

★ NE-YO, CASSIE, WAYNE KRAMER, RAMON AYALA ★

PLAYBACK

FALL/
WINTER
2007

**THE ASCAP
GREEN ROOM
MEMBERS
LEADING THE
WAY ON THE
ENVIRONMENT**

**ASCAP
COUNTRY
MUSIC
AWARDS**

BRAD PAISLEY

**A COUNTRY MUSIC SENSATION'S
STEADY RISE TO THE TOP**

THE ASCAP FILM AND TELEVISION SCORING WORKSHOP, 10 THINGS YOU SHOULD KNOW ABOUT "CREATIVE COMMONS" LICENSING, YEASAYER, OKKERVIL RIVER, TOBY GAD, JOE HENRY, MARS LASAR, ROBERT STERLING MUSIC, BEHZAD RANJBARAN, LROC

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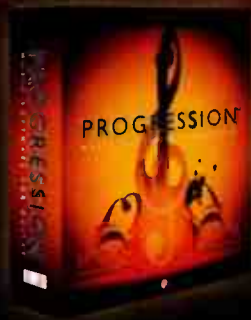
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Marilyn Bergman

PRESIDENT AND CHAIRMAN OF THE BOARD

A HOPEFUL NEW YEAR

Each year as the holiday season approaches and seasonal music fills the airwaves, ASCAP announces its top 25 holiday songs, based on performance data tracked by ASCAP's radio airplay monitoring service, Mediaguide. More than anything else, music sets the mood for the holidays, evoking the magic of the season and memories of holidays past. These timeless classics have been recorded by artists in every genre, yet each song retains the original stamp of its creators. They are some of the best examples of the power a songwriter creates when he or she marries melody, lyrics, rhythm and emotion in a way that touches peoples lives. You can find our holiday song list at www.ascap.com.

This season is also a time of hope and resolve for the new year. 2008 will surely be a year of change in our country. The election of a new U.S. President and Congress will bring a shift in leadership to Washington, DC. ASCAP's hope is that whoever assumes the leadership of our country will understand the rights, challenges and value of the music creator community. Our resolve, as ever, is to strengthen that understanding whenever and wherever possible, not only on the legislative front but also in the worlds of technology, education and media.

With the rapid development of new delivery systems for music, video and other art forms, it is clear that we are at another pivotal moment in the history of creators' rights. ASCAP is at the ready. Heading into 2008, our membership now exceeds 300,000 songwriters, composers and music publishers. We know the value of writing and publishing the music that is loved around the world. We will remain steadfast in our efforts to protect our right to be fairly compensated.

I would like to wish everyone the very best for the holidays and a happy, hopeful and creative new year.

A handwritten signature in blue ink, appearing to read 'Marilyn Bergman'.

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At right: Chart-topper and new ASCAP member Ne-Yo (right) is writing for some of today's top artists.

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“My #1 Country Hit Started With a Phone Call to TAXI”

Elliott Park – TAXI Member

Photo: Elliott (left) with publisher, Michael Martin

I used to think that living in Clyde, Texas (Population 3,345) really limited my chances of ever having success in the music business. But all my friends and family members live here, so I’ve never wanted to move to Nashville.

Although I love to write songs, I felt isolated when it came to getting them heard by anybody in the music business. Then a friend told me that TAXI would bring real opportunities for my music right to my front door.

I Used a 4-Track

I signed up and sent in songs that I demoed with my digital piano in my little home studio. The A&R people at TAXI liked my songs and began sending them off to some pretty high-level people in Nashville.

All the sudden, doors started opening. With the connections I made through TAXI, I began to have meetings with some of Country Music’s top executives, and signed a staff writer deal with a great publisher in Nashville.

Tim McGraw, Rascal Flatts and Faith Hill Put My Songs on Hold

Over the next three years, my songs were considered by a Who’s Who of Country Music, but the “big cut” eluded me. I learned to be patient and worked even harder on my songwriting.

