component system. Focusrite's VoiceMaster Pro features a Class A preamp, a "Vintage Harmonics" processor, voice-optimized EQ, and an optional A/D card. ART has an all-in-one Pro Channel, which has a tube mic pre, switchable opto/variable mu compressor and tube EQ.

Whether you choose to go with a separate channel strip or just a simple mic preamp, thinking outside the console can help you achieve better results in your next recording. Sure, it may cost you a few dollars but the investment in yourself and your music will be well worth it.



Universal Audio Solo/610

PHONE HOME

BY DANNY MILES

Headphones come in more varieties and offer better performance than ever before. From entry-level earbuds to big-ticket surround-capable headsets, there is a set of 'phones for every budget.

Ultrasone
Pro900



With so many musicians working at home and with mobile laptop- or portable recorder-based studios, headphones have become more central to music production than ever before. Factor in the reality that many fans now hear the majority of their music on portable music players and computer-based media applications like iTunes, Rhapsody, and Zune, and it's obvious that a good headphone sound has taken over for the old "car stereo test" as a litmus test for a good mix. And while a set of "cans" will never replace a good set of speakers, it pays to invest in at least one good pair of 'phones, even if you're only using them for tracking and reference.

Head's Up

Headphones come in a surprisingly wide of types. The two main groups are over-ear and in-ear. Within the over-ear category, you'll find closed vs. open and semi-open models; circumaural designs that enclose

the ears vs. those that simply fit over the ear; wired vs. wireless designs; standard vs. noise-canceling phones, etc.

In-ear types include those with an isolating fit (the common style for live-performance in-ear monitors), those with electron-

ic noise cancellation, and plain old ear buds. They also come in wired and wireless (with a belt-pack) versions.

Several of the top in-ear models have changeable ear-pieces, and some are designed to custom mold to the user's ear for even better isolation.

Within both categories are a wide variety of designs, features, and price points. A cheap pair of phones can be had for \$10-20. Expect to pay a minimum of \$40 for entry-level professional models, while top-of-the-line headphones can go for \$300-\$600, and more.

Open or Closed Case

Budget aside, which basic type of headphones to choose depends largely on your application, and most pros keep a variety



Sennheiser MD280 closed-back headphones



Sony MDR-750 (note pivoting ear cup)



AKG K 702 open back headphones

around, just as they do with microphones.

DJs and drummers working with click tracks, for example, will probably want closed-back headphones that isolate their ears from outside sounds. Some examples include the Direct Sound EX-29 Extreme Isolation Headphones, the Sennheiser HD280, and the AKG K 171 MK II and K 271 MkII.

The advantage of closed-back designs is that they offer two-way isolation: the listener is more isolated from external noise, but there's also less "bleed" from the headphones, meaning that mics will pick up less (if any) of the backing track when these headphones are used for tracking.

But while audio quality for closed-back phones has improved over the years—top models can sound incredibly balanced—some musicians find the isolation of closed-back phones disorienting and the sound unnatural, especially on less expensive models. Singers, can find it difficult to hear themselves well enough to get comfortable—some even struggle to sing in tune.

One solution is to remove one ear of the headphones. A favorite feature on the popular Sony MDR-7506 is the way that each ear-piece can flip up and be positioned on the wearer's head. The speaker is still covered by the head, so removing the ear cup doesn't increase bleed.

In contrast, open and semi-open models allow some sound to escape from the back

of the ear-cup. This not only allows the wearer to hear more ambient sound, but also lets the sound produced by the headphones interact with the acoustical space, which some listeners find more pleasing. Singers, string players, and musicians tracking live with a band may find semi-open designs more comfortable; they can also be good for general listening in a studio when isolation's not an issue. Popular choices include the classic AKG K 141 and its newer relative, the K 241, as well as the Beyerdynamic DT 880 Pro. On the higher end are AKG's new K 702 and Sennheiser's HD800, which are designed to offer audiophile sound in an open headphone design.

Look In Ear

Many musicians wear in-ear listening devices daily while listening to portable players, but should they be used in the studio?

