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11/21

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Rafael Artero
VP, Creative, US Latin

Olga Cardona
Director, US Latin Operations

Filmore Hall—9am

stevie Sculthorpe
Of Take 5



MBEI Forum Friday April 16th

mbei forum
mbei forum
presents

John Echevarria

PRESIDENT



Latino

october 10, 2003 9 am clarks hall
october 10, 2003 9 am clarks hall

Olga Cardona

PlayInTime Productions, Inc



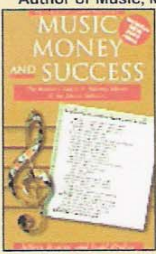

Sandy Feldstein

Music Business & Entertainment Industries
Forum
April 9, 2004
Clarke Recital Hall
9:00AM

ASCAP
The American Society of Composers, Authors and Publishers

Todd Brabec

Executive VP & Director of Membership
Author of Music, Money, & Success



Guest
Speaker

MBEI Forum
November 27

Perry Greenfield

NEW RELEASES

Chucho Valdes New Release Release Date: 9/17/2003	David Mervin New Release Release Date: 8/19/2003
Elmer Eno New Release Release Date: 9/18/2003	Blondie Carter New Release Release Date: 8/19/2003
Donner Benson New Release Release Date: 8/19/2003	Forrest Blackford New Release Release Date: 8/19/2003

UPCOMING RELEASES

Van Morrison New Release Release Date: 10/21/2003	Carolee Wilson New Release Release Date: 10/7/2003
Pat Martino New Release Release Date: 10/7/2003	

EMI MUSIC PUBLISHING

Kelly Kandler

Manager

MBEI Forum

Clarke Hall

9am

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Union President

Cliff Walker

WALKER
ENTERTAINMENT

Forum
Jan. 30, 2004
Gusman Hall
9:00AM



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Norman Chesky

PRESIDENT

MBEI FORUM — 11/6
Clarke Recital Hall — 9am

Music Business and Entertainment Industries

Alumni Newsletter, Spring 2003

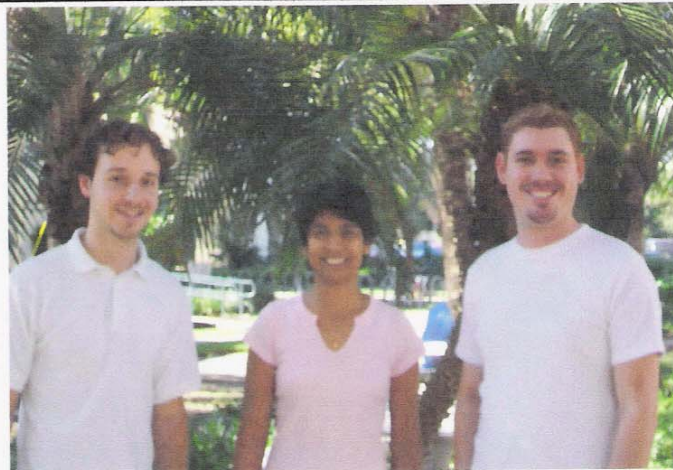
International Student Connection

The student body at the University of Miami is as global as a student body can get. Over 150 countries are represented and the UM-MBEI program contributes significantly to this global melting pot. This spring we are featuring international students for their views on the music industry in the US as compared to the music industry in their home countries, and also how the UM-MBEI program will benefit them.

Yi-chen Tseng from Taiwan says that the music industry in her country focuses on local artists and local repertoire although in recent years the music has been influenced by J-pop, Hit-pop, Rap and R&B. She says that the UM-MBEI program gives an overview of different aspects of the music business, which helps her further understand how the music industry operates not only with respect to production and manufacturing processes but also with a focus on legal affairs.

Ruben Robles feels that Puerto Rico being a territory of the US, shares many similarities with the US, including the technology and the desire to make money. Since US federal laws regulate Puerto Rico, piracy is not as notable as it is in neighboring countries. He feels that the UM-MBEI program is providing him with a very well rounded learning experience.

