

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



MAXIMO AGUIRRE

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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



WILLARD AHDRTIZ

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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



MARTIN BANDIER

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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

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

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

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

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



MARCO BERROCAL

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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



CAROLINE BIENSTOCK

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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



BARRY COBURN

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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

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

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



STEPHEN CULBERTSON

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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



JOHN L. EASTMAN

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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



ROGER FAXON

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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



NEIL GILLIS

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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



DAVID H. JOHNSON

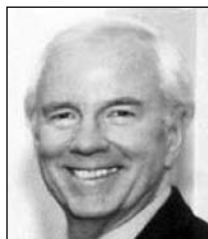
STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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



DEAN KAY

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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

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

**JAMES M. KENDRICK****STATEMENT OF CANDIDACY**

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

BIOGRAPHY

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

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



LEEDS LEVY

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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



MATT PINCUS

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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

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

BIOGRAPHY

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

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

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

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

Greece, Turkey and throughout Asia.

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

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

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

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

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



IRWIN ROBINSON

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

Executive of EMI Music Publishing Worldwide.

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

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



JOHN RUDOLPH

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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

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



KATHY SPANBERGER

STATEMENT OF CANDIDACY

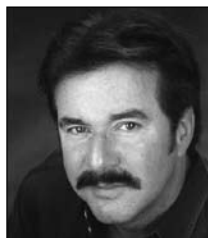
As the creators and protectors of creative work, songwriters and publishers continue to face challenging times. Working as a senior regional executive within a company that operates its own offices in 27 countries affords me a valuable perspective on many matters which are of significance to ASCAP's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

BIOGRAPHY

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

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

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



TIM WIPPERMAN

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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



RANDALL D. WIXEN

STATEMENT OF CANDIDACY

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

BIOGRAPHY

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

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

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

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

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

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

