

PROFILES OF ASCAP BOARD CANDIDATES

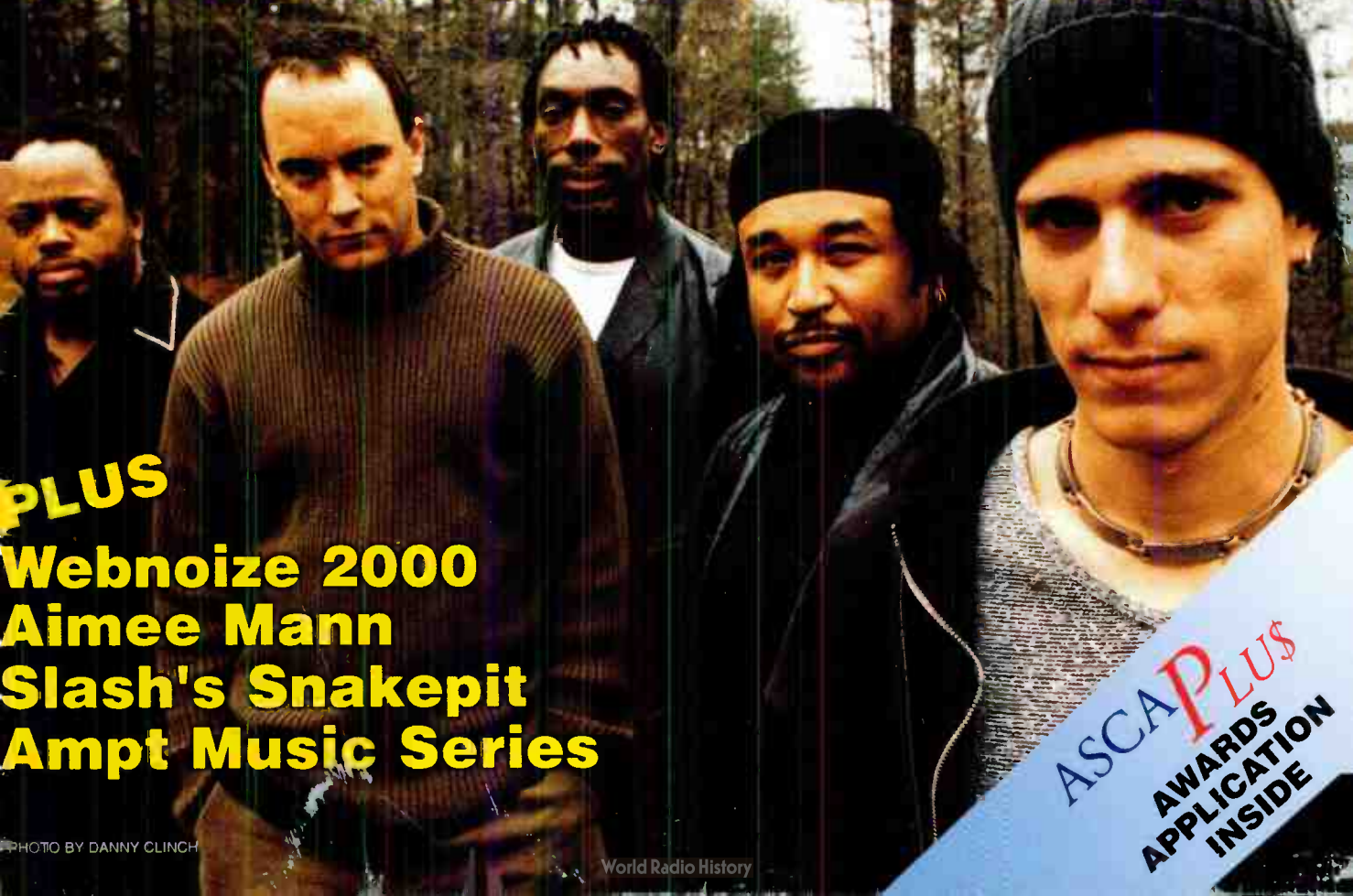
PLAYBACK

JANUARY-FEBRUARY 2001
USA \$3.95/Canada \$4.95



DAVE MATTHEWS BAND

On Writing And The Road



PLUS

**Webnoize 2000
Aimee Mann
Slash's Snakepit
Ampt Music Series**

**ASCAP PLUS
AWARDS
APPLICATION
INSIDE**

PHOTO BY DANNY CLINCH

World Radio History

PRESIDENT'S LETTER



The 2000 U.S. Presidential election will be discussed and written about for years to come. However, as contentious as this election was, the fundamental principles behind our country's democratic process

remain. Indeed, they are more important than ever. With this in mind, we at ASCAP now turn to our own election – that of ASCAP's Board of Directors.

Because ASCAP is its members, ASCAP is the only performing rights organization in the United States whose Board of Directors consists solely of composers, songwriters and publishers elected from its membership by its membership every two years. In the coming weeks, those members who have earned any performance credits in the last survey year are qualified to vote and will be sent a ballot 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. As you will

see, these candidates reflect the great diversity of ASCAP's catalog, representing all kinds of music, from pop, rock, country and R&B to standards, film & television music and symphonic and concert music. All of these creators and publishers know the needs of members first-hand and represent no other special interest group.

For better or worse, we have grown accustomed to rapid change. In 2001, the United States will reflect an altered political landscape. New media will continue to affect the way music is experienced. The march of technology will continue to make the world a smaller place. In the midst of all of this, ASCAP's agenda remains clear – to provide the fairest and highest level of payments, the best service and the best copyright protection to you, the members of ASCAP.

Marilyn Bergman
President and Chairman of the Board

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ASCAP Reports Another Record Year

ASCAP is pleased to announce that 2000 was another record year as new highs were reached in both revenues and distributions.

In 2000, ASCAP reported that revenues increased to \$576 million on operating expenses of approximately \$90 million. With an operating ratio of 15.6%, 2000 marks the second year in a row that ASCAP has reported an operating ratio under 16%, lower than any other American performing rights organization. ASCAP's domestic and international distributions for the year 2000 totaled \$474 million, a new all-time high.

In June 2000, the ASCAP Board of Directors approved a 7% increase in the annual domestic credit value to \$5.30. With growth continuing in most areas, ASCAP also saw a significant increase in New Media licensees, ending the year with more than 1,700 licensed web sites.

Detailed information will be made available, along with audited results, in ASCAP's annual report for the year 2000 which will be released in the Spring of 2001.

PLAYBACK

PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS VOLUME 8 ISSUE 1 JANUARY-FEBRUARY 2001

Features

4 ALL THAT JAZZ

Jazz legend Marion McPartland receives the ASCAP Foundation Lifetime Achievement Award and Cy Coleman receives The ASCAP Foundation Richard Rodgers Award at the Foundation's Fifth Annual Awards reception.

6 THE WRITE STUFF

The 33rd Annual ASCAP-Deems Taylor Awards are presented in New York City for outstanding print and media coverage in 1999.

7 TAKING THE COUNTRY BY STRUM

The first-ever "ASCAP Presents...Ampt Music Series," sponsored by Heineken, showcased some of the country's top songwriter/performers in Seattle, Miami, Austin, Chicago and Boston.

16 THE ROAD WARRIOR

The Dave Matthews Band is one of the top earning touring rock and roll bands in the world. Singer/songwriter Matthews talks to *Playback* about his craft and the experience of working with songwriter/producer Glen Ballard on material for his new album.

19 CANDIDATES FOR ASCAP'S BOARD OF DIRECTORS

For the first time ever, *Playback* provides members with profiles of ASCAP writers and publishers who are candidates for the ASCAP Board of Directors election in February, 2001.

52 SCORING BIG IN FILM

The ASCAP Film Scoring Workshop concludes another successful program and is celebrated by some of the top film composers in the industry.

64 WEBNOIZE 2000

A panel of top ASCAP members discuss the effects of the Internet on creators in the 21st Century at the annual Webnoize Conference in Los Angeles.

Departments

10 ASCAP ACTION 54 NEW MEMBERS

56 NASHVILLE NEWS 57 FILM &

TELEVISION 58 LATIN CORNER

60 RADAR REPORT 51 CONCERT

65 NOTEBOOK 66 STEPPING OUT



THE BIG NIGHT: Pictured (l-r) at The ASCAP Foundation's Fifth Annual Awards presentations are Executive Director and VP of The ASCAP Foundation Karen Sherry, veteran jazz pianist Marian McPartland, The ASCAP Foundation Richard Rodgers Award recipient and composer Cy Coleman, The ASCAP Foundation President Marilyn Bergman and the Associate Director of The ASCAP Foundation Colleen McDonough.

Fifth Annual ASCAP Foundation Awards Presented in New York City

Broadway's Cy Coleman Receives Richard Rodgers Award

ASCAP Foundation Lifetime Achievement Honors go to Marian McPartland in Jazz and the Late Robert Allen in Pop Music

The Fifth Annual ASCAP Foundation Awards Reception was held at on December 7 at The Kaplan Penthouse at Manhattan's Lincoln Center. Honors were presented to a wide variety of Award, Scholarship, Fellowship and Residency recipients, all of whom benefit from programs of The ASCAP Foundation. The reception was hosted by the ASCAP Foundation President Marilyn Bergman.

Among the highlights of the evening was the presentation of The ASCAP Foundation Richard Rodgers Award to Broadway composer Cy Coleman for his lifetime achievements in the American musical theater. Coleman is the composer of such classic Broadway musicals as *Wildcat*, *Sweet Charity*, *I Love My Wife*, *On the Twentieth Century*, *Barnum*, *City of Angels* and *Will Rogers Follies*. The first ASCAP Foundation Lifetime Achievement Award in the field of Pop music was presented posthumously to the songwriter Robert Allen, whose credits include "Chances Are," "It's Not for Me to Say," "Moments to Remember," and "(There's No Place Like) Home for the Holidays." Allen passed away on October 1, 2000 following a lengthy illness. The ASCAP Foundation Lifetime Achievement Award in Jazz was presented to Marian McPartland, the veteran jazz pianist, recording artist, composer and radio personality. Participating in the tribute were Broadway star Brian Stokes

Mitchell, who performed Coleman's "The Best is Yet to Come," and cabaret artist Jason Graae, who sang Allen's "Home for

HS) – Anna Kim & Xiaodan Zheng
Frederick Loewe Scholarship (NYU Tisch) – Nils Dolven



Broadway star Brian Stokes Mitchell is pictured honoring Cy Coleman with his rendition of Cy's classic song, "The Best is Yet to Come," accompanied on piano by ASCAP member Mike Renzi.

the Holidays."
Here is a complete list of recipients in attendance:
Lilith Fair Songwriting Contest – **Carla Rose Arnone**
Louis Armstrong Scholarship (Queens College) – **Adam Jackson and Keith Pray**
Leiber & Stoller Scholarship – **Philip Beaudreau and Jovanni-Rey de Pedro**
Leonard Bernstein Fellowship at Tanglewood – **Adam B. Silverman**
Sammy Cahn Award – **Chris Keup**
Max Dreyfus Scholarship (NYU Tisch) – **Nathan Tysen**
Michael Masser Scholarship – **Anaysha Figueroa**
Dreyfus/Warner Chappell/CCNY Scholarship – **Ruslan Agababayev**
Ira Gershwin Award (LaGuardia

Metropolitan Opera Guild Composer-in-Residence – **Josh "Bo" Bell**
Rudolf Nissim Award – **Justin Wayne Merritt**
NYU Film Fellowship in Florence – **Alessandro De Angelis and Adam Schoenberg**
Richard Rodgers New Horizon Award – **Stephen Wiener & Glenn Slater**
ASCAP Foundation Lifetime Achievement Award – **Marian McPartland**
ASCAP Foundation Lifetime Achievement Award – **Robert Allen (posthumous)**
ASCAP Foundation Richard Rodgers Award – **Cy Coleman.**

Full photo coverage on Page 63

ASCAP/PRS Awards Presented in London

For the second year in a row, Robert John "Mutt" Lange was named writer of the year and Zomba Music was named publisher of the year at ASCAP's 20th Annual ASCAP/PRS Awards, held in October at London's Grosvenor House Hotel. ASCAP President and Chairman Marilyn Bergman and ASCAP CEO John LoFrumento presented awards with Senior VP of International Roger Greenaway, Executive VP of Membership Todd Brabec and Senior Director of Membership for the U.K. and Europe Sean Devine.

Lange was the most-awarded writer for his song "Come On Over" and six other compositions recorded by his wife, Shania Twain. Although Lange was not present to pick up his awards, Twain appeared on video to praise his songwriting.

The ASCAP/PRS song of the year was Cher's "Believe," co-written by Paul Barry, Brian Higgins, and Steven Torch and published by Rive Droite Music. The Chemical Brothers' "Surrender," written by Tom Rowlands and Ed Simons, received the College Award. Moloko's "Sing It Back," written by band members Mark Brydon and Roisin Murphy, received the Club Award.

Film awards were presented to Phil Collins for *Tarzan*, Trevor Jones for *Notting Hill*, Craig



LONDON CALLING: ASCAP held its annual PRS Awards in October at London's Grosvenor House Hotel Ballroom. A highlight of the event was the presentation of the ASCAP Golden Note Award to Justin Hayward, the longtime guitarist, singer and songwriter of the Moody Blues. Hayward treated the guests at the dinner to a performance of his classic, "Nights in White Satin." In addition, ASCAP Board member and Broadway giant Cy Coleman played and sang a medley of his many hits. Pictured (l-r) are ASCAP President and Chairman Marilyn Bergman addressing the audience; and ASCAP Executive Vice President Todd Brabec, Hayward, Senior VP of International Roger Greenaway, Phil Collins (recipient of two awards). Coleman and ASCAP CEO John LoFrumento.

Armstrong for *The Bone Collector* and Jocelyn Pook for *Eyes Wide Shut*. Also, the father and son team of Keith and Matthew James Strachan received the newly created TV Theme Award for "Who Wants To Be A Millionaire," published by Universal Music.

Justin Hayward, singer/songwriter for The Moody Blues, received the Golden Note Award (previously given to Phil Collins), and gave an

acoustic performance of his classic song "Nights in White Satin." ASCAP Board member Cy Coleman was also in attendance and performed songs from his hit musicals "Sweet Charity," "Barnum," and others.

Nominating Committees Select Candidates For ASCAP Board Election

The Writers and Publishers Nominating Committees met on December 12 and 13, 2000, and nominated candidates for election to the ASCAP Board of Directors. The Writers Nominating Committee must select a minimum of 24 non-incumbent writers, and the Publishers Nominating Committee a minimum of 12 non-incumbent publishers, to stand for election. All incumbent Directors have been renominated in accordance with ASCAP's Articles of Association.

The Writers Nominating Committees consisted of Richard Bellis, Kevin Briggs, John C. Frizzell, Mark D. Sanders and David Zippel. The Publishers Nominating Committee consisted of Ronda B. Espy (Bob-A-Lew Songs), Nicole Fortier (Estefan Music Publishing, Inc.), Ron Freed (European American Music Distributors), Bernadette Gorman (Jewel Music Publishing Co., Inc.) and Bob Kirsch

(Welk Music). Members of the Nominating Committees are not eligible to run for election to the Board.

The Nominating Committees selected candidates in accordance with the requirements of the Articles that nominees be chosen "mindful of the diversity of the Society's membership and repertoire." The Committees obtained the consent of each nominee to stand for election.

Together, the Nominating Committees constitute the Committee on Elections. As such, they selected Arthur Andersen, LLP, to be the official Teller of the election, and approved the forms of ballots and accompanying letters to members. Ballots will be mailed on Friday, February 2, 2001, and must be returned by Friday, March 2, 2001. Under the Articles, all members with performance credits during the 1999 fiscal survey year (i.e., ending with distributions through March, 2000 for publishers and April, 2000 for writers) may vote. The ballots will be tallied on Tuesday, March 5. Those elected will serve for a two-year term beginning April 1, 2001.

The Committee on Elections stresses the importance of the election to ASCAP members, as ASCAP is the only United States performing rights organization run by its writers and publishers, and so urge all eligible members to be sure to vote.

WE WANT YOUR EMAIL ADDRESS!

ASCAP would like to urge all members to register your email address with us by visiting our website at www.ascap.com/email. The Internet has made it possible for us to communicate with our members with greater speed and efficiency than ever before. We know that you look to us to keep you informed on important matters that affect your career and livelihood, such as legislative issues, professional opportunities and ASCAP developments. By providing us with your email address, we will be able to get that information to you faster than ever before.

33rd Annual ASCAP-Deems Taylor Award Winners announced



Outgoing *Billboard* Deputy Editor Irv Lichtman, who recently retired from music journalism after 45 years was honored with a special ASCAP-Deems Taylor Special Recognition Award. Here he is congratulated by ASCAP President and Chairman Marilyn Bergman.

ASCAP has announced the winners of the 33rd Annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1999. The winners were honored at a special reception hosted by ASCAP President and Chairman Marilyn Bergman on Wednesday, December 6 at the Stanley H. Kaplan Penthouse at Lincoln Center in Manhattan. Over the years, tens of thousands of dollars have been distributed in cash prizes to winning authors, journalists and broadcast producers and personalities.

Among the highlights of the evening was the presentation of an ASCAP Deems Taylor Special Recognition Award to *Billboard's* Deputy Editor, Irv Lichtman. Lichtman, who recently announced his retirement at the end of 2000, is being cited for 45 years of outstanding work as a music industry reporter and editor for *Billboard* and other trade publications.

The ASCAP-Deems Taylor Broadcast Award in television honors the 24 hour jazz cable programming service, BET on Jazz, with awards presented to Senior Vice President Paxton K. Baker and Vice President Waymer Johnson. The Radio Award went to the Fordham University station, WFUV Radio, New York for its programs, "City Folk" (Rita Houston, Music Director), and "The Big Broadcast" and "Swing Time" (both hosted and produced by Rich Conaty). Two Internet Awards were presented. The first went to MTVi News; accepting the honors was MTVi Group President & CEO Nicholas Butterworth and MTVi News Vice President Michael Alex for MTVi News. Also honored in the Internet category was Kalvos and Damian's New Music Bazaar, created and hosted by David Gunn and Dennis Bathory-Kitsz.

The authors and publishers of the eight books honored at the ceremony were:

- Heidi Von Gunden for *The Music of Vivian Fine* by Scarecrow Press, Inc.
- Joel Lester for *Bach's Works for Solo Violin* by

Oxford University Press

- Thomas J. Mathlesen for *Apollo's Lyre* by University of Nebraska Press
- James Miller for *Flowers in the Dustbin* by Simon & Schuster
- Howard Pollack for *Aaron Copland* by Henry Holt and Company
- Henry Sapoznik for *Klezmer!* by Schirmer Trade Books



- Tony Scherman for *Backbeat: Earl Palmer's Story* by Smithsonian Institution Press
- Charles K. Wolfe for *A Good-Natured Riot* by Vanderbilt University Press/Country Music Foundation Press.

The eight writers and editors of journal, magazine and newspaper articles, program notes and/or liner notes and their respective publishers honored at the ceremony were:

- Billy Altman for his liner notes to the Eric Andersen album, *Violets of Dawn*, issued by Vanguard Records.

- Audra D.S. Burch for her articles "A Double Life," "Rap XX" and "Color Him Rap" published in *The Miami Herald*.

- Jim Farber for his article "The Androgynous Mirror" published in the book, *Rolling Stone: The '70s*, published by Rolling Stone Press and Little, Brown and Company.

- Johanna Keller for her articles "Out of Marx's Shadow Steps a Subtle Serialist" and "A Complex Outburst of Despair" published in *The New York Times*.

- Guy Lesser for his article "Packaged Goods" published in *Madison*.

- Chip Stern for his article "Paquito D'Rivera - Feeling The Healing" published in *JazzTimes*.

- Richard Stim for his article "From Piano Rolls to MP3's: The Legal Perspective," published in *NARAS Journal*.

- Bruce Watson for his article "Concerto for Pencilina and Sewer Flute" published in *Smithsonian Magazine*.



Radio Broadcast honorees Rita Houston (center) and Rich Conaty (right) of WFUV, New York. Houston and Conaty were recognized for their programs, "City Folk" and "The Big Broadcast" and "Swing Time," respectively. They are pictured with WFUV General Manager Dr. Ralph Jennings.

New Technology Continues to Affect the Music Industry

In 2000, technology continued to impact the music industry, with such developments as peer to peer applications that can work through a centralized point (Napster) or through network connections (Gnutella). These are just two examples of how technology can rapidly change and create new business models and why we at ASCAP are constantly researching and analyzing new technologies to maintain our leadership position in the marketplace.

In doing so, we would like to call your attention to two technological applications, watermarking and fingerprinting, that should be of interest to both songwriters and publishers and why in the future they could be used here at ASCAP.

Following the introduction of digital audio technology and the general acceptance of the compact disc as storage media for high quality music, a worldwide research initiative began for effective data reduction schemes that allow for transmission and storage of high quality audio signals with as little data as possible. This search gave rise to the development of perceptual audio coding, thus creating coding schemes such as MPEG Layer 3. But in order for this coding to be effective, the computer power needed to implement complex computational algorithms in cost-effective consumer products had to be created. This was achieved by the creation of digital signal processor chips (DSPs).

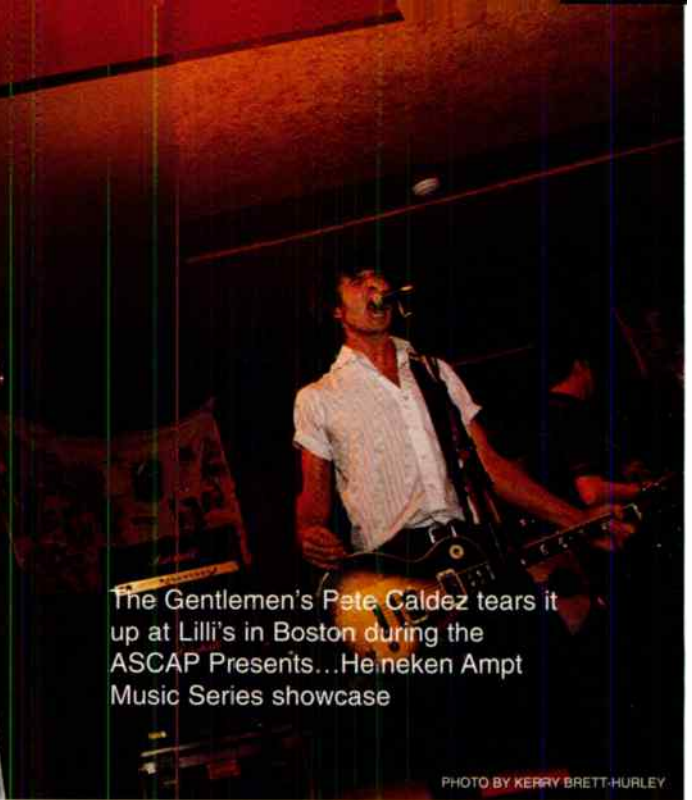
Digital Signal Processing looks at real-time, high-speed information like video and sound signals and manipulates it for a variety of purposes. It differentiates between human-made signals, which are orderly, and noise, which is inherently chaotic.

This ability is an important foundation in the creation of two very interesting technologies, watermarking and music fingerprinting or music DNA. Watermarking is a method for the imperceptible insertion of information to digital content through a slight modification of the data. This information can be electronically detected and the digital data can then be identified, monitored and possibly controlled.

Music fingerprinting is a method of identifying and classifying sound based on its perceptual characteristics. Once the measurements of the sound file have been analyzed, those measurements remain the same whether the file is streamed or compressed for storage. Therefore, each sound file will have a unique digital fingerprint which can be used in identifying audio files in the same way a fingerprint or DNA is used to identify an individual.

In the future, these technologies may help to identify music files. We are committed to the use of technology for the advancement of ASCAP's ability to improve both operations and business processes. ASCAP has been extensively testing both technologies and we will be providing you with updates of our progress in the very near future.

By Vice President of New Media and Technology Chris Amenita



The Gentlemen's Pete Caldez tears it up at Lilli's in Boston during the ASCAP Presents...Heineken Ampt Music Series showcase

PHOTO BY KERRY BRETT HURLEY



On November 16th, ASCAP wrapped up its inaugural Ampt Music Series sponsored by Heineken USA. Knowing ASCAP's long-standing commitment to developing new musical talent, Heineken came on board in support of ASCAP's efforts by sponsoring the series. A new program that showcases top local rock bands in their home cities, the music series is designed to bring songwriters and performers to the attention of both the music industry and the public.

Music from the series is on a special promotional CD, the third of ASCAP's Ear CD compilation series. *The New York Post* praised the new CD and said, "If there was a single disc for a sneak peek at the hottest up-and-comers for the next twelve months, there's no better starting point than this sampler." All of the tracks from the CD can be streamed from ASCAP's website (<http://www.ascap.com>) in their entirety.

Additionally, in each city, ASCAP and Heineken recognized a non-performing music industry person for their contributions to the local music scene. Each honoree was presented with the Heineken Amp't/ASCAP Recognition Award for their commitment to promoting

new musical talent.

The series kicked off on October 17th with ASCAP representative Jan Mirkin booking Bob Schneider, Goudy and George DeVore who played to a packed house at the legendary Antone's in Austin, Texas. Close to 600 people rocked the night away as these

bands proved why Austin is a major force on the music scene.

Prior to the show, ASCAP Senior Vice President John Alexander presented Brad First, a local promoter and manager of Antone's with the ASCAP Recognition Award.

The Miami showcase featured The Druids, Ciara, Libido, Parafanelia and Blue Meridian

at the recently opened Power Studios in Miami. ASCAP Vice President Alexandra Lioutikoff and Vanessa Rodriguez hosted the show and presented Kike Posada, the editor of *Boom!* magazine and a major force in the growth of Rock en Español with the ASCAP Recognition Award.

Following Miami, the series moved on to Chicago where ASCAP Vice President Michael Stack and representative Shawn Murphy presented Brain Rakes, the Atomic Numbers and Frisbie to a crowd several hundred deep at the legendary Double Door. The ASCAP Recognition Award went to local promoter Joe Shanahan, who helped give the Smashing Pumpkins their big break.

Next up on the schedule was Seattle, where Executive Vice President Todd Brabec presented Sub Pop founder Jonathan Poneman with the ASCAP Recognition Award for all Jonathan has done both locally and nationally (indie label Sub Pop gave bands such as Nirvana, Soundgarden and Mudhoney their big break). ASCAP reps Wade Metzler and Jackey Simms booked quite a show as Luther Russell, the Giraffes and Zen Guerrilla played to a full house at the Sit-n-Spin, where you can do your laundry and catch your favorite bands at the same time!

Closing out the music series on Thursday, November 16th with a showcase in Boston, local bands The Gentlemen, The Pills and Waltham performed to quite a local following. During the showcase, ASCAP representative Courtney Hard presented promoter Lilli Dennison with the ASCAP Recognition Award for her many years of service to the local rock community. Five shows, five packed houses, one giant success for ASCAP!

Photo coverage on Page 14

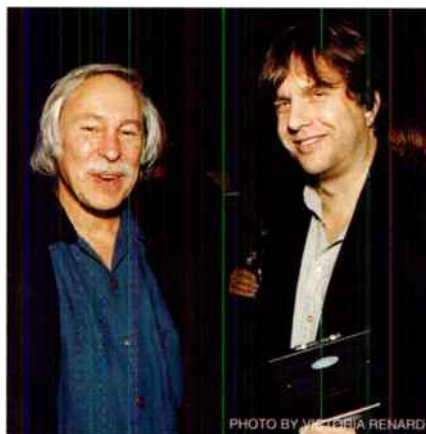


PHOTO BY WENDY RENARD

ASCAP's Todd Brabec (left) presents Sub Pop Records' Jonathan Poneman with a special Ampt award at the Seattle Showcase.



The ASCAP Rhythm & Soul Creative Team Promotes Collaboration Efforts Among Songwriters, Artists and Producers

The ASCAP Rhythm & Soul staff has once again proven their commitment and dedication to implementing creative ways to “get members paid and keep them paid!”

From October to December, the staff promoted its renowned SWAPmeet, bringing writers, producers, artists and industry executives together to share musical ideas in a relaxed atmosphere. This year, the team grabbed audiences in Los Angeles, Atlanta and New York, generating a standing-room-only audience in each of its chosen venues.

Produced exclusively by the Rhythm & Soul team, this event was inaugurated in Atlanta in 1999. This event was so well received that it was duplicated in Miami, blending the Latin and R&B communities, and co-produced with the Latin Department. The idea of the SWAPmeet is to give a platform to writer/producers within their own community, build a local support group, provide introductions, make connections and last but not least, hear the best of what’s currently being written by yet unknown writers.

Just to give you a few highlights, “SWAPmeet: The Rhythm of R&B and the Soul of Gospel,” held on Oct. 18 at the Gig on legendary Melrose Ave. in Los Angeles, was co-hosted by writer/producer Warryn “Baby Dub”

Campbell; “The 2nd Annual SWAPmeet,” held on Nov. 14 at The Cotton Club in Atlanta, was co-hosted by award-winning songwriter Johnita Austin.

The team also sponsored two Holiday SWAPmeets, one held in Los Angeles and the other in New York. Writer/producer/artist Jean Norris hosted the event in New York on Dec. 5 at Fez, while on the following day award-winning songwriter/producer Shep Crawford co-hosted the event held at the Gig in Los Angeles.

L.A. CONFIDENTIAL

L.A.’s SWAPmeet, co-hosted by writer/producer, Warryn “Baby Dub” Campbell (Dru Hill, Shanice, Mary, Mary and Brandy) and the R&S team, was a smash event with an SRO crowd, brilliant tracks, profound lyrics and stand-out performances. Many who came out to enjoy the evening included Max Gousse of Epic Records; Lisa “Left Eye” Lopes, who is one-third of TLC and a writer/producer in her own right; EMI Gospel artist Brent Jones, Hutson Miller of Atlantic Records, Big Jon and Oscar Mazzola of EMI Music, LaRonda Sutton of Edmonds Music, Windswept Pacific’s Valarie Bisherat, Arista recording artist Kenny Lattimore, Epic Gospel artist Michael Speaks, vocalist Jesse Campbell, Danny Zook of DARP and Grammy Award-winning writer/producers Buster and Shavoni.

PHOTOS BY SERRINA SIMS





1. Writer/producer **Warryn Campbell** greets the crowd as host of the SWAPmeet.

2. Epic Gospel artist **Michael Speaks** gives an impromptu performance.

3. Sony Music exec and former ASCAP rep **Bill Brown**, host **Warryn Campbell**, **Mia Garitano-Rivera** and ASCAP's **Charis Henry** discuss Mia's songs as played during the event.

4. ASCAP's **Kim E. Parker**, EMI Gospel artist **Brent Jones** and ASCAP's **Jeanie Weems** share a moment during the evening.

5. ASCAP's **Keith Johnson** listens as **Cee Cee Harshaw** talks about her songwriting while **Charis Henry** looks on.

6. **Bill Brown**, writer **Tizzy Green** and ASCAP's **Ian Burke** listen to Green's two hottest joints.

7. **Cornerstone Seven** perform their songs live for the SRO crowd.

8. EMI's **Big Jon Piatt** prior to show with **Charis Henry** and host **Warryn Campbell**.



9. Epic Records' **Max Gousse** with **Weems** and **Michael Speaks**.

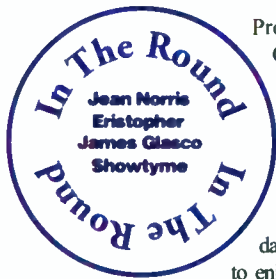
10. **Brown** and **Burke** during raffle giveaway as donated by **Curtis Days of Dada** footwear

11. Writer/producer **Shavoni** with **Weems** and **Shavoni's partner Buster**.

12. **Burke** and **Arista** recording artist **Kenny Lattimore** enjoy the evening.



PRODUCERS IN THE ROUND



Producers in the Round, held at New York City's Fez club and hosted by Jackie McGee, was an evening of uninhibited talent and pure soul as ASCAP members, including Jean Norris, Eristopher, James Glasco and Showtyme, moved the crowd with insightful lyrics and powerful performances.

Among the standing-room-only crowd in attendance was a number of industry executives who came to enjoy the occasion, including Jimmy Maynes, Jive Records; Tanya Brown, Famous Music Publishing; Londell McMillan, Esq.; Michael Barackman, Arista Records; Trevor Jerideau, J Records; Francesca Spero, Bad Boy Records; Marva Allen, Esq. and others.