Then, my publisher hooked me up with veteran songwriter, Walt Aldridge. Together, we wrote a song called, ‘I Loved Her First,’ and finally, I hit pay dirt!

#1 Hit on Two Charts!

The group ‘Heartland’ cut our song and released it as a single. It started out slowly, then gained

momentum, and eventually made it all the way to the Number One spot on the Billboard *and* R&R Country charts.

Could that have happened without TAXI? Probably not.

Although there were many people that helped me once I signed my publishing deal, it was TAXI that made that all important first connection for me. And I didn’t have to leave my hometown to do it.

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ASCAP ACTION



New York Greats

The New York Chapter of the Recording Academy honors Bon Jovi, Alicia Keys and the creators of West Side Story

On September 26, the New York Chapter of the Recording Academy presented its Honors event, celebrating New York City area artists whose outstanding achievements and contributions have significantly enriched the New York area music community and community at-large. This year the Recording Academy honored Bon Jovi, Alicia Keys and the creators of *West Side Story* (Stephen Sondheim, Leonard Bernstein, Arthur Laurents and Jerome Robbins) as well as gospel great Donnie McClurkin. The black-tie celebration took place at Cipriani Wall Street and featured tribute performances by such luminaries as Melissa Etheridge, Broadway cast performers and others.



Pictured (l-r) are: 1. Jamie Bernstein Thomas, honoree Stephen Sondheim, Carol Lawrence, Chita Rivera, Mickey Callen, Alexander Bernstein and Recording Academy trustee ASCAP's Karen Sherry. 2. President/CEO of The Recording Academy Neil Portnow, Alicia Keys, Chairman & CEO of BMG Label Group Clive Davis and ASCAP's Jeanie Weems 3. ASCAP's Karen Sherry (center) with honorees David Bryan, Richie Sambora, Jon Bon Jovi and Tico Torres of Bon Jovi 4. ASCAP member Melissa Etheridge performing in honor of Bon Jovi 5. Broadway cast members performing a number from *West Side Story*



PHOTOS BY LARRY BUSACCA/WIREIMAGE.COM

Honoring Ornette

ASCAP celebrates Ornette Coleman's
2007 Pulitzer Prize in Music



Ornette Coleman, who won the 2007 Pulitzer Prize in Music for his recording, *Sound Grammar*, was honored for his achievement at a special reception at ASCAP's New York City headquarters. A number of musical dignitaries were on hand to help honor the great composer-saxophonist. **Pictured (l-r) are:** trumpeter Jon Faddis, musical theater lyricist David Zippel, songwriter Irving Burgie ("Day-O"), drummer Roy Haynes, Coleman, ASCAP Board member and composer Doug Wood, ASCAP Frances Richard, James Jordan (Coleman's producer and manager) and jazz historian Dan Morgenstern. Coleman is also pictured with Richard, who gave Coleman the ASCAP Pulitzer Crystal Award in recognition of his Pulitzer achievement.



Valerie Simpson Elected to ASCAP Board

ASCAP's Board of Directors has elected songwriter and recording artist Valerie Simpson as a director, it was announced by ASCAP President and Chairman Marilyn Bergman.

Simpson has been an important songwriter for more than four decades. She and her long-time songwriting partner and husband, Nickolas Ashford, scored their first hit in 1966 with Ray Charles' recording of their "Let's Go Get Stoned." They subsequently became staff writers (and producers) for Motown, creating such classics as "Ain't Nothin' Like the Real Thing," "You're All I Need to Get By," "Ain't No Mountain High Enough" and "Reach Out and Touch (Somebody's Hand)," among many others. The duo was inducted into the Songwriters Hall of Fame in 2002. Valerie Simpson has served on the Board of Directors of The ASCAP Foundation since 1997.