JuYeon Lee says that piracy is illegal in South Korea but this hasn't prevented music pirates from doing their thing. Downloading was one of the big issues of the music industry last year because there was a new free program on the Internet, which allowed people to download pop music. This was later declared illegal and is now on the verge of extinction in spite of the strong protests of those who benefited from it. She has joined Category 5 Music Publishing, a Graduate MBEI student run publishing company, which is helping her learn the art of listening to songs and evaluating their commercial value.



From L to R: The Cat 5 International Staff. Georg Ruile (Germany), Marina Furtado (India), Javier Sanchez (U.S.)

Yuko Yasumoto feels that piracy and file sharing are not as apparent in Japan as they are in other Asian countries. Japanese pop music, according to her, is awful but the rage. Artists are very young with the average age being around 16 – 17 years which probably explains the low quality of lyrics and rhythm. Classical music holds a tiny share of the market and is aired only on the national channel NHK. Yuko has joined Category 5 Music Publishing as well, and says that this has made her aware of the different jobs available in the Publishing business.

I joined the UM-MBEI program because education in music business is not available in my country, India. Individuals join the industry at the entry level and work their way up the ladder. Indian classical music is awesome and is still going strong but I cannot say as much about pop music. Pop music has been gradually deteriorating over the years and hits are few and far apart.

The common ground found among the international UM-MBEI program students is that music piracy and illegal file sharing are two evils faced by all countries – the difference lies in whether anything is being done to put an end to it or not. Most countries are taking steps to eliminate these problems with varying degrees of success. The UM-MBEI program is serving the industry by discussing the economic fallouts, which, if left unchecked, would in the long term severely affect it. The UM-MBEI program provides its students with comprehensive theoretical and practical knowledge, which has and will carry them far in the industry both in the US and in their countries.

Marina Furtado

Music Business and Entertainment Industries

Alumni Newsletter, Spring 2002

The British Connection

I am currently a UM-MBEI exchange student living in England. I am the only American at the extremely multicultural Buckinghamshire Chilterns University College. I live in the student accommodations; these are flats with five-hundred other first year students. I absolutely love living as though I'm starting uni (short for university) all over again. At the same time, I am taking my modules (classes) with all third year students (except I don't have to do a dissertation, whew!) I also go to all the first year student hang-outs and get to hang at third year students' houses and catch rides into London on the weekends.

High Wycombe (town) is half an hour from London in Buckinghamshire (the richest county in England.) It has all you need; about 10 to 15 pubs, great student prices, student shops, discounts, a nightclub, late licenses at every pub (all pubs in England close at either 11 or 12), and a great student union with 2 pubs and a nightclub.

The train gets you into London in 35 minutes. I'm a city girl so I know London almost as well as I know New York and Miami because I'm in twice a week, but it's costly! The kids here have taken me under their wings, my accent has changed as well as my dialogue, but can you blame me? I'm living with all Brits! I have even adapted to their sense of humor and "take the piss" (make fun) out of them. They are extremely interested in the American culture, they are also more than willing to explain their culture to me. There are so many diversities throughout England, I would never know that I was in an American program in London.

The Music Industry Management courses have brilliant professors. The modules are strictly music business related; they incorporate business theory with music industry examples. The professors are extremely helpful in aiding students, they are also keen on learning the American colloquialisms. The coursework consists of group and individual projects, presentations, and final exams.



In semester one, I took Specialized Music Marketing, PR & Publicity, Music Publishing, and Intellectual Property Law. One of our projects incorporated both the marketing and publicity module. In a small group, we were to act as external marketing consultants to the management of the nightclub or bar (called Time/Here & Now) in town.

We assessed the student body as to their attitudes towards the nightclub and its student night. In addition, we also found out what the typical student wants on a night out. By targeting the student market and developing market research we were able to present this information and findings to the leisure group.

The sister, PR and Publicity company then acted on these findings to produce and develop the ideal student night at Time/Here & Now while raising attitudes and awareness about the club and its corporate image. The PR company then presented its ideal night to management in an executive presentation with hopes to be chosen to put on the event. My consultant group won! Atlantic PR and Marketing consultants developed the idea of a school disco with legendary British TV presenter Graham Norton hosting the night. A ton of prizes, including a holiday giveaway, were incorporated in the plan along with drink prizes and student friendly store giveaways plus two charity collections.