Host Jackie McGee began the evening with a few laughs and some food for thought as she questioned what happened to the "soul" in R&B music. As the crowd stirred, Jackie welcomed guests, gave a few "shout-outs" and praised ASCAP for providing a venue to allow artists to "bring the soul back to R&B music." For artists interviews and more photos, please visit the website at www.ascap.com.

PHOTOS BY DONNA WARD



Host Jackie McGee warms up the crowd.



Maurice Lauchner performs an Eristopher classic.



Jean Norris performs her own material.



Eric Johnson of Eristopher performing.

RHYTHM AND BEATS

Pictured at the National Academy of Recording Arts & Sciences' "Rhythm and Beats" Seminar in Brooklyn, New York are (clockwise from top right) ASCAP's Kenny Ferracho, Def Jam's Tina Davis, Violator's Mona Scott and Sony Music exec and former ASCAP rep Bill Brown; Ferracho, songwriter April Silver and attorney Bob Celestin; and Def Jam President Kevin Lyles and Ferracho.





THE EASTSIDAZ

Pictured at ASCAP's Los Angeles office are (l-r) The Eastsidaz' Goldie Loc, ASCAP's Charis Henry and The Eastsidaz' Tray Dee.



WINDSWEPT WONDER

Windswept writer Troy Johnson, son of George Johnson of the Brothers Johnson, has signed a production deal with QDIII (Quincy Jones III). Here he is pictured with Windswept's Valerie Bisherat (left) and ASCAP's Jeanie Weems at ASCAP's L.A. offices.



FAITH IN THE GARDEN

Faith Hill and Tim McGraw played to a record-setting audience at Madison Square Garden recently. It was the largest audience ever at the Garden to see country performers. Pictured (l-r) backstage are ASCAP's Loretta Muñoz and Faith Hill.

PHOTO BY KEVIN MAZUR



(Clockwise) **D.J. MUGGS:** ASCAP's Charis Henry is pictured with Cypress Hill's D.J. Muggs during a break in the recording of the *Soul Assassins* album; **SR-71**, who recently signed to RCA Records, played a show at Manhattan's Bowery Ballroom. The group is another ASCAP success story, as they were signed after performing in an ASCAP Presents showcase. Pictured at the Bowery are (l-r) SR-71's Jeff Reid, Mitch Allan, Dan Garvin, ASCAP's Courtney Hard and SR-71's Mark Beauchemin; **VIBROLUSH:** 1/2 recording artists Vibrolush recently played a showcase at New York City's Mercury Lounge. Pictured at the show are (l-r) Vibrolush's James Mazen, Phil Vassi, ASCAP's Courtney Hard, Vibrolush band member, ASCAP's Margaret Spoddig, Vibrolush's Tobias Ralph and Steve Bonacio.

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CISAC CONGRESS IN CHILE

ASCAP CEO John LoFrumento is pictured addressing the 42nd Congress of CISAC (International Confederation of Societies of Authors and Composers) held in September in Santiago, Chile.



ASCAP CABARET

UCLA and ASCAP presented Alan Bergman and Karen Morrow in concert at Schoenberg Hall at UCLA in October. Pictured backstage at the performance (l-r) are ASCAP's Randy Grimm and Brendan Okrent, ASCAP President and Chairman Marilyn Bergman, ASCAP's Kim E. Parker, Alan Bergman, Karen Morrow, ASCAP's Michael A. Kerker and Keith Johnson.



CALIFORNIA SONGWRITERS

ASCAP congratulated the Northern California Songwriters Association for its 20 years of excellence at their annual conference in Palo Alto. Pictured (l-r) are Executive Director of NCSA Ian Crombie and ASCAP's Todd Brabec.



GROUND ZERO

Remy Zero, who recently signed to Elektra Records, celebrated the last night of their tour opening for Travis at the Universal Amphitheatre in Los Angeles. Shown backstage are the band's Gregory Slay, ASCAP's Jennifer Knoepfle, Remy Zero's Jeffrey Cain, ASCAP's Randy Grimm and Sascha Von Tiergarten, and Remy Zero's Shelby Tate, Cinjun Tate and Cedric LeMoyné.



WELCOME HUG

ASCAP's Charis Henry (left) welcomes Tichina Arnold to the Society as a new member.



ABSOLUTELY STUNNING

Stun performed at the ASCAP Presents CMJ showcase late last year. Pictured here after their riveting show are (l-r) Stun's Nix Jones, ASCAP's Wade Metzler, Stun's Christopher Jarecki, ASCAP's Jack Simms and Spiro Phanos, Stun's Bobby Alt and Neil Spies.

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PHILLY GUITAR CENTER

ASCAP was on hand at a Guitar Center Pro-Preview party to speak to writers in the Philadelphia area. Invited music professionals and ASCAP members were given the opportunity to meet Guitar Center staff and execs and to tour the store privately at the brand new location in Langhorne, PA. Pictured at the event are Jeff Brabec and ASCAP's Todd Brabec (co-authors of *Music, Money and Success: The Insider's Guide to Making Money in the Music Industry*) speaking to attendees and (inset below, l-r) Manager of Store Openings for Guitar Center Craig Goebbert, ASCAP's Spiro Phanos, Promotions Manager East Coast for Guitar Center Justin Scanlon, Store Manager Eliot Jacobs, and Vice President and Regional Manager for Guitar Center Peter Schuelzky.



HICKS LICKS THE BIG APPLE

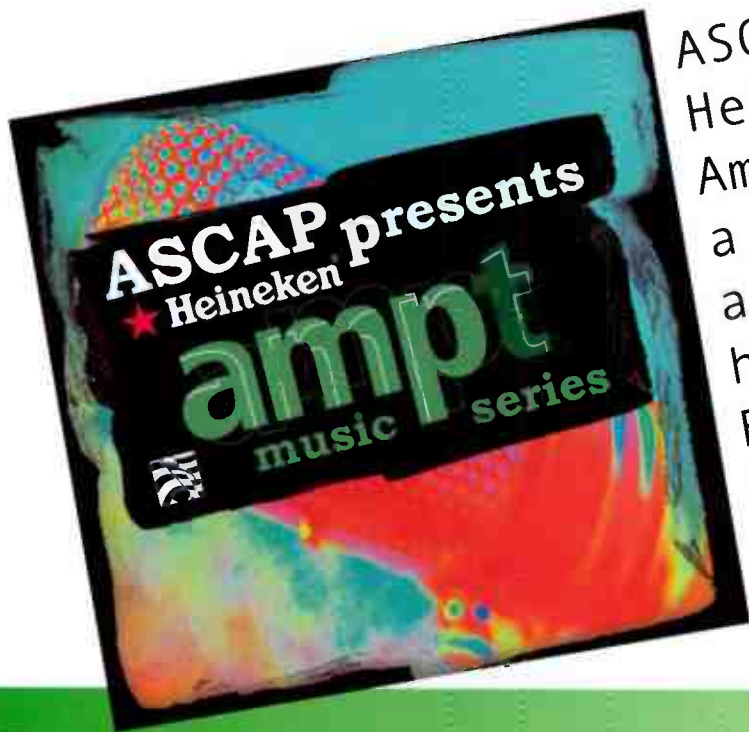
Dan Hicks was in New York recently to promote his new album, *Beatin' the Heat* (Surfdog Records), his first studio effort in over 20 years. Hicks, who has re-formed his legendary backing band, the Hot Licks, performed to an enthusiastic audience at Manhattan's Bowery Ballroom. Special guests appearing on the new album include Tom Waits, Rickie Lee Jones, Elvis Costello, Bette Midler and Brian Setzer. Pictured in ASCAP's New York living room are (l-r) ASCAP's Jim Steinblatt and Hicks.



NASHVILLE POP PARTY

ASCAP and Guitar Center sponsored a holiday party at Planet Hollywood in Nashville, hosted by ASCAP Board member John Bettis and Michael McDonald, to bring Nashville's pop community together. Pictured (l-r) are Guitar Center's Don Rodrigues, McDonald, ASCAP's Loretta Muñoz, Bettis and ASCAP's John Briggs; and, below, Muñoz, Tonic's Emerson Hart, writer/producer Darrell Brown, Nicole Hart, McDonald and writer/producer Dennis Matkosky.



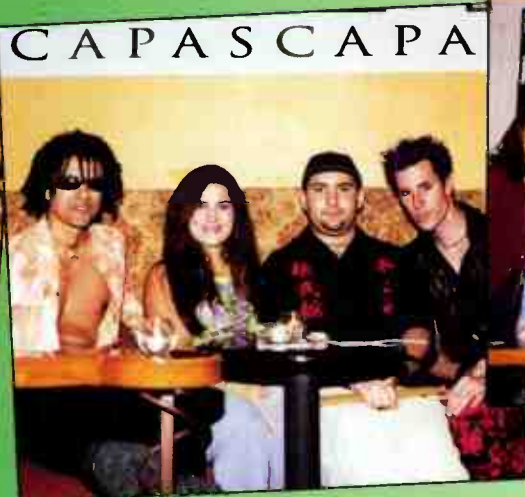


ASCAP and Heineken's nationwide Ampt Music Series was a smash success. Here's a photo journal of highlights from Miami, Boston, Seattle, Chicago and Austin.

MIAMI



ASCAP's Alexandra Lioutikoff, Ampt Award recipient Kike Posada and Heineken USA's Lizette Garcia.



ASCAP's Vanessa Rodriguez with The Druids at the Miami showcase.



PHOTOS BY FREDDY FUENTES

ASCAP's Tanya Diaz (far left), Rodriguez and Lioutikoff with Blue Meridian.

BOSTON



AMPT Award recipient Lilli Dennison with ASCAP's Courtney Hard and Heineken USA's Doreen DiSalvo.



ASCAP'S Hard with The Gentlemen.



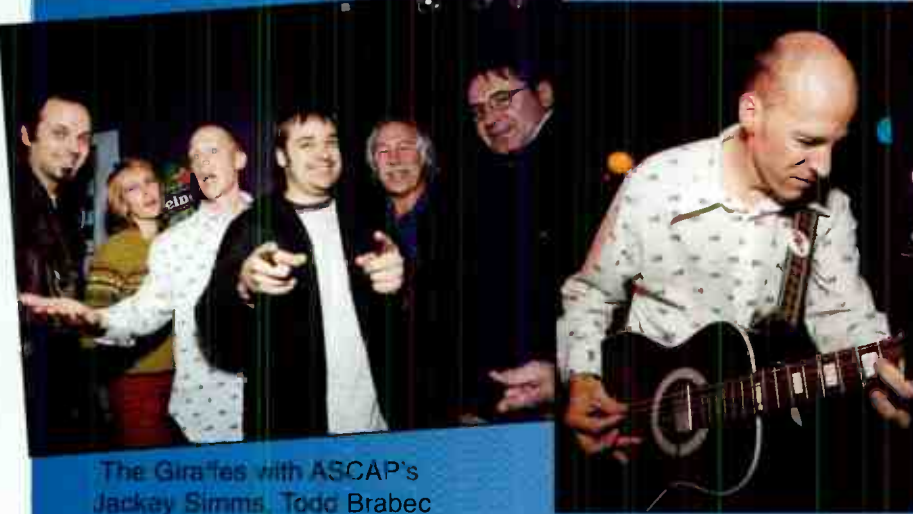
PHOTOS BY KERRY BRETT-HURLEY

The Pills

SEATTLE

The Giraffes' Chris Ballew performing (formerly of Presidents of the USA)

PHOTOS BY VICTORIA RENARD



The Giraffes with ASCAP's Jackey Simms, Todd Brabec and John Alexander.

ASCAP's Kevin Friedman, Wade Metzler, John Alexander, Jackey Simms with Zen Guerrilla's Marcus Durant and Todd Brabec.

CHICAGO



Pictured (l-r) are ASCAP's Shawn Murphy, The Brain Rakes' Dave Straka, Tom Rafferty and Fred Carli.



Frisbie's Steve Frisbie

Photos by Tina Spinelli

AUSTIN



Heineken USA's Dan Tearno, Ampt Award recipient Brad First, ASCAP's Randy Grimm, Jan Mirkin and John Alexander.



PHOTOS BY TODD WOLFSON

George DeVore



Bob Schneider

DAVE MATTHEWS BAND

They are one of the most successful touring rock bands in the world. They have sold well over 15 million albums. But **DAVE MATTHEWS** is just getting warmed up. Here he talks about his band's musical alchemy, his newly formed independent label, and working with legendary writer/producer Glen Ballard on the band's new album, *Everyday*.

BY ERIK PHILBROOK

On writing and

The Dave Matthews Band's first live public performance was at a small hometown concert on Earth Day, 1991, in Charlottesville, Virginia. They played outdoors. The audience couldn't stop dancing. And they had a lot of fun together. Little did they know then that ten years later, those same three elements would become a way of life for them. The big difference now, of course, is that they play in stadiums, such as they did in January at Brazil's massive outdoor "Rock in Rio" concert; their audiences now number in the hundreds of thousands; and not only do they still have a lot of fun, but they make a great living from it, too. While Matthews, drummer Carter Beauford, bassist Stefan Lessard, saxophonist LeRoi Moore and violinist Boyd Tinsley are considered one of the hottest live acts in the world, their record sales and chart success are equally impressive. Their first RCA album, *Under the Table and Dreaming*, is certified four-times Platinum; their second album, *Crash*, debuted at #2 on the *Billboard* 200 chart, and their last studio album, *Before These Crowded Streets*, debuted at #1, ousting the *Titanic* soundtrack's extended run.

By mixing folk, rock and jazz and playing it to feverish effect, nurturing a loyal grass

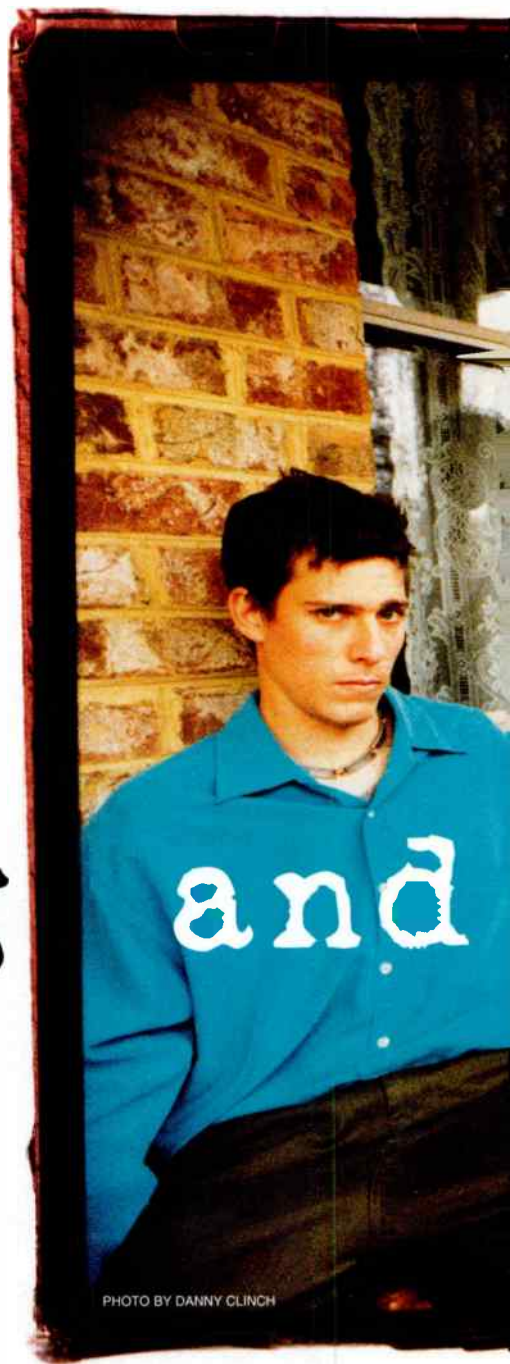
roots following through their website (davemattthewsband.com) and committing themselves, through their own Bama Works Foundation, to charitable works at home and abroad, DMB have gone from being a quintessential college band to being an international sensation. Upon the release of his band's fourth RCA album, *Everyday*, Matthews talked to *Playback* about his new producer, Glen Ballard, his songwriting development and why he decided to create his own independent label, which launched the U.S. success of singer/songwriter David Gray.

For your new album, you went right from being on the road to being in the studio with Glen Ballard. How was that experience?

It couldn't have been better, really. For nine days straight, Glen and I had a great deal of fun writing stuff. We got together before the rest of the band came out to start playing and refining, and in those nine days, we wrote an album's worth of tunes. We hadn't really known each other prior to that, but it became such an easy partnership.

How did you end up choosing Glen as a producer for this record?


We had been working with Steve Lillywhite with whom we've worked for years and



who is such a dear friend of ours, but I think we had fallen into a habitual way of doing things.

So you wanted to shake things up?

We wanted to see what it would be like sailing on another captain's ship. We looked around for a while for a producer, and then a very edited version of Glen Ballard's resume came to us when we were flying home for a small break from our summer tour. The list of people that he has worked with and the list of songs that he has written blew us away. From Quincy Jones and Michael Jackson – and that stuff is monumental – right up to his collaborations with Alanis Morissette, his contributions have



on the road

ROAD TESTED: (l-r) Stefan Lessard, Carter Beauford, Dave Matthews, Boyd Tinsley and LeRoi Moore.

been riddled with quality. So often there's quantity, and not quality - rarely do they come together. But in his case, they are just there. Both fountains are mixed together with him. He's also such a worker.

Is his approach completely different from how you have made a record before?

I'm sure that a lot of his methods are tried and true, but for me, personally, the experience of working with him was like a swimming pool on a hot day or a really fun jungle gym. I first walked in the room and I didn't know what to expect, but it was immediately apparent that I was gonna have a lot of fun. It was so much fun, that it didn't feel

like work. And everything felt like it had substance. The pace at which we worked didn't negate the quality at all in my opinion. I felt like I was involved in the best writing of my life.

Musically, many of your songs are built around your unique acoustic guitar playing style, which is very percussive, such as in your hit "What Would You Say?" Was that something that was there from the start when you began playing the guitar and writing songs?

Yeah, because I was such a closet guitarist for so long. I never really played with anyone. But I love drums. I also have a passion for rhythm. That is one of the reasons I'm

lucky enough to be with Carter and his incredible musicianship. It endlessly fills me with joy and is also one of the reasons that I don't spend as much time on the guitar stepping out in front melodically. I just try and keep the music going in a circular kind of way. I don't know if that comes from my listening to a lot of music from different cultures, which affects the sort of droning kind of things that I like to play a lot.

What styles of world music do you draw inspiration from?

When we're in a big city, I'll just switch the channels on the radio to see what's out there. But I do have a couple of favorites

Continued on next page

Continued from Page 17

that I like listening to. Whether it's Irish music or South African or Moroccan or Indian like Nusrat Fatah Ali Khan, they all have themes that repeat over and over again. They don't lose anything musically because there's also a dance that's going around it. I love the idea of a circle because I think that is what gets people mesmerized. But then you mix that in with giant chord changes – and the two blend together.

Lyricaly, are there certain songwriters that you admire and use as a guiding light when you are writing your own lyrics?

Yeah, I've got people that I love, but you can't compare yourself to other people and be remotely objective. But I do try to compare myself to the people I admire. However, I judge myself more severely. I'm critical. I try to set a standard for myself. And I hope that I get better and better as time goes on.

Your bandmates are such outstanding musicians. When you write a song, do you keep in mind their eventual musical contribution to the material, such as leaving spaces for Boyd to go off and do his thing?

Sometimes, but that stuff usually finds itself. When we're playing live, often those spaces develop themselves a bit more. And they also break themselves down. There are moments for solos that always rear their heads. All I really need to do is stop and someone can step in. We've emphasized it in different ways throughout our career. But one of the more impressive things for me is when all 5 instruments or all 6, including my voice, are playing and there will be textures and counter melodies and counterpoints, all those sort of things. That's when I really think that we are at our best as a band. Although, it's not as explosive as when Boyd comes flying out of the cannon, which is for me, and I'm sure for everybody else, an exciting event.

It is the unity and the synchronicity of our spontaneity – when it is the result of the five of us together – that really blows my mind.

You're coming up on 10 years now with this band. When you first started, how much confidence did you have as a songwriter?

In the beginning, I'd only written 4 songs. But I had something that I was pretty proud of that I'd worked on with a friend, Greg Howard, and another friend, Ross Hoffman, who was sort of my mentor for a while. The two of them pushed me to write. Then I said I'd love to get a band and record this stuff. So I approached Carter and LeRoi.

Based on the fruits of that little connection there, was it enough for them to say, "Hey, I think there's something special here?"

Yeah – it certainly was enough for them to put the time aside for us to work on it. The big moment came, I think, when we first played together live on Earth Day. I think all of us saw a reaction from the audience that none of us expected. We were all like, "Wow. That was pretty cool."

You realized you were on to something?

Yeah. On that Earth Day gig, it was a cold day, and all of the other bands scheduled to perform wanted to go first because they had other gigs that day. We were all ready to start the show early in the day, and slowly, as the day went on, we were pushed back later in the day. We didn't mind because we were anxious to play. We only had 4 songs, maybe 5. But when we went up and started playing – and the crowd had thinned because it was cold – we got the most people dancing out of the whole day. It really hit us that we did one song and suddenly everybody was jamming. We were all surprised.

Then it happened again the next time we played, and again. That's sort of how it happened. We worked together because we had time to work together and we liked working together, but it was inspired by these moments that raised our confidence, and our determination.

At what point did you become ambitious in terms of knowing what you wanted to do with your music?

That's what I wanted to do. I didn't know how it was going to happen, but I had my confidence. I was playing with Carter and LeRoi and Stefan. And on that first day, Boyd was with us too for a couple of tunes. I knew that if I had these guys with me, then we had some muscle. Then it was just a matter of playing and hitting these launching pads and getting those moments where we could sail.

I remember we did one awards show and there was nobody in the audience because we were first on the main stage. But we were still fired up. There were probably a couple thousand people in the audience. But we had that feeling of just absolutely rocking what little house there was and it was just such an enormously gratifying feeling. And there were just enough of those moments throughout our career where we felt good, and as many moments that knocked us down. But one is reluctant to fall when you get hit back with true inspiration.

In the first five or six years of your rise in popularity, you created a blueprint that many other bands have followed in building a grassroots fan base. Before you ever signed a major record deal you had a major following. Was that something that was calculated or did it take on a life of its own?

Well I think it was a combination of things. Our manager, Coran Capshaw was much more into live music and was very into spreading us around that way because that's the way we got the most reactions. We had made some recordings and sent those out, but we couldn't have gotten a response if we had put a bomb in the package. And we couldn't get into any of the conventions, such as South by Southwest. Our local newspapers and local radio stations gave us a lot of support.

But from the more corporate, national side of it, there was nothing. So we really didn't have a choice. Then on top of that, we were making good money. We were making a living. And it was good in comparison to what we'd been used to.

So you really had to start building your base from your own region.

I think being in a college town and near some of the other college towns, the word grew quickly. Then people started taping our shows, which was a huge part of it. We hadn't even been past New York before and we'd go to a college in Maine and to every song that we played, the audience would be singing all the lyrics. So, inside the college circuit, we got gigs because people asked us to play, and when we would do a circuit of gigs we just had to choose the gigs and put them in our routes.

So when it came time to sign with a record company, we had such a following, we could pick and choose what we wanted at that point.

Finally, I wanted to ask you about your new label, ATO (According To Our) Records, and the success of your first signing, David Gray. How did this all come about?

Well, Michael McDonald and Chris Tetzeli, two very good friends of mine, had the idea. They asked me if I wanted to join with them and start up a new record company. And I said, "sure." The goals were simple. We wanted to have a bit of control. There are also a lot of great musicians out there that don't get anything. And then there's a lot of bad music that gets everything. And we wanted to change that.

I've known David Gray for years and I've listened to all his records. He was looking for a label to release his record in America and I knew this record was out all over the world, but he couldn't get it released in America, which shows sort of how messed up the industry is. But this is an album that is overflowing with greatness.

Do you think we might see more unknown artists hooking up with established artists in order to get a foot in the market?

Yes I do. But in a lot of ways I think that's the way it's always happened. I think people have been giving other people a hand-up out of respect. I find inspiration in David Gray and so therefore I think that other people will find inspiration in David Gray. I think there will always be artists that are going to support other artists because it's the nature of music.



Biographical Sketches of Writer Candidates for the Board of Directors

At-Large Directors



MORGAN AMES

STATEMENT OF CANDIDACY

I know I've gotten smarter about my career through the years because of ASCAP's support and expertise. To protect us, the organization must continue on the front edge of administrative, legal and technical excellence, with a lot of humor for seasoning. It's a team I'd like to play on.

BIOGRAPHY

Songwriter, singer, producer, vocal arranger, leader of a cappella group Inner Voices. Apprenticeship: three years with Quincy Jones. Co-wrote "Baretta's Theme (Keep Your Eye on the Sparrow)" with Dave Grusin. Co-produced double-Grammy winning "Diane Schuur and the Count Basie Orchestra." Has written songs with Johnny Mandel, Tom Scott, Bob James, Dori Caymmi, Mundell Lowe, Dave Grusin, Les McCann, etc. Vocal arrangements for Dionne Warwick, Bette Midler, David Benoit, etc. Recorded with Celine Dion, Vince Gill, Kenny Loggins, Richard Carpenter, David Foster, Wynonna, etc. Sung in *Amistad*, *Charlie Brown*, *Snow Falling on Cedars*, *Sister Act I & II*, *For the Boys*, *League of Their Own*, etc. Performed with Paul McCartney, Mariah Carey, Whitney Houston, Doobie Brothers, etc. Songs recorded by Diane Schuur, Shirley Horn, Roberta Flack, Barbara Mandrell, Blossom Dearie, Peggy Lee, etc. Has written lyrics and sung on commercials for Toyota, JC Penny, Max Factor, Amoco, Mattel, etc. Music Supervisor: *Without You I'm Nothing* featuring Sandra Bernhard. Administrative/Academic: eight years on national committees for ASCAP, NARAS Board of Governors (Los Angeles) and National Trustee, has taught songwriting at UCLA.



GLEN BALLARD

STATEMENT OF CANDIDACY

I have been a member of ASCAP since 1972. Over the last thirty years, many things have changed, and perhaps most dramatically, the digital revolution has precipitated the greatest of those changes. What has not changed is the power of the song, still the fundamental element of communicating through music. I think I'm in a good position to address the many issues which the new technology has raised, not only because I believe so passionately that copyright protection is so vital, but also because as an active record producer and writer, I'm involved heavily in using this new technology.

BIOGRAPHY

5 time Grammy-winning songwriter and record producer Glen Ballard has seen his songs rise to the top of the pop, alternative, R&B, adult contemporary, jazz and country charts, scoring 14 #1 *Billboard* singles, amassing more than 100 million record sales.

Although he has worked with the most revered names in the industry - Aretha Franklin, Natalie Cole, Michael Jackson, Quincy Jones, Van Halen, Aerosmith, George Strait and Barbara Streisand, he is also credited with launching spectacular debuts by Curtis Stigers, Jack Wagner, Paula Abdul, Wilson Phillips and multi-Grammy-winner Alanis Morissette.

Jagged Little Pill, the chart-topping, multi platinum album Ballard co-wrote and produced for Morissette, named by *Billboard* as the Top Pop Album of the 90's, resulted in 5 Grammy nominations and 4 wins of his own and is currently the #3 selling album of all time, with worldwide sales in the range of 30 million units. It is the top selling artist debut album of all time. Among the Grammy awards Ballard garnered are Best Rock Song ("You Oughta Know"), Best Rock Album and the prestigious Album of the Year. He previously took home the coveted award in 1990 for arranging his song, "The Places You Find Love," sung by Chaka Khan and Sieda Garrett, on the Quincy Jones album,

Back On The Block .

The momentum for *Jagged Little Pill* continued with Ballard's Grammy nomination for the 39th annual Grammy Awards for Record of the Year for "Ironic," a hit single produced by Ballard and co-written with Morissette from the *Jagged Little Pill* disc. It is a rare occurrence that a single track is nominated for a project that was named Album Of The Year previously. In 1998, Ballard received another Grammy for Best Video of the Year for "Jagged Little Pill." Ballard's latest collaboration with Morissette, *Supposed Former Infatuation Junkie*, released on the Maverick label, garnered outstanding reviews and is triple platinum in the U.S. alone.

Ballard recently produced the platinum-selling *Return of Saturn*, by No Doubt. He also produced and co-wrote the soundtrack for the animated *Titan AE*, the futuristic sci-fi film from 20th Century Fox. Ballard's other recent collaborations include two cuts for Van Halen's *Greatest Hits* album, including the hit song, "Me Wise Magic," and he co-wrote three cuts for Aerosmith's Grammy-nominated album, *Nine Lives*, including the #1 AOR hit, "Falling In Love (Is Hard On The Knees)" and the recent 1998 Grammy-winner, *Pink*.

In the late '70s and '80s, Ballard composed dozens of hits, including "What's On Your Mind," a chart-topper for George Benson; "Dance Electric," by the Pointer Sisters; George Strait's #1 country hit, "You Look So Good In Love" (1986's Country Song of the Year) and "The Places You Find Love," for Barbra Streisand. He has penned hundreds of hit songs for artists such as Al Jarreau, Earth, Wind & Fire, Sheena Easton, Celine Dion, Philip Bailey and K.T. Oslin, among others.

His latest production is the Dave Matthews Band's new record *Everyday*, which he also co-wrote, due out in February 2000.

Biographical Sketches of Writer Candidates for the Board of Directors



MARILYN BERGMAN

STATEMENT OF CANDIDACY

It's been a great privilege to serve ASCAP as its President and Chairman of the Board during these changing and challenging times. ASCAP is positioned to realize the many opportunities presented by the new media environment, to grow, to lead and to help shape the future of music in this new century. ASCAP must be flexible, but its vision must continue to be clear: to protect its members' rights and to see that they are fairly compensated for the use of their music. I am proud to be part of ASCAP's bright future.

BIOGRAPHY

Marilyn Bergman is President and Chairman of the Board of ASCAP and the first woman to be elected to its Board of Directors. She brings the unique experience of the creator, being herself an award-winning lyricist along with her husband, Alan Bergman.

Among her many awards and honors, she has received three Academy Awards, three Emmy Awards, two Grammy Awards and one Cable Ace Award. 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," and for the score for *Yentl*. They have received sixteen Academy Award nominations for such songs as "It Might Be You" from *Tootsie*, "How Do You Keep The Music Playing?" from *Best Friends*, "Papa Can You Hear Me" and "The Way He Makes Me Feel" from *Yentl* and "What Are You Doing the Rest of Your Life?" from *The Happy Ending*. In 1996 they were nominated for both a Golden Globe award and an Academy Award for their song "Moonlight" from the Sydney Pollack film, *Sabrina*. "The Windmills of Your Mind" and "The Way We Were" also received Golden Globe awards and "The Way We Were" earned two Grammys. The three Emmys are for "Sybil," "Queen of the Stardust Ballroom" and "Ordinary Miracles." Among their principal collaborators are Michel Legrand, Marvin Hamlisch, Dave Grusin, Henry Mancini, Johnny Mandel, John Williams, Quincy Jones and James Newton Howard.

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

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

Ms. Bergman was a music major at New York's High School of Music and Art, going on to study Psychology and English at New York University. She has received Honorary Doctorate Degrees from Berklee College of Music in Boston and Trinity College in Hartford, Conn.



CHARLES BERNSTEIN

STATEMENT OF CANDIDACY

I was invited to ASCAP membership at the age of 25 by composer Alfred Newman. My involvement has grown over the years, especially during the current leadership of Marilyn Bergman and administration of John LoFrumento. I have been privileged to be elected for several terms to the ASCAP Board of Review and to serve the ASCAP Foundation on its Board of Directors and its Membership Committee. If elected to join the fine incumbents on the

ASCAP Board, I would hope to advance and protect ASCAP's interests and, more generally, to safeguard the principles underlying all performing rights collections.

BIOGRAPHY

After studying composition with Vitorio Giannini at the Juilliard School in New York, Mr. Bernstein attended the University of California at Los Angeles, where he received an Outstanding Graduate of the College Award, a Woodrow Wilson National Fellowship and a Chancellor's Doctoral Teaching Fellowship while working with American composer Roy Harris. Mr. Bernstein is currently elected to the Board of Governors of the Academy of Motion Picture Arts and Sciences, the Board of Directors of the Society of Composers and Lyricists, and the Board of Directors of the ASCAP Foundation. He teaches on the graduate film scoring faculty at USC, and holds an annual film scoring seminar at UCLA Extension. He is author of the book, *Film Music and Everything Else!* which was published this year, and has received an ASCAP Deems Taylor Award for his writings on music.