Regular ear buds are not ideal, but higher-end models, like the Etymotic ER-6 and Shure SLC-4, provide stellar sound and excellent isolation from outside noise. In-ear devices, combined with wireless transmitters, are popular for onstage use, but can also be used in the same recording situations as closed-back over-ear headphones.

As for wireless headphones in general, sound quality continues to improve, and the convenience of working without that umbilical cord can be liberating. Similarly, headphones with electronic noise cancellation may be great if you're working in a noisy environment. But for ultra-critical listening, you'll probably want to stay with a premium set of wired 'phones.

Weighing the Features

As we mentioned at the top, you can buy a decent pair of headphones for under \$50. But what's the difference between those and models costing two—or 10—times more?

Obviously, the first consideration is how well the headphones' sound fits your appli-

cation. Can they deliver enough bass? Is the midrange crisp? Is the high end clear or does it sound hyped? When you turn them up, do they remain clean-sounding, or is everything distorted? You may want smooth-sounding phones when you're monitoring in the control room and opt for cans with a more pronounced high-frequency response when tracking.

High-end phones use more sophisticated diaphragms and ear cup designs, and can therefore capable of producing frequency ranges that exceed a1 but the most sophisticated speaker systems. For example, Sennheiser's HD 380s go from 8Hz to 27kHz, and Sony's MD7509HD goes from 5Hz to 80kHz—far exceeding the recognized limits of human hearing on both ends of the spectrum.

In addition to frequency response, a headphone's impedance can also play an important role in its sound. The lower the impedance, the more efficient the 'phones are—which means that lower impedance models like the 24-ohm Sony 7509HDs will sound louder than the 55-ohm AKG K 171 Mk IIs or 64-ohm Sennheiser HD280s when powered by the same source. Of course, with headphones, volume isn't always a consideration, and "loud" can equal "bad" when it comes to hearing safety.

Another nice feature found on many higher-end headphones is that they have replaceable parts, for example, audio cables that can be unplugged (or unscrewed) and swapped out, as opposed to the hard-wired cables found on cheaper models. Some, like the UltraSone Pro900, come with two sets of ear pads, as well.

Finally, don't ignore comfort. Although extended headphone use has its pitfalls—especially if you listen at anything above moderate levels—many musicians and producers spend hours at a time wearing them. Make sure they fit, don't weigh too much and can be adjusted for yourself and for anyone else coming into your studio.



Etymotic ER-6

The art and craft of...

STEPHEN SCHWARTZ



➔ **Equally adept as a lyricist and composer**, Stephen Schwartz has enjoyed one of the most prolific and honored careers in history of modern musical theater. Winner of three Oscars, three GRAMMYS, four Drama Desk Awards, and a Golden Globe Award, the five-time Tony nominee's career began with the title song to the stage and screen productions of 1969's *Butterflies Are Free*, followed by a string of hits like *Godspell*, *Pippin*, and *The Magic Show*. Schwartz continues to enjoy success with films like *Pocahontas* and *Prince of Egypt*, as well as the Broadway blockbuster *Wicked*.

Schwartz, who directs the annual ASCAP Foundation/Disney Musical Theatre Workshops in Los Angeles and New York (which resumes in 2010), is the rare writer who's had hits working both on his own and in collaboration with other composers. "I always knew I wanted to write for musical theater," says the native New Yorker, who, after studying at Juilliard while still in high school, got a BFA in drama at Carnegie Mellon. "I studied directing, but the most valuable class was the acting class."

BY EMILE MENASCHÉ

Talk about your writing method.

It's different if I'm working on a song for myself or if I'm working on a specific assignment, like a musical. Having spent so many years writing for specific projects, I 'assign' it to myself as if I was working on something else. If I get an idea for something, I go about it like it's an assignment.

Do you start with music or lyrics?

My work is usually story or idea driven: Step one is to figure out what the song is about. What am I trying to say? What are the main events of the song? My work is so much about dramatic storytelling, so I tend to like to start with a concept or title, as opposed to starting with a melody. I like to zero in on the title; that helps me define the concept.