I don't know what I will do when I have to leave. I already plan to move back when I graduate from UM. The dance music (house music) scene here is enormous. I have made so many

Music Business and Entertainment Industries

Alumni Newsletter, Fall 2001

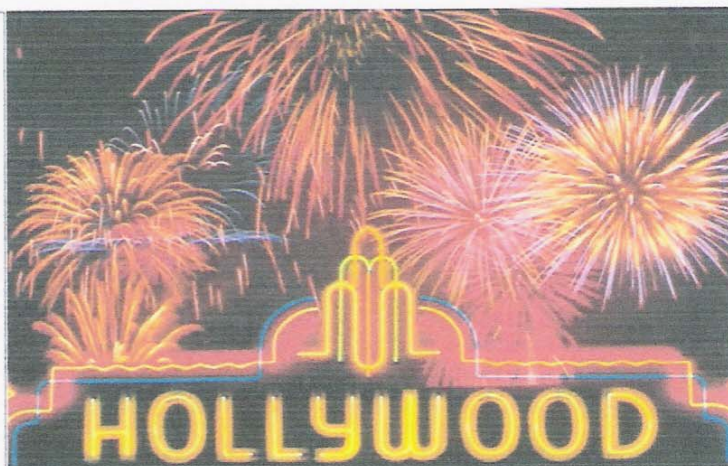
West Coast Connection

One cannot think of the Entertainment Industry without thinking of California, Hollywood and LA. From music to movies and television, it's the hip place to be. It's no wonder that students graduating from the University of Miami's Music Business and Entertainment Industries program make their way across the country to work on the West Coast.

One of the most recent graduates of the MBEI Program is Tim Smith. A newcomer to the West Coast, he has quickly adapted. He works hard and plays hard. During the day Tim works at an artist management company called The Firm. The Firm has an interesting and eclectic roster of artists and actors from Limp Bizkit to Pamela Anderson. Tim assists a manager who oversees the Dixie Chicks, Mary J. Blige, 112, Shea Seger and Cyndi Thomson. At night, when he's not working he spends his time catching shows and enjoying the LA scene.

Cheryl Bobiy is currently working at Emusic.com, Inc. in Redwood City, CA. Emusic.com offers a collection of over 190,000 MP3s from over 800 independent labels available using a downloadable music subscription service. Cheryl heads up the Royalty Department where she and her staff oversee mechanical licensing, master-use licensing, and artist/mechanical royalty processing. She also seems to have made an easy transition to her new West Coast life where she enjoys hiking, traveling, and going to various music venues in the San Francisco area.

Another recent graduate of the MBEI program is J Grannis. J works at BMG Music Publishing where he tracks mechanical licensing. BMG has an extensive and wide-ranging catalog of over 200,000 songs. J works to see that all of BMG's songs that make their way on to CD's or cassettes are licensed. As far as living on the West Coast, J also enjoys the great music opportunities available. He notes that live music is everywhere



in Los Angeles, but getting a job on the West Coast can be difficult without a lot of networking.

Melody King is a Junior Agent for The Agency Group in Los Angeles. She is an MBEI alumna from 1997. For a full profile on Melody, see page 3.

Gary Rautenberg has enjoyed living and working on the West Coast for many years. He has had a varied career as he has climbed the ladder of the entertainment industry. Gary first started in the record industry and then switched to working in the video industry. He is currently the Executive Director of Sales Administration for New Line Home Entertainment. In this position he is in charge of tracking the rentals and sales of all of New Line Home Entertainment products, creating sales programs and strategies. He is also involved in product acquisition. This sometimes involves reading movie scripts as he reviews movies at many different stages. Although Gary misses the East Coast lifestyle, he manages to enjoy the West Coast by remaining musically active. He has never gotten away from his musical roots, and currently can be heard playing saxophone in a local production of the Will Rodgers Follies!

As you can see, the MBEI alumni are making an impact on the music and entertainment industries in a variety of jobs. Their diversity is evidenced by the many areas of the industry in which they are employed: talent agencies, music royalties, licensing and the video industry.