Mr. Bernstein has composed scores for over 100 motion pictures, including genre classics *A Nightmare on Elm Street* (the original), *The Entity*, Stephen King's *Cujo*, George Hamilton's Dracula spoof *Love At First Bite*, and a wide variety of comedies, dramas and action films. He has provided music for Academy Award winning documentaries *Maya Lin: A Strong Clear Vision* and *Czechoslovakia 1968*, as well as for the Tom Hanks Vietnam saga, *Return with Honor*. His many made-for-television films include the Jane Seymour historical epic *Enslavement: The True Story of Fanny Kemble* (Emmy Nominated for Best Score), a remake of the classic *Picnic*, HBO's multiple Emmy Award winning *Miss Ever's Boys* with Alfrie Woodard, Michael Mann's Emmy winning 10-hour miniseries *Drug Wars*, Hallmark Hall of Fame's Emmy winning *Caroline?*, Jack London's *The Sea Wolf* starring Charles Bronson and Christopher Reeve (Emmy nominated for Best Score), and Emmy Nominated mini-series *The Long Hot Summer* starring Don Johnson, Cybill Shepherd and Jason Robards, as well as the acclaimed historical mini-series *Sadat*, starring Lou Gossett Jr. He is currently at work on a series of five feature films for HBO to be aired later this year.

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

Biographical Sketches of Writer Candidates for the Board of Directors



JOHN BETTIS

STATEMENT OF CANDIDACY

My involvement in survey and distribution, new technology and finance has allowed me to make a strong contribution to our future. I believe that ASCAP is more reflective of our diverse world and more responsive to change now than it was. I believe that our survey is more accurate and our distribution more fair. But, we have much to do to protect our future in the digital environment. Our systems can still be more accurate and inclusive. Our repertoire and standards can be better protected. ASCAP must be the light for all Performing Rights Organizations of the world to follow.

BIOGRAPHY

John Bettis was elected to the ASCAP Board in 1995. He is a celebrated lyricist. Educ: Long Beach State Coll. ASCAP Board of Review, 82; Chairman of the Board of the National Academy of Songwriters, 86-87. Academy Award and Golden Globe nominations for "Promise Me You'll Remember" – Best Original Song; Grammy nominations for "Can You Stop The Rain" - Best R&B Song; "One Moment in Time" - Best Song, Film & TV (*Theme*, 1988 Olympics). Emmy Award: "One Moment In Time." Emmy nominations: "Swept Away" – Best Music & Lyrics; "As Long As We Got Each Other" – Best Music & Lyrics. Other nominations: Nashville Songwriters Association Song of the Year; Music City Song of the Year. Co-founder of the Carpenters. Collaborators: Jon Lind Albert Hammond, Walter Afanasieff, Burt Bacharach, David Foster, Carole King, Christopher Cross, Charles Fox, Steve Dorff, Richard Carpenter, Jerry Goldsmith, Barry Manilow, Michael Clark. Songs: "You Won't Be Lonely Now," "Heartland," "Can You Stop The Rain," "One Moment In Time," "Crazy For You," "Human Nature," "Slow Hand," "Like No Other Night," "The Woman in Me," "One Of A Kind," "Pair of Fools," "Heart Of The Night," "Top Of The World," "Yesterday Once More," "Only Yesterday," "Goodbye To Love," "I Need To Be In Love," "Only One Love In My Life," "Too Hot To Sleep." Films: *Pure Country*, *The Last Boy Scout*, *Curley Sue*, *Godfather Part III*, *Star Trek V*, *Cocktail*, *Say Anything*, *Oh God You Devil*, *Vision Quest* ("Crazy For You"),

Twilight Zone, *The Movie*, *The Lonely Guy*, *Nothing In Common*, *Cobra*, *The Men's Club*, *Body Rock*. TV: *Annabelle's Wish* (FOX), *Nurses* (NBC), *Major Dad* (CBS), *Empty Nest* (NBC), *Just The Ten Of Us* (ABC), *Growing Pains* (ABC), *My Sister Sam* (CBS), *Murphy Brown* (CBS). Songs recorded by: Journey, Alison Krauss, Randy Travis, George Strait, Peabo Bryson, New Kids On The Block, Whitney Houston, Starship, Michael Jackson, Madonna, Heart, B.J.Thomas, 38 Special, Kim Carnes, Miles Davis, Bill Medley, Take 6, Eric Carmen, Christopher Cross, Donna Summer, Barbara Mandrell, The Carpenters, Barry Manilow, Pointer Sisters, Conway Twitty, Ronnie Milsap, Joe Cocker, Jennifer Warnes, Louise Mandrell, Dionne Warwick, Juice Newton, America, Julio Iglesias, Sheena Easton, Harry Connick Jr. and Diana Ross. Musicals: *Lunch* (tour 1994); *Svengali* (1992); *Say Goodnight* (1999).



BRUCE BROUGHTON

STATEMENT OF CANDIDACY

My work background has ranged from working as a music supervisor for a television network to years of experience composing scores for motion pictures, television pilots, series, movies-of-the-week and mini-series – even CD-ROM games. As a governor of both the film and television academies, and as president of the Society for Composers and Lyricists, I have worked first-hand on behalf of and with those who compose music for film and television.

As an ASCAP board member, my priority would be to represent the film and television composers, whose performances so richly sustain our organization.

BIOGRAPHY

Bruce Broughton, composing in a broad range of styles, has written the scores for such major motion pictures as *Tombstone*, *Lost in Space*, *Miracle on 34th Street*, *Carried Away*, *Baby's Day Out*, *The Presidio*, *Narrow Margin*, *Harry and the Hendersons*, *The Boy Who Could Fly*, the Disney animated feature *The Rescuers Down Under* and the two popular

Homeward Bound adventures, as well as the comedy hit *Honey, I Blew Up the Kids!* His first major film score, a broad orchestral canvas for the western *Silverado*, brought him an Oscar nomination. His very next assignment, a classically styled score for *Young Sherlock Holmes*, resulted in a Grammy nomination for the soundtrack album.

Broughton's score for *Heart of Darkness* was the first orchestral score ever composed for a CD-ROM game. 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 such as Mikos Rozsa's *Ivanhoe* and Julius Caesar, and Bernard Herrmann's *Jason* and the *Argonauts*.

With 19 nominations, he has received the Emmy award seven times, most recently for this score for the TNT movie *Glory and Honor* and the theme song to Steven Spielberg's *Tiny Toon Adventures*. His television credits include the main title themes for *JAG* and *Dinosaurs*, and scores for *Amazing Stories*, *Quincy*, *Dallas* and *How the West Was Won*, movies for television such as *The Ballad of Lucy Whipple*, *Jeremiah*, *Night Ride Home* and *O Pioneers!* And mini-series such as *The Blue and the Gray* and the Emmy Award-winning *True Women*.

His concert works include *The Magic Horn*, commissioned jointly by the Chicago, Seattle and National Symphonies; *Tyvek Wood*, commissioned by the Debussy Trio, premiered in Prague in the summer of 1999; *English Music* for Horn and Strings; a piccolo concerto; a tuba concerto; *Toccata* for two harps and percussion; and several works for winds, most recently a *Horn Sonata* and *Excursions*, a commissioned work for trumpet and band.

Broughton is a former governor of the Academy of Motion Picture Arts and Sciences and of the Academy of Television Arts and Sciences and past president of The Society of Composers and Lyricists. He has taught film composition in the advanced Film Music Studies program at USC and has lectured at UCLA.

Biographical Sketches of Writer Candidates for the Board of Directors



JOHN CACAVAS

STATEMENT OF CANDIDACY

As an elected member of the ASCAP Board, my foremost obligation is to ensure that we are paid properly for performances of our catalog.

While I am a composer/conductor/arranger, I also have many years of publishing experience, giving me a broader understanding of the complexities of our industry.

My concentration as a board member has been in the foreign area, and I have visited many societies abroad to better understand the problems we face.

I hope to continue to represent you in our efforts to do everything possible to continue our status as the world's greatest performing rights organization.

BIOGRAPHY

If you've seen *Kojak*, *Hawaii Five-O*, or *Columbo* episodes and enjoyed made-for-television movies such as *The Executioner's Song*, or stood in line to see *Airport '77*, *The Hindenburg*, or *King of Comedy*, perhaps you came away humming the music of John Cacavas. A prolific composer/arranger for orchestras in this country and abroad, Cacavas may be best recognized by the mass audience, having scored over 400 one-hour TV shows, 50 television movies, and 15 feature films.

In the late sixties, along with Charles Osgood, he composed and produced the Grammy award-winning recording of "Gallant Men" narrated by Senator Everett McKinley Dirksen. It also won a Freedoms Foundation Award.

Other musical honors include an Emmy nomination for *Kojak* and another for his 1978 score of *Eischied*. Cacavas was awarded a doctorate of Human Letters by Northern State College, and in appreciation of his own musical education has since brought his understanding of film composition to music seminars around the country. In 1978, Cacavas was awarded the Northwestern University Distinguished Alumni Award. From 1976-1978, Cacavas served as a governor of the Academy of Motion Picture Arts and Sciences; he is presently a member of both the AMPAS executive committee and of ASCAP's Board of Directors.

Alongside his five years with *Kojak*, and three years with *Hawaii Five-O*, Cacavas has written extensively for episodic television: *Matlock*, *Switch*, *Mrs. Columbo*, *The Equalizer*, *Quincy*, *Buck Rogers*, *Gangster Chronicles*, *Lady Blue*, *Four Seasons* and *Ripley's Believe It Or Not*, all boast his musical inventiveness. A sample of his other television work might include *A Time to Triumph*, *Eddie Capra Mysteries*, *She Cried Murder*, *Time Machine*, *The Executioner's Song*, *By Reason of Insanity*, *Jenny's War*, *Police Story II*, *Dirty Dozen III*, *Murder She Wrote*, *Columbo*, *The Return of Ironside* and *Perfect Murder*, *Perfect Town*.

Cacavas's scores for motion pictures range from *Pancho Villa*, *Playing With Fire*, *The Satanic Rites of Dracula* and *Horror Express*, to *Airport '75* and '77, *Separate Ways*, *Hangar 18* and *King of Comedy*.

As a guest conductor he has appeared with the London Symphony, The Atlanta Symphony, the Dutch National Radio Orchestra, the Norwegian Radio Symphony, The Beverly Hills Pops Orchestra, Radio City Music Hall Symphony, Sinfonia of London, Florida Symphonic Pops, and the BBC Radio Orchestra. In addition, numerous major American orchestras have performed his works.

His latest CDs were *From London with Love*, with the London Symphony, and *Phantom of the Opera and other Broadway Hits* with The Florida Symphonic Pops.

Cacavas's original songs and arrangements have been recorded by Nancy Wilson, Roger Williams, Ed McMahon, The Ventures, Andre Kostelanetz, Les Brown, Sascha Distel, Telly Savalas, the Boston Pops, the Cincinnati Pops Orchestra, and others.

For many years, Cacavas has been a leading figure in the American school music field. As a composer and arranger, his published works total over 2,000. Many of these works are also published abroad, where they receive extensive performances.

He is also the author of two books: *Orchestration and Music Arranging* and *The Art of Writing Music*.



CY COLEMAN

STATEMENT OF CANDIDACY

As an ASCAP Board member, I've been close to all the considerable changes ASCAP has undergone over the years, in every area, to better serve our members. It's not easy for an organization to evolve into a cutting-edge professional business and still retain its original philosophy of democracy, fairness and family. Yet ASCAP has managed to do just that – thanks to a dedicated and determined Board and Management team who are committed to progress as well as integrity. I have been privileged to be a part of this process, and I hope to continue my active involvement.

BIOGRAPHY

Cy Coleman, whom one critic calls "a permanent jewel in Broadway's musical crown," is renowned as one of today's most versatile and influential music creators. Best known for his numerous Broadway triumphs, Cy has also enjoyed success in motion pictures, recordings, TV and on the concert stage. His many honors include three Tony Awards, three Emmys, two Grammys, election to the Songwriter's Hall of Fame, as well as recipient of the Songwriter's Hall of Fame Johnny Mercer Award and The ASCAP Foundation Richard Rodgers Award for Lifetime Achievement in the American Musical Theater.

New York-born Cy was a child-prodigy who gave piano recitals at Steinway, Town and Carnegie Halls between the ages of six and nine. Before beginning his fabled Broadway career, Cy led a jazz trio, which made many recordings and was a much-in-demand club attraction. Once Cy turned his attention to songwriting, he scored big with such timeless standards as "Witchcraft" and "The Best Is Yet to Come."

Cy Coleman's winning streak as a Broadway composer began with *Wildcat* in 1960, which included "Hey Look Me Over." Next was *Little Me*, which featured "Real Live Girl" and "I've Got Your Number." Continuing his success, Cy's collaboration with lyricist Dorothy Fields resulted in *Sweet Charity*, which introduced "Big Spender" and "If My Friends Could See Me Now." The 1970s saw three

Biographical Sketches of Writer Candidates for the Board of Directors

more classic Coleman Broadway musicals, all Tony-winners – *Seesaw*, *I Love My Wife* and *On the Twentieth Century*. In 1980, Cy served as producer as well as composer for the smash, *Barnum*. And the 1990s brought more new Cy Coleman musicals to Broadway: *City of Angels*, *The Will Rogers Follies*, *The Life, Exactly Like You* and a new production of *Little Me*. In addition to Dorothy Fields, Cy has worked with many great Broadway lyricists, including Carolyn Leigh, Michael Stewart, David Zippel, A.E. Hotchner and Betty Comden & Adolph Green.

Cy Coleman film scores include *Father Goose*, *The Art of Love*, *Garbo Talks* and *Family Business*. In addition, Cy wrote Shirley MacLaine's memorable television specials, *If My Friends Could See Me Now* and *Gypsy in My Soul*. Cy Coleman has been serving on the ASCAP Board for many years and currently is ASCAP's Vice Chairman – Writer.



BETTY COMDEN

STATEMENT OF CANDIDACY

It is a great honor to be on the board of ASCAP. If I am elected I will serve delightfully and happily. With many thanks for selecting me as a nominee.

BIOGRAPHY

Betty Comden, 1991 recipient of the Kennedy Center Honors, started out as a writer-performer in a group called the Revuers which included Adolph Green and Judy Holliday and went on to a career of writing and performing with Mr. Green as her partner and co-author. The first Broadway musical for which they wrote the book and lyrics, *On The Town*, (also the first for Leonard Bernstein and Jerome Robbins) marked their first appearance on the stage as actors as well as co-authors.

In subsequent years they pursued their writing career; book and lyrics for *Bells are Ringing* and *On the Twentieth Century*, lyrics for *Wonderful Town* and *Hallelujah, Baby!*, the book for *Applause*, lyrics for *Peter Pan*, book and lyrics for *A Doll's Life*, lyrics for *Do Re Mi* and *The Will Rogers Follies*, writing with such composers as Leonard Bernstein, Jule Styne, and Cy Coleman.

Their musical movies include *Singing in the Rain*, which was voted one of the ten best American films of all time by the AFI, and one of the ten best international films by a poll of international critics held by the British magazine "Sight and Sound." They also wrote the highly acclaimed *The Band Wagon*, the films of their own shows *On the Town* and *Bells Are Ringing*, plus It's *Always Fair Weather*, *Good News*, *The Barkleys of Broadway*, and the non-musicals *Auntie Mame* and *What A Way To Go*. Ms. Comden was won six Tony Awards, three Screen Writers' Guild Awards, one Grammy award, and two Academy Award nominations.

A few years ago she and Mr. Green did an evening of their work called *A Party*, a compilations of selections from their shows and films, which was later televised by Mobil Oil as part of their Distinguished Performances series. Ms. Comden was given the Woman of the Year Award by the Alumni Association of her college at New York University, as well as the 1994 NYU Musical Theater Hall of Fame Award and the 1994 Governor Cuomo Award.

She appeared in the Playwrights' Horizons production of Wendy Wasserstein's *Isn't It Romantic*, and in the films *Garbo Talks* and *Slaves of New York*.

Some of the best known songs she has written with Mr. Green are "Just in Time," "Make Someone Happy," "The Party's Over," "New York, New York," and "Never Land."

Ms. Comden has been a member of the Council of the Dramatists' Guild since 1956, and is the Vice-President of the Dramatists' Guild Fund. She has been elected to both the Theater Hall of Fame and the Songwriters' Hall of Fame.

She has just published (Simon and Schuster) a memoir, *Off Stage*.



HAL DAVID

STATEMENT OF CANDIDACY

ASCAP has been a big part of my life, as a writer member, a Board member, and as its President from 1980-1985. In these capacities, I have had the opportunity to represent and serve my fellow writers and publishers in every facet of ASCAP's activi-

ties. It has been so satisfying to help lead ASCAP into the future – to make sure that our members are fairly compensated for all the new uses of music, and that our voice is heard in the halls of Congress. Working together with our superb Management team and Board, I hope to continue making a contribution.

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. "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, a Grammy, the NARM Presidential Award, and the B'nai B'rith Creative Achievement Award. He has also been elected to the Songwriter's Hall of Fame, and has been presented with their coveted Johnny Mercer Award. Just recently, Mr. David was awarded the prestigious Grammy Trustees Award by NARAS, the National Academy of Recording Arts and Sciences. He was also recently honored with the esteemed British Ivor Novello Award (the first non-British person to ever receive the 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*, *Moonraker*. Famed country singer Willie Nelson duetted with the Latin star Julio Iglesias to sing David's hugely successful "To All The Girls I've Loved Before," which garnered a top country hit of the year award, before becoming a major pop hit.

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. The Encore Series in New York showcased *Promises, Promises* at the City Center. Following that successful revival, the Reprise Series produced it in Los Angeles, where it was so successful that they presented it a second time in the same series. Six David and Bacharach songs

Biographical Sketches of Writer Candidates for the Board of Directors

were recently featured in the hit film *My Best Friend's Wedding*. Hal David is currently a member of the ASCAP Board of Directors (having served as its President), as well as a member of the Board of Governors of Cedars Sinai Medical Center, and of the Board of Visitors of the Claremont Graduate University in California. He is also the Chairman of the Board of The Songwriters' Hall of Fame.



JAMES DIPASQUALE

STATEMENT OF CANDIDACY

In an effort aimed at fairness, ASCAP recently made several changes in its distribution system which increased payments to some members. However, there is still considerable dissatisfaction in certain sectors of our membership. While this is only one of many problems to be solved, payment parity has become a divisive issue which deserves continuing Board attention.

As a Writer's Advisory Committee member, I contributed to important advances at ASCAP, including the revision of our performance statements and the creation of the Film and Television Music Awards. As a Board member, I hope to serve more effectively and with greater purpose.

BIOGRAPHY

James Di Pasquale, composer, songwriter, and producer, served as the Organizing Chairman and first President of the Society of Composers and Lyricists and as a member of the Board of Governors of the Academy of Television Arts & Sciences. He joined ASCAP in 1980 and became a member of the West Coast Writer's Advisory Committee where he contributed to the 1991 revision of ASCAP's performance statements and the creation of the Film and Television Music Awards. Principally a composer of film and television with three Emmy Awards to his credit, he has also been active as a record producer with numerous credits, including the Billy Preston & Syreeta Motown hit, "With You, I'm Born Again." Before moving to Los Angeles, he was a commercial music producer in New York and Chicago, working on a wide variety of national accounts. A native of Chicago, Di Pasquale is a grad-

uate of Northwestern University and the Manhattan School of Music. His extensive credits as a woodwind performer include the Chicago Symphony Orchestra, Barbra Streisand, Gerry Mulligan, Doc Severinson, and the Bolshoi Ballet. He was also an original member of the Paul Winter Consort. His songwriting collaborators include Dory Previn, Douglas Brayfield, Carol Connors, Johnny Elkins, Molly-Ann Leikin and Donna McNeely. His many television film credits include *Everything To Gain*, *The Shell Seekers*, *Never Say Never—The Deidre Hall Story*, *In The Best Interest Of The Children*, *See Jane Run*, *The Killing Mind*, *Runaway Father*, *Sherlock Holmes Returns*, *Columbo*, *Getting Up And Going Home*, *Two Of A Kind*, *Sarah T: Portrait of a Teenage Alcoholic*, *Agatha Christie's Sparkling Cyanide*, *Quarterback Princess*, *Broken Angel*, *Young Again*, *The Red Light Sting*, and *Fantasies*. Motion picture credits include *Armed and Dangerous*, *One Crazy Summer*, *RAD*, *The Jericho Mile*, *Fast Break*, and *Showdown*. His television series credits include *Lou Grant*, *Switch*, *Hawaii Five-0*, *Trauma Center*, *McClain's Law*, *Chicago Story*, *Class of '65*, *Scene of the Crime*, *Lucas Tanner*, *The Practice*, *Sons and Daughters*, and *Cutter to Houston*. His concert works include *In Absentia: Elegy for Stan Getz*, *Footsteps: Three Studies for Solo Clarinet*, *Interplay*, *Showing Great Restraint*, *Monologia for Solo Horn*, and *Sonata for Tenor Saxophone & Piano*.



CHARLES FARRAR

STATEMENT OF CANDIDACY

As Pop and Urban continue to merge, and the popularity of Black Music grows, it is imperative that our producers and writers are more proactive in the legislation that governs music. It is only with a full understanding of it that we can benefit from our commodity. With rising commercial interest in Urban Music and the advent of new technologies and media, it is crucial that our interests are represented. Given my history as both a creative and business force, I believe I would be proficient in representing the growing needs of the community and honored to be their voice.

BIOGRAPHY

New Jersey native Charles Farrar has been blessed in countless ways. As an ASCAP member since 1989 and one-half of the production duo professionally known as "The Characters," he has contributed musical gifts to numerous projects involving a potpourri of artists from Stevie Wonder to SWV to Darius Rucker (frontman for Hootie and the Blowfish.) In the eleven years since teaming up with his partner, Troy Taylor, Farrar's resume reads like a *Billboard* R&B Chart, leaving his mark on the consciousness of today's Urban Music scene. Farrar continues to impact the soul of Black Music as one of the proprietors of the Midtown Manhattan state-of-the-art recording facility "The Weight Room," which hosts sessions for both up-and-coming talent as well as many established names in the business. A multi-faceted and Morehouse-educated businessman, who also plays the part of prolific writer and talented producer, Farrar has been twice-recognized by NARAS for his efforts on the debut and sophomore Boyz II Men albums *Cooleyhighharmony* and *II* and rewarded with two Grammy's for his work. Coincidentally, his first foray into producing and writing immediately rewarded him with a Grammy, which only few can brag about. It was eleven years ago that Farrar and Taylor, a fresh and inexperienced production duo, were teamed up with a then unknown Philly-quartet called Boyz II Men. It was the vision of former-Motown Executives Jheryl Busby and Timmy Regisford that predicted the profitable fruits of such a marriage. Coming full circle more than ten years later, Timmy Regisford, now at Dreamworks, continues to work with the more-seasoned Characters as the point-person for their production deal for the group V.A. It was clear that Farrar's streak was Y2K compliant as the millennium made way for more recognition amongst his colleagues. In 2000, the American Society of Composers, Authors and Publishers awarded member Farrar and his publishing company B. Black Music with the prestigious Rhythm and Soul Music award and Pop Music Award for his work on RCA-recording artist Tyrese's "Sweet Lady." The past and the present paints a portrait of Farrar as a boundless, driven and creative spirit that continues to thrive in this fickle and ever-changing musical climate. In a universe where you reap what you sow, Farrar's harvest looks to be bountiful. Look forward to more music seeping out of this musical mind as Farrar's legacy continues to grow.

Biographical Sketches of Writer Candidates for the Board of Directors



PHIL GALDSTON

STATEMENT OF CANDIDACY

During my thirty years as an ASCAP member, I have served our society in many different capacities. Working closely with our staff, my priority has been our advocacy and educational efforts. I believe it is crucial that we lead the way in internet licensing, simultaneously protecting rights and maximum opportunity. I'd like to increase our efforts to educate members and the public about fundamental concepts of intellectual property, and the rights, contributions, and working lives of songwriters. I value the importance of every member — regardless of field or level of success — and my goal is to represent all of us.

BIOGRAPHY

Phil Galdston is a songwriter/producer whose work has appeared on over 60 million records worldwide and has made him one of the few in the field to score hits on virtually every major record chart.

His song, "Save the Best For Last," recorded by Vanessa Williams, simultaneously topped *Billboard's* three major charts for three weeks and was nominated for a Grammy as Song and Record of the Year. Save was honored as ASCAP's Song of the Year, and also received an ASCAP R&B Award. At well over three million airplay performances to date, it is one of the classic songs of this, or any, era. "The Sweetest Days," the title song from Vanessa's platinum follow-up, was a number one A/C record for eight weeks, and received an ASCAP Pop Award.

In addition to the seven songs of Phil's that Vanessa has recorded, he has had five songs recorded by Celine Dion, including the emotional ballad, "Fly" and three by Aaron Neville, including the top fifteen A/C hit, "I Owe You One." "One Voice," which Brandy recorded on her *Never S-A-Y Never* album, serves as the theme song for her role as UNICEF spokesperson. He has scored four films and his songs have appeared in numerous features, including *The First Wives' Club*, *Music of the Heart* and *The Best Man*. He has produced records by such artists as Jody Watley, Starship, Vanessa Williams, John Sebastian, and The Temptations, and Grammy-nominated comedy albums for

both Robert Klein and Robin Williams. His current and forthcoming releases include songs on albums by Brandy, Anita Baker, Vanessa Williams, Jill Sobule, Rona Bennett (the first artist on Rodney Jerkins' new label), and the production and co-writing of an album by (Gerry) Beckley (America), (Robert) Lamm (Chicago), and the late (Carl) Wilson (The Beach Boys).

The recipient of the Grand Prize of the American Song Festival, two Nashville Songwriters' Association citations, a Cable ACE nomination, and five Grammy nominations, Phil was honored by many of the world's Ambassadors to the United Nations with a prestigious Time For Peace Award for "Fly." He was the 1999 Songwriter in Residence at Berklee College of Music.

Phil is a committed ASCAP member who has lobbied legislators, advocated ASCAP's position on intellectual property in print, on television and on radio, served on the East Coast Advisory Panel, moderated the Pop Songwriters' Workshop three times and been a panelist three times, spoken at the Advanced Songwriters' Workshop three times, presented a Music 101 lecture, served as a judge of the ASCAP-Deems Taylor Awards for five years, twice served as a judge of the Sammy Cahn Lyric Competition, and was a panelist at the first ASCAP conference on the internet. He is also active in The Recording Academy, where he is a National Trustee, serves on a number of national committees, and is Vice President of the New York Chapter. While chair of the Chapter's Education Committee, he was a prime organizer of ground-breaking events about intellectual property and the downloadable audio.



ARTHUR HAMILTON

STATEMENT OF CANDIDACY

I've had the privilege and responsibility of helping ASCAP change and grow, continually redesigning it according to the changing needs of its entire membership, and always dealing with the uncertainties of this dynamic music industry. There has not been an aspect of ASCAP in which I have not been personally involved, having

served as Vice President for a number of years and currently serving as Board Secretary. I would like to continue to work to help you make ASCAP the very best it can be.

BIOGRAPHY

Elected to the ASCAP Board in 1969, Arthur Hamilton is a composer and lyricist who is a past President of the Society of Composers and Lyricists, the National Academy of Songwriters, and the California Copyright Conference. He is a past Vice President of the Academy of Motion Pictures Arts and Sciences, is a current member of its Board of Governors and has served as Chairman of the Music Branch's Executive Committee.

His song, "Cry Me A River," has been recorded more than 500 times. His other songwriting credits include "Sing A Rainbow," "He Needs Me," "Till Love Touches Your Life," "The Best I Ever Was," and "Rain Sometimes." His songs have received nominations for an Academy Award, a Golden Globe and an Emmy.

Some of the composers with whom he has collaborated are Patrick Williams, David Pomeranz, Barry Mann, David Raksin, Johnny Mandel, Dan Foliart, Joe Harnell, Dave Grusin and Walter Scharf.



WAYLAND HOLYFIELD

STATEMENT OF CANDIDACY

These are challenging times for music creators. We are being threatened from all sides making this, in my opinion, the most critical ASCAP Board election ever. I believe that my past leadership positions on the Boards of both ASCAP and the NSAI have provided me with the opportunity to successfully represent America's most gifted songwriters and composers. The music creator is the heart of ASCAP and new avenues must be pursued to increase distributions and protect our rights. I have been encouraged to stand for re-election and I'm ready to go back to work on behalf of the ASCAP songwriter.

BIOGRAPHY

Wayland Holyfield, composer, lyricist; ASCAP 1980. Educ: University of Ark,

Biographical Sketches of Writer Candidates for the Board of Directors

BA in Marketing. Current Chairman of the Nashville Songwriters Foundation. Served as member of ASCAP Bd. Of Directors from 1990 to 1999. Member of ASCAP Foundation Brd. of Directors. Former co-chairman of ASCAP's Finance Comm. And new Technology Comm. Also member of Legislative, Survey and Dist., Marketing, and Law and Licensing Committees. Elected to ASCAP Brd. of Review 1984-1988. Brd. member of Nashville Songwriters Assn. Intl. For 21 years - officer for 12 years. Served as President of the NSAI 1997-1998. Awards & Honors: 1992 inducted into Nashville Songwriters Hall of Fame; Co-winner, ASCAP Country Songwriter of the Yr, 92; 4-time finalist, Nashville Songwriter Assn Songwriter of the Yr; recipient, NSAI Presidential Award; Grammy nominee; two-time winner, Music City News Top Country Hits Award. Has received a total of 36 ASCAP and BMI awards; has written over 40 Top 10 hits and 14 #1 songs. Songs recorded by: George Strait, Randy Travis, Ronnie Milsap, Anne Murray, Don Williams, Reba McEntire, Peter Townsend, Julio Iglesias, Crystal Gayle, Conway Twitty, Barbara Mandrell, Nitty Gritty Dirt Band, Charley Pride, Bill Medley, Mac Davis, Oak Ridge Boys, Janie Fricke, Michael Martin Murphy, Mickey Gilley, John Anderson, Shenandoah, Johnny Russell, Statler Bros., Ernest Rubb, Waylon Jennings, Ed Bruce, Gail Davies, Eddie Arnold, T.G. Shepard, Charly McClain, T. Graham Brown, Juice Newton, and the Judds, Mark Chestnut and George Jones. Songs: "Could I Have This Dance;" "You're The Best Break This Old Heart Ever Had;" "Red Necks, White Socks, And Blue Ribbon Beer;" "You're My Best Friend;" "Till The Rivers All Run Dry;" "She Never Knew Me;" "Some Broken Hearts Never Mend;" "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;" "Breakaway;" "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 & White;" "Wish I Had A Heart Of Stone;" "Only Here For A Little While;" "Meanwhile." Also wrote "Arkansas You Run Deep In Me" for 1986 Arkansas Sesquicentennial celebration; adopted in 1987 by state legislature as official state song of Arkansas. Inducted into the Arkansas Entertainer's Hall of Fame in 1996. He and his wife Nancy have been married for 29 years and have 3 children.



MARK ISHAM

STATEMENT OF CANDIDACY

As a composer, musician and recording artist, I have always enjoyed working on many diverse projects, from scoring major films, to writing for television, to performing and recording as a jazz artist. With the globalization of the industry and the impact of new technologies on the way we work, it becomes increasingly important that, as composers, we need ASCAP to protect our interests and give strong voice to our unique concerns. I would be honored to help guide ASCAP as a member of the Board and represent my colleagues in all the diverse areas of music.

BIOGRAPHY

Mark Isham's dynamic and diverse musical career includes a Grammy Award, an Emmy Award and multiple Grammy, Oscar and Golden Globe nominations for his material both as a composer and a recording artist/instrumentalist. His wide range of talents and eclectic musical interests have produced over 50 film scores and several albums of electric jazz, classic acoustic jazz and New Age music in addition to dozens of special projects and recordings. As a trumpet player he is highly in demand and has been a guest soloist for some of today's top recording artists in jazz, pop, rock, classical and country music.

Born in New York, Isham began his musical career as a trumpet player, first in classical music and then in jazz. As a young man, he played trumpet in the Oakland and San Francisco Symphonies and the San Francisco Opera Orchestra. He went on to play in various jazz and rock bands and in his early 20's he forged into electronic music, becoming a renowned synthesizer programmer.