Then it can develop a number of different ways, and that can depend on whether I'm collaborating or working on my own. For example, on *Enchanted*, where I worked with Alan Mencken (*Aladdin*, *Beauty and the Beast*) we'd talk about what the song is trying to do, and then he'd sit at the piano while I'd listen and respond to what he was playing.

On *Wicked*, the music and lyrics process was less clearly defined. I'd come up with hints of melody and find hints of lyrics. Mostly, the music leads. Before I got down to specific ideas, I did some musical

and discoveries outweigh the fear of writing the same things over and over again.

When you're writing music, what's your 'perspiration-to-inspiration' ratio?

I like to come into a song from familiar musical territory and work my way into a new idea. Sometimes I'll just play a song I know and let it lead me somewhere else.

Writing music for a character is like method acting. What is the character feeling? And what should that feeling sound like? You follow that path and once you're in, the rest takes over.

My voice also plays a role in the writing process. I have a good range so I can sing parts.

What are the ingredients of a great song?

Structure is important: Ultimately, a song needs structure so the listener can perceive it. Repetition, coming back to certain themes, is an important tool for communication. Some songs determine their own structure; something musical develops out of ideas suggested in the lyric.

We've talked about how you create the concept, but how do the specific lyrics come together?

The first part of the process is the accumulation of ideas. I don't write in a linear way: "first line this/next line that." I work



WORKS BY STEPHEN SCHWARTZ

- ▶ BUTTERFLIES ARE FREE, title song (play and movie) 1969
- ▶ GODSPELL, music and new lyrics 1971
- ▶ MASS, English texts (in collaboration with Leonard Bernstein) 1971
- ▶ PIPPIN, music and lyrics, 1972
- ▶ THE MAGIC SHOW, music and lyrics, 1974
- ▶ THE BAKER'S WIFE, music and lyrics, 1976
- ▶ THE PERFECT PEACH (children's book), 1977
- ▶ WORKING, adaptation, four songs, direction, 1978 (co-directed television adaptation with Kirk Browning for PBS-TV, *American Playhouse*, 1981)
- ▶ PERSONALS (music: three songs) 1985
- ▶ CAPTAIN LOUIE (children's show), music and lyrics, 1986
- ▶ RAGS, lyrics, 1986
- ▶ CHILDREN OF EDEN, music and lyrics, 1991
- ▶ POCAHONTAS, lyrics, 1995
- ▶ THE HUNCHBACK OF NOTRE DAME, lyrics, 1996
- ▶ RELUCTANT PILGRIM, CD of eleven songs, 1997
- ▶ THE PRINCE OF EGYPT, music and lyrics, 1998
- ▶ GEPPE-TO, music and lyrics, 2000
- ▶ UNCHARTED TERRITORY, CD of eleven songs, 2001
- ▶ WICKED, music and lyrics, 2003

"I like to come into a song from familiar musical territory and work my way into a new idea."

sketches that belong in that world. Songs like "Defying Gravity" and "Opening" started as music.

How strictly do you stick to the thematic concept you've established?

Sometimes the music goes someplace different—and then the lyric will change. But the title and concept are a way into the song. The "journey" for the music is to emotionally express the concept and tell the story. Everything is in service of the story.

What instrument do you use to compose?

I always work at the keyboard with my hands on the keys. Years ago I'd occasionally write a song on guitar. Rarely, I will use a drum loop.

I know writers who work away from the piano because they don't want to be limited by their technique. But for me the accidents

off the title, and see what words rhyme with words in the title, then scribble phrases, chunks of thought. Sometimes the notes are related to musical ideas. They can go on for a few pages, and then, I'll see a line and say "that's where the song should start."

What obstacles can stop the creative flow and how do you combat them?

Being the "editor" too soon—you have to stop being the editor and go back to being the "dumb" writer. The writer in us throws stuff out there; the editor chooses what to keep and discard. If you're judgmental too soon, you impede the flow of inspiration. Being aware of that has been useful in solving problems. The young go on instinct and talent. As you get older and have to meet deadlines, you become conscious of process and can draw on your experience to get it done.

EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING APPOINTMENTS

► **KEVIN GAGE** has been appointed to Senior Vice President, Strategic Planning and Digital Development, it was announced by ASCAP CEO John LoFrumento. In this newly established position reporting to LoFrumento, Gage will be directing ASCAP's overall digital strategy and reinforcing ASCAP's aggressive efforts to establish fair compensation for the digital use of members' copyrighted music.

Gage comes to ASCAP with over 16 years of senior strategic and digital media experience with Warner Music Group, Warner Bros. Studios and NBC Universal. Most recently at NBC Universal, he directed global new media distribution strategy. At Warner Music, he directed digital product development, technology and led digital strategy efforts to expand online and mobile new media markets. Earlier in his career, Gage worked in Hollywood developing cutting edge computer video platforms.

ASCAP Senior Vice President, Domestic Membership, Randall Grimmer, has announced the following appointments:

► **NICOLE GEORGE** has been named AVP, Membership Business Affairs and will, in addition, run the ASCAP New York Membership office. Nicole joins ASCAP from the Zomba Label Group and brings more than 7 years of entertainment legal experience.

► **ADRIENNE MUHAMMAD** has been named Associate Director in ASCAP's Atlanta Membership Office. Adrienne comes from Compound Entertainment LLC where she served as GM and worked closely with Ne-Yo and producers Chuck Harmony and The Heavyweights.

► **DEDE BURNS** joins as Manager of Media Analytics in Los Angeles, from Warner/Chappell Music.

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

Note: Dates subject to change

STEPPING OUT NOW ONLINE

Due to the space needed for the 2009 ASCAP Board Election materials, the Stepping Out section for this issue will appear online only. Visit www.ascap.com for all the latest member news.

IN MEMORIAM >>>>

Neil Hefti, Miriam Makeba, Shannon Shor, Dale Wasserman

What's on ASCAP.COM

► **The ASCAP Network** at www.ascap.com is loaded with great multi-media content featuring our members in genre-specific and mixed radio channels, podcasts, audio portraits, video and a new interactive member profile area. Check it out:

► **LISTEN to ASCAP Radio**
Check out 8 channels of ASCAP members' music, from Pop/Rock, Rhythm and Soul, Nashville and Latin to Jazz, Symphonic & Concert, Standards and Playback interviews.

► **DOWNLOAD Podcasts**
Our podcasts let listeners hear for themselves the exciting new music ASCAP membership reps are discovering all across the country.

► **EXPERIENCE Audio Portraits**
Our popular Audio Portrait series mixes interviews with music clips from an extraordinary range of writers and composers across all musical genres, such as Maiysha (pictured).

► **WATCH ASCAP Video**
From Playback Field Recordings, featuring intimate performances and interviews, such as Jim

Boggia (pictured), to coverage of ASCAP Award shows and other special events, our video content provides an up-close look at ASCAP members and their music.

► **INTERACT with Member Profiles**
The ASCAP Network's latest offering allows you to create your own free profile page featuring your music, photo and bio, business contact information, optional feedback and networking opportunities and tools for getting your music heard.



Maiysha



Philly-based singer-songwriter Jim Boggia during a Playback Field Recording

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

Rules & Regulations:
 1. Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD or Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio CD or cassette. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. **All entries must be postmarked by May 29, 2009 or earlier.**
 2. All songs submitted must be original.
 3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. **Cassettes, CDs and lyrics will not be returned.**
 5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. **Songs may be in any language.** Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
 6. Winners will be notified by mail and must sign and return an affidavit

confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likenesses and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 16, 2009, after which each entrant will receive a winners list by e-mail.
 7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of prizes, Overall 3rd Prize winner will receive \$6,500 worth of prizes, 1st Prize winners in each of the 15 categories will each receive \$2,000 worth of prizes, 20 Honorable Mention winners will each receive \$350 worth of prizes. **PLEASE WRITE OR PRINT CLEARLY & NEATLY.**

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