Ben Smith

Music Business and Entertainment Industries

Alumni Newsletter, Spring 2001

The New York Connection

New York City has always been a hot spot, if not THE hot spot for entertainment worldwide. An endless supply of new artists and executives flock to the city every year. Students from the MBEI program at the University of Miami are no exception. What makes our students stand out is the fact that they are thoroughly prepared to work and excel in the entertainment industry.

Kelly Kandler graduated from the program in 1998. She works for EMI Music Publishing where she selects music for TV, films, advertisements and toys. "The MBEI program is incredibly well-rounded. You don't realize how familiar you've become with the complexities of the music industry until you're actually out working in it." Kelly offers much praise for the program. "I'm very grateful for everything I learned at UM."

Nicole Kimball graduated in December of 1994 and is also employed with EMI Music Publishing.

Ellison Scudder graduated with a Master's degree in '97. He is currently Senior Director of Strategic Label Services for Universal Music Group.

Rell Lafargue received his Master's degree in 1997 and is working for TVT Records as Director of Royalties. TVT hosts a number of great artists including Snoop Dogg, Ministry and Nine Inch Nails.

Meredith Alexander graduated in 1999 and is now working for Columbia Records, a division of Sony.



L to R: Jennifer Kennedy (Tommy Boy Records), Rell Lafargue (TVT Records), Kelly Kandler (EMI Music Publishing), Nicole (Lamonte) Kimball (EMI Music Publishing).

Buckly Hugo is working on the music publishing side with the Spirit Music Group. The company administers the copyrights of several independent publishers.

Dave Gotlwald is the current manager for the Gabe Dixon Band from Miami. The band was recently signed to Warner Brothers Records.

Jennifer Kennedy, who graduated in 2000, is employed in A&R at Tommy Boy Records. Tommy Boy has a number of successful artists on its roster including De la Soul and Everlast.

Myles Braffett is the Vice President and Chief Information Officer for BMG Entertainment.

Mary Jill Smutny is also working for BMG as their Copyright Coordinator. She graduated the undergraduate program in May of 2000.

Tom Pardo is working as a Senior Financial Analyst for the RCA Music Group.

Michael Walsh graduated in 1998 and is now working for ASCAP in the performance royalties area.

Serona Elton was highlighted in our last edition of the Alumni Newsletter. She is currently the Director of Business Analysis on the Global Infrastructure Project for the EMI Group, PLC Worldwide Corporation in NYC.

As you can see, we have a major presence in the NYC

University of Miami

Music Business and Entertainment Industries

Alumni Newsletter Spring 2000

GLOBAL LEADER THINKS HIGHLY OF MBEI GRADS

Nestled within a dusty industrial district in Hialeah is the global leader in Print - the largest manufacturer and distributor of printed music worldwide. Not many South Floridians know it's here, save for about a dozen former music business students that work within its walls. This well-kept secret is Warner Brothers Publications, the home of more than a million print titles and many MBEI graduates.

Warner Bros. may very well be the most populated MBEI workplace in the country. Our graduates inhabit almost every professional department in the company including marketing, sales, video, business affairs, engraving and production. Here you'll find former students from both the undergraduate and master's programs, as well as those that graduated when the program was known as Music Merchandising. Too numerous to count, take a look at what just a few of your fellow MBEI counterparts are contributing to the biggest player in the print music world:

· Allison Jirsa - Copyright and Licensing Coordinator
Andrew Turner - Video Intern · Fran Vincent - Marketing Coordinator for Trades, Publicity, Pop Music and Video · Jamie Grupenhoff - Assistant to Vice President of Education · Jason Beals - Marketing Coordinator for Orchestra and Note Service · Karl Bork - Account Executive/Sales · Perry Bashkoff (former MBEI student) - Assistant to the Executive Dir. of Video · Sarah Eastman - Marketing Coordinator for Pop Music · Zoby Perez - Assistant Product Line Manager for Pop Music · Chris Oakes - Internet Marketing Coordinator

The number of MBEI graduates that call Warner Bros. home has grown significantly in the past year as the company seeks to build a relationship with



**FORMER MBEI GRADUATES—NOW STAFF MEMBERS
OF WARNER BROTHERS PUBLICATIONS**

the music business program. Finally, company executives have realized that the MBEI program is the perfect grooming ground for their business needs, whether it's in business affairs, marketing, sales, or any other department.