Today, Isham is one of the most sought-after composers in Hollywood. His film credits number over 50, including *October Sky*, *Kiss the girls*, *Varsity Blues*, *At First Sight*, *Blade*, *Fly Away Home*, *A River Runs Through It*, *Rules of Engagement*, and his latest release *Men of Honor*. Since his first film score for Disney's critically acclaimed film *Never Cry Wolf* in 1983, Isham's musical capability has led him to compose scores for every combination

from large orchestras to intimate jazz ensembles to electronic instruments. Isham won an Emmy Award for his work on the critically acclaimed series *EZ Streets* and Emmy nominations for *Chicago Hope* and *Nothing Sacred*. He is currently scoring the CBS hit drama *Family Law*.

As a recording artist, Isham has received two Grammy nominations in jazz and received a Grammy for Best New Age Performer for his album, *Mark Isham* (Virgin). Isham's latest album, *Miles Remembered: The Silent Way Project* (Columbia), has received great critical acclaim including "Best Jazz Album in 1999" by the London Times.

Isham was also nominated for three Grammy Awards for his music for the *Rabbit Ears* series of children's albums, narrated by award-winning actors including Susan Sarandon, Glenn Close, Jeremy Irons and William Hurt, with Isham's evocative scores.

Isham is in constant demand as a trumpeter and has recorded and appeared with artists as diverse as Joni Mitchell, Van Morrison, the Rolling Stones, Bruce Springsteen, Lyle Lovett, Willie Nelson, Kenny Loggins, Toots Thielemans, Marianne Faithful, Ziggy Marley and Suzanne Vega.

Isham's first commissioned orchestral work, "Five Short Stories for Trumpet and Orchestra" for the St. Louis Symphony Orchestra, premiered in 1992 with Isham performing the solo trumpet role. Since then he has had orchestral performances across the country of his original compositions and film scores.

Isham has now returned to his electronic music roots with the newest incarnation of his band incorporating sampled loops, dance rhythms, electric guitar, keyboards, bass and his distinctive trumpet.



JIMMY JAM

STATEMENT OF CANDIDACY

As an active songwriter, record producer, musician and entrepreneur, I bring a unique perspective to the ASCAP Board. ASCAP is moving in the right direction and it is very gratifying to represent all of

Biographical Sketches of Writer Candidates for the Board of Directors

my fellow writers in accelerating that success. ASCAP has always protected my rights as a songwriter and made sure I got paid. This is my chance to do my part for others. I will assure that ASCAP's role continues to grow and that writer protection and compensation are strengthened.

BIOGRAPHY

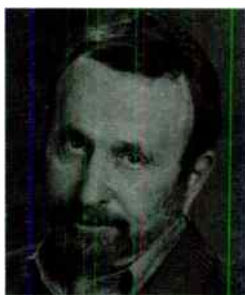
James Harris III, better known as Jimmy Jam, is a songwriter, record producer, musician and entrepreneur. His accomplishments have rendered him a living legend within the music industry. Jam and Terry Lewis, his collaborator for twenty years, helped sculpt Janet Jackson into an international pop phenomenon who has sold over 40 million records and earned over 20 gold and platinum singles. Other major artists – in fields as diverse as instrumental pop, soul, rock, rap, gospel and dancehall reggae – with whom they have been closely associated are Boyz II Men, Mary J. Blige, Sting, Shaggy, Yolanda Adams, Herb Alpert, Human League, Jon Secada, Robert Palmer, and Sounds of Blackness. In total, they have written and/or produced over 100 albums and singles that have reached gold, platinum or multi-platinum sales, including 25 #1 R&B singles and 14 #1 pop hits. Those songs include “That’s the Way Love Goes,” “Diamonds,” “Escapade,” “On Bended Knee,” “4 Seasons of Loneliness,” “Miss You Much,” “Just Be Good to Me,” and “What Have You Done for Me Lately.”

The Jam & Lewis team have been nominated for the upcoming Grammy Awards in the “Producer Of The Year” category for their work with Janet Jackson, Mariah Carey and Shaggy in the last year. This nomination marks the 6th time the songwriting/producing duo have been nominated for “Producer of the Year,” an award they won in 1986. Simultaneously, the Jam & Lewis produced song (performed by Sting) from the soundtrack of *The Emperor’s New Groove* has just earned a 2001 Golden Globe nomination. They have also been nominated for the Academy Award and have received the NAACP Image Award as well as Writer of the Year honors at ASCAP’s Rhythm & Soul and Pop Awards Dinners numerous times, and among numerous other honors, Jam & Lewis have been immortalized with a star on the Hollywood Walk of Fame.

Jimmy Jam has also parlayed his vision into celebrated companies (beginning in 1991 with Perspective Records, and continuing with Flyte Tyme Records in 1997) that support artists of superior caliber. “We would sign people and make records based on artistic freedom rather than business pressure to sell a lot of records,” Jam states. Flyte Tyme got off to an auspicious start with the soundtrack to the 1998 film,

How Stella Got Her Groove Back. As co-heads of Flyte Tyme Records, Jam & Lewis recently entered into an exclusive three-year joint venture agreement with Arista Records. The duo will continue to produce new and established artists for Flyte Tyme Records, which is based in Los Angeles, as well as produce artists on Arista and its other imprints.

Since their first professional recording with *The Time* in 1981, Jam & Lewis have continuously re-invented themselves and have proven to be a testament to career longevity and success. They are the only contemporary producers to achieve consistent #1 hit records in three consecutive decades beginning in the 1980’s.



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 twelve. 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. As a member of the Henry Jerome Orchestra during 1945, his bandmates included

Leonard Garment and Alan Greenspan, who later left the music business to become prominent in Washington.

Before he was out of his teens, Mandel played trombone and wrote arrangements for the Boyd Rayburn and Jimmy Dorsey Orchestras. His first important arrangement was for Woody Herman with the classic big band composition, “Not Really the Blues.” He also wrote for Artie Shaw’s only bebop-oriented orchestra, recently showcased in the *MusicMasters* album *1949*.

In 1949, Johnny began writing arrangements for the staff orchestra of WMGM Radio and was initiated into composing dramatic music for a radio series. Soon afterward, he was an arranger for Sid Caesar’s classic TV series, *Your Show of Shows*. He moved back into jazz, working with the orchestras of Elliott Lawrence and Count Basie Orchestra.

By the mid-1950’s, Mandel had become well established for writing arrangements for major stars, including Frank Sinatra, Tony Bennett, Dick Haymes, Anita O’Day, Chet Baker, Mel Tormé, and Peggy Lee. He also wrote arrangements for Andy Williams’ NBC variety show and for many nightclub acts and Las Vegas shows.

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

Mandel’s arranging skills have been utilized by Michael Jackson, Barbra Streisand and Diane Schuur, whom he has also produced. Natalie Cole’s *Unforgettable*, her tribute to her late father, was a showcase for Mandel’s arrangements. The album was awarded an unprecedented seven Grammys.

He recently produced and arranged Shirley Horn’s critically acclaimed album, *Here’s to Life*. Other recent projects include producing and arranging for Michael Bolton, Manhattan Transfer, Barry Manilow and Diana Krall’s orchestral album, *When I Look In Your Eyes* – a Grammy nominee for Album and Producer of the Year and winner in the Jazz Album of the Year category.

Biographical Sketches of Writer Candidates for the Board of Directors



MIKE MAINIERI

STATEMENT OF CANDIDACY

My experience in the music business spans five decades. Although I began my professional career in 1952 with Paul Whiteman, my 'big break' came in the late 50's when Buddy Rich hired me as vibraphonist and arranger. The six year tenure with Buddy served as a springboard to expand my horizons in the genres of jazz, folk and pop music as a composer, arranger, producer, publisher and now president of my own jazz label, NYC Records. I believe I could serve the ASCAP board well, especially in matters related to instrumental composers and publishers.

BIOGRAPHY

Primarily recognized as an award-winning jazz vibraphonist, Mike Mainieri's equally remarkable talents as producer, performer, arranger, and composer have contributed to shaping the cutting edge in music.

During 50's and early 60's, he performed with such legendary artists as Billie Holiday, Dizzy Gillespie, Coleman Hawkins, Buddy Rich and Wes Montgomery. At the age of 20, he won *Downbeat's* International Jazz Critic's Award.

In 1962, he joined the ground breaking jazz/rock group Jeremy & the Satyrs led by flutist Jeremy Steig. The Satyrs appeared at New York's Club GoGo, and performed with such monumental figures as Frank Zappa, Richie Havens and Jimi Hendrix. During the late 60's, this small circle of performers grew into what became known as the White Elephant Orchestra, a 20-piece, all-star, experimental ensemble. The group featured such soloists Michael Brecker, Ronny Cuber, Jon Faddis, Lew Soloff and Randy Brecker.

In the late 70's, Mike founded the pioneering jazz/fusion group Steps Ahead, which included previous cohorts Michael Brecker, Eddie Gomez, Steve Gadd and Don Grolnick. Delving into contemporary sounds while maintaining experimental sounds and compositional integrity, Steps Ahead was and is a launching pad for young talent and new musical ideas. Steps alumni include Peter Erskine, Eliane Elias, Rachel Z, Victor Bailey, Warren Bernhardt, Chuck Loeb, Daryl Jones, Mike Stern, and

Jim Tunnel. Other noteworthy jazz collaborations have included recordings with Joe Henderson, Art Farmer, Dave Liebman, Al Jarreau, David Sanborn, Marcus Miller, Joe Lovano, Larry Coryell, and Jim Hall.

As a composer, arranger and performer, Mike has contributed to over 100 gold and platinum albums. An active participant in the rock and pop scenes, Mike produced and co-wrote three albums with Carly Simon, and recorded with Paul Simon, Linda Ronstadt, Aerosmith, Billy Joel, Janis Ian, James Taylor, Dire Straits, Bonnie Raitt, George Benson, and on Don McClean's classic album *American Pie*.

In 1991, Mike brought to bear his vast experience with the creation of his own Jazz label NYC Records. An extension of himself, the independent label is a vehicle for exposing new ideas grounded in the jazz idiom. Mike is still active touring worldwide with his group Steps Ahead and guesting in various recording and film projects.



MARIAN MCPARTLAND

STATEMENT OF CANDIDACY

I am very pleased to have been chosen as a candidate for election to the ASCAP Board, and I will do whatever I can to help and promote the members of ASCAP in every possible way. I am proud to be a member of this great organization and will do everything possible to make a difference.

BIOGRAPHY

After more than half a century in jazz, Marian is widely recognized as one of the music's most graceful and incisive improvisers. An ageless player whose sound has continued to evolve, McPartland has more than 50 albums to her credit. Along with her numerous recordings, her frequent appearances at major clubs and festivals have won her a large international following. She has also made important contributions as a composer, educator, journalist and broadcaster.

The National Endowment for the Arts recently named her one of the American Jazz Masters for the year 2000, the highest jazz honor bestowed by the U.S. Last

May, the Kennedy Center gave McPartland the Mary Lou Williams Women in Jazz Award. Among recent honors, McPartland was selected to co-host The Millennium Lecture Series at the White House with Wynton Marsalis in 1998, and received Lifetime Achievement awards from Down Beat and from The ASCAP Foundation. She is the recipient of Yale University's Duke Ellington Fellowship Medal and honorary doctorates from five colleges.

She was born in Buckinghamshire, England. At three, Marian began to play the piano by ear. She landed a scholarship to the Guildhall School of Music in London at 17, later scandalizing her parents and teachers when she auditioned with the music hall piano performers Billy Mayer and His Claviers, with whom she toured.

During World War II, she volunteered to play for the soldiers and, in 1944, she met American cornetist Jimmy McPartland, whom she married. Resettling in the U.S., Marian began a long and celebrated residency with her trio at Manhattan's Hickory House in 1952.

When record companies started losing interest in jazz with the rise of rock in the mid-60s, McPartland created her own label, Halcyon. Her pioneering role as the first woman to start her own jazz label has been largely overlooked, but many of the exquisite, lyrical albums she made have been reissued by Concord's The Jazz Alliance label.

McPartland has recorded a steady flow of albums for Concord since 1978, featuring her working trios as well as special projects. Most recently, she recorded a breathtaking album *The Single Petal Of A Rose* exploring the music of Duke Ellington (and Strayhorn's "Take the 'A' Train").

A pioneer in jazz education, McPartland's tireless efforts to perpetuate the music date back to the 50s when she began making school appearances to introduce children to jazz firsthand.

McPartland opened a new phase of her career in 1979 when she launched the NPR show "Piano Jazz." Over the years, the program developed into one of jazz's premiere showcases, as McPartland plays duets with a stunningly diverse array of musicians and engages them in often-intimate interviews. Now into its third decade, the Peabody-award winning program shows no signs of losing its creative edge.

McPartland continues to record regularly for Concord Jazz, tape new segments of "Piano Jazz," and perform around the world. She shows no signs of slowing down, which is good news for jazz.

Biographical Sketches of Writer Candidates for the Board of Directors



STEVE PORCARO

STATEMENT OF CANDIDACY

I have been privileged to have had a long and active professional career as a songwriter and composer, and it is clear to me that music creators need ASCAP to provide a strong, unified voice to protect our copyrights and livelihoods. This is increasingly important as new technologies change the way business is done. I am honored to have been nominated for the Board and would use the knowledge I have gained working in this business to help guide ASCAP as it represents our interests as songwriters and composers in the global arena.

BIOGRAPHY

Coming from a musical family, Steve started piano lessons at the age of four. After playing in various bands with his brothers Jeff and Mike throughout his school years, Steve joined Gary Wright's "Dreamweaver" tour in 1975 at the age of 17. He next toured with Boz Scaggs in support of his *Silk Degrees* album. The core of that band became the genesis of the band Toto, of which Steve was a founding member and contributing songwriter. Steve, with Toto, went on to win Grammys for "Album of the Year", "Producer of the Year", and "Record of the Year" in 1982. Steve went on to become one of the most sought after keyboard session players in Los Angeles. While working with such artists as Michael Jackson, Don Henley, Barbra Streisand, and Elton John, Steve was recognized by *Keyboard Magazine* as "Session Player of the Year" twice. He also co-wrote the hit song "Human Nature", which appeared on Michael Jackson's *Thriller* album, and later on Miles Davis' album, *You're Under Arrest*.

While continuing his career as a session player and songwriter, Steve began a working relationship with composer James Newton Howard that continues today. Steve composed the underscore to Paramount's series *The Sentinel*, and is currently composing the underscore to *Gideon's Crossing* on ABC.

Steve's film credits include the following: *Metro* (Eddie Murphy), dir. Thomas Carter, Touchstone Pictures; *Hope* (Christine Lahti), dir. Goldie Hawn, TNT Original Pictures; *A Murder of Crows*

(Cuba Gooding, Jr., Tom Berringer, and Eric Stoltz), dir. Rowdy Harrington, Phoenician Films; *Wayward Son* (Harry Connick Jr.), dir. Randall Harris, Avenue Pictures; *Skulls* (w/Randy Edelman), dir. Rob Cohen, Universal Pictures; *Head Over Heels* (w/Randy Edelman), dir. Mark Waters, Universal Pictures; *My First Mister* (Albert Brooks, Leelee Sobieski), dir. Christine Lahti, Paramount Pictures (Premiering at Sundance 2001).



RUDY PEREZ

STATEMENT OF CANDIDACY

I feel that becoming an ASCAP Board Member would be an excellent vehicle for me to address the growing issues that concern all of ASCAP's membership, but specifically Latin songwriters. As a member for 15 years, "Latin Songwriter of the Year", and one of the founders of ASCAP's Latin Council, this has given me a unique knowledge of the matters facing our Latin Membership. Becoming a Board member would be an honorable duty that I would take very seriously and one of my priorities would be to keep the Board closely linked with the Latin Membership.

BIOGRAPHY

In a relatively short span of time, Rudy Perez has made Latin Pop Music history both as a songwriter and producer. His impeccably crafted explorations of love, romance, and relationships have made an indelible imprint on the evolution of romantic Latin Pop Music throughout the World.

As an extremely prolific composer, Rudy has written over 600 songs and constitutes one of the most authentic talents of today's Pop Music. Rudy has written hit songs for the majority of the top international recording artists including: Julio Iglesias, Luis Miguel, Jose Feliciano, Christina Aguilera, Oscar De La Hoya, Christian Castro, Jaci Velasquez, Roberto Carlos, among many others. The thirty Gold and over fifty Platinum records he has received have generated 12 Grammy Nominations of which 5 won Grammys. With over 70 top ten hits (produced and/or written), his chart domination over the past decade verges on the

incomparable. Although Rudy considers himself first a songwriter, then a producer, his peers see him as a great vocalist and musician. Julio Iglesias stated, "When Rudy presents a demo with his own voice it is very hard to duplicate because he sings better than all of us."

Major corporations such as AT&T have also recognized Rudy's talents. He composed and produced the music for the "True Voice" ads featuring Jon Secada. When Spanish International Network (SIN) evolved into Univision Spanish Television Network, Rudy was commissioned to compose, arrange, and produce all the station identification spots and music for the regularly scheduled programs. Additionally, he worked on the music pre-production of "Colors of the Wind" for the Disney film masterpiece *Pocahontas*.

EMI Latin just released the Soundtrack for the Gene Hackman, Morgan Freeman movie *Under Suspicion* on which Rudy produced two tracks. One of those tracks is a hot new version of Feliciano's huge hit "Light My Fire" featuring the young new Rapper "Renegade". Christian music sensation Jaci Velazquez, has had tremendous success with their collaboration on her new debut Crossover Spanish CD, nominated for a Grammy in 1999 well as her new English record, *Crystal Clear*, in which Rudy produced and wrote 3 songs. Puerto Rican Superstar, Luis Fonsi, has had chart-topping success with the hit "Imaginame Sin Ti" off the record *Eterno*. Rudy then made history by producing the debut singing project for boxing superstar Oscar De La Hoya on EMI. This record has been one of the top selling Latin records in the stores today.

Christina Aguilera's first English to Latin crossover album, *Mi Reflejo*, produced entirely by Rudy, hasn't left the #1 *Billboard* sales since it entered over 15 weeks ago.

Rudy was heralded as the premier songwriter in the Latin Music Industry in *Billboard Magazine* and they have named him Songwriter of the Year for an amazing 2 consecutive years: 1998 & 1999. Let's see if he can do it again this year.

Biographical Sketches of Writer Candidates for the Board of Directors



GREG PRESTOPINO

STATEMENT OF CANDIDACY

My desire to serve on this board is not a frivolous one; I have served ASCAP on advisory committees and served nine years on the board of the National Academy of Songwriters.

I am a writer who has had many songs recorded by major artists. What sets me apart is that I have always managed my own copyrights.

Digital media and potential legislative challenges bring a new need for vigilance and imagination in the protection of intellectual property. This and the equitable distribution of assets to the various constituencies within the ASCAP family of writers are of the utmost importance.

BIOGRAPHY

Greg Prestopino, composer, lyricist, publisher, arranger, record producer, singer. b Brooklyn, NY. ASCAP 1983. Educ: Buxton School, Brandeis University.

Member of NARAS, AFTRA, SAG. Written for Records, Film, Television and the Stage. ASCAP Advisory Committee: 6 years. Board of National Academy of Songwriters 9 years; Director of NAS Gold Membership: 2 years. Lobbied in Washington against source licensing for ASCAP and NAS (National Academy of Songwriters).

Songs: "(Ain't Nothin' Gonna) Break My Stride;" Matthew Wilder, Unique II; "Can't Nobody Hold Me Down," Puff Daddy; "Wild Women Do," Natalie Cole; "Show Some Emotion," Celine Dion, Aaron Neville; "Word Is Bond," 702; "'96 Anthem You're the One," SWV; "Beautiful Night," Aaron Neville; "Let Me Drive," Bette Midler; "All of This and More," Crystal Gayle & Gary Morris; "In Another Life," Jennifer Love Hewitt; "Stuttering," Helen Terry.

Film and TV (Songs): *Pretty Woman*, *And God Created Woman*, *Attack of the Fifty Foot Woman*, *The Big Picture*, *Boulevard Nights* (songs with Lalo Schiffrin), *The Rose*. (Scores): *The Young Nurses*, *Brandeis at 50*, *Minds That Matter*: Production and Commercials: Independently produced records for Warner Brothers, Elektra, Atlantic.

Staff record producer for Elektra Records. Commercials producer: National Car Rental; Lechemere Stores; Vita Lemon Tea (Hong Kong).

Vocals for records, film and television: Records: Bonnie Raitt, Ry Cooder, Maria Muldaur, Agents of Good Roots, A.J. Croce, Andrew Gold, Arlo Guthrie, Martin Mull, Juice Newton, Wendy Waldman, Jennifer Warnes. Films: *And God Created Woman*, *Attack of the Fifty Foot Woman* (HBO), *The Big Picture*, *The Dion Brothers*, *Hercules*, *Pocahontas*, *The Last Starfighter*, *The Last of Sheila*, *Money For Nothing*, *The Rose*, *Spencer For Hire*.

Awards: ASCAP Pop Awards (Writer and Publisher): "Break My Stride" ASCAP Rhythm and Soul Awards: R & B Song of the Year / Rap Song of the Year (Writer and Publisher): "Can't Nobody Hold Me Down National Academy of Songwriters: Leadership Award.



DAVID RAKSIN

STATEMENT OF CANDIDACY

I am proud to be a member of ASCAP's Board of Directors. I concur with their efforts to deal fairly and honorably with problems that arise, and I enjoy the intellectual level of our discussions.

I hope to be re-elected to the Board and to serve you again.

BIOGRAPHY

David Raksin began his long and distinguished career in films when he came to Hollywood to work with Charlie Chaplin on the classic score of *Modern Times*. He taught himself orchestration while still in high school and put himself through the University of Pennsylvania by playing in society orchestras and jazz bands. Upon graduation he went to New York where he became arranger for a notable radio orchestra, whose pianist, Oscar Levant, alerted George Gershwin to a broadcast of David's remarkable arrangement of "I've Got Rhythm." Gershwin recommended the young man to the Harms/Chappell arranging team, where he orchestrated Broadway musicals.

In 1935, at the age of 23, he went to Hollywood to join Chaplin. The following

year he served as assistant to Leopold Stokowski, who premiered Raksin's brief *Montage* with the Philadelphia Orchestra, probably the first film piece to be performed by a major orchestra. Since then, David has had a widely diversified career in various fields. His film scores include *Laura*, *Forever Amber*, *Carrie*, *Force of Evil*, *The Bad and the Beautiful* and *The Redeemer*. He has also scored over 300 television shows. Stage works include musicals, several ballets and incidental music. At the request of the composer, Raksin made the original band instrumentation of Igor Stravinsky's *Circus Polka*, choreographed (for elephants) by George Balanchine. (At the rehearsal in Madison Square Garden the elephants stamped!) Raksin is the first film composer to have received a Coolidge Commission from the Library of Congress. He conducted his composition, *Oedipus Memneitai*, at the Library in 1986.

His concert works have been performed by the New York Philharmonic, the Chicago, London, San Francisco, BBC, CBC and the Boston Pops, among others. There are more than 400 recorded versions of *Laura*, including his own CD of that piece, together with suites from *Forever Amber* and *The Bad and the Beautiful*. He is the first film composer invited to establish a collection of his manuscripts in the Music Division of the Library of Congress. He is the subject of Oral Histories by Yale and Southern Methodist Universities, and has been featured in numerous studies and reference works, as well as in the television documentary *The Hollywood Sound*.

Elected to the ASCAP Board in 1995, Raksin was appointed by the Librarian of Congress to the National Film Preservation Board; he also served for eight terms as President of the Composers and Lyricists Guild. He has taught Composition for Films since 1956 at USC, where he is an Adjunct Professor.

In the summer of 2000, he attended the premiere, at the Santa Fe Chamber Music Festival, of his new piece for Clarinet and String Quartet, *Swing Low, Sweet Clarinet*, composed for the virtuoso Eddie Daniels.

Biographical Sketches of Writer Candidates for the Board of Directors



JEFF RONA

STATEMENT OF CANDIDACY

ASCAP has a commitment to its members to look out for our best interests. The uses for our 'intellectual property', our melodies and lyrics, have changed considerably in the ten years since joining ASCAP. They are both far more valuable, and more under attack every day. Those who know me know I always embrace the newest technologies in order to accomplish my everyday musical work.

ASCAP must continue its efforts to make each member feel protected in a changing marketplace, look for new venues for musical exploitation, and see that each of us has opportunities to grow in the future.

BIOGRAPHY

Composer Jeff Rona began his musical career as a highly regarded synthesist whose extensive work on top films, television series and recording projects have given his own music unique qualities of color and texture. His diverse musical background includes composing for theater and dance, studies in world music, orchestral and concert writing, ambient, electronica, and minimalism. He has merged his extensive technical knowledge of sound and music with his eclectic training in composing, often blending musicians with electronics in novel and interesting ways.

Rona's film scores include the Ridley Scott film *White Squall*, recorded with the London Symphony Orchestra, *The In Crowd* (Warner Brothers), independent features *Trading Favors* with Roseanna Arquette, *Lipstick Camera*, and *Black Cat Run* written and produced by Frank Darabont (*Shawshank Redemption* and *The Green Mile*).

His musical contributions in other films include *Traffic*, *Assassins*, *The Net*, *Mission: Impossible 2*, Barry Levinson's *Toys*, *Chill Factor*, Steven Soderbergh's *Kafka* and *Schizopolis* and Tony Scott's *The Fan*.

His television work includes scores for Barry Levinson's critically acclaimed *Homicide—Life On The Street*, David Kelley's *Chicago Hope*, Steven Spielberg's *High Incident*, main theme music for Mark Johnson's *LA Doctors*, *The Critic*, and the NBC dramas *Profiler* and *Sleepwalkers*.

He also scored John Sandford's telefilm *Mind Prey* for CBS, Tom Clancy's ABC mini-series *Neforce*, and several parts of Robert Altman's highly praised anthology series *Gun*.

Rona has scored several documentary films, including the award-winning *The Art Of Survival*, about the astonishing Holocaust experiences of a Hungarian painter. Rona's music has been heard in a number of prominent commercials.

Rona has recorded, collaborated, performed, and arranged music with artists and composers including Mark Isham, Philip Glass, Hans Zimmer, Jon Hassell, Brian Eno, Basil Poledorus, and many others.



EARL ROSE

STATEMENT OF CANDIDACY

Respectfully asking for your vote for ASCAP's Board, I feel I would bring it the broad background of composing Pop, R&B, Country, Jazz, Film/Television, Latin, Theatre and Classical music. Contact with these varied creative communities enables me to hear first hand their thoughts and concerns.

My foremost priorities are preserving and enhancing the value of copyrighted musical works; having more comprehensive statements; ASCAP having access to the finest healthcare policies available; encouraging new areas of distribution for ASCAP's repertoire like the internet. We need to be proud of our past and future musical creations, encourage their use, and protect them.

BIOGRAPHY

Earl Rose, composer, pianist, conductor, arranger; b New York, N.Y. ASCAP 1972. Educ. McBurney High School; Mannes College Of Music, BS Music 1970. One Emmy Award, Twelve Emmy Award nominations and recipient of a 1992, 1993, & 1994 ASCAP award as one of the five most performed composers in the category of television background scoring. Performer and recording artist; guest appearances on TV, radio, and with symphony orchestra. Chief Collabs: Brian McKnight, Montell Jordan, Victoria Shaw, Peabo Bryson,

Olivia Newton-John, Gordon Chambers, David Zippel, Kenny Lattimore, Shelley Peiken, Dean Pitchford, Kathy Wakefield, Bryan White, Gordon Basichis, and Larry Bishop. Scores Film: *Mad Dog Time* aka *Trigger Happy*, *Gunshy*. TV: *Movie of the Week*, *Thin Ice*; *Ballyhoo: The Hollywood Sideshow*; ABC After School Special, *My Dad Can't Be Crazy...Can He?*; *Lifetime Applauds The Fight Against Breast Cancer*, *All My Children*; *As The World Turns*; *Another World*; *Guiding Light*; *The Tonight Show starring Johnny Carson*; *Dick Cavett Show*; and *Captain Kangaroo*. Songs: "Right From The Heart," "Overnight Success." Instrumental works: *Contrasts For Piano And Orchestra*; *Holiday Fantasy*; Recent songs recorded include. "Every Beat Of My Heart" (Brian McKnight, Johnny Mathis), "Love Is A Gift" (Olivia Newton-John, and as duet with Olivia Newton-John and Anthony Warlow), "I Found Love" (Peabo Bryson), "All For The Sake Of Love" (Victoria Shaw). Recent concert appearances include guest conducting the Jacksonville Symphony and Pacific symphony. Recent activities include song arrangements for film, *The Object Of My Affection*, release of new album, *Color, Rhythm, and Magic: Songs From Classic Disney Films* on Varese Sarabande and an album of Burt Bacharach songs on Piano disc. Memb: Songwriters Guild Of America (Executive Committee and Board of Councillors) and NARAS.



HARRIET SCHOCK

STATEMENT OF CANDIDACY

Having been a working songwriter for 25 years, I am in touch with and interested in helping songwriters of all genres, as well as film composers of background scores. Whether it's greed, ignorance or inertia on the part of music users that threatens our financial futures, ASCAP is the best hope for stemming the tide. As a board member, I would like to bring the concerns of songwriters and film composers to the table, to work with the board to anticipate problems and head them off at the pass, to expand our options and cultivate new opportunities for performance royalties.

Biographical Sketches of Writer Candidates for the Board of Directors

BIOGRAPHY

Harriet Schock, composer, lyricist, recording artist, author; b Dallas, Texas, ASCAP 1972, Educ: University of Texas, BA, Phi Beta Kappa, Recorded 3 solo albums for 20th Century Records. "Hollywood Town" winner, *Cashbox* Best New Female Artist. Dramalogue Award, 1988, Best Composer/Singer. In 1992, recorded 4th album, *American Romance*, and in 1997, 5th album, *Rosebud*, both produced by Nik Venet. Featured performer at Chard Music Festival, UK, May 2000. Songs recorded by Helen Reddy, including Grammy nominated "Ain't No Way To Treat A Lady," Roberta Flack, Nancy Wilson, Lee Greenwood, Carl Anderson, Johnny Mathis, Misha Segal, Smokey Robinson, Manfred Mann, Gloria Loring, Mireille Mathieu, Letta Mbulu, The Little Mermaid, Vesica Pisces; Films/TV include Berry Gordy's *The Last Dragon* ("First Time On A Ferris Wheel"), *The New Adventures of Pippi Longstocking*, *Delta Force II*, *Matters of the Heart*, *Baby Makes Five*, ABC's animated *Secret Garden*, *The Life and Adventures of Santa Claus*.

Served as L.A. Governor of NARAS from 1988 to 1994; current Secretary and Soiree Host for Los Angeles Women in Music; Past Board of Directors, Society of Singers, co-chair Showcase Committee; Society of Composers and Lyricists, Dinner W/Your Agent Committee and Emmy Nominees Reception, 2000; Gold Member/Gold Action Committee Member of NAS; Contributing writer for LASS Musepaper; USC Faculty, Songwriting, 1986-1988; Founder, Harriet Schock School of Songwriting, with students worldwide. Author of *Becoming Remarkable, For Songwriters and Those Who Love Songs*, published by Blue Dolphin in 1998. In 2001, creating course in songwriting to be taught to every local chapter of NSAI nationwide.



CHARLES STROUSE

BIOGRAPHY

Charles Strouse's first Broadway musical, *Bye Bye Birdie*, won a Tony Award and the London Critics Best Foreign Musical Award. In 1970, *Applause*, starring Lauren

Bacall, achieved the same honors and his smash hit, *Annie*, also won a Tony for Best Score as well as two Grammy Awards. His other musicals include *All American Golden Boy* (starring Sammy Davis Jr.), *It's A Bird, It's A Plane, It's Superman, I and Albert*, and *Dance A Little Closer*, written with Alan Jay Lerner. *Charlie and Algernon* won a 1981 Tony nomination, as did *Rags* in 1987 and *Nick and Nora* in 1992. He wrote both the music and lyrics for *Mayor*, and teamed again with Martin Chamin to create *Annie Warbucks*, the sequel to *Annie*.

His film scores include *Bonnie and Clyde*, *The Night They Raided Minsky's*, and *All Dogs Go To Heaven*. "Those Were The Days," the theme song for TV's *All in the Family* is by Strouse, with lyrics by his most frequent collaborator, Lee Adams. "Born Too Late," a 1958 pop song written with Fred Tobias, was a top-10 *Billboard* chart hit. Strouse had a *Billboard* #1 success with the quadruple platinum *Hard Knock Life (Ghetto Anthem)*, by the artist Jay-Z. The album won the Grammy for best Rap Album of the Year, the *Billboard* 1998 R&B Album of the Year and dominated radio and MTV-video airplay for more than a year. Strouse's talents include chamber music, orchestral works, a piano concerto and an opera, *Nightengale*.