Commenting on Simpson's election, Marilyn Bergman said, "I am delighted to welcome Valerie Simpson, a legend of Pop and R&B songwriting, to the ASCAP Board of Directors. Over the course of many years, she and Nick Ashford have been very active in ASCAP affairs, and I know Val will provide the Board with valuable insight and a fresh perspective."

Drummer Great Roy Haynes Entertains at Black Caucus

The Congressional Black Caucus's 23rd annual Jazz Forum and Concert was recently held on Capitol Hill, hosted by Congressman John Conyers, Jr. (D-MI), Chairman of the House Judiciary Committee. This year's event was particularly significant, as 2007 is the 20th anniversary of House Concurrent Resolution 57, a ruling designating Jazz as a "national American treasure." The Forum topic this year was "House Concurrent Resolution 57: The Next Twenty Years, Unleashing Our Power" and featured Antonio Puesan, Founder and Director of the HR 57 Center for the Preservation of Jazz and Blues. ASCAP was the title sponsor of the Jazz Forum and Concert. This year's honoree was drumming great Roy Haynes, who treated attendees to a dynamic solo performance. Entertainment began with DC bassist, Corcoran Holt, who led his own quintet. Pianist Eric Reed performed next and brought the audience to its feet with an energized set. The evening was further complemented by performances from seasoned vocalists Andy Bey and IGWE. **Pictured (l-r) are** ASCAP member Eric Reed, honoree Roy Haynes, HR 57 Executive Director, Antonio Puesan, HR 57 Associate Thorbjorn R. Larsen, ASCAP consultant Gardine Hailes Tiggler, ASCAP's Adrian Ross and ASCAP member Andy Bey. Also pictured are Rep. John Conyers, Jr. (D-MI), Chairman of the House Judiciary Committee, with ASCAP's Esther Sansaurus. Conyers hosted the 2007 CBC Jazz Concert and Forum, as he has for many years.



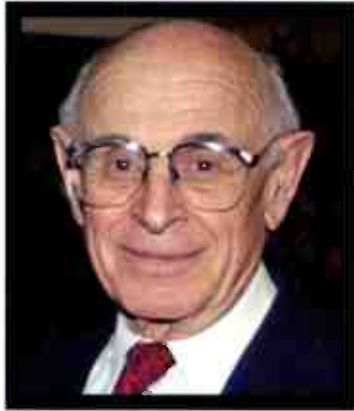
ASCAP DISTRIBUTES \$2.6 MILLION IN ASCAPLUS CASH AWARDS

Approximately \$2.6 million has been awarded to ASCAP writer members for 2007-2008 by the Society's Awards Panels, it was announced by ASCAP President & Chairman Marilyn Bergman. The purpose of these special awards, which have been given each year since 1960, is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP.



Longtime ASCAP Board Member Arnold Broido, Chairman of Theodore Presser Company, Dies at 87

Arnold Broido, Chairman of the Theodore Presser Company, a leading publisher of symphonic and concert music, and Treasurer of the ASCAP Board of Directors, died on October 25 at the Quadrangle retirement community skilled nursing center in Haverford, Pennsylvania. He was 87 years old.



Arnold Broido began his long career in the music field as a piano student at the Mannes School, later studied at Juilliard, and then at Ithaca College, from where he graduated in 1941. He taught music briefly at East Junior High School in Binghamton, New York until World War II, which was spent musically in the U.S. Coast

Guard, including sea duty around the world on troop transports. After the war, with no teaching jobs open, he joined Boosey & Hawkes as head of the stockroom, became editor, and so began a long series of adventures in music publishing. His career took him from Boosey to Century and Mercury Music, then to E.B. Marks, Frank Music Corp., Boston Music and, finally,

in 1969, to the Theodore Presser Company as President. At the time of his death, he was Chairman of the Board of both Presser and Elkan-Vogel, Inc. and actively headed the publication department of the group. In 1990, Ithaca College honored him with the Doctor of

Music degree in recognition of his activities on behalf of contemporary music and intellectual property. In 1998 the American Music Center awarded him their Letter of Distinction "for his significant contributions to the field of contemporary music."