As the company's needs grow with the acquisition of new brands, the changing focus of its parent company AOL Time Warner, and the integration of EMI Music Publishing, Warner Bros. will become more high profile in the community. At the same time, it's likely that the MBEI program's involvement will continue to grow and evolve with this global leader... keeping the best the industry has to offer close to home in South Florida.

By Fran Vincent

JOHN PATITUCCI

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jazz on campus

If music-business majors at the University of Miami had a motto, it might be simply "sink or swim." The saying sums up the learning environment at 'Cane Records, the school's student-run record label. For a music school like Miami's, the existence of a student label is not in itself surprising. What distinguishes this from others is that students learn every aspect of the music industry and are in full control of the company.

Their control extends all the way down to the bottom line. The label received a loan from the university early on, but otherwise it receives no funding from the university. It's up to the students to raise funds by securing sponsors and selling CDs. While they do report to a faculty supervisory board, the continued success of 'Cane rests on them.

Since the label was founded in 1993, with initial financial help from the Hard Rock Cafe Miami, Spec's Music Inc., Metheny Group Productions and Criteria Recording Studios, the students haven't just kept it

students. "I don't tell them what to do. They run 'Cane Records as an independent business, they make money, they lose money, they goof up, they make some good decisions and it's a real-world thing. They have all the divisions of a multinational company."

Among those divisions are a&r, marketing, promotions, publicity and fiscal affairs.



'Cane Records executive staff: (standing, from left) Graham Micone, Travis Dickinson, Federico Cogo; seated, Robyn Orlovski (left) and Pierre Hachar

RAISING 'CANE:

Hands-on Lessons At Miami's Student Label

alive. They've produced 11 CDs and are working on their 12th, covering a wide range of styles, from classical to Latin to punk and hip-hop. Jazz was well-represented on their 10th CD, *Comin' Home*, released in 1999. The disc features tracks from six University of Miami alumni, including Pat Metheny and vocalist Carmen Lundy.

James Progris, director of the university's Music Business & Entertainment Industries degree program, was instrumental in launching the program, and he continues to serve as faculty advisor. He says he has resisted tinkering with the operation over the years, remaining convinced that 'Cane must succeed or fail on the shoulders of its student organizers to give them a maximum learning experience.

"My approach has been totally hands off, and that's what makes it work," he says. Although he oversees contracts and budgets, he leaves most everything else to the

Elections are held each year for the executive positions. Federico Cogo, a classical guitarist from Argentina, joined the label as a freshman, and as a sophomore he became vice president of public affairs. This year, as a junior in music business with a minor in marketing, he has a new feather to put in his cap: He's the president. As such, it's his job to oversee all the departments, formulate ideas, sign artists and report to the advisory board.

"When I go get a job, I will know what to expect and know what's out there," Cogo says. "You just learn the everyday process of the business." He points out that the students don't receive compensation or even receive college credit for the work they do at 'Cane, but the experience is invaluable. "It's just really what we want to do, and that's kind of what makes it special. It's extracurricular. We're there because we want to be there."

DE

by john janowiak

In a Class by Itself

Miami's leading private university educates future music producers by giving them their own label.

For Ginger Redding, it took a trip to Cannes to realize she was playing in the major leagues. A couple of years ago, the former president of the University of Miami's 'Cane Records found herself hobnobbing with movers and shakers at MIDEM in France, the prestigious international music-industry gathering that attracts artists and producers.

For a college student, doing lunch with the industry elite in the south of France was overwhelming. "Here I am, 21 years old and president of a record company," she says. "I'm doing the same things as the president of Sony Music!"

Well, not quite. But, the effects of the Beaujolais aside, when Redding enrolled in the UM music business program she never guessed her college degree would come with a corporate pedigree — on-the-job experience with a real-life, fully-functioning record company run entirely by students at the UM School of Music.