Mr. Strouse is a graduate of Eastman School of Music, where he taught master classes in musical theatre. Through the ASCAP Musical Theatre Workshop in New York (which he created and for which he was the original Director), countless young composers, writers and performers have found a forum for their work.

His only Emmy Award was in Outstanding Individual Achievement in Music and Lyrics for "Let's Settle Down", added to the TV version of *Bye Bye Birdie*.

Future projects for the stage: A new stage version of *The Night They Raided Minsky's*, with lyrics by Susan Birkenhead and book by Evan Hunter, will be directed by Jerry Zaks. An adaptation of the Paddy Chayevsky film *Marty*, with words by Lee Adams, book by Rupert Holmes, is getting producers in line for a Broadway run. Strouse's adaptation of Theodore Dreiser's *An American Tragedy* has lyrics by Lee Adams, and book by the late David Shaber. An original musical, *Once in Palm Beach*, with words and music by Mr. Strouse and book by him and Barbara Siman is being produced at the Florida Stage next season, directed by Tony Walton.



NARADA MICHAEL WALDEN

STATEMENT OF CANDIDACY

As a long-standing member, I am truly honored to be nominated to the board of ASCAP. I am very inspired at this time in my life to serve organizations such as ASCAP, which will be facing many new challenges in the next few years. I'm personally interested in the effect the new technologies will have upon the Society and its members. If elected, I look forward to addressing these new challenges and serving the interests of ASCAP.

BIOGRAPHY

Named by *Billboard* as one of the "top ten producers with the most number one hits", Narada Michael Walden draws from an eclectic slate of influences and uses his formidable music knowledge to write and produce pop smashes for many of today's top artists – Mariah Carey, Whitney Houston, Aretha Franklin, Diana Ross, George Michael, Steve Winwood, and Elton John. With a career that has spanned over three decades, he has established himself as one of the finest and most successful musical producers working in the record industry today. An award-winning artist and songwriter, his colleagues have honored him with the Grammy award for Producer of the Year (1987), Song of the Year ("Freeway of Love" by Aretha Franklin, 1985), and Album of the Year (*The Bodyguard Soundtrack*, 1993), as well as the Emmy award for Whitney Houston's "One Moment in Time", the 1980 Olympic theme song. In 1999 the Narada produced song "As Long As I Can Dream" (Stuart Little Soundtrack) was nominated for an Academy Award, and television saw the debut of the Glen Gordon Caron created show *Now And Again* featuring the theme song "Gimme A Sign" – written, produced and performed by Narada.

Narada has risen to the top of his profession with his great mixture of musical knowledge from the worlds of jazz, rock, soul, and R&B fusion. He first established himself as a powerful and talented drummer while playing alongside guitar aces Jeff Beck and John McLaughlin (with the Mahavishnu Orchestra), and keyboard great Joe Zawinul (with Weather Report).

Biographical Sketches of Writer Candidates for the Board of Directors

Once he began to develop his own songwriting and production skills, his life quickly evolved into a healthy eleven album solo career that gloriously peaked with his own back-to-back number one hits on the *Billboard* R&B charts. Soon Narada became one of the most sought after vocal producers in the industry and began to amass his pantheon of hits with the likes of Stacy Lattishaw, Shanice Wilson, Tevin Campbell and Aretha Franklin – a combination that not only resulted in Aretha's first platinum album in her career but also in the development of a vocal style that has defined the sound of the R&B influenced divas of today. To further prove Narada's influence over the Pop and R&B charts Mariah Carey had a number one hit in 1999 with "Heartbreaker", a derivative of "Attack Of The Name Game", one of Narada's earlier hits with Stacy Lattisaw.

Narada's versatility allows him to be an effective hitmaker for artists from many different genres and age groups. He moves easily from the younger divas like Tatyana Ali, to gospel – Winans Phaze II, to boy groups – MyTown, to established groups – The Temptations. "I want to pursue the creation of music that is uplifting, soulful, positive and spiritual," says Narada. And with that in mind he embarks on his twelfth solo album, an uplifting holiday project for UNICEF (Polydor, Japan), on which he will collaborate with Stevie Wonder, Sting, and other friends to benefit the children of the world.

BIOGRAPHY

Jimmy Webb, the Oklahoma-born son of a preacher, is a critically-acclaimed songwriting talent whose music has been taken enthusiastically by the public to its heart over more than thirty years of success. Webb is the only artist to ever receive Grammy awards for music, lyrics, and orchestration; and he is a member of the National Academy of Popular Music Songwriters' Hall of Fame, and the Nashville Songwriter's Hall of Fame.

Though best known for the instant classics he provided for such artists as Glen Campbell ("By The Time I Get to Phoenix," "Wichita Lineman," "Galveston," "Where's The Playground, Susie"), Richard Harris ("MacArthur Park," "Didn't We"), The Fifth Dimension, ("Up, Up and Away," "This Is Your Life"), The Brooklyn Bridge ("Worst That Could Happen"), Art Garfunkel ("All I Know"), Linda Ronstadt ("Easy For You To Say"), Joe Cocker ("The Moon's A Harsh Mistress") and so on, Jimmy Webb continues to write new songs that are as carefully crafted and magical as his others. Waylon Jennings, Willie Nelson, Johnny Cash, and Kris Kristofferson hit #1 in the late '80s with a new Webb standard: "The Highwayman," a ballad which won him yet another Grammy for Best Country Song of the Year, and a CMA Award for Single of the Year. Linda Ronstadt, who has recorded a multitude of his songs throughout her career, included four of his efforts on her double platinum album *Cry Like A Rainstorm, Howl Like The Wind*, and scored a top ten in 1990 with her rendition of Webb's "Adios." Webb's songs continue to grace a multitude of major recording artists' albums, from Tony Bennett and Rosemary Clooney to Urge Overkill and R.E.M.

Having five top ten hits within 20 months in the late '60s, Jimmy Webb began the '70s intent on launching his own performing career, releasing six albums in eleven years, including: *Words And Music* (1970), *And So: On* (1971), *Land's End* (1974), *El Mirage* (1977), and *Angel Heart* (1982), while writing hits for other recording stars. Throughout the years, he continued to hone his performance skills, and earned distinguished reviews and praise following his appearances in top cabaret venues. His first album in over a decade, *Suspending Disbelief* (1993), produced by Linda Ronstadt and George Massenburg, received enormous critical acclaim, and Webb's most recent recording effort, *Ten Easy Pieces*, is a collection of the songwriter's hits as he performs them the way they were originally written.

Following Webb's 1999 induction into the Oklahoma Hall of Fame, he has been touring internationally, most recently in

Australia and Japan, as he continues his work on several projects for musical theatre. He will be appearing in March, 2001 at the prestigious "Feinstein's At the Regency," with Patti LuPone doing an all-Webb program, and he is currently recording an all-Webb album with Michael Feinstein. In 1999 Jimmy Webb wrote the consummate book on songwriting, *Tunesmith*, which was acclaimed as the "finest book about songwriting of our time," by *Musician* magazine.



MATTHEW WILDER

STATEMENT OF CANDIDACY

I wish to thank my friends and fellow members of ASCAP for honoring me with the nomination to the ASCAP Board of Directors.

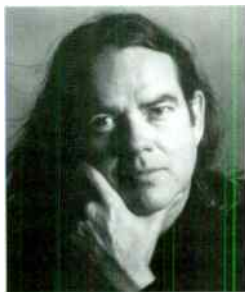
For thirty-two years I've been an ASCAP member, songwriter, recording artist and producer. With this experience, I hope to bring insight and inspiration to the issues brought before the board. Collaboration and unification is the key to success. If elected, I will work diligently with my fellow board members to help problem solve and lead with vision.

BIOGRAPHY

Matthew Wilder brought his versatile talents as a songwriter and Grammy nominated producer to his first assignment for Disney as composer of the five songs for the 36th animated feature *Mulan*. As a result, he has won the Annie Award for best music in an animated feature and has been nominated by the Foreign Press for a Golden Globe Award for best song and score. To round out the year he has also been nominated for an Academy Award for Best Score in a Comedy or Musical as well as a second Grammy nomination for best song in a movie.

Launching his career as a songwriter/recording artist, he had a major hit with his 1984 single, "Break My Stride" and has since gone on to become the record producer of No Doubt's, *Tragic Kingdom*, selling 17 million copies worldwide.

He has produced and written for artists such as Christina Aguilera, 98 Degrees, Stevie Wonder, Jimmy Cliff, Aaron



JIMMY WEBB

STATEMENT OF CANDIDACY

As a relatively new board member, I've had the opportunity of observing first hand the excellent leadership – both Management and Board – of ASCAP. It fascinates me to learn about the complexities of running an organization like ASCAP. I am proud of all of the strides ASCAP is making in this ever-changing music industry climate, particularly in the areas of licensing new media, marketing, and serving our members. It is a privilege to be a part of the ASCAP team and I hope to continue to serve this amazing organization.

Biographical Sketches of Writer Candidates for the Board of Directors

Neville, Patti LaBelle and Natalie Cole. Currently, Mr. Wilder is working on his musical adaptation of Anne Rice's *Cry To Heaven*.



PAUL WILLIAMS

STATEMENT OF CANDIDACY

My career in music really began in 1967 when my acting career stalled. Proof once again that "no" is often a gift. I began writing for my own amusement and happily discovered my life's work. I am a member of America's recovering community and an activist in the field of Drug and Alcohol awareness. I would be delighted to serve on the ASCAP board of directors and am honored to have been asked. I am especially interested in maintaining the integrity of our intellectual property rights in the new cyber market place.

BIOGRAPHY

Songs: "We've Only Just Begun," "An Old Fashioned Love Song," "Evergreen," "Rainy Days And Mondays," "I Wont Last A Day Without You," "You And Me Against The World," "The Rainbow Connection," "The Love Boat Theme," "You're Gone," "Let Me Be The One," "Nice To Be Around," "Out In The Country," "Family Of Man," "Cried Like A Baby," "Love Dance," "My Fair Share."

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

Awards & Nominations: Academy Award: (best song) "Evergreen." Academy Award Nominations: (song or song score) "Nice To Be Around," "Evergreen," "The Rainbow Connection," *Bugsy Malone*, *Phantom Of The Paradise*, *The Muppet Movie*.

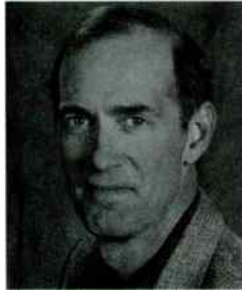
Grammy Awards: "Evergreen" (best song); *The Muppet Movie* (best recording for children, as producer).

Grammy Nominations: (song or soundtrack or as producer) "We've Only Just Begun," "You And Me Against The World," "Evergreen," "The Rainbow Connection," *The Muppet Movie*, *Bugsy Malone*, *Phantom Of The Paradise*, *The Muppet*

Christmas, Carol, *Lena Horne Live*.

ASCAP Award: One of the most preferred standard songs 1986 ("Evergreen").

BMI Awards: "We've Only Just Begun" (4 million performances); "Out In The Country" (one million performances).



DOUG WOOD

STATEMENT OF CANDIDACY

As a current member of the ASCAP Board, I know the decisions I make have a direct impact on thousands of members, and I take that responsibility very seriously. I have attended every Board meeting, met with hundreds of ASCAP writers, and helped many of them resolve outstanding issues. The next few years may well determine what the future will look like for songwriters and composers, and if I am re-elected, I will continue to work hard, research the issues, utilize my experience and perspective to find innovative solutions, and fight to protect the rights of every ASCAP member.

BIOGRAPHY

Doug Wood, Composer, Producer b. Mineola, New York, 1950. Ed: Manhattan School of Music (major: Composition). Joined ASCAP in 1976. Elected to the Board of Directors in 1999.

Mr. Wood has served on the ASCAP Board of Directors for two years, attending and participating in all Board functions and serving as a member of the New Technologies and Awards Committees. His experience and perspective as a media composer and businessman, as well as his familiarity with internet technology and related issues has made him an active and contributing member of the Board.

Mr. Wood has been a strong advocate for the rights of composers and songwriters on the internet, and has supported several new initiatives at ASCAP. Mr. Wood supports a one-stop music license for dotcoms, but only under terms which strictly protect the royalties of all ASCAP writers. He supports a revision of ASCAP's Articles of Association to streamline and improve the grievance procedure, a proposal to change term length for Board members, the adop-

tion of digital watermarking technology and a review of the distribution formula to more accurately represent the value of performances. He is a strong supporter of the ASCAP Foundation, the ASCAP Legislative Fund for the Arts, and the International Music Joint Venture.

Mr. Wood has been an active media composer, recording engineer and producer for twenty five years. His work has been heard in advertising (IBM, AT&T, Mitsubishi, Amazon.com), television (*The Cosby Show*, *Saturday Night Live*), films (*The Bridge*, *Only You*) and corporate communications (Avis to Zenith). His compositions have been used as themes and background on all three major television networks and the BBC. The publishing company he and his wife founded has become a major international supplier of production music.

Since the early 1980's, Mr. Wood has been active in advocating for the rights of film, television and commercial composers with performing rights organizations. Mr. Wood was responsible for the development and implementation of the Special Tape Identification Program at ASCAP, which has resulted in payments of several million dollars to commercial composers and publishers.

In 1991, Mr. Wood and a group of other media composers founded the non-profit Professional Composers of America to represent the interests of commercial composers as they relate to ASCAP, BMI and SESAC. In that capacity, Mr. Wood has appeared at various ASCAP court hearings to speak on behalf of commercial composers.

Mr. Wood is the author of the *The Commercial Composer's Guide to Music Publishing and Licensing Agreements* as well as several featured articles on music copyright and licensing. He is a frequent guest lecturer and panel participant discussing media music, music licensing, and the rights of composers and songwriters as they relate to the internet.

Mr. Wood's serious compositions include a piano concerto, several chamber works and numerous compositions for flute and piano.



ASCAP *PLUS*

AWARDS PROGRAM FOR WRITER MEMBERS

ASCAP*PLUS* is a unique awards program that provides both cash and recognition to many active writers in the early stages of their careers, as well as to established writers whose main activity is outside of broadcast media.

Who ASCAP*PLUS* is for: The ASCAP*PLUS* Awards Program is for writer members of any genre whose performances are primarily in venues not surveyed; and/or writer members whose catalogs have a unique prestige value for which they would not otherwise be compensated.

How to participate: To be considered for an ASCAP*PLUS* Award, you must complete the attached application form. All applications must be postmarked by April 1.

Who determines Awards: ASCAP*PLUS* Awards are determined annually by distinguished members of the music community who serve on either the Standard Awards Panel (for writers of works traditionally considered to be in the field of Concert Music), or the Popular Awards Panel (for writers of all types of pop and genre-specific music). The panelists are neither members nor employees of ASCAP and thus are completely independent in their determinations as to which members shall receive awards and in what amounts.

How Awards are determined: ASCAP*PLUS* Awards are based on Panel review of writer applications that are specifically designed to reflect your recent activity. Our Panel considers each writer's application on its own merit, as well as within the context of all others who apply. ASCAP*PLUS* *is not* a contest or competition involving the critical evaluation of any specific work or works. The primary basis for Panel determinations is the activity generated by each member's catalog, particularly with regard to recent performances.

**Please take a few moments to review the Application Form and Guidelines.
If you qualify, we encourage you to apply.**

SUBMISSION DEADLINE: APRIL 1

AWARDS GUIDELINES

ELIGIBILITY

The Standard Awards Panel offers awards consideration to those writers who earn less than \$20,000 in annual domestic performance royalties. The Popular Awards Panel offers awards consideration to those writers who earn less than \$15,000 in annual domestic performance royalties.

AREAS REVIEWED BY PANELS

Standard: Symphonic, Chamber, Operatic, Choral, Electronic, Liturgical (formal), Educational (collegiate level), etc.

Popular: Pop, Rock, Rap, Reggae, R&B, Folk, Country, Bluegrass, Jazz, Latin, Hawaiian, Gospel/Contemporary Christian, New Age, Musical Theatre, Cabaret, Educational Works for Children, etc.

HOW TO APPLY

1. Select the appropriate panel to review your activity in accordance with the outline listed above. You may receive an award from only ONE panel.
2. All information should be typed or printed CLEARLY.
3. Include your name as it appears in ASCAP's records.
4. As awards are made on an annual basis, all information reported should reflect only that activity which has taken place over the past year. Be sure to complete the form in as much detail as possible, attaching additional pages if necessary. Do not, however, include information that has been previously reviewed.
5. Please do not submit programs, flyers, or other printed material as a substitute for summarizing performance activity on your application form. (Concert performance information should be sent immediately to our Concert Music Department.) Any supplementary materials included with your application should be limited to a small, representative sample. No materials will be returned to members without a specific request to do so at the time of submission. Also, please do not send scores or recordings unless specifically requested to do so by the panels. Unsolicited scores and recordings will not be reviewed.

PAYMENT OF AWARDS

All awards are made on an annual basis and paid in quarterly installments in the July, October, January and April domestic distributions that are mailed to writer members.

NOTE: ALL INFORMATION SUBMITTED FOR AWARDS CONSIDERATION IS USED SOLELY WITHIN THAT CONTEXT. IT IS NOT A SUBSTITUTE FOR REGISTERING WORKS WITH OUR REPERTORY DEPARTMENT, OR FOR ADVISING THE SOCIETY OF PERFORMANCES WHICH MAY BE CREDITED THROUGH THE SURVEYS.

← TO REMOVE APPLICATION FORM, TEAR ALONG PERFORATION.

ASCAP PLUS AWARDS APPLICATION



(Check one only)

- STANDARD AWARDS PANEL**
- POPULAR AWARDS PANEL**

What type of music do you compose? (optional) _____

NAME _____

ADDRESS _____

CITY _____ **STATE** _____ **ZIP** _____

MEMBER CODE _____ **EMAIL ADDRESS** _____

If it is more convenient, you may duplicate or reformat this application on your computer.

RECENT COMPOSITIONS

DATE COMPOSED	TITLE	CO-WRITER(S)	PUBLISHER	DESCRIPTION	DURATION

RECENT RECORDINGS

DATE OF RELEASE	TITLE	CO-WRITER(S)	LABEL	ARTIST(S)

Biographical Sketches of Writer Candidates for the Board of Directors

Symphonic and Concert Director



TANIA LEÓN

STATEMENT OF CANDIDACY

A composer, conductor and educator, with a background of Classical, Cross Cultural, Opera, Music Theatre, Ballet, and Multimedia, I have a broad insight regarding ASCAP and my contribution to our field.

As advisor to and liaison between Communities and Institutions bringing music from the concert halls to the inner cities, from one culture to another, I have harvested the experience and perspective necessary for uniquely representing a diverse constituency.

An ASCAP member for 28 years, it will be my priority to foster my vision of greater unity, communication and social responsibility serving on the Board.

BIOGRAPHY

Tania León (b. Havana, Cuba 1943), a vital personality on today's music scene, in demand as composer and conductor, has been recognized for her significant accomplishments as an educator and advisor to arts organizations.

In 1999, her opera *Scourge of Hyacinths* received seventeen performances to great acclaim by the Grand Théâtre de Genève, Switzerland, the Opéra de Nancy, France and the St. Pölten Festspielhaus, Austria. Directed by Robert Wilson and conducted by León, the work is based on a radio play by Nobel Prize-winner Wole Soyinka. Commissioned by the Munich Biennale in 1994, it won the BMW Prize as best new work of the festival. *Hyacinths* will open El Festival Historico de Mexico, March 2001.

In 1997 Miami Light Project and the New World Symphony presented the world premiere of *Drummin'* for indigenous percussionists and orchestra. The 1999 Hammoniale Festival, Hamburg, opened with *Drummin'* and closed with her latest orchestra work, *Horizons*, premiered by the NDR Symphony.

A brief discography of León's music includes *Batá*, recorded by the Foundation Philharmonic Orchestra, conducted by

David Snell and produced by Sir George Martin on ATMA Records; the aria, *Oh Yemanjá* (from *Scourge of Hyacinths*) recorded by Dawn Upshaw on her CD, *The World So Wide* on Nonesuch; *Indígena*, a CD of León's chamber music, released on CRI; *Batá* and *Carabalí* on the Louisville Orchestra's First Edition Records; *Ritual*, for solo piano, on Albany Records and an arrangement of the Cuban song "El Manisero for Chanticleer" on Teldec. Her music is also featured on Quindecim, Newport Classic, Leonarda and Mode.

In 1998 she was awarded the New York Governor's Lifetime Achievement Award and in 1999 received an Honorary Doctorate degree from Colgate University. León has received awards for her compositions from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, NYSCA, the Lila Wallace/Reader's Digest Fund, ASCAP and the Koussevitzky Foundation, among others. In 1998 she held the Fromm Residency at the American Academy in Rome.

In 1969 León became a founding member and first Music Director of the Dance Theatre of Harlem establishing the Dance Theatre's Music Department, Music School and Orchestra. She instituted the Brooklyn Philharmonic Community Concert Series in 1978 and in 1994 co-founded the American Composers Orchestra Sonidos de las Americas Festivals in her capacity as Latin American Music Advisor. From 1993 to 1997 she was New Music Advisor to Kurt Masur and the New York Philharmonic.

She has made appearances as guest conductor with the Beethovenhalle Orchestra, Bonn, the Gewandhausorchester, Leipzig, the Santa Cecilia Orchestra, Rome, the National Symphony Orchestra of South Africa, Johannesburg, the Netherlands Wind Ensemble, Holland, and the New York Philharmonic, among others.

Tania León has been the subject of profiles on ABC, CBS, CNN, PBS, Univision and independent films.

León was Visiting Lecturer at Harvard University, Visiting Professor at Yale University and the Musikschule in Hamburg. In 2000 she was named the Tow Distinguished Professor at Brooklyn College, where she has taught since 1985.



STEPHEN PAULUS

STATEMENT OF CANDIDACY

As a current Board member (first appointed by our late president, Morton Gould, in 1990) I have participated in major changes that have streamlined and updated all that ASCAP does for its burgeoning membership. With the help of my Board colleagues I have instigated significant increases in the Popular and Standard Awards. As Co-Chairman of the Symphony and Concert Committee I have worked to inaugurate the first ever Symphony and Concert Awards Event. My hope and desire is to continue to serve all ASCAP members with innovative and progressive ideas and to be a listening post for members' suggestions.

BIOGRAPHY

Composer Stephen Paulus has written over 200 works including more than thirty works for orchestra, eight operas, dozens of choral works as well as works for solo voice and chamber ensembles. He received his Ph.D. in Music Theory and Composition from the University of Minnesota in 1978 and since that time has held prestigious Composer in Residence posts with the Atlanta Symphony Orchestra, Minnesota Orchestra, Tucson Symphony, Annapolis Symphony Orchestra and the Dale Warland Singers.

Paulus's opera *The Postman Always Rings Twice* was the first American opera to be produced at the Edinburgh Festival in Scotland in 1983. His works have also been featured at numerous other festivals throughout the world including the Aldeburgh Festival in the U.K. and the Apsen Music Festival, Tanglewood Festival, Santa Fe Chamber Music Festival, and Oregon Bach Festival in the U.S. Other opera productions have taken place with Washington Opera, Boston Lyric Opera, Greater Miami Opera Association, Minnesota Opera and the Berkshire Opera Co.

Paulus has received both Guggenheim and NEA Composer Fellowships. For his *Violin Concerto* he was awarded 3rd prize

Biographical Sketches of Writer Candidates for the Board of Directors

at the Kennedy Center Friedheim Awards. His works are represented on more than 50 recordings with such labels as Nonesuch, New World, Gasparo, d'Note Classics, and Koch International. His website (www.stephenpaulus.com) gives a complete listing of his works, publications and recordings.

Performers that Stephen Paulus has worked with include Thomas Hampson, Doc Severinsen, Leo Kottke, Evelyn Lear, Robert McDuffie, Samuel Ramey, the Cleveland Quartet, The Chamber Music Society of Lincoln Center and others. Orchestras that have premiered or performed Paulus works include the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta Symphony Orchestra, St. Paul Chamber Orchestra, Minnesota Orchestra, and many other regional orchestras.

He is currently commissioned to write a three-act opera, *Heloise and Abelard*, for the Juilliard Opera Center and a work for chorus and orchestra for the Westminster Choir College and New York Philharmonic.



MORTON SUBOTNICK

STATEMENT OF CANDIDACY

The growing use of interactive digital technology is starting to challenge many of our musical precepts, creatively, commercially and legally. I would be happy to share the insights gained from my 40 years of experience in this area to benefit all ASCAP members.

BIOGRAPHY

Morton Subotnick is one of the United States' premier composers of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. Most of his music calls for a computer part, or live electronic processing; his oeuvre utilizes many of the important technological breakthroughs in the history of the genre.

The work, which brought Subotnick celebrity, was *Silver Apples of the Moon*. Written in 1967 using the Buchla modular synthesizer, this work contains synthesized tone colors striking for its day, and a con-

trol over pitch that many other contemporary electronic composers had relinquished. There is a rich counterpoint gestures, in marked contrast to the simple surfaces of much contemporary electronic music. The exciting, exotic timbres and the dance-inspiring rhythms caught the ear of the public – the record was an American bestseller in the classical music category, an extremely unusual occurrence for any contemporary concert music at the time.

The next eight years saw the production of several more important compositions for LP, realized on the Buchla synthesizer: *The Wild Bull*, *Touch*, *Sidewinder* and *Four Butterflies*. All of these pieces are marked by sophisticated timbres, contrapuntally rich textures, and sections of continuous pulse suggesting dance. In fact, *Silver Apples of the Moon* was used as dance music by several companies including the Stuttgart Ballet and Ballet Rambert and *The Wild Bull*, and later works, including *A Sky of Cloudless Sulfur* and *The Key to Songs*, have been choreographed by leading dance companies throughout the world.

In addition to music in the electronic medium, Subotnick has written for symphony orchestra (including *Before the Butterfly* a bicentennial commission for the NY Phil, LA Phil, Chicago Symphony, Boston Symphony and the Cleveland Orchestra), chamber ensembles, theater and multimedia productions. His staged tone poem *The Double Life* was premiered at the 1984 Olympics Arts Festival in Los Angeles.

Jacob's Room, Subotnick's multimedia opera, received its premiere in Philadelphia in April 1993 at The American Music Theater Festival. *The Key to Songs*, for chamber orchestra and computer (1985), *Return*, commissioned to celebrate the return of Halley's Comet, premiered with an accompanying sky show in the planetarium of Griffith Observatory in Los Angeles in 1986.

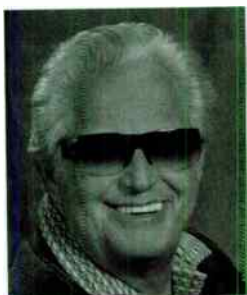
His 3 CD-ROMS: *All My Hummingbirds Have Alibis* (1994), *Making Music* (1996), *Making More Music* (1998), an interactive 'Media Poem', *Intimate Immensity*, premiered at the Lincoln Center Festival in NY (1997) and *Echoes from the Silent Call of Girona* (1998). *Gestures* for DVD surround sound and DVD ROM will be released on Mode Records in the spring of 2001. *Making Music* has now sold over 400,000 copies and is in 12 languages. In addition, his website for children, www.creatingmusic.com, is now online.

He also produced a series of concerts and events (1990-1997) where performers interacted musically in three cities simultaneously.

Subotnick holds the Mel Powell Chair in composition at the California Institute of the Arts. He tours extensively throughout the US and Europe as a lecturer and composer/performer. He is published by European-American.

Biographical Sketches of Publisher Candidates for the Board of Directors

At-Large Directors



FREDDY BIENSTOCK

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

In 1966, Freddy acquired Belinda Music, Hill and Range's English affiliate, renaming it Carlin Music Corporation. In 1969, Bienstock left Hill and Range and formed a joint U.S. venture with songwriters Jerry Leiber and Mike Stoller called The Hudson Bay Music Company. Hudson Bay's first acquisition was the purchase of the music publishing division of Commonwealth United (which included Bobby Darin's TM Music and Koppelman and Rubin Music). In 1971, the joint venture bought Lin Broadcasting's publishing and record division. This acquisition included Starday Records, an extremely successful Nashville-based company; King Records, the legendary blues entity established by the late Syd Nathan in Cincinnati; and a number of companies that published, among other songs, the bulk of the songs released by the Starday and King record companies.

Concurrently, Bienstock was expanding Carlin Music's business in England, and acquired the publishing of such important

artists as Cliff Richards and the Shadows, the Kinks and the Animals. In addition, in this period, Carlin was the UK subpublisher of the Jobete Music catalog, which contained all the classic Motown hits.

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

In 1980, Bienstock's joint venture with Leiber and Stoller terminated. In 1981, in association with the Oscar Hammerstein II estate, he took over another fabled company: E.B. Marks Music, publisher of such songs as "God Bless the Child," "Malagueña," and many of the works of Jim Steinman. Several years later, in 1984, Bienstock became the single largest stockholder and CEO of Chappell & Company, the publisher in whose stock room his career had begun many years before.

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



HELENE BLUE

STATEMENT OF CANDIDACY

ASCAP's uniqueness as a performing rights organization stems from its membership guided Board, which operates to best protect the repertoire it represents. That repertoire – the songs and their creators – is why I am in the music business. Having

started my career as a singer, it has always been the song that mattered most. My respect for the music has propelled my career. Continuing to bring that energy to the ASCAP Board of Directors would be an important step in light of the fast-changing nature of the technical world in which we live and in which our songs are performed.

BIOGRAPHY

As President of Helene Blue Musique Ltd., Helene manages a full-service, independent music publishing company, catering to all aspects of the entertainment industry. In addition to her publishing activities, Helene works with clients such as The Joffrey Ballet of Chicago and the Franklin Mint to obtain licenses for them to use musical compositions worldwide. Helene's company also provides music supervision for several independent film companies. Composer clients include veterans Charles Strouse, Lee Adams, Paul Winter, Maestro Lorin Maazel, Woody Harris, Lesley Gore, Paul Hampton and Arthur Siegel as well as many emerging songwriter/composers.

Helene's career began at London Records, where she worked with many great artists, from the Rolling Stones to Luciano Pavarotti. She then moved into the publishing arena, representing diverse catalogs, including the compositions of Sergei Rachmaninov, Leroy Anderson, Mitchell Parish, Fats Waller, and Duke Ellington (Belwin-Mills Publishing Corp.) then songs for Chuck Berry, John Lee Hooker, Muddy Waters, and Benny Goodman for the Arc Music Group of catalogs. When she was invited to represent the publishing catalogs of Paul McCartney as the first worldwide General Manager of MPL Communications, she applied her talents and experience to promote the songs of McCartney, Buddy Holly, Jerry Herman, Frank Loesser, Hoagy Carmichael, Harold Arlen, Jack Lawrence, Bessie Smith, among other 20th Century greats.

In addition to Helene's work as a music publisher, she is active on the Boards of Directors of the National Music Publishers' Association, where she serves on the Legislative, International and Membership committees; The Copyright Society of the U.S.A., where she is presently a Trustee and member of its Executive Committee; and The Merkin Concert Hall. Helene has served on the ASCAP East Coast Advisory Committee and was recently appointed to the ASCAP Membership Committee. She is a founding member of the New York chapter of the Association of Independent Music Publishers, and served on its Board for five years.

Biographical Sketches of Publisher Candidates for the Board of Directors

Helene received AIMP's first Indie Award in 1998, "in recognition of her commitment to music publishing and her spirit of generosity toward her colleagues." In 1999, Helene received the Women In Music Touchstone Award given for Distinguished Service to the Music Industry.

Helene's company operates its growing music publishing/administration and promotion activities from a writer-oriented perspective and the foundation of personal relationships developed over decades in the entertainment business.



SUSAN BORGESON

STATEMENT OF CANDIDACY

I had the honor of serving a term on the ASCAP Board of Directors a few years ago and had the opportunity to help guide ASCAP policy at a critical time in dealing with new technology issues. I would like to continue the work of further strengthening the Society as performing rights and music rights in general become more and more complex in the changing economy. As head of Disney Music Publishing, I am dealing with these issues daily and have the expertise to know how ASCAP can work to best protect its members' copyrights.

BIOGRAPHY

Susan Borgeson, Vice President of Disney's music publishing division, joined Disney Music in 1985 and was elected to the ASCAP Board in 1995. Walt Disney Music Company represents the finest in family music originating from Disney's animated feature films, TV productions, theme parks and record companies, recently expanding into pop, country and urban catalogs with Seven Summits and Seven Peaks Music. Borgeson oversees all aspects of The Walt Disney Companies music publishing ventures including but not limited to acquisition, administration, international and creative expansion. Prior to Disney, Borgeson administered the Townsway Music catalog, comprised of songs written by Barry Manilow, Adrienne Anderson and Marty Panzer. Educ. The Art Institute Of Chicago, UCLA.