After serving on the ASCAP Board of Directors from 1972 to 1979, Broido was re-elected in 1981 and voted Treasurer in 1990. At the time of his death he was also a Director and Treasurer of The ASCAP Foundation. In addition to his work at ASCAP and Presser, some of his activities included: Director and Secretary of the National Music Publishers Association, Director and Secretary of the Harry Fox Agency, former President and current Director of the Music Publishers Association of the United States, Chairman of the International Confederation of Music Publishers and President of the International Federation of Serious Music Publishers.

In Their Prime

ASCAP honors its 2007 Primetime Emmy® Award Winners

Congratulations to our ASCAP members who were awarded a 2006-2007 Creative Arts Primetime Emmy on Saturday, September 8, 2007 at the Shrine Auditorium in Los Angeles. Composer Trevor Morris took home the Emmy Award for his work on the main title theme to the Showtime series *The Tudors*. ASCAP songwriters also took home the Emmy Award for Outstanding Original Music and Lyrics for the song "Dick In A Box" which was featured on the Justin Timberlake hosted episode of *Saturday Night Live*.

Outstanding Main Title Theme Music

➤ Trevor Morris, *The Tudors*

Outstanding Music And Lyrics

➤ Andy Samberg (Lyrics), Akiva Schaffer (Lyrics), Asa Taccone (Music), Jorma Taccone (Music and Lyrics), Justin Timberlake (Music and Lyrics), *Saturday Night Live*, Song: "Dick In A Box"



Pictured (l-r) are:
1. Emmy Nominee Mark T Williams, ASCAP's Shawn LeMone, Emmy Nominee Jeff Lippencott, and ASCAP's Nancy Knutsen
2. Knutsen, Emmy Nominee John Keane, and ASCAP's Pamela Allen
3. Zoe Morris, ASCAP's Mike Todd, Knutsen, Emmy Award Winner Trevor Morris, Allen, and LeMone



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Grammys on the Hill



An all-star group honors Quincy Jones, Senator Edward Kennedy and Representative Marsha Blackburn

Washington, DC's Willard Intercontinental Hotel was the scene for The Recording Academy's 7th annual "Grammys on the Hill" dinner gala on September 5. The event, of which ASCAP is a co-sponsor, recognizes the achievements of legislators and artists whose support makes a difference for the music community. Among the honorees were: ASCAP member Quincy Jones, Senator Edward M. Kennedy (D-MA) and Representative Marsha Blackburn (R-TN). **Pictured at the Dinner are (l-r):** Recording Academy President Neil Portnow, songwriter Desmond Child, Jones, Asleep at the Wheel's Ray Benson, ASCAP's Karen Sherry, Recording Academy National Chairman Jimmy Jam, blues artist Keb' Mo', and songwriter/producer John Rich (Big & Rich).

Music Creator Comrade

Rep. Lloyd Doggett of Texas visits ASCAP in New York

Representative Lloyd Doggett (D-TX), Vice Chairman of the Congressional Songwriters Caucus and a longtime advocate of the rights of music creators, stopped by ASCAP's New York offices for a tour and a breakfast meeting with New York-based ASCAP writer members. Those who joined the Congressman represent a diversity of genres, from jazz, folk, Latin, musical theater, pop and film & television. **Pictured (standing, l-r):** ASCAP's Seth Saltzman, Matthew Shipp, Jay Leonhart, ASCAP CEO John LoFrumento, Congressman Doggett, Lesley Gore, Counselor to ASCAP's Board of Directors Fred Koenigsberg, Ned Sublette, David Massengill and Pat Irwin; and (seated, l-r) Earl Rose, Jeff Franzel, Mark Hollmann and David Zippell. Not shown: Charles Strouse.