An outgrowth of the nation's first fully accredited music business curriculum (established in 1964), 'Cane Records was started in 1993 to catapult learning out of the classroom and into reality. Five years later, it remains the longest-running, wholly student-operated record company in the country, as well as a model for other labels that have come along since. It's also one of the most prolific, with a catalog of nine albums and a roster of corporate sponsors that includes Criteria Recording Studios, Spec's Music, Hard Rock Cafe and jazz musician (and UM alumni) Pat Metheny — along with a staff of 30 to 50 student volunteers.

'Cane Records was the brainchild of Jim Progris, who joined the UM music business faculty in 1969 and became the department's director in 1991. "When I took over the department, I found that there wasn't a lot of connection between the students," Progris recalls. "So I figured, why not have a business that provides real world experience, ties into the program and also allows

for a bonding experience?"

Progris is officially listed as faculty adviser, but stays in the shadows. "They don't listen to my advice anyway," he jokes. In fact, that's one of the things that distinguishes 'Cane Records from similar efforts on other campuses. University involvement is limited to approving recording contracts; day-to-day decisions remain in the hands of a student executive board consisting of a president and three vice presidents, elected by a supervisory committee that includes faculty, such as Mau-



Raising 'Cane: The University of Miami's student-run record company produces the music stars and recording industry execs of tomorrow.

rice Oberstein, a former chairman and CEO of Polygram Records UK, and private industry reps, such as Joel Levy, Criteria's president.

The students who work for 'Cane do so entirely for the experience — they receive neither pay nor academic credit. "Students have to balance their duties with classes, sometimes even a part-time job," says current president Kelly Kandler, a graduate student and five-year 'Cane veteran. Progris says he once considered converting 'Cane into a credit course, but decided it wouldn't be the same. "That sheer dedication is one of the incentives for an artist to sign with 'Cane," he says.

The company's efforts reflect every phase of record company operations — from

signing the artists to creating a marketing plan. Although 'Cane may be able, operations are decidedly grassroots. Instead of billboards on Sunset Boulevard and full page ads in *Rolling Stone*, 'Cane artists are touted through posters, flyers and the occasional high school newspaper ad. 'Cane staffers rely on themselves to get the albums to the consumers, usually by leaving the product on consignment at local record shops.

It might not boast the glamour associated with big-time music labels, but these frugal constraints allow 'Cane to keep costs in check. Recording expenses are minimized, thanks to free studio time from Criteria. Artists are paid royalties every six months, with payments based on album sales. The dollars to manufacture the music remain modest as well, about \$5,000 to \$6,000 to print 1,000 CDs; to break even 'Cane must sell at least half the product it produces.

Kandler concedes the company did not make a profit on a project until last year. Ironically, despite a varied roster that included rock, alternative and Latin artists, their best seller turned out to be a recording of *Brahms' German Requiem* by the UM Symphony Orchestra and Chorus. It sold 2,500 copies, thanks in part to requests from other colleges and universities.

Still, Progris and Kandler measure 'Cane's success in ways that go beyond the bottom line. Progris cites the fact that 'Cane's first Latin rock act, *El Duende*, was showcased at two prestigious industry confabs, the *Billboard* Latin Music Conference and the MIDEM event on Miami Beach.

"We don't promise to make anyone a millionaire," says Kandler. "Our goal is to take a band that has no money and nobody behind them to a level where they'll get some kind of recognition. In fact, that would be our biggest goal, getting a 'Cane artist signed to a major company."

For all its real world relevance, however, there are times when the students prove to be... well, students. Progris remembers a guest lecture by a visiting executive from a major label. The 'Cane staff was proudly expounding upon its latest release by a local rock act. They handed him the CD and he appeared impressed. But only until they revealed that the band broke up the week the album came out. "Not interested," intoned the exec, tossing the CD back across the table. — Lee Zimmerman