JOANNE BORIS

STATEMENT OF CANDIDACY

I frequently address industry issues (such as multi-rights licensing on the Internet), while being intimately involved in the reality of music publishing in the 21st century.

In addition to fostering the continuing life span of songs, one must deal with ongoing threats to copyright, particularly with respect to performances.

Ideally, ASCAP's relationships and business models (while keeping a club in the closet) will strengthen traditional revenue sources, and create sound financial licensing arrangements with developing music users (e.g. customized webcasts and electronic multimedia).

I welcome the opportunity to continue to represent songwriters and publishers.

BIOGRAPHY

Elected to the Board in 1998, Joanne Boris is currently Executive Vice President, Music Services for EMI Music Publishing. In this position she oversees Foreign, Tacking (pursues payments overdue from third parties, e.g. labels, etc.), Music Services Licensing (synchronization, stage & Internet), Music Resources East & West Coasts (Promotion), and Copyright. Prior to that, she was Senior Vice President, Synchronization and Music Services from 1986 to 1991, Vice President of Music Publishing for the Entertainment Company from 1978 to 1986, and worked in the international end of the business at Overseas Music. Ms. Boris' early desire to be a singer and her love of music led her to music publishing. She is known as a strong advocate of the protection of music, while simultaneously recognizing the need to keep music active and very much in the public consciousness, particularly with new generations. Ms. Boris has coordinated and spoken on many publishing panels, as well as organizing and hosting two worldwide EMI Promotion and Licensing Conferences. Ms. Boris is a member of NARAS, The Copyright Society of America, the Association of Independent Music Publishers, and the New York Media Association.



BEEBE BOURNE

STATEMENT OF CANDIDACY

As owner of one of the few remaining worldwide, independent, music publishing companies, I have a particular interest in the role of the Independents in the future of the music business.

Rapidly evolving technologies will dramatically affect the sources of royalties and therefore, the value of copyrights, in the new century. On behalf of its many members, ASCAP, as one of the world's largest performance rights societies, will play an increasingly important part in meeting the many global challenges that this evolution will create.

BIOGRAPHY

Beebe Bourne, a graduate of Northwestern University, is the owner and C.E.O. of Bourne Co. and its affiliates. Bourne has its own companies in Canada, England and France. Beebe is also the owner of International Music Co. and Murbo Music. She has been a member of the board of directors of the MPA as well as chairman of its copyright committee for the last seven and a half years. She has also been a member of the board and Executive Secretary of the New York Chapter of the AIMP for the last six years. Previously she was President and C.O.O. of the Thinc Consulting Group; C.E.O. of Seversky Electronatom; Special Assistant to the President of the United States; and Executive Assistant to the Administrator of the Small Business Administration.

Biographical Sketches of Publisher Candidates for the Board of Directors



LEON BRETTLER

STATEMENT OF CANDIDACY

Serving on the Board since the early 1960's, my mind and actions have stayed focused on doing what is best for ASCAP and if re-elected I intend to keep working for a strong ASCAP, fair to both members and users.

I have been ASCAP Vice President and Treasurer. Always a militant fighter working to preserve and protect intellectual property rights in Washington and elsewhere, my record shows many other important contributions to our Society.

My company is a rare independent survivor from Tin Pan Alley days, and I'm beholden to no special interests.

BIOGRAPHY

First elected to the ASCAP Board in 1962, Leon Brettler is Chairman of the Board of Shapiro, Bernstein & Co., Inc. He also serves on the Board of the National Music Publishers Association and is an NMPA Vice President. He has also served as ASCAP Publisher Vice President and Treasurer.

Shapiro Bernstein, which publishes a broad, eclectic catalog, was founded in 1913 and remains one of the very few original Tin Pan Alley publishers still actively functioning and owned by the same family. Leon's wife Jacqueline and his son Michael are both Vice Presidents of Shapiro Bernstein.

Leon is a graduate of M.I.T., with a degree in Business Administration. He is a veteran of WW II.

Throughout his career, Leon has been an active crusader, fighting to protect and enhance the rights of songwriters and music publishers.



REE GUYER BUCHANAN

STATEMENT OF CANDIDACY

I am honored to be nominated for the ASCAP Board of Directors. I bring a unique voice because I am, and always have been, an independent publisher. I believe my experience as an entrepreneur will allow me to bring innovative concepts to the board; however, I bring my passion for the songwriter as my greatest asset. I have devoted my career to championing songwriters and protecting their copyrights. It would be a great honor for me to serve our creative community as an ASCAP board member at this pivotal time for our industry and new technology.

BIOGRAPHY

Ree Guyer Buchanan was born and raised in St. Paul, Minnesota. She graduated in 1981 from St. Mary's University with a BS in Psychology and Studio Arts. Shortly after graduating from college, she held two jobs – a production potter for Sansei Pottery in St. Paul and a songplugging position for Wrensong Publishing, a newly formed division of her father, Reyn Guyer's, development company Winsor Concepts (this company owns the patent on Nerf and Twister). The initial concept of Wrensong was to help professional jingle writers, like Billy Barber, in the Minneapolis/St. Paul area get their commercial songs recorded by major recording artists. Ree and her father initially signed single song contracts with these writers and began with twenty songs.

In 1983, Ree began taking four trips per year to Nashville cold calling on publishers, producers and label executives. In 1985, Ree landed her first cut, "Little Things," with the help of her friend Bob Doyle, on the Oak Ridge Boys which became a #1 single. Ree moved to Nashville in November 1985 to open the Music Row office where the company remains today. Wrensong signed their first staff writer in 1986, Jon Vezner, who later became Kathy Mattea's husband. Within eighteen months he had his first single "Just Can't Sit Down Music" recorded by Mel McDaniel and cuts on Ronnie Milsap, Lorrie Morgan, Reba McEntire, and our

award winning song "Where've You Been" recorded by his wife, Kathy Mattea.

Wrensong today is one of the top independent publishing companies on Music Row guided by the leadership of President/Co-Owner Ree and its own in-house administrative staff. The catalog contains over 3,000 copyrights with seven staff writers and artists. Ree is known for developing writers and being an excellent songplugger. She has focused on developing a catalog of unique, special songs ("Where've You Been", "How Can I Help You Say Goodbye").

In the last three years, Ree has focused on developing artists as well as writers. Sherrié Austin is Wrensong's first artist to be signed to a major label. Ree introduced Sherrié to her producer, record label, and manager. Ree also assisted The EvinRudes in getting their Pop record deal with Mercury Records in New York. Ree is currently working with artists Sherrié Austin, Sally Barris, Stacy Dean Campbell and Bob Bradley.

Ree's community involvements: Leadership Music Alumnus – Class of 1995; Leadership Music Logistics Planning Committee – 1996; Leadership Music board member; Leadership Music Alumni committee chair – 2000; Young Turks – founding member; NARAS/Leadership Music Mentoring Program – founder; Source Steering Committee; Country Music Association member; National Academy of the Recording Arts and Sciences member; National Music Publishers Association member; Nashville Songwriters Association International – various committee involvement; Nashville Investment Club for Ladies – founding member; Nashville Chamber Orchestra board member.



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

Biographical Sketches of Publisher Candidates for the Board of Directors

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



NICHOLAS FIRTH

STATEMENT OF CANDIDACY

In six years on the ASCAP Board, I've been proud of our involvement with such landmark legislation as Copyright Term Extension and the Digital Millennium Act, as well as defending against the so-called Fairness in Music Licensing Act.

As a music publisher and Board member, protecting copyrights and generating revenue – domestically, internationally or in cyberspace – is my job. I am one of ASCAP's two directors on the International Music Joint Venture Board. I will devote time and energy to ensure IMJV's successful completion and launch, enabling ASCAP to provide better services to members at a lower cost.

BIOGRAPHY

Nicholas Firth is President of BMG Music Publishing Worldwide, a unit of BMG Entertainment, a global music and entertainment division of Bertelsmann AG.

With 47 offices in 36 countries around the globe, BMG Music Publishing is among the four largest music publishing groups in the world and is the third largest publisher of serious music. Mr. Firth is a 37-year veteran of the music publishing business and has broad international operating experience in the USA, Europe and the Far East. Since its 1987 launch under Mr. Firth's direction, BMG Music Publishing has become an industry leader and has made about 150 catalogue and corporate acquisitions in 15 countries, most notably Italy's G. Ricordi and France's Editions Durand. Under Mr. Firth's direc-

tion, BMG Music Publishing has also become a major player in the production music library business.

BMG Music Publishing has signed some of the most internationally successful talent and operates in all genres of music, including The Bee Gees, Eurythmics, Nelly, Erykah Badu, Jamelia, Reamonn, HIM, Bomfunk MCs, Saian Supa Crew, Coldplay, Tyrese, Wu-Tang Clan, Rammstein, Juan Gabriel, Beck, Ilegales, So Pra Contrariar, Daniela Mercury, Gigi D'Alessio, Eros Ramazzotti, Manau, Misia, Andy Lau and Natalie Imbruglia. BMG Music Publishing's successful Film and TV Music division has placed BMG's copyrights in recent films such as *Charlie's Angels*, *The Nutty Professor II*, *American Beauty*, *The Talented Mr. Ripley*, *The Beach*, *The Matrix*, *Notting Hill*, *Good Will Hunting* and hit television programs including *Ally McBeal*, *Dawson's Creek* and *Felicity*.

Nicholas Firth's extensive background in music publishing includes over 20 years with the Chappell Group, then a division of PolyGram BV, culminating with simultaneous positions as President of Chappell International and Vice President of the PolyGram Publishing Division, which he held from 1981-1985. Subsequently, Mr. Firth was a shareholder and CEO of Music Theatre International.

Mr. Firth also has the unique distinction of having music publishing "in his blood"—his grandfather and great uncle, Louis and Max Dreyfus, both former Directors of ASCAP, owned and operated Chappell & Company in New York and London. They are generally considered legends of the modern music publishing industry.

In addition to his duties at BMG, Mr. Firth has been very active in negotiating Music Publishing Industry agreements in Europe and the Far East.

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



DONNA HILLEY

STATEMENT OF CANDIDACY

My music business perspective has been shaped by positions ranging from radio receptionist to CEO. My music publishing experience ranges from negotiating and signing writers to overseeing our entire administration process. I know how to get things done. During my tenure at Sony/ATV Cross Keys, I have purchased over 200 catalogs. At ASCAP, I co-chair the Marketing Committee and serve on the Legislative, Membership and New Technologies Committees. A keen understanding of each of these areas is critical to the smart, decisive and aggressive Board leadership that we need to continue ASCAP's important transformation.

BIOGRAPHY

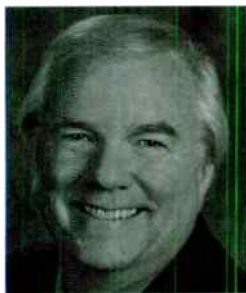
Donna Hilley, music publisher, born in Birmingham, Alabama, President and CEO of Sony/ATV Music Publishing, Nashville, the world's largest country music publisher. Based in Nashville, she has guided Sony/ATV Tree's expansion into non-country areas such as film, television, advertising music and Broadway musicals while maintaining Sony/ATV Tree's leadership in the country field. She has been with Tree/Cross Keys since 1973, negotiating the company's acquisition of more than 60 major catalogs, including those of Jim Reeves, Conway Twitty, Buck Owens and Merle Haggard, as well as Tree's sale to Sony. With the United States administrative headquarters for Sony/ATV Music Publishing based in Nashville, Hilley additionally oversees the entire administration of day-to-day music publishing operations which include its country catalogs: Tree Publishing Company, Inc., Cross Keys Publishing Company, Inc., and Timber Publishing Company, Inc.; plus the pop catalogs of Sony/ATV Tunes, Inc., and Sony/ATV Songs, Inc., in addition to the film and television catalogs of Columbia Pictures and TriStar Pictures.

In 1994, she was named to the ASCAP Board and elected to the National Music Publisher's Association Board. She is currently on the board of the Country Music Association where she was past Chairman and President; board member of Baptist Hospital; serves on Board of Trustees for

Biographical Sketches of Publisher Candidates for the Board of Directors

Belmont University; past member of Nashville Chamber of Commerce Board of Governors; past president of Leadership Music; and the Nashville Symphony Association, where she is Chairman of the Music Industry Committee for the Symphony Ball. She serves on the SunTrust Bank Board and the Metropolitan Nashville Sports Authority Board.

In 1996, *Business Nashville Magazine* noted Hilley as "One of Nashville's Top 10 Most Powerful People in the Music Industry;" in 1995, she was noted "One of Nashville's Top 25 Most Influential Women" by *Nashville Life Magazine*; in 1992, *Entertainment Weekly Magazine* ranked Hilley #4 in its "Ten Most Powerful People in Country Music -- A Guide to Country Music Clout," and in 1994, she was noted as one of the "Women We Admire" by *Mirabella Magazine*. The Business and Professional Women's Club named her "Woman of the Year" in 1978, and in 1984, the National Women's Executives honored her as "Lady Executive of the Year". She was bestowed with the Belmont University School of Music Applause Award in 1992 for her service to the college community and music industry. In 1999, she was inducted into the Alabama Music Hall of Fame and elected into the YWCA Academy for Women of Achievement.



DEAN KAY

STATEMENT OF CANDIDACY

Because of the Internet, the music industry is in the midst of the greatest paradigm shift in its history. Early on, I recognized the opportunities – and challenges – the Net was about to visit upon our community and set about immersing myself in all things digital. My intent was to combine extensive business and creative experience in the traditional music industry with a total understanding of digital age dynamics to help bridge our industry's past and its future. I believe I succeeded. With your vote, I hope to continue bringing my unique perspective to the ASCAP Board.

BIOGRAPHY

From the rock revolution to the digital revolution, Dean Kay has successfully partic-

ipated 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 Board of Directors of the ASCAP Foundation and has served on many other industry Boards including, the National Music Publishers Association (NMPA), the Country Music Association (CMA), the Academy of Country Music (ACM), the Association of Independent Music Publishers (AIMP), and the California Copyright Conference.



KAREN LAMBERTON

STATEMENT OF CANDIDACY

Home to some of the best songs and greatest writers in America, I believe that ASCAP is an indispensable resource for artists and publishers. As VP of Quincy Jones Music Publishing, I see firsthand the importance of protecting performing rights. With a varied background in artist/producer management, record labels, a composer agency and public relations firm, I feel well qualified to work with people in all walks of life to ensure that creators are protected. I am committed to spending as much time and energy with the board as needed to ensure that ASCAP writers are served faithfully and conscientiously.

BIOGRAPHY

Karen Lamberton is currently serving as the Vice President of Quincy Jones Music Publishing. With a diverse background in the industry and three years with Quincy Jones' company, Ms. Lamberton is an active and enthusiastic music business professional. Home to R&B, pop, jazz, Brazilian, hip-hop and alternative writers, Quincy Jones Music Publishing is one of the most significant independent publishers in existence. The company hosts an array of contemporary writers as well as a deep and valuable catalogue. As an integral part of Quincy's company, Ms. Lamberton signs writers and artists, negotiates their contracts and pitches material for film, television and recording artists. Additionally, Ms. Lamberton handles the company's relationship with its administrator, Warner/Chapell and oversees the office staff. With eight current writers including three signed artists, the company has managed to be extremely lucrative while maintaining a boutique management style. Ms. Lamberton is deeply committed to helping the company maintain its legacy as one of the most time-honored catalogues in music history.

Born in New York and educated at Pennsylvania State University, Lamberton graduated in 1992 with a BA in Communications and minors in both Business Marketing and Sociology. As a lover of music, she followed her desire to be a part of its creation by moving to Los

Biographical Sketches of Publisher Candidates for the Board of Directors

Angeles immediately after graduation.

Her first job in the industry was assisting the Sr. Vice President, Finance for Thorn EMI plc. After a year in that position, she took a job with the Gorfaine/Schwartz Agency as an assistant to the co-president, Sam Schwartz. As the largest composer agency in the business, Ms. Lamberton was in direct contact with composers such as Hans Zimmer, Ennio Morricone and Michael Kamen. She was responsible for researching potential films and television projects for the GSA composer staff in addition to handling the upkeep of the detailed discography book.

A year later, Lamberton joined Capitol Records as the Assistant to the President, Gary Gersh. Charged with the responsibility of gatekeeper for the Sr. Executive staff and maintenance of company morale, Ms. Lamberton instituted many new policies. By starting programs called "15 Minutes with the President" and "Meeting Wednesdays", she was able to help develop a streamlined and efficient tenure for the President that included the signing of major artists such as Everclear, Radiohead and Dandy Warhols.

In 1997, Ms. Lamberton started with Worlds End where she functioned as a project coordinator for producers and a co-manager for the Reprise band, lisahall. As one of the original producer management companies, Worlds End is home to successful producers, writers and mixers including Steve Lillywhite, Don Gehman and Larry Klein.

In 1998, Judith Bright, President of Quincy Jones Music Publishing offered Lamberton an opportunity to join the company as a Creative Director. She has been there since, developing writers, pitching songs and pursuing her passion for music.



MAXYNE LANG

STATEMENT OF CANDIDACY

This is a particularly challenging time for music when new technologies are driving our industry in ways never imagined by even the most savvy music publishers. It is more important than ever to elect to the ASCAP Board those who combine a comprehensive knowledge of the past with an

understanding of the Internet and how it will impact the way music is used and compensated in the future. I believe that my experience representing great music catalogs uniquely positions me to be respectful of yesterday as well as forward thinking. I am committed to making a difference.

BIOGRAPHY

Since 1988, Maxyne Lang has been President of Williamson Music and Williamson Music International, which are the publishing divisions of the Rodgers & Hammerstein Organization. Williamson Music publishes the work of Rodgers and Hammerstein and administers the catalogs of Irving Berlin, Sheldon Harnick and Elvis Presley. With recent emphasis on signing new talent, Williamson Music has signed Adam Guettel.

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

In 1994, Lang was elected to the NMPA Board of Directors and also is a member on their International and Finance Committees. She is currently serving her fourth term as a member of the ASCAP Board of Review. In addition, Lang served for four years on the Steering Committee of the New York chapter of NMPA's Music Publishers Forum and also served three terms on the Board of Directors of the New York chapter of the Association of Independent Music Publishers. In 1998, Lang became a member of the board of the Songwriters' Hall of Fame.



LEEDS LEVY

STATEMENT OF CANDIDACY

My professional and much of my personal life is devoted to music publishing. Being a music publisher's son and an A&R executive's husband, my focus is simple: nurture songs, songwriters, and protect copyrights. Besides serving on the NMPA Board, my peers selected me to lead ASCAP's Survey & Distribution and Law and Licensing committees. I also serve on ASCAP's New Technologies and Operations committees. These have given me a unique perspective on ASCAP – one that enables me to serve you, our members, with dedication, focus and practical know-how. I would be honored to continue to serve our community.

BIOGRAPHY

A member of the Board of ASCAP and NMPA, Mr. Levy was appointed President of Chrysalis Music Group, Inc. in 1996. Chrysalis, one of the world's leading independent music publishers, controls a broad range of musical compositions, including recent chart successes with songs recorded by The Smashing Pumpkins, Celine Dion, and Mariah Carey.

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 the American Society of Composers, Authors and Publishers (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 dollars to well over

Biographical Sketches of Publisher Candidates for the Board of Directors

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 Sarborn, 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 peer music 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.

less. An effective Director needs to speak and be heard. During my term as a Director of ASCAP in 1995-7, I worked to represent the interests and needs of independent publishers, and to increase communication with them through my long involvement with the AIMP. My experience, enthusiasm and activism make me stand out from the many competent candidates; I have been and will continue to be a voice for smaller publishers.

BIOGRAPHY

Julie Lipsius, President, Ellipsis Music Corp., Philadelphia, Penn. B.A. Cornell University

Owner and President of Ellipsis Music Corp., an ASCAP publisher-member since the 60s, and of Lipservices, an independent music publishing administration business, active since the late 70's. She served on the Board of Directors of ASCAP from 1995-7, and has been a Director of the New York chapter of the AIMP since its inception. She was a founding member of the Steering Committee of the Music Publishers Forum, and served for many years. She served on ASCAP's East Coast Advisory Committee, Nominating Committee and the Deems Taylor Award Selection Committee and many other industry committees and boards. She was President of Hit & Run Music for 10 years, where she published Phil Collins, Genesis and Julian Lennon, and signed local writers. Before moving to NY she was General Manager of what is now Warner Chappell Music France, where she signed and represented many independent international catalogues, in addition to those owned and represented by WB USA.

Current writers represented by Lipservices include Peter Gabriel, Joseph Arthur, the estate of Sesame Street's Jeff Moss, The Stranglers, the Buzzcocks, and many more. Just a few of the better known songs in the catalogues represented include "Sledgehammer," "Big Time," "People In Your Neighborhood," "Queen of the Hop," "Golden Brown," "Dry Your Eyes."

Julie maintains strong connections with the publishing business in other territories. Her current business is mainly administrative, and her activities include the all around, hands-on, roll-up-your-sleeves tasks that are the daily fare of the independent publisher. She has worked in the creative end as well, signing such writers as Shelly Peiken to Hit & Run Music during her tenure there, and even producing a soundtrack album for Warner Bros. in Paris. The first song she ever got covered was "Eviva Espana," now a staple of the European accordion repertoire.



BRENT MAHER

STATEMENT OF CANDIDACY

My experience with ASCAP as a writer and publisher has been from the creative side of our business. The process of songwriting and encouraging our writers to feel creative freedom, is where my successes have been over the years. I am dedicated to preserving that process and making sure writers and publishers have the ability to collect the royalties they deserve for their work. In my opinion, our obvious challenges are keeping up with changing technologies, continuing to protect our current copyright laws and discovering new methods of collection for today's environment.

BIOGRAPHY

Brent Maher is the CEO of Moraine Music Group, one of Nashville's finest independent publishing and production companies. As a songwriter and producer, Maher's accomplishments include over 20 number one singles, five Grammy winning records, and a wide array of platinum and multi-platinum albums. Maher oversees both creative and business affairs for the company while continuing to write and produce.

Maher started the company in the late 70's with songs he had written like "Lesson In Leavin'" and published the pop classic "Bluer Than Blue." Since then his company has grown into a diverse catalog with hits spanning various genres of music from country to rock. Moraine Music Group currently represents some of Nashville's finest writers including Mark Selby, Kevin Welch, Kieran Kane, and numerous developing writer / artists. As a songwriter and publisher, Maher has received over 50 songwriter and publisher awards for hit songs ranging from "Why Not Me," "(The Judds), "Lesson in Leavin'" (Dottie West & JoDee Messina), "I'll Go On Loving You" (Alan Jackson), "For A Little While" (Tim McGraw), to Billboards 1998 Rock Song of the Year, "Blue on Black."

As a producer, Maher is responsible for discovering and producing the Grammy winning country duo, The Judds. He developed their blues influenced country sound and wrote many of their hits. His producer credits also include projects with Kenny



JULIE LIPSIUS

STATEMENT OF CANDIDACY

Independent music publishers become an ever more significant element in the domestic and international picture as the profile of the publishing business changes. Unfortunately, too often we remain voice-

Biographical Sketches of Publisher Candidates for the Board of Directors

and wrote many of their hits. His producer credits also include projects with Kenny Rogers, Tina Turner, Kathy Mattea, Shelby Lynne, and many others.

Maier has been a writer and publisher member of ASCAP since 1976. He is a member of NARAS, NSAI, CMA, and ACM and previously served on the ACM board of directors.



MARY JO MENNELLA

STATEMENT OF CANDIDACY

After eight years as an ASCAP Representative, three terms on ASCAP's Board of Review, and West Coast Advisory and Membership Committees, I am in touch with ASCAP members, management and staff. As the publishing executive at FOX MUSIC, I am uniquely aware of the role of an independent within the music industry, while understanding the issues of NewsCorp., a major entertainment conglomerate. As a Past President of the Association of Independent Music Publishers, I am sensitive to entrepreneurial boutiques in our business, and comprehend complex, global rights issues. I am a seasoned executive in tune with all levels of publishers.

BIOGRAPHY

As Senior Vice President and General Manager of Fox Music Publishing (FMP), Mennella is responsible for the worldwide management of the Fox Entertainment Group's music catalogs which include all music produced for both the film and television business of Fox. FMP is a subsidiary of the News Corporation.

Mennella joined Fox in 1990 as Director of Music Publishing. With a background in performance rights, Mennella began her career with ASCAP working in the Membership division in both New York and Los Angeles. Signing writers such as the Go Gos and Dan Hartman, analyzing royalties and helping shape numerous special events (including the first Pop Awards), her years at ASCAP prepared her well for the position at Fox. She was promoted to Vice President in 1992, elevated to General Manager in 1995 and became Senior Vice President in 1999. Mennella

has steered Fox into the ranks of the Top Ten independent publishing companies in the U.S. which has just completed the launch of its website - www.foxmusic.com.

Fox Music's catalog includes recent hits such as "Bounce With Me" which reached #1 on the R&B and Rap charts in 2000, Sarah McLachlan's "I Will Remember You" and Dido's hit single, "Here With Me" which is featured as the theme from the TV series, *Roswell*.

The television catalog boasts many instantly recognizable themes including *The X Files*, *The Simpsons*, *Buffy the Vampire Slayer* and *Ally McBeal*. FMP publishes the various Fox Sports themes and created its own production library for their global sports enterprises. Fox currently publishes the music to over twenty-two hours of weekly primetime programming. FMP owns the New World Entertainment and MTM catalogs and also controls the rights to New Regency Music (which co-produced the recent TV season's most successful new entry, *Malcolm In The Middle*) and Steven Bochco's *NYPD Blue*.

Several hundred film scores are in the catalog containing current box office hits such as *Cast Away* and *X Men* along with box office champs *Home Alone*, *Braveheart*, *Independence Day* and the top grossing film of all time, *Titanic*.

Fox Music Publishing has been honored with a number of industry awards: the 1999 Grammy, Golden Globe and Academy Award for Best Song ("My Heart Will Go On"), 1999 ASCAP Film and TV awards for three of the top five film songs and three honors at the 2000 ASCAP Pop Awards.

A native New Yorker who received her B. A. in Music from Baldwin-Wallace College, Mennella is a past President of the Association of Independent Music Publishers, a member of ASCAP's Board of Review, Membership and West Coast Advisory committees and the NMPA. She has been a NARAS and California Copyright Conference member for over twenty years. Mennella has recently been appointed to the Board of Directors of the Music Chapter for the City of Hope and Mennella was honored by the Women In Music organization for her contributions to the music industry when they presented her with their prestigious 2000 Touchstone Award.



JAY MORGENSTERN

STATEMENT OF CANDIDACY

For eight terms I have served as a member of the Board of Directors and as Vice Chairman-Publisher. My goal has always been to maintain unity with the writers and protect our basic intellectual property as Co-Chairman of the Legislative Committee during many turbulent years. I would like to continue to serve the publisher Constituency with the same commitment, energy and dedication.

BIOGRAPHY

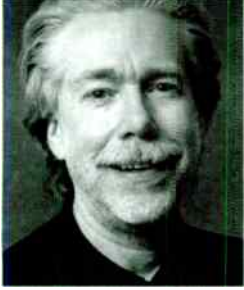
Elected to the ASCAP Board in 1987 and currently ASCAP Vice-Chairman-Publisher, Jay Morgenstern is Executive Vice President/General Manager of Warner Chappell Music Inc. and CEO of Warner Bros. Publications Inc. A veteran of over 40 years in the record and music publishing industries, he was honored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

Prior to joining Warner Bros, Morgenstern served from April 1979 to December 1981 as Vice President/General Manager of Infinity Music Publishing, Inc. Records International Division. This division of MCA, Inc. was disbanded. From February 1976 to April 1979 he was President of American Broadcasting Music, Inc., Vice President/General Manager of ABC Records, International Division, Director of Anchor Records and Music Ltd., and Music Consultant to ABC Circle Films Companies, which were sold to MCA in March 1979. Other positions held by Morgenstern were: President of Music Maximus and Theatre Maximus; Executive Vice President/General Manager

Biographical Sketches of Publisher Candidates for the Board of Directors

of Metromedia Music and Records; Executive Vice President/General Manager of Valando Music Inc. and Sunbeam Records, Inc.

Prior to 1958. Morgenstern was engaged in the practice of public accounting, specializing in the entertainment industry, including record companies, writers, producers and publishing companies and artists.



PETER PRIMONT

STATEMENT OF CANDIDACY

Cherry Lane's growth can be tracked to finding new trends before everyone else has discovered them. ASCAP's Board needs people who will look into the future and "stay ahead of the curve."

I believe music, whether delivered on film, TV, the internet or through traditional channels must be mined in as many ways as possible. The "smallness" of the world is taking on new meanings every day.

As CEO of one of the fastest growing, family owned music publishers in America, I would be proud to help carry the torch for all independents on the ASCAP Board of Directors.

BIOGRAPHY

Education: BS, Computer Science in 1971 from NYIT. Employment History: AT&T - 1971 to 1976; American Express - 1976 to 1982; Self-employed Business Consultant - 1982 to 1986; Cherry Lane Music Group - 1986 to Present Family: Married to Sheila Primont with one child, Brooke Primont. Company Profile: Cherry Lane consists of four distinct divisions: Publishing, Print, Magazine and Licensing. The Publishing Division owns and/or administers catalogs of songs written by John Denver, Laura Nyro, Elvis Presley, Ashford & Simpson, Irving Burgie, Julie Gold, Max Weinberg, Ralph MacDonald, Jack Murphy, Michael Whalen. Guy Thomas, Jack Lenz, Maury Yeston, Leslie Bricusse, Tom Paxton, Tim Noah, Jorge Calandrelli, Jason Howland, Paul Zaza, Edward Shearmur and Mark Snow. A partial list of our film and TV clients follow: DreamWorks. World Wrestling Federation, John Carpenter Productions, Edward R.

Pressman Film Corporation, 4Kids Productions (Pokémon), the John Malkovich-founded Mr. Mudd Productions, Steve Perry's Masque Entertainment, Victory Entertainment, Regent Entertainment, The Kushner-Locke Company, Fifth Avenue Entertainment, Leonard Hill Films, The Konigsberg Company, The Steve Tisch Company, Avnet Kerner and American World Pictures.

Cherry Lane is also involved in the theatrical arena representing Leslie Bricusse's *Victor Victoria* and Bricusse and Wildhorn's *Jekyll & Hyde*; Maury Yeston's *Titanic*, *Nine* and *Phantom*; and Wildhorn & Murphy's *The Civil War*.

Cherry Lane is most famous for the wide range of sheet music and folios it publishes for artists as diverse as Barbra Streisand, Bonnie Raitt, John Tesh, Metallica, Guns 'N Roses and hundreds of others. Its Magazine Division publishes two commercial magazines: *Guitar One* and *Home Recording*. In addition, it publishes *Music Alive* and *Music Express* educational music magazines used in over 4,500 schools in America.

In addition to maintaining offices in New York City, Cherry Lane also has an office in Los Angeles, France, Holland, United Kingdom and Beijing, China.



DAVID RENZER

STATEMENT OF CANDIDACY

Universal Music Publishing Group (UMPG) has taken a leadership position in facing the challenges and global issues in relation to licensing and protection of copyrights in an ever-changing Internet environment. As Worldwide President of the world's No. 3 music publisher, I serve on the board of ASCAP utilizing a unique perspective gained through UMPG's global nature, wide array of talent and catalogues (including the prestigious and rich Rondor Catalogue) and through the diversity of Vivendi, as Universal's business interests now include Internet, wireless, and technology areas – all to ensure that our songwriters, artists and catalogues have a strong voice.

BIOGRAPHY

David Renzer - Educ. Bachelor of Arts N.Y.U., ASCAP member. At the helm of one of the music industry's largest music publishing operation, David Renzer, Worldwide President of Universal Music Publishing Group, is responsible for overseeing the global activities of Universal Music Publishing Group's 44 offices in 37 countries.

Since Renzer joined the company (then called MCA Music Publishing) in March, 1996, Universal Music Publishing Group has successfully positioned itself as a powerful global leader in music publishing and achieved tremendous growth. With the acquisition of Rondor, the number of UMPG owned or administrated copyrights over this period has more than tripled to approximately 800,000 and the number of worldwide offices has more than doubled, while the company's revenues and EBID-TA have grown by over 500%. UMPG's writers and catalogues include: Shania Twain, Mary J. Blige, No Doubt, U2, Sturken and Rogers, Andrew Lloyd Webber, Beastie Boys, Chemical Brothers, Bon Jovi, The Corrs, Mary J. Blige, Kelly Price, Gerald Levert, Alanis Morissette, Glen Ballard, All Saints, Westlife, Anastacia, Bloodhound Gang, and The Mamas & The Papas.

Noted composers Leonard Bernstein, Jerome Kern, Elton John, Bernie Taupin, Abba, Henri Mancini, Jimmy McHugh, Holland Dozier Holland. Important country writers include: Matraca Berg, Gary Burr, Mark Sanders, Gordon Kennedy, and the legendary Bob McDill.

Renzer also started a Latin Music Division in 1996 which has since grown to eleven offices in ten countries. Having recently won ASCAP's Latin Music Publisher of the Year for the second year-in-a row, the UMPG Latin Division has signed many exciting writer/producer/artists such as: Rudy Perez (ASCAP's two-time Latin Writer of the Year), Grammy winner KC Porter, Gustavo Santaolalla, Pablo Manavello, Aterciopelados, King Chango, Los Amigos Invisibles, José Manuel Figueroa, Molotov and Rosana.

Other signings and new artist/writer deals under Renzer have included: Godsmack, Kelly Price, 3 Doors Down, Ice Cube, Dust Brothers, Sister Hazel, the Corrs, Mark Sanders, KC Porter and Sturken & Rogers, Gary Burr, Mark Hudson, the renewal of Glen Ballard and the successful extension of the company's deal with Brian McKnight. Renzer was also responsible for recent deals with Holland Dozier Holland and the Henry Mancini Catalogue.

Other major accolades achieved by UMPG during Renzer's presidency include ASCAP's Country Music Publisher of the Year Award, and ASCAP's Country Music Writer of the Year Award to Mark Sanders,

Biographical Sketches of Publisher Candidates for the Board of Directors

Renzer was a participant in the negotiations and a signatory of the Cannes Accord, for UMPG has been a "proactive" participant in such International Agreements as the Far East M.O.U., the Online M.O.U. and the continued monitoring of the Cannes Accord. Renzer began his career at Zomba Music Publishing where he rose through the ranks to Sr. VP & General Manager. 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 1997's ASCAP Country Music Publisher of the Year.



IRWIN Z. ROBINSON

STATEMENT OF CANDIDACY

Having enjoyed my 43 years as a music publisher, I consider my service on the ASCAP Board of Directors a way of giving back to the industry as a whole the benefit of my experience. Although I serve as a representative of Famous Music, the decisions I make as a board member are made for the benefit of ASCAP and its membership. I am a staunch supporter of the rights of songwriters and hope that I can continue to serve for another term of office.

BIOGRAPHY

Irwin Z. Robinson is Chairman and Chief Executive Officer of The Famous Music Publishing Companies, the worldwide music publishing division of Viacom's Paramount Pictures.

Headquartered in New York, Mr. Robinson joined Famous in April, 1992 with a mandate to grow the company domestically and internationally. Within eight years, Famous -- which now ranks in the industry's Top 10 -- has moved solidly into the mainstream of contemporary music by streamlining and modernizing its operations, dramatically expanding its catalogue and activities, and moving aggressively into the global arena.

Established in 1928 as the music publishing division of Paramount Pictures, Famous Music's catalogue now contains well over 100,000 copyrights spanning over seven decades of popular, film and

television music. Starting from such early hits as the 1929 Maurice Chevalier standard "Louise" to such recent mega hits as Jennifer Lopez' "If You Had My Love," Celine Dion's "My Heart Will Go On," Toni Braxton's "He Wasn't Man Enough," Sisqo's "Incomplete," Lee Ann Womack's "I Hope You Dance," Whitney Houston's Grammy-winning "It's Not Right But It's Okay," Faith Hill's "The Way You Love Me" and Destiny Child's "Say My Name," the company has had success in all major music genres.

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

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 presently Chairman of the Board of the National Music Publishers Association and the Harry Fox Agency. He is a member of the ASCAP Board of Directors and serves on the Executive Committee of both ASCAP and NMPA. Mr. Robinson is also on the Board of the Songwriters Hall Of Fame and has served as a trustee of the U.S. Copyright Society.

Famous Music is the worldwide music publishing division of Paramount Pictures, which is part of the entertainment operations of Viacom, Inc.



KATHY SPANBERGER

STATEMENT OF CANDIDACY

As the creators and protectors of creative work, songwriters and publishers are facing challenging times. I feel the on line perspective I would bring to the Board is unique because of my years of leading a publishing company which has been visionary in it's approach to technology. Additionally working as a senior regional executive within a company that operates its own offices in 26 foreign countries affords me a valuable perspective on international 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.

BIOGRAPHY

Kathy Spanberger, music publisher, born in the Bronx, New York, is currently celebrating her 22nd 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 was promoted to vice president of the U.S. companies. In 1993 she became senior vice president; 1995 chief operating officer and in January 2000 was appointed president Peermusic's North American operations. Kathy is responsible for all creative and administrative operations of the firm's offices in Los Angeles, New York, Nashville, Miami, Puerto Rico and Toronto. She also serves as director of Peer's Australian, South African and Southeast Asian corporations.

Ms. Spanberger served on the ASCAP board from 1997 to 1998 and is a past president of the Association of Independent Music Publishers (AIMP) and former member of the California copyright conference.

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 pre-eminent publisher of Latin music. It has the honor to represent many of ASCAP's standard and contemporary composers.

Biographical Sketches of Publisher Candidates for the Board of Directors

Symphonic and Concert Director



ARNOLD BROIDO

STATEMENT OF CANDIDACY

ASCAP has never been stronger. There is clear vision and leadership in performance, licensing, repertory, and licensing efficiencies. I appreciate the opportunities that I have had to contribute as ASCAP's Treasurer, member of the Executive committee and Co-Chair of the Symphonic and Concert, Finance, and Operations and Administration committees. Given our dynamic history and the continuing rapid changes in music use, there will always be challenges. I look forward to putting my experience and insights to work to get the most for all ASCAP members.

BIOGRAPHY

Arnold Broido started his music career as a piano student at the Mannes School, later studied at Juilliard, and then at Ithaca College, from where he graduated in 1941. He taught music briefly at East Junior High School in Binghamton, New York until World War II which was spent musically in the U.S. Coast Guard, including sea duty around the world on troop transports. After the war, with no teaching jobs open, he joined Boosey & Hawkes as head of the stockroom, became editor, and so began a long series of adventures in music publishing. His career took him from Boosey to Century and Mercury Music, then to E.B. Marks, Frank Music Corp., Boston Music and, finally, in 1969, to the Theodore Presser Company as President. He currently serves as Chairman of the Board of both Presser and Elkan-Vogel, Inc. and actively heads the publication department of the group. In 1990, Ithaca College honored him with the Doctor of Music degree in recognition of his activities on behalf of contemporary music and intellectual property. In 1998 the American Music Center awarded him their Letter of Distinction "for his significant contributions to the field of contemporary music."

After serving on the ASCAP Board from 1972 to 1979, Broido was re-elected in 1981 and voted Treasurer in 1990. He is also a Director and Treasurer of the

ASCAP Foundation. In addition to his work at ASCAP and Presser, some of his activities include: Director and Treasurer of the National Music Publishers Association, Director and Treasurer of the Harry Fox Agency, former President and current Director of the Music Publishers Association of the United States, Chairman of the International Confederation of Music Publishers and President of the International Federation of Serious Music Publishers.

He and his wife Lucy have three sons, Jeffrey, a computer consultant, Laurence, proprietor of an acoustic guitar store, and Thomas, President of the Theodore Presser group of companies.

The Theodore Presser Company is the oldest continuing music publisher in the United States, tracing its roots back to 1783.



STEPHEN CULBERTSON

STATEMENT OF CANDIDACY

As our industry goes through a period of enormous change, ASCAP must not only work to protect the interests of the industry but also stay on the forefront of innovation. It has been my privilege to work with many of America's leading composers and publishers over the last 20 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.

BIOGRAPHY

Stephen Culbertson has been an advocate of American music as both a publisher and a conductor for the past 25 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 in terms of 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 addi-

tion, 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.

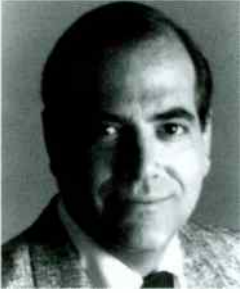
Culbertson has served on ASCAP's Special Classification Committee since 1991 and been the SCC's chairman since 1998. From 1987 to 1992, he was director of the rental and publications departments for G. Schirmer, Inc., where he supervised the music preparation of, among others, John Corigliano's opera *The Ghosts of Versailles* (for the Metropolitan Opera) and *Symphony No. 1* (for the Chicago Symphony).

Culbertson has conducted over 30 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 past seasons, Culbertson has appeared regularly with the Orchestra Society of Philadelphia and served as Music Director of the Sussex County (New Jersey) Community Orchestra and Associate Conductor of the Bergen (New Jersey) Philharmonic Orchestra. With the latter two orchestras, he conceived and conducted a series of family concerts for the local community to great acclaim.

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 studied the works of Sibelius with the composer's son-in-law, Jussi Jalas, and 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 Ko_ice State Philharmonic), Italy, Hungary, and England.

Biographical Sketches of Publisher Candidates for the Board of Directors



SANDY FELDSTEIN

STATEMENT OF CANDIDACY

I am proud to offer myself as a candidate for the ASCAP Board of Directors. Since January 1, 1999, I have been leading Carl Fischer into a new era in its history, concentrated on its core business, music publishing. As a composer, performer and educator, as well as a company President, I believe I am especially qualified to be a useful member of the ASCAP Board. As someone who has worked with writers of every musical persuasion – from popular and jazz, to educational and concert music, I feel I can bring a valuable perspective to the Board functions.

BIOGRAPHY

As president of Carl Fischer, LLC, Sandy Feldstein combines a wealth of knowledge and success in both the business and music aspects of music publishing and music education. He holds a doctorate from Columbia University and his early experience in education includes six years as professor of music education at the Crane School of Music, State University of New York at Potsdam.

A prolific composer/arranger/author, Sandy has published more than 600 musical compositions and books in all educational areas. His works are used daily by thousand of students and performers. ASCAP has recognized his excellence by granting him an ASCAP Standard Award for Composition every year since 1964. Among his numerous commissions, Sandy is most proud of being selected to compose the theme song for the Music Educators National Conference sesquicentennial celebration. The composition *America Takes Note!* was performed by thousands of school children during the years 1987-1988.

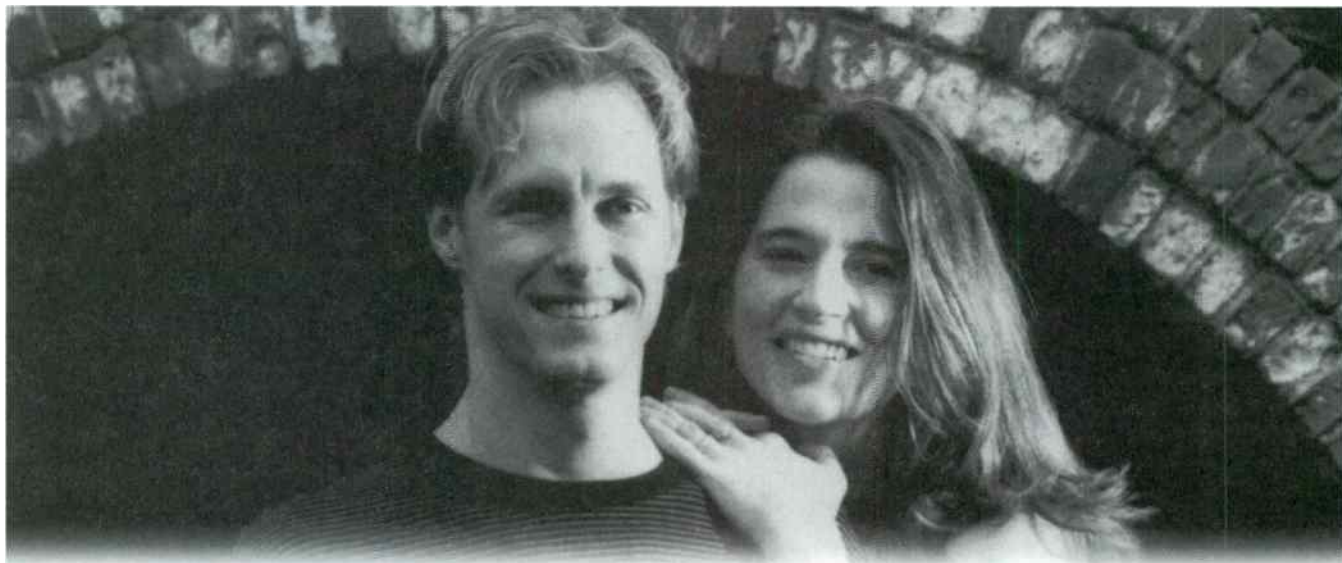
Sandy has over 30 years of publishing experience as an industry executive having been executive Vice President of Alfred Publishing, President of Columbia Pictures Publications and Belwin Music Inc., before becoming President of Carl Fischer. He has been actively involved in the music industry as past president of the Music Industry Council, the Percussive Arts Society and the National Association of Band Instrument Manufacturers. He is

presently on the board of the National Association of Music Merchants, the Music Achievement Council, the Phi Mu Alpha Advisory Council and the MENC Foundation.

Sandy's unique grasp of both the business and educational areas of music combined with his creative talent, have made him a valuable lecturer, clinician and conductor at universities and conventions throughout the world. These skills have helped him reach his status as a highly regarded innovative leader dedicated to developing the future of the music industry and music education.



ASCAP



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

Scott Smith -- ASCAP Member

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

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

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

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

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

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

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

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

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

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

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



TAXI®

The Independent A&R Leader

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

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

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

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

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

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

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

Chen Yi Wins Charles Ives Living Prize



ASCAP composer Chen Yi, who was born in China and became an American citizen just last year, has been named the second winner of the Charles Ives Living, a \$225,000 prize awarded every three years by the American Academy of Arts and Letters. The prize, established in 1998, is the largest prize available exclusively to composers, and is paid in three annual installments of \$75,000. The first winner of the Charles Ives Living was ASCAP composer Martin Bresnick.

Chen, who teaches composition at the University of Missouri at Kansas City, was born in Guangzhou, China, and studied the piano and violin as a child. In 1977, she went to the Central Conservatory in Beijing, where she studied composition with Wu Zuqiang and the British composer Alexander Goehr. In 1986, she became the first woman to earn a master's degree in composition in China.

That same year she came to the U.S. to study at Columbia University, where she studied under Mario Davidovsky and Chou Wen-chung. After completing her doctorate in 1993, she became composer in residence for the Chanticleer men's choir, the Women's Philharmonic and the Aptos Creative Arts Program, all in San Francisco.

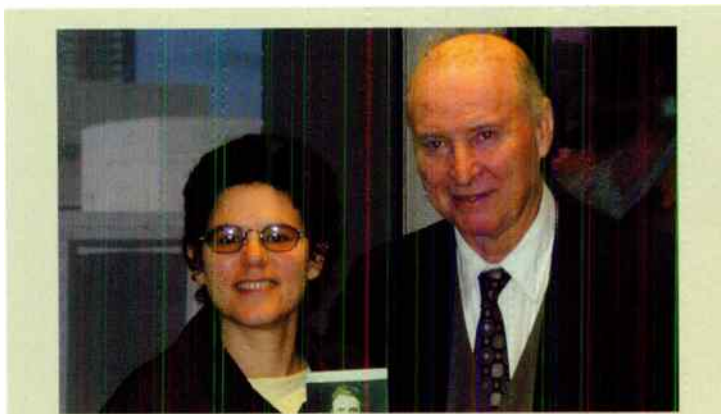
Chen has received commissions from the Los Angeles Philharmonic, the Brooklyn Philharmonic, the Orchestra of St. Luke's, the Stuttgart Chamber Orchestra, Carnegie Hall, the new Music Consort, the San Francisco Art Commission and Meet the Composer.

The Charles Ives Living is supported by royalties from Ives's music, which were donated to the Academy of Arts and Letters by the composer's wife, Harmony, who, upon her death in 1970, wanted the money to be spent on supporting composers.



NEW SHOWCASE SERIES

(At left) In January, the ASCAP Foundation is starting a new showcase series, "Thru the Walls," featuring cutting-edge music by concert-trained composers, at The Cutting Room in New York City. Co-sponsored by Sibelius, hosted by legendary producer Toni Visconti, and emceed by Frank Oteri, the first showcase will feature: Martha Mooke with Randolph Hudson, Eve Beglarian with Kathy Supove and Phil Kline, Margaret Lancaster and Ben Neill with Jim Mussen.



ROMANTIC SYMPHONY OF ST. LOUIS

ASCAP's Cia Toscanini is pictured with Marcello Garofalo, who is holding a photo of his father, composer Carlo Giorgio Garofalo. Marcello met with Toscanini to discuss his father's recent CD, *Romantic Symphony of Saint Louis* (Marco Polo), conducted by Joel Spiegelman with The Moscow Radio Symphony Orchestra.



LIKE FINE WINE

Composer Maria Schneider dropped by ASCAP's New York office where she was congratulated for her recent achievements, including the release of her new album, *Allegresse* (Enja), which *Time* magazine named as one of the Top 10 Recordings in their "Best of 2000" issue. Maria is pictured holding her new CD, a rave *Billboard* spotlight review and a bottle of her very own Maria Schneider wine, created for her by a German winery.

Scoring Big in Film Music



A view of the soundstage from the control room during the recording session at the Fox Newman Scoring Stage.

2000 ASCAP Film Scoring Workshop Continues to Foster New Talented Composers

The 2000 ASCAP Film Scoring Workshop, an intensive, month-long classroom-style program featuring guests from the film and television music industry, concluded in August at the DGA Video Theater in Los Angeles with an exclusive viewing of the scoring session cues created by the workshop participants. The Workshop is an annual program partially sponsored by The ASCAP Foundation. Fox Music, Media Ventures, Sabron, Inc., JoAnn Kane Music Services, Recording Musicians Association, SuperScore, MIX Magazine, Keyboard Magazine and Segue Music also made major contributions of resources, equipment and talent to the 2000 Workshop.

PHOTOS BY LESTER COHEN



Eric Whitacre – ASCAP workshop participant conducting during the recording session at the Fox Newman Scoring Stage.



(Standing l-r) Workshop mentor Richard Bellis, ASCAP's Kevin Coogan, Segue's Michael Ryan, Dave Slonaker (score reader/composer), ASCAP's Michael Todd, and RMA Representative David Low (orchestra contractor), and (sitting l-r) ASCAP's Nancy Knutsen and Armin Steiner (recording engineer).

During the course of the program, the participating composers were exposed to different aspects of scoring at each session, hearing prominent guest speakers from the film and television music industry. Each participant was given the opportunity to compose an original cue from a major motion picture, which was subsequently recorded with a 40-piece orchestra, engineered by Armin Steiner, at Fox Music's Newman Scoring Stage, named for one of ASCAP's most distinguished composers, Alfred Newman. Guest speakers included; Cheryl Tiano (Gorfaine/Schwartz agent), Steve Winogradsky (music attorney), Sandy De Crescent (contractor), Brian O'Conner (RMA President), Bob Hunka (Sr. VP of Television Music, Sony Pictures Ent. Television Group), Marianne Goode (VP of Music/Lifetime Television), John McCollough (Music Supervisor), Margaret Guerra Rogers (Dir. of Music, Coda



Above, workshop participant Joseph Bishara and, above right, Laurie Robinson.



SEATED AT THE PIANO: Pianist/keyboardist and RMA member Ralph Grierson (seated) is pictured with ASCAP's Michael Todd (left) and Kevin Coogan.

Music), Alan Meyerson (recording engineer) as well as composers Jeff Rona, Alf Clausen, Shirley Walker, Steve Bramson and James Newton Howard. Composer Richard Bellis mentored this year's 17 participants, who were selected from over 200 applicants from around the world.

The ASCAP Film Scoring Workshop program was initiated in 1988 and during the last 12 years has achieved international recognition. Richard Bellis, who for the third consecutive year served as mentor, moderator and lecturer added, "ASCAP provides new composers the experience of working with an all star L.A. studio orchestra on a state-of-the-art scoring stage. Add a legendary scoring mixer and a top-of-the-line support team, and the highest possible standard is set for comparison when these composers are forced to record outside of L.A. with non-union orchestras (as they almost certainly will be). This is one of the smartest strategies our recording industry could use."

Workshop requirements and how to apply: Submit a CD containing 10-15 minutes of music that shows your ability to write dramatically for an orchestra along with a bio/resume/credits or other information regarding your experience and/or preparation for a career in scoring. The Workshop will be held during a four week period from the 2nd week of July through the first week of August.

Send your submission to:
ASCAP Film Scoring Workshop 2001
7920 W. Sunset Blvd., Suite 300
Los Angeles, CA 90046

Deadline: Friday, March 30, 2001



Pictured: (front row, l-r) ASCAP's Diana Szyzkiewicz and Eric Linden, composers Atli Örvarsson, Dominik Hauser, Kit Casey, Penka Kouneva and ASCAP's Pamela Allen; (standing, middle row, l-r) ASCAP's Kevin Coogan, Armin Steiner, composers Joseph Bishara, Nita Sinaga, Ran Galor, Lisa DeSpain, Michael Bearden, Patrick Soluri and Laurie Robinson, ASCAP's Nancy Knutsen and Michael Todd; and (standing, back row, l-r) composer Eric Whitacre, Segue's Michael Ryan, composers Roddy Bottum, Joel Plimmer, Didier Rachou, David Russell, Dave Slonaker and Richard Fletcher, Richard Bellis (principal workshop instructor) and ASCAP's Shawn Lemone.

Mentoring Notes



"The opportunity that ASCAP has given to the workshop participants, along with the high level of musicianship and having a 1st class orchestra available, is still unprecedented in the industry today!" - Armin Steiner (recording engineer)



"It's always a great pleasure to participate in the Film Scoring Workshop. ASCAP is putting something back into the business so that the talent pool can be nurtured and continue to grow." - Sandy De Crescent (contractor, Sabron Inc.)



"ASCAP has always been a leader in providing opportunities and programs for new generations of composers and songwriters, and the Film Scoring Workshop is another outstanding example of this kind of career development. As someone who has always studied the music of my own musical heroes, I am delighted to have been given the opportunity to share my own insights and experiences with these wonderfully gifted young composers." - James Newton Howard (composer)



"The ASCAP film scoring workshop is such an invaluable experience for anyone lucky enough to attend. It presents real world information and experiences that can't be learned any other way. Where else can a new composer meet members of the Hollywood creative community and score real picture with a real orchestra under the guidance of top composers? It's been a pleasure to be involved." - Jeff Rona (composer/lecturer)

TICHINA ARNOLD

It was only a matter of time before Tichina Arnold's soulful voice took center stage. As "Pam" on the hit television series "Martin," audiences got a glimpse of the true vocal power of this actress/singer/songwriter. She recently released her first house-dance CD, *Movin' Up!* under the pseudonym Chyna Ro. The CD received numerous praises and chart success. Many people felt a solo project by Tichina was long overdue. When looking at her acting resume, it appears as if she has been in front of the camera all of her life. Her talents have been featured in "All My Children," "Ryan's Hope," "Pacific Blue," and "The Cosby Show." In addition to the small screen, she has been in numerous films including *Boyz n the City*, *Momma's House*, *Dancing in September*, *Little Shop of Horrors* and most recently, *The Mostly Unfabulous Life of Ethan Green*. The year 2000 brought many milestones for Tichina, including the official launch of her own line of designer fashion headwear called China Moon Rags. Arnold is the line's sole designer and has found success on the heads of many of the world's most notable celebrities. With all that this woman has going on, it seems as if anything she touches turns to gold!

— ERIKA LEWIS





REMY ZERO

Before Remy Zero was a band, he was a songwriting railroad worker living in the poverty-filled fringes of industrial Birmingham, Alabama in the 1960's. Though this mystical, Guthrie-esque bard has all but disappeared from the face of the earth (in fact, the band has been unable to locate him, despite continuing efforts), his legacy and catalog of eccentric songs served as impetus towards the formation of one of the most heralded bands in modern alternative rock. A family friend gave guitarist/songwriter Shelby Tate the 1969 recordings of Remy Zero (born Remy Boligee), and he immediately fell in love with the stark, gritty realism that permeated the old reel to reel tapes. After a few years dedicated solely to the interpretation of Boligee's ballads, Shelby began collaborating on original songs with brother Cinjun and friends Cedric LeMoynes, Jeffrey Cain, and Gregory Slay. Since Remy Zero's inception in the late eighties, they have recorded two critically acclaimed CD's that have drawn flattering comparisons to the likes of REM and Radiohead. Their music has been featured in the films *Never Been Kissed*, *She's All That*, and *Stigmata* as well as the popular TV shows "Roswell" and "Felicity." When not on tour promoting their own music, they stay busy by occupying the coveted opening slots for immensely popular artists like Travis, Radiohead, Counting Crows, Sting and Hole. Presently, Remy Zero are in the studio preparing to record new material for their third album, slated for release in May 2001.

– PARRISH ELLIS

CEDRIC THE ENTERTAINER

Widely known for his colorful sense of humor, Actor/Comedian Cedric "The Entertainer" is now claiming a spotlight in the music industry. Among his many projects, the St. Louis native recently performed on Nelly's multi-platinum album *Country Grammar*. As a regular on the WB television network's #1 rated program "The Steve Harvey Show," and one-fourth of the record-breaking "Kings Of Comedy Tour," Cedric has already proven to be an icon in the entertainment world. The multi-talented performer made his film debut in the Miramax comedy *Ride* and was also featured in Martin Lawrence's box office smash *Big Momma's House*. Outside of his career success, Cedric recently founded The Cedric "The Entertainer" Charitable Foundation Inc. The program provides scholarship money and outreach programs to youth and families in St. Louis.

– DAMIAN LEWIS



PHOTO BY JEANIE WEEMS



PHOTO BY LARRY BUSACCA

SLASH'S SNAKEPIT

Slash is a man on a mission. His objective: defy the conventions of mainstream industry trends and make music built on raw emotion, power, and soul. His brand of music is loud, wild, rebellious, and conducive to partying. In other words, he's returning to rock n' roll. Actually, Slash has always been a rock purist at heart. From his days as the lead guitarist for Guns n' Roses to his current group of collaborators known as the Snakepit, the necessary ingredients have stayed the same: a Les Paul guitar and a Marshall amp that goes to eleven. As a rule, he eschews all the trappings of modern technology, even refusing to look at the computer screen during digital recording sessions. In his own words: "Depending on the artistry behind it, I think any new technology can work as an application, but when it becomes the main component of the record, the musicality is lost..." He sticks to his principles with his band's new collection of handmade, straightforward hard rock songs.

– PARRISH ELLIS



FOUR WEEKS AT NUMBER ONE

ASCAP Nashville recently honored writers Holly Lamar and Annie Roboff for their number one single "That's The Way," performed by Jo Dee Messina. Pictured (l-r) at the reception are Missi Gallimore, Kim Jones, Byron Gallimore, Lamar, Tim Wiperman, Messina, David Conrad, Roboff, Mike Curb, ASCAP's Connie Bradley and Kim Leslie.



BAKER AT NASHVILLE WRITERS SERIES

Gary Baker was the recent guest speaker at ASCAP's monthly writers series in Nashville. Pictured with Baker (left) is ASCAP's Chad Green.



DREAMWORKS WRITERS NIGHT AT THE BLUEBIRD

Pictured at the recent Dreamworks Writers Night at the Bluebird Cafe in Nashville are Cory Batten, Chris Lindsey, Abbe Nameche, Brian Nash, Jim Catino, Sharon Vaughn, Gary Burr and ASCAP's Mike Doyle.



ASCAP AT THE BLUEBIRD

ASCAP presented a showcase at Nashville's Bluebird in November. Pictured (l-r) are performer Robin Wiley, ASCAP's Dan Keen, and performers Matt Morris and Tony Lucca.



MAJOR BOB WRITERS NIGHT AT THE BLUEBIRD

Pictured (l-r) at the Major Bob Writers Night at the Bluebird are Scot Sherrod, Lana Thrasher, Mia Sharp, Chad McGee, Mike Curtis, Neil Thrasher, Buddy Mondlock, Billy Carrington and ASCAP's Doyle.



KISS THIS

ASCAP Nashville recently hosted a party to honor Philip Douglas for his number one song "Kiss This," performed by Aaron Tippin. Pictured (l-r) are Tippin, Douglas, ASCAP's Connie Bradley and Douglas's daughter Lisa Mantlo



NSAI HALL OF FAME

The NSAI Hall of Fame recently inducted ASCAP members Randy Goodrum and Billy Edd Wheeler at a special event at Nashville's Loews Vanderbilt Plaza Hotel. Pictured are (l-r) Mark Alan Springer, Allen Reynolds, Billy Edd Wheeler, Bart Herbison, Mac Davis, Randy Goodrum and Wayland Holyfield.

Film and TV Composers and Writers Honored at ASCAP/PRS Awards in London



PRS HONOREES

At ASCAP's annual PRS Awards, honors were presented to several composers and songwriters whose works were featured in top box office films and television series during the past year. Pictured (l-r) are ASCAP's Executive Vice President Todd Brabec; honorees Matthew Strachan, co-writer of the music from "Who Wants to Be a Millionaire"; Jocelyn Pook, composer of the score from *Eyes Wide Shut*; co-writer Keith Strachan of "Millionaire"; Trevor Jones, composer of the score from *Notting Hill*; ASCAP's Senior Vice President Nancy Knutsen; pop legend Phil Collins, honored for his songs from *Tarzan*; and composers Mark Isham and John Altman.



EUROPEAN PREMIERE

ASCAP's London office hosted a reception in September to celebrate the European premiere of the film *Titus*, scored by Elliot Goldenthal and directed by fellow ASCAP member Julie Taymor. Joining in the festivities at the Covent Garden Hotel (l-r) are ASCAP Senior Vice President Roger Greenaway, PRS composers Patrick Doyle and Debbie Wiseman, Goldenthal, BASCA (British Academy of Songwriters, Composers and Authors) Chairman Guy Fletcher and PRS composer Jocelyn Pook.



COLLECTOR'S ITEM

ASCAP's Nancy Knutsen presented an ASCAP award to PRS composer Craig Armstrong for his score from *The Bone Collector* at ASCAP's annual PRS Awards held in London in October.



Elliot Goldenthal with renowned PRS songwriter Don Black at the *Titus* premiere party.



ALGONQUIN ROUNDTABLE SERIES

The film and music communities came together again in New York City with the latest gathering of the ASCAP Algonquin Roundtable Series. Pictured at the Algonquin Hotel are (seated, l-r) producer Russ Titleman, music supervisor Janice Ginsberg, composer Angelo Badalementi, ASCAP's Loretta Muñoz and composer Chris Hajian and (standing, l-r) are Director of the Shooting Gallery Bob Gosse, songwriter/artist Mike Errico, ASCAP's Sue Devine and film director Evan Bergman.



PERSON OF THE YEAR DINNER

En la cena de "La Persona del Año," se fotografían del Depto. de Películas y Televisión, Mike Todd con la rep. de membresía, Vanessa Rodríguez, juntos con el Director General de LARAS (la Academia de Grabación y Ciencias) Mauricio Abaroa y, Alexandra Lioutikoff de ASCAP.

Mike Todd of ASCAP's Film & TV department, Vanessa Rodríguez, Mauricio Abaroa of LARAS (Latin Academy of Recording Arts and Sciences) and Alexandra Lioutikoff at the "Person of the Year" dinner.



GRUPO ATRAPADO

Alexandra Lioutikoff y Gabriela Benítez se toman una foto con el grupo regional mexicano, "Grupo Atrapado", en la cena para "Persona del Año" auspiciado por LARAS en el Hotel Beverly Hilton en Los Angeles.

Regional Mexican act Grupo Atrapado are pictured with ASCAP's Alexandra Lioutikoff and Gabriela Benítez at the "Person of the Year" dinner at the Beverly Hilton Hotel in Los Angeles.



FIRST LATIN GRAMMYS

En la fiesta de Sony después del primer Premio Grammy se reúnen ASCAP's Vanessa Rodríguez, compositora Yaret León, Claribel Cuevas de Famous Music Publishing y ASCAP's Alexandra Lioutikoff para tomarse una foto.

ASCAP's Vanessa Rodríguez, writer member Yaret Leon, Claribel Cuevas of Famous Music Publishing and ASCAP's Alexandra Lioutikoff at the Sony After-Party held for the first Latin Grammys.



PANEL LATINO EN NUEVA YORK

En la foto del panel latino recientemente celebrado en las oficinas de Nueva York aparecen: (l-r) María Rodríguez del departamaneto de Servicios Generales, Jorge F. Rodríguez del Dpto. Latino, Marta Ibarra de Carribean Waves Music, Ray Contreras, productor y Chein García, compositor.

Pictured at a recent panel on Latin Music at ASCAP's New York headquarters are (l-r) ASCAP Member Services' María Rodríguez, ASCAP's Jorge Rodríguez, Carribean Waves Music's Marta Ibarra, producer Ray Contreras and songwriter Chein García.



RUIZ AND PICHACO

Cantante / Compositor de la musica salsa, Rey Ruiz y compositor/productor, Osvaldo Pichaco, se reúnen en el estudio para grabar un nuevo disco.

Salsa singer/songwriter Rey Ruiz and writer/producer Osvaldo Pichaco get together at Pichaco's studio to record Rey's new album.



SEMINARIO DE ASCAP EN TEXAS

En la foto del reciente Seminario de ASCAP en Texas, extremo izquierdo, Vanessa Rodríguez de ASCAP con miembros de ASCAP miembro de ASCAP Miguel Mendoza, al centro, que interpreta su canción "hit", "Eres mi droga" en el restaurant "La Manitas" y Mendoza, Alexandra Lioutikoff y el compositor miembro Luís Silva, extremo derecho, durante el "coktail" de recepción del seminario.

Pictured at the recent ASCAP seminar in San Antonio, Texas are (l-r) ASCAP's Vanessa Rodríguez with members; ASCAP member Miguel Mendoza singing his hit song "Eres mi Droga" at Las Manitas restaurant; and Mendoza, ASCAP's Alexandra Lioutikoff and write member Luís Silva at the ASCAP seminar cocktail reception.

THE EVOLUTION OF SOUND CONTINUES

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AIMEE MANN

In 2000, singer/songwriter Aimee Mann released, *Bachelor No. 2*, her critically-acclaimed third solo album and the first release on her own SuperEgo Records. It was no small feat. After years of much-publicized battles with major labels over the direction her music should take, the former leader of the 80's band Til Tuesday and writer of the hit, "Voices Carry," emerged as a victor in more ways than one. Always an independent-minded artist, for the first time Mann was an independent artist in the truest sense. There was more than a little poetic justice when she earned an Oscar nomination for her song "Save Me" from the movie *Magnolia*, a film that was inspired by a collection of her songs. In January, Mann returned to New York City with her husband, singer/songwriter Michael Penn, for a performance of their popular "Acoustic Vaudeville" show which features Mann and Penn each performing their own songs mixed with the comic musings of a guest comedian.



PHOTO BY CARLOS SERRAO

You came out of the so-called new wave movement, which sometimes had more to do with fashion and image than with music. When did you start to feel that your songwriting was important?

When we first performed as Til Tuesday, I didn't really know how to write songs. The band I was in just prior to Til Tuesday was very atonal, so there was no system. It wasn't almost as if we avoided anything that appeared to be songwriting craft. I eventually got tired of that and wanted to start writing songs. But like any skill, you have to really practice it. You have to do it a lot to even get to the point where you know what you want to do, or what you're good at.

What was the first song that you wrote that you were proud of?

In Til Tuesday I was just starting to write songs, and starting to write lyrics. If I could make anything sort of rhyme, I would be impressed with myself. But I didn't really think of the quality. "Voices Carry" is pretty much the first song that I wrote by myself.

Do you remember studying the works of any individual song-

writers as you began to develop on your own?

I never really did that. If I really liked something, I felt that I was in too much danger of rewriting part of it into my own song. So, I was never someone who learned Beatles songs and played along with the records.

A majority of your songs are bittersweet, melancholy tunes. Why is that?

It is what I like. If something sounds too happy, too major, it just sounds fatuous. On the other hand, if something sounds too minor, that doesn't sound good to me either. Like "The House of the Rising Sun" always bothered me because it is so relentlessly minor key. It doesn't set up an atmosphere that is interesting to me.

You have a good-sized catalog of songs behind you now. Is it more challenging to sit down and write something fresh, or do you have little tricks that you use to force new ideas into your songwriting?

Sometimes I do have tricks. I haven't written a song in a year, because I've been on the road, trying to promote my record. The larger challenge is to find

the energy and the time to write. There are four progressions that I use all the time, but I know I can't keep falling into them, so I do play games with myself. Michael and I had formed a little, informal songwriter club with our friend Buddy Judge, and we would get together and come up with goofy ideas. One of my things was to write chord changes on little pieces of cardboard and throw them in the air, and whatever cards landed face up, there's your chord progression, get to work. We would never really use it, because it was always terrible. But maybe by eliminating one chord, and then repeating another chord, you could come up with something that is interesting.

Has the *Magnolia* experience made you want to do more work for film?

Absolutely. It was a great movie, and it is very gratifying to be part of something that's good.

The director, Paul Thomas Anderson, said that he created the story lines in the film from listening to your songs. Were there actual characters based on your songs?

I think he did. I'm sure he was listening to some of the songs and that in turn gave him an idea of his own. The characters do have parallels, but I would say that his characters are much more chaotic, then the people that I would be thinking of. But they are in the same ballpark.

What inspires you?

I'm a person who is very interested in other people, mostly my friends and family, and I'm interested in people's behavior. I also think that messed-up people are most interesting, and there's a lot of them out there.

Are you working on anything new now?

I haven't written in a long time because I've been touring. It's just not possible. You're too exhausted. You can't anxiously process lots of detail and write at the same time. For me, writing requires a lot of silence and boredom. My advice for anyone who wants to be a songwriter is turn off the TV and isolate yourself for two weeks.

— ERIK PHILBROOK

For more of this interview with Aimee Mann, visit www.ascap.com.

MOCEAN WORKER

Mocean Worker (aka Adam Dorn) is a composer/multi-instrumentalist/artist/producer (and son of legendary jazz and R&B producer Joel Dorn) who records for the Palm Pictures label. After two well received full-length dance CDs (*Home Movies from the Brainforest* and *Mixed Emotional Features*), his latest release, *Aural and Hearty*, is a departure. By mixing jazz, Latin, spoken word, and even collage with familiar dance music elements, Mocean Worker reveals his effervescent personality in intriguing and entertaining ways. Recently he stopped moving long enough to talk with *Playback* about his work.



'Thank you, but I'm not a DJ – that music's being played.' It's hard for people to wrap their heads around the fact that there's a piece of gear that will enable you to do this. I think certain people in the DJ culture are wanting more out of a concert situation than seeing two guys bobbing their heads while they play records. I've done record dates and live dates with a band called *Elegant Too*, where they mix it up like that. The drummer has drums set up with a turntable where the toms ought to be and the guitar player triggers loops

Describe the past year.

I started working with Laurie Anderson, and that record is still being made, it should be out in January. Then John Cale and I did a score for a

documentary on music from Wales. In fact, one day I was playing with Cale and at the same time Lou Reed was playing on a track I had assembled for Laurie's record so, two Velvets in one day! Then I worked on the film score for *Million Dollar Hotel*, the new Wim Wenders film, in Dublin with Eno, Daniel Lanois, Bono. That was a magical experience and out of that I got Bono to do a track on my record.

Your Dad must be a big influence on you.

Did you see *High Fidelity*? A character in the movie describes the dream job of a lifetime as 'Staff producer at Atlantic Records from 1965 to 1974.' That was my Dad's job. He started as a DJ in Philly and he bugged Nesuhi Ertegun for so long that he got a job as a producer. He produced a lot of Jazz, but also R&B, rock, whatever. For me, with change always comes new work. Right now I'm really into the computer, but what's going to happen when none of this matters anymore and it's all about playing the guitar again? So I started teaching myself to play the guitar. Five years from now I might be touting the advantages of playing the trombone.

– JACK CAMPBELL

For more of this interview with Mocean Worker, visit www.ascap.com.

How did you get into creating dance music?

After college, I moved to Paris and started getting exposed to all this electronic music, drum and bass, French house. I came back and none of my friends were listening to this music. I got a gig making cues for a video library. They knew I was into dance music, so they asked if I could write a bunch of dancey things. I had never done that, but I said "Sure, why not?" and sort of made it up on the spot. I had my first synth and my first little sampler, and it forced me to learn how to do all the programming. It was a work for hire, but I wrote about 60 pieces in four weeks.

When you play live, who is on stage?

Just me and my \$5000 sampler. I max it out with all the elements from my record and set up programs for each song. I'd have the string part, the breakbeat, the bass line and I'd manually trigger all the stuff. It was great because at the first couple of shows, people were like, 'What's he doing?' It looked like I was some kind of insane stenographer with a keyboard, but it sounds like an orchestra.

I've seen you perform as a straight DJ playing records, and you've performed that way supporting your past records. Do your fans expect you to spin records?

After every show on my recent tour someone came up to me and said 'Wow, you're a great DJ, even though I'm not playing records. I'm always really friendly and I don't know what to say except

Reminiscing about getting her start at New York City's former East Village folk club, Café Sin-e, Amy Correia says, "It was cool because you didn't need to have a following to play there. People could just walk in off the street, without a plan, and listen." One gets that same sense of fortuitous discovery when listening to Correia's *Carnival Love* (Capitol). Utilizing a variety of stringed instruments, including acoustic guitar, mandolin, baritone ukulele, banjo (all of which she plays herself), Correia creates hypnotic, homespun songs that draw from such influences as folk, pop, blues and French-style cabaret. Add to that her mesmerizing voice and a lyrical dexterity akin to Bob Dylan, and Correia is a great find.

Correia, who grew up in a small town in Massachusetts, says her first love was singing. She remembers singing along to the great variety of music her parents would play around the house. "I can recall all the 8-track tapes that were lying about," she jokes. "We had Johnny Cash, The Partridge Family, Three Dog Night, Dionne Warwick. We listened to quite an interesting mix of music."

It was a back injury in college that led her to start playing her guitar seriously. "I had left school to recuperate and spent two months lying in bed," she says. "I had a guitar and started learning how to play it seriously. It became the tool to allow me to write songs and sing."

As Amy moved from Massachusetts to New York City to her current home of Los Angeles, her songwriting drew from an ever-widening palette of experiences. Naturally, her musical expression followed suit, and she began to seek out other instruments to play. Correia says, "I'm not musically-trained, so I've learned mostly from listening to stuff and plucking around. And I'm not a great instrumentalist, so I use the instruments to accompany myself. What led me to the ukulele and the mandolin was the desire to write different kinds of songs. These instruments have unique flavors, which inspire me to write entirely different kinds of songs." – ERIK PHILBROOK



PHOTO BY CHRIS STROTHER

AMY CORREIA

WE'VE HAD A LOT TO CELEBRATE THIS YEAR.
CONGRATULATIONS TO ALL OUR MEMBERS.



75%
of Billboard's Top 10 Hits*

70%
of Billboard Music Awards

100%
of Academy Awards for Music

77%
of Soul Train Awards

73%
of Country Music Association
Awards

73%
of Source Hip Hop Awards

71%
of Radio Music Awards

100%
of Golden Globe Music Awards



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*Based on year end A/C, Hot 100, Hot R&B, Hot Rap, Hot Latin, Country, Modern Rock and Top 40 charts.

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World Radio History



Fifth Annual ASCAP Foundation Awards Presented in New York

- Continued from Page 4

PHOTOS BY STEVE BAMBERG



Jazz piano legend **Marian McPartland** receives the ASCAP Foundation Lifetime Achievement Award.



The Sammy Cahn Award winner **Chris Keup** (right) accepting his award from Foundation Board member **Tita Cahn**.

First runner-up in the Lilith Fair Songwriting Contest **Carla Rose Arnone** performing her winning song, "From You I Learned."



Pictured are Richard Rodgers New Horizons Award winners **Stephen Wiener** (left) and **Glenn Slater** (right) with the Artistic Director of the ASCAP Foundation Musical Theater Workshops and Foundation Board member **Stephen Schwartz**.



Legendary songwriter **Mike Stoller** (center) presenting the Leiber and Stoller Scholarships to **Jovanni-Rey de Pedro** (left) and **Philip Beaudreau** (right).



The ASCAP Foundation Leonard Bernstein Fellowship at Tanglewood recipient **Adam B. Silverman** with Bernstein's daughter, **Jamie Bernstein Thomas**.

ASCAP and Webnoize Bring Together Leading Artists for a Public Discussion on the Creators' Role in Entertainment's Future

Webnoize (<http://www.webnoize.com>), the leading authority on the digital entertainment economy, featured a special public forum, produced and sponsored ASCAP, as part of its three-day digital entertainment conference, Webnoize 2000, in November at the Century Plaza Hotel in Los Angeles.

"Record companies sell a dream...they never talk about the struggle." – John Rzeznik

This panel session featured distinguished composers, songwriters and recording artists from a variety of music genres discussing the opportunities and their evolving roles as creators within a fast-changing entertainment industry. "Creators Embracing Change" participants included: Composer Alf Clausen ("The Simpsons" on Fox, "Bette" on CBS), The Goo Goo Dolls' John Rzeznik ("Iris," "Slide"), songwriter/producer Jimmy Jam (Janet Jackson, Mariah Carey, TLC), song-

"The Internet is a great timesaver for the composer and lyricist." – Alf Clausen

writer/producer Mathew Wilder (Disney's *Mulan*; No Doubt, 98 Degrees), composer/instrumentalist Mark Isham (*Rules of*

"I like the concept of an album, but the Internet gives the consumer a choice, which is good." – Jimmy Jam

Engagement, A River Runs Through It, "Chicago Hope" on CBS), and Interscope/Farmclub.com recording artist Kathy Fisher from the duo Fisher, the first artist signed to a major label as a result of new media suc-



SMART PANEL: Members on ASCAP's "Creators Embracing Change" panel at the 2000 Webnoize Conference included (l-r) John Rzeznik, Mark Isham, Kathy Fisher, ASCAP Board member Dean Kay, Matthew Wilder, ASCAP Board member Jimmy Jam and Alf Clausen.

cess. The panel was moderated by ASCAP Board member and songwriter/publisher Dean Kay ("That's Life").

"The Internet is all about personal communication." – Dean Kay

ASCAP's top-flight group of panelists and speakers analyzed the role and response of music creators in regard to the growing online music world. Creators and artists are not immune to the market forces that have caused new media companies to operate with negative margins; additionally they face a glut of entertainment content diluting the impact of their work. Given the viability of new revenue streams, how comfortable are creators with wrapping their content around marketing messages? How do they feel about their work being bundled into blanket licensing models and subscription-billed services? How

From the artist's standpoint, the longer forms provide an opportunity for expression." – Mark Isham



MEETING OF THE MINDS: (l-r) Jimmy Jam, Kathy Fisher and Alf Clausen get to the heart of the matter of the new media.

are their relationships with managers, agents, lawyers and other supporters evolving amid the new media evolution? The Creators Panel provided their personal insight into these questions in depth.

"Once my work leaves my hands, too many times that material no longer belongs to me." – Matthew Wilder

Webnoize 2000 was sponsored by: Texas Instruments, IBM, RealNetworks, iBeam, Reciprocal, Sonic Foundry, PSINet,

"The Internet has given us a direct link to our fan base." – Kathy Fisher

gig.com, Amplified, KnitMedia, Magex, House of Blues, InterTrust, myplay, Digital World Services, MuBu, NaviSite, RadioAmp, ASCAP, Preview Systems, FullAudio, GetMusic and Live365. Participating organizations include: VIC, AFIM, CMA, DiM, NATPE and NARM.

THE BUDDY BAKER FILM SCORING WORKSHOP AT NYU

Presented by the NYU Department of Music with support from The ASCAP Foundation, a 5-Day Workshop with Disney Legend, ASCAP Foundation Lifetime Achievement Award winner and USC Professor Buddy Baker will take place June 4-8, 2001.

In this workshop, presented by Buddy Baker, participants will learn the mechanics of timing and click tracks and the art of composing music for picture. They will have the opportunity to compose, orchestrate, record, and screen a cue. Lectures on film music analysis and orchestration will also be given during the week. Enrollment is limited to twenty participants, although others may audit the seminars. **Submission deadline is April 1, 2001.** For details and application information, go to: <http://www.nyu.edu/education/music/mfilm/>.

The two workshop seminars will be presented by ASCAP and are a roundtable discussion on the business aspects of film scoring, featuring one of ASCAP's busiest film composers and a composer agent, and a discussion on the art of film scoring, featuring one of ASCAP's most celebrated film composers discussing the scores from several of his works.

The Department of Music at NYU also offers a film scoring course that is open to non-enrolled students: "Scoring for Film & Multimedia." This program trains composers in film, multimedia, sound design, and music editing. In partnership with the Tisch Film School, projects include collaborations with the Lincoln Center Film Society. *For further information contact the Program Director, Ron Sadoff, at ron.sadoff@nyu.edu.*

June 6th, 2001 - Wednesday Afternoon at 3:00 - NYU Frederick Loewe Theatre: ASCAP Presents... The Business Aspects of Film Scoring, featuring one of ASCAP's busiest film composers and a composer agent discussing the business behind the art.

June 8th, 2001 - Friday Evening at 8:00 - NYU Frederick Loewe Theatre: ASCAP Presents... The Art of Film Scoring, featuring one of ASCAP's most celebrated film composers discussing the scores from several of his works.

Milt Hinton Dies at 90



One of the most recorded musicians of all time and the dean of American bass players, Milt Hinton died on December 19th in Queens, New York. Hinton was one of the first great bass soloists in jazz and it is estimated that he played on anywhere from 600 to 1,000 records. The list of artists he worked with begins with Cab Calloway, with whom he spent 15 years, and includes instrumentalists like Louis Armstrong, Count Basie, Duke Ellington and Benny Goodman, and singers like Frank Sinatra, Barbra Streisand, Billie Holiday and Bing Crosby. Hinton's bass playing can also be heard on early rock and roll hits by the Drifters and the Coasters. On September 14, 2000, Hinton was present with his wife Mona as his name was added to ASCAP's Jazz Wall of Fame at a reception in New York.

Victor Borge Dies at 91



Musical humorist, pianist and conductor Victor Borge died at his home in Greenwich, Connecticut on Saturday, December 23rd. Borge made Broadway history in the 1950's when his show, "Comedy in Music," ran for 849 performances at the Golden Theater, a record for a one-man engagement. He went on to perform the show around the globe, bringing revised editions of it back to Broadway. Through the 70's and 80's, Borge continued to tour internationally, performing about 150 shows a year. When he was 90, he was still performing about 60

shows a year and reaching even more people through videotapes and CDs. Borge was knighted by all the Scandinavian countries. President Clinton hailed him in 1999, when he was honored by the Kennedy Center for the Performing Arts in Washington.

ASCAP 2001 DISTRIBUTIONS THROUGH APRIL

February 22 - Writers and Publishers International Distribution.

March 22 - Publishers' Quarterly BCO* Distribution for 3Q2000 performances; 2000 Annual BCO Distribution; 2000 Annual SRE** Distribution.

April 12 - Writers' Quarterly BCO Distribution for 3Q2000 performances; 2000 Annual BCO Distribution; 2000 Annual SRE Distribution.

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

**SRE = Symphonic, Recital and Educational Performances.

Note: Dates are subject to change

PLAYBACK EVENTS CALENDAR

Dates and times are subject to change. Contact your local membership office for further details of ASCAP events.

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|---|---|---|
| <p>★ February 4
Firebird Showcase featuring Eszter Balint New York City</p> <p>★ February 8
Music, Money & Success (Todd and Jeff Brabec panel) @ Guitar Center Phoenix, AZ</p> <p>★ February 10
32nd Annual NAACP Image Awards Pasadena, CA</p> <p>★ February 10
Cabaret Uptown @ 92nd Street YMCA With David Friedman and Alix Korey New York City</p> <p>★ February 11
Firebird showcase featuring Ricky Byrd New York City</p> <p>★ February 13
West Coast Membership Meeting @ The Beverly Hilton Los Angeles</p> <p>★ February 14-18
American Music Personnel in Public Radio (AMPPR) Conference Tucson, AZ</p> <p>★ February 17
Folk Alliance Showcase @</p> | <p>Plaza Ballroom of Hyatt Vancouver, BC</p> <p>★ February 18
Firebird Showcase featuring Seth Glass New York City</p> <p>★ February 21
43rd Annual Grammy Awards Los Angeles</p> <p>★ February 25
Firebird Showcase featuring Sylvia Tosun New York City</p> <p>★ February 27
Opera Index Meeting hosted by ASCAP New York City</p> <p>★ February 27
Through the Walls Showcase @ The Cutting Room New York City</p> <p>★ March 1-3
Society of Composers, Inc. Student Conference Bloomington, IN</p> <p>★ March 1-4
Society of Electro-Acoustic Music in the U.S. (SEAMUS) Student Composer Competition Baton Rouge, LA</p> <p>★ March 4
Firebird Showcase featuring Mark Lambert</p> | <p>★ March 5-8
ShoWest 2001 @ Paris & Bally's Hotels Las Vegas, NV</p> <p>★ March 11
SXSW Film Conference, ASCAP Film Music Party @ Stubb's BBQ Austin, TX</p> <p>★ March 11
Firebird Showcase featuring Miranda Hentoff New York City</p> <p>★ March 14-18
SXSW Music Conference Austin, TX</p> <p>★ March 14-17
American Choral Directors Association National Convention San Antonio, TX</p> <p>★ March 17
Cabaret Uptown @ 92nd Street YMCA with Craig Carnelia And Karen Mason New York City</p> <p>★ March 18
Firebird Showcase featuring Tina DeVaron New York City</p> <p>★ March 19
ASCAP East Coast Membership Meeting @ the Marriott Marquis New York City</p> |
|---|---|---|

COMMISSIONED

Paul Chihara, by the American Composers Orchestra to compose a new work for large symphony orchestra for the millennium concert on April 22, 2001 at Carnegie Hall. Dennis Russell Davies will conduct.

Eddie Hill by the Minneapolis Guitar Quartet to write a four-movement work that will be premiered on March 9, 2001 at Sundin Music Hall, St. Paul MN. Eddie has also been named composer in residence with the Minnesota Contemporary Ensemble. Her works are one for marimba, clarinet, and cello and a chamber orchestra piece which will premiere in California in the fall of 2001.

Gustavo Leone by The Chicago Sinfonia to compose "Encuentro," a suite of Latin-American Dances. The piece will be performed in January at Symphony Center in Chicago and repeated at the Kennedy Center in Washington on April 2.

William R. Mayer by the Queen's Chamber Band to write a work for flute, oboe, string quartet, and harpsichord to be premiered in May at Merkin Hall, NYC.

Judith Lang Zaimont by the Bergen Wind Quintet to compose a new work, scheduled for an American premiere in the fall of 2001, and a European premiere in the summer of 2002.

FEATURED

Cliff Hillis's song "Better Than Myself" in the movie *After Sex*, starring Brooke Shields.

Bonnie Lee Sanders' performance of her songs "It Seemed So Right At First," co-written with Bob Dorough and "Love Me Some More," co-written with Woody Regan in the independent film *Never Again*.

Karrie Wallace and Julie Palmer's "Julia 'Butterfly' Hill (Are You Up There Still?)" as theme music for the PBS/P.O.V. special nationwide airing of *Butterfly*, a film by Doug Wolens.

Amnon Wolman's original score in *Georgie Porgie*, a film that won the gold medal at the Underground Film Festival in Chicago in August 2000.

HONORED

Sharon Burch, Judy Trejo, Ruben Romero, Robert Tree Cody, Tony Redhouse, R. Carlos Nakai, and the Black Lodge Singers (all Canyon Records artists) for winning NAMMYS at the third annual Native American Music Awards ceremony held November 11, 2000 in Popejoy Auditorium at the University of New Mexico in Albuquerque.

Todd Coleman with the Grand Prize in the Scorchmusic.com Composing and Arranging Competition. The list of judges included Michael Kamen, Andy Summers and Michael Torke.

Lucia Hwang for being a finalist in the Crossroads 2000 New Age Awards.

Mary Alice Rich-Wittrig of Mesquite, Texas for being named the winner of the 2000 Texas Orchestra Directors Association composition Contest. Her composition, "Prelude," was featured at the TODA convention on July 27th and will be published by Castle Enterprises.

Elaine Murray Stone with two music awards at the Washington, DC convention of the National League of American Pen Women in April. She won first prize for her piano duet "Pastorale," which was performed on April 6th at the Smithsonian Institute.

Dr. Robert Strassburg for being named the outstanding composer for musical settings of "Leaves of Grass" by Walt Whitman at the first Chinese International Walt Whitman Conference held at Peking University in Beijing in October 2000.

Meira Warshauer for being chosen as the first recipient of the Art and Cultural Achievement Award presented by the Jewish Historical Society of South Carolina. Warshauer was honored at the society's Fall, 2000, meeting "as an individual who exemplifies and demonstrates exceptional achievement through leadership and support in fostering and preserving



MEMORABLE PERFORMANCE

At the 33rd Annual ASCAP-Deems Taylor Awards, **Eric Andersen** is pictured performing "Violets of Dawn," from his recently released collection of the same name on Vanguard Records. Writer **Billy Altman** was honored for his liner notes to the collection on Vanguard Records.

Jewish arts and culture in South Carolina."

Elizabeth Grieger Wiegand for being awarded a certificate and 24K Gold Medal from the American Biographical Institute.

Gregory W. Yasinitsky by The Commission Project of New York with its inaugural Washington State composer-in-residence award. The residency will be hosted by the Clarkston School District in Washington where Yasinitsky will work with music teachers and students in various ensembles.

PERFORMED

Joel Derfner, Mary Murfitt, David Rodwin, Donna Dinovelli, Randall Eng, Ellen Lewis, Curtis Moore and Maryrose Wood in a show called "8 is Enough," at the Duplex in New York City on the weekend of February 9-11th. The show featured eight pieces from the National Music Theater Conference's Laboratory and was presented by NMTC Associate Director Michael Nassar and Company Manager Tracy Shar.

Joe Gianono's "Carolina Lullaby" for large jazz orchestra and solo harmonica by the Rolf V. Nordenskoeld Big Band featuring Hendrik Meurkens in Berlin, Germany.

Richard Nanes, a classical composer and pianist, for the Secretary-General of the United Nations Kofi Annan and other dignitaries at the United Nations Staff Day on September 25, 2000.

Al Rose and the Transcendos (Chicago recording artists) in New York at The Living Room on January 5 and CB's 313 Gallery with Marc Rosenthal on January 7. Al was supporting the December release of "Pigeon's Throat" on his label, Waterdog Records.

Dalmazio Santini's "The White Peaks of Forca" by the Southwest Florida Symphony Orchestra on November 17 and 18, 2000 at the Barbara B. Mann Performing Arts Hall in Fort Myers, FL.

Frank E. Warren's "Concerto, Op. 30" for contrabassoon and chamber orchestra, performed by Susan Nigro and the Rome Festival Orchestra, directed by Fritz Maraffi, in Rome, Italy. It was the European premiere of the Concerto.

Byron K. Yasui's "Song of the Heart" for english horn and piano and "Touch Dance 2" for violin and clarinet at the Bakersfield (CA) Symphony's New Directions concert on October 22, 2000.

PREMIERED

Becky Archibald's "People Watching," a set of original piano pieces written in front of a live audience on June 2, 2000.

Jackson Berkey's Cantata 2000, a major work for mixed chorus, piano, percussion, and double bass at the Soli Deo Gloria Cantorum in Omaha, Nebraska on November 11, 2000.

Leslie Chain's *Mart-Face*, a movie by Chain (aka Tigress), on January 24th at New Filmmakers studio in Manhattan. Besides singing and playing the piano on the soundtrack, Tigress produced the movie as well as being the sole writer of all the music and lyrics.

Tom Cipullo's "Still Climbing: 7 songs on 8 poems by African-Americans," at Weill Recital Hall in New York on January 10, 2001.

George Gagliardi and Rodney Dobbs' music and lyrics for "Spy in a Mini-Skirt" at the Pocket Sandwich Theatre in Dallas in August, 2000.

David R. Gaines' Symphony No. 1 for mezzo-soprano and orchestra, by the Moravian Philharmonic, Vit Micka conductor, Kimball Wheeler mezzo-soprano, at The Philharmonic Hall, Olomouc, Czech Republic, on October 6th, 2000.

Steve Heitzeg's "Voice of the Everglades (Epitaph for Marjory Stoneman Douglas)" for narrator and orchestra, performed by The Naples Philharmonic Orchestra and led by music director Christopher Seaman at the Philharmonic Center for the arts in Naples, Florida in November.

JazzReach Performing Arts & Education Association premiered its multimedia education outreach for teens, *Stolen Moments: The First One Hundred Years Of Jazz*, at Merkin Concert Hall in Manhattan on October 18. This performance was the first of ten that were presented citywide as part of JazzReach's fall 2000 home season.

Ralph Kessler's "From the Beginning," a tone poem performed by the Pierce College Symphonic Band (Winnetta, CA) on October, 20, 2000.

William R. Mayer's "Unlikely Neighbors," a work for flute, oboe, clarinet, trombone, and piano on January 7, performed by the North/South Consonance.

David Sartor's "Metamorphic Fanfare" by the Knoxville Symphony Orchestra on October 19 and 20, 2000. The work was commissioned by conductor Kirk Trevor and the KSO to celebrate the new millennium.

Marilyn J. Ziffrin's "Cantata for Freedom 2000" by the choirs and instrumental soloists of the First Baptist Church of London, New Hampshire, on October 22nd.

RELEASED

Tony "B" Babino's first CD entitled *Swingin' Around with Tony B*. The release was produced independently via Encore records.

David Bailey's fourth collection of life-affirming, spiritual songs entitled *Life*, available from ISG records.

Perla Battalla's third solo album, *Heaven and Earth*, on her own Mechuda Music label. Named "Best Emerging Artist of 1999" by Amazon.com, Perla collaborated with k.d. Lang, Gipsy Kings, Was (Not Was), Iggy Pop, and Leonard Cohen before teaming up with co-writer/co-producer David Baateau to focus on original music inspired by her Mexican heritage. Her voice has been described as "an astonishingly rich contralto



C NOTE

ASCAP Miami's **Vanessa Rodriguez** greeted **David Perez** of the group **C Note** at the Orlando Weekly Music Awards in Florida.

capable of stratospheric arches of unadulterated emotion."

Steve Free's new CD *Timeline*. The international syndicated radio show, Country Bunker Radio, has named *Timeline* one of the top new indie albums of 2000.

The Idle Wilds' CD, *Unheard*, by Kool Kat Music. *Unheard* collects 15 rare and previously unreleased tracks that chronicle the Idle Wilds musical development from 1992-1996.

Frederick Koch's new CD of chamber music on the Dimension imprint.

Elaine McDonald's *Songs for a Life Together*, her new collection of wedding and love songs. The CD, with vocals by Karen Voghtlin, is available with a companion songbook through the Truly Yours Music website, www.wedding-songs.com.

Gloria Nissenson and Elaine Lifton's *Sparky and the Firehouse 5*, featuring 19 fire

safety songs for kids, endorsed by the National Fire Protection Association and featuring Sparky, the Firedog.

Sal Rainone's new CD, *Classic Theme*, featuring adult contemporary, lounge, and multilingual songs written by **Bruce Kingery** and **Armando Di Robbio**. Bruce Kingery also collaborated with Larry LaVey on two blues-oriented albums, *Rockin' 'Til the Break of Dawn* and *D.J. Play Me Some Blues*, on RHM Records.

Lisa Tingle's CD, *Paradise*, on September 12, 2000.

SIGNED

Les Brown, Ken Barbe, and William Bollard signed three single song licensing assignments with Barbara Jordan and her publishing company, Heavy Hitters, for audio-visual synchronization and master use of the songs "How Far Can You Run From Love," "Love Won't Let You Forget" and "The One Who Loves You".

Ed Haley to a licensing deal with J-Bird Music Group for his first hip-hop album, *Better Say Your Prayers!*


Pamela West and **Angelfly Records** to a sub-label contract with Quatrophonic Music in Detroit.



A FAST ONE

(Pictured l-r) Fastball's **Miles Zuniga, Joey Shuffield** and **Tony Scalzo** performed on the Conan O'Brien show in October in support of their excellent new Hollywood Records album, *The Harsh Light of Day*.

Send submissions for Stepping Out via ASCAP's Web site www.ascap.com (click on the Playback icon and follow the instructions) or send to:
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