COMPANIES THAT HAVE EMPLOYED MBEI ALUMNI

ACFEA Tour Consultants	Jacqueline Brown	Assistant Regional Manager
Allegro Corporation	Suzanne Adkins	Media & Artists Relations Coordinator
Ann Arbor	Brian Smith	Instructor
Arista Group	Thomas Pardo	Merchandising Coordinator
ASCAP	Joseph Rugare	Area Licensing Manager
Beijing Golden Pond Media LTD.	Ronny Zong	Assistant to General Manager
Big Band Music Corp.	Lee Levin	President
Blacklight Records	Chris Ackerman	CEO
Blockbuster Music	Anna Jauma	Classical CSR
BMG Distribution	Kristin Volcko	Field Marketing Representative
BMG Entertainment	Miles Braffett	Sr. Director Application Development
Broadcast Music, Inc.	Tim Whipple	Director of Licensing
Broadcast Music, Inc.	Bobby Weinstein	Assistant Vice President
Burnside Records	John Wingert	Sales and Promotion
Capital Records, Inc.	Brian Vosko	Manager Broadcast Production
Carlisle and Lecates	Steven Carlisle	Entertainment Attorney
Cherry Land Music Company	Paula Savastano	Assistant Editor/Licensing & Copyright
Coconut Grove Records	Angela Antowazi	Licensing Assistant
Columbia House Company	Vincent Trimarco	Copyright Coordinator
CD Now	John Vecchione	Manager Custom Product Group
CD Now	Kim Carver	Licensing Specialist
Creative Labs, Inc.	Keith Washbo	Business Development Specialist
Electrobeat Records	Eric Hastings	Sales and Promotion
Emery Worldwide	Meredith Jannarone	Global Assistant Director
EMI	Ellison Scudder	Senior Business Analyst
EMI Music.com	Cheryl Bobiy	Royalty Director
EMI Music Publishing	Nicole Lamonte	Manager, Tracking Department
EMI Records	Timothy Hinz	Coordinator Rock Promotions
EMI Records	Kelly Kandler	Associate Music Resources
EMI Records Group	Paul Crane	Analyst-Strategic Planning
Estefan Enterprises	Erica Dudley	Administrative Assistant Publishing
Florida Atlantic Auditorium	Olga Vasquez	House Coordinator
Hoffman Construction Company	Suzanne Wingert	Marketing Assistant
Island Records	Matthew Swartz	A & R Administration
KK & A (Co-owner)	Lori Kriegler	Instrumental Sales
Magantone Music	Gregory Hill	Director of Creative Services
Mars Music	James Schmelzer	Mars Music
MCA Universal Home Video	Mitchell Berger	Sales Representative
Miami Beach Convention Center	Doug Tober	Operations Manager
MTV Networks	Sara Gross	Senior Coord., Music & Media Licensing
Music Matters, Inc.	Jane Spinney	Director of Educational Services
New Line Home Entertainment	Gary Rautenberg	Senior VP, Content & Comm. Dev.
New World School of the Arts	Jennie Klein	Public Affairs Assistant
New World Symphony	Jason Beals	PR & Publications Assistant
Opryland Music Group	Donica Williams	Publishing Division
Pandisc Music Corporation	Rell Lafargue	Manager, Business Affairs
Pandisc Music Corporation	Joy Edwards	Marketing Director
Peer Music	Ramon Arias	Director of Latin Talent Management
PML Entertainment	Peter Lally	President
Polygram Records	Nathan Herr	Product Manager
Quintiles	Adam Chasse	Manager, Investigator Contract
RyoDisc Records	Andrea Chaussee	Licensing Assistant

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 Copyright Coordinator
 Director of Royalties
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 Director of Music Business
 Director of Membership
 Senior Strategic Analyst
 Account Executive
 Marketing Coordinator III
 Director of Advertising and Promotions
 Director of New Media
 Director of A&R
 Owner/President
 National Sales Director

MUSIC BUSINESS AND ENTERTAINMENT INDUSTRIES PROGRAM

GUEST SPEAKERS AND PANELISTS

Jennine Ayala	Estefan Enterprises, Product Manager
Julian Boothe	Luke Records, Director A & R
Julia Clifford	Estefan Enterprises, Product Manager
Peggy Dold	Silverlight Entertainment, Vice President
Jorge Plasencia	Estefan Enterprises, Dir. of Marketing and Publicity
Ann Spector Leiff	Spec's Music
Maurice Oberstein	CEO Emeritus, Polygram Records
Ray Steinman	Cellar Door Productions
Nestor Torres	CBS Recording Artist
Henri Spiegel	Entertainment Attorney
Eric Kornfeld	President & CEO, Polygram Holding, INC.
Richard Ulloa	Artist Manager
Sandy Rubenstein	The Box
Jason S. Berman	President, RIAA
Paul L. Lapinski	Florida Grand Opera
Jody Atwood	Warner Brothers Publications
Tom Dowd	Independent Record Producer
Holly Ferguson	Island Records
Jason Greene	Bayfront Park Amphitheater
Bruno Del Granado	Vice-President, MTV Latino, Music & Talent
John Tovar	TCA Management
Mario Alayon	Upfront Productions
Alan McGlade	President & CEO, The Box
Scott Gartner	Fantasma
Richard Kent	Button South
Rey Sanchez	Writer/Publisher/Record Producer
Dick Broderick	Vice-President Emeritus, CBS Records
Joe Ciresi	Pace/Encore Division
Ellison Scudder	EMI
Jim Albion	Spot Records
Andrea Chaussee	Coconut Grove Records
Gina Melen	Freelance Promotions
Craig Cunningham	Career Planning
David Hilberry	Arranger/Producer/Engineer
Myles Braffett	BMG
David Simone	President, Polygram Music Publishing
Graham Drout	Songwriter
Laura Little	WEA Distribution
Al Chio	Y-100
Steven Carlile	Entertainment Attorney
Punky Gonzalez	Sam Goody Records
Bart Phillips	Artist Manager
Nelson Perez	Bassin Distributros

Mary Giordini	Y & T Records
Dave Olsen	Warner Brothers Publications
Richard Clarvit	Entertainment Attorney
Michael Hopkins	Luke Records
Susy Germany	J & R Records/EMI
Mike Lyons	WZTA
Lois Hoffman	Development/University of Miami
Nancy Galdo	Island Records
Lee Zimmerman	Freelance Publicist
Jim Papoulis	Amphion Music
Raul Murciano	Composer/Arranger/Producer
David Bercuson	Entertainment Attorney
Victor DiPersia	Ocean VuStudio
John Gingrich	Artist Manager
Nick Schubert	Mars Music
Jennifer Bednarik	District Sales Manager
Frank Fiore	Latinum Music
Taki Pappus	SFX – Tour Manager
Peter Lally	Lowell Memorial Auditorium
Sue Sinclair	European American Music Distributors, LLC
Bo Crane	Pandisc Records
Andrea Chausse	Estefan Enterprises
Steven Bogen	Summit Entertainment
Rod Glaubman	Rob Glaubman and Associates and The Next Stage
Pam Kent	Pandisc Records
Ellison Scudder	MCA – Manager of Systems Implementation
Michael Bennett	Yamaha Corporation of America
Ann S. Lieff	President & CEO – Spec's Music, Inc.
David Olsen	Warner Brothers – Director of Business Affairs
Charles Calello	Arranger/Producer/Record Company Owner
Keith Schantz	President & Owner Natural Rock Management, Inc.
Rick Bleiweiss	BMG - Senior Vice President of Marketing
Marcy Drexler	ASCAP – Senior Director of Membership Relations
Lee Zimmerman	Public Relations Manager of the Hard Rock Café
Michael Castaldo	Vital Records
Randy DeWitt	Dir. of Education, Mars Music Inc.
George Tavares	Entertainment Attorney
John Vecchione	CD Now
Pamela Douglas	Director of Promotions, WEA Distribution
Allan Randolph	Vice President, Mellon United Bank
Bart Phillips	Artist Manager
Richard Ulloa	Artist Manager
John Tovar	TMG Management
Scott Gartner	Fantasma Productions
Max Borges	NARAS and Worldwide Management

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LOOK WHAT BLEW IN:

In what may be a first nationwide, graduate students from the University of Miami's (UM) music-business program have established a music-publishing company that will sign and place songs. Called Category 5 Music Publishing in an allusion to the strongest hurricane category (the Hurricanes is the name of the school's football team), the company is entirely run and promoted by students, who receive advice from faculty members. So far, two songwriters, **Sam Hooper** and **Adrian Gordon**—UM students whose material leans toward R&B—have been signed. But staffers hope to appeal beyond the student body and are looking for leads into all genres. Marketing director **Marina Furtado** says, "We are really young, we have fresh ideas, and we're really passionate about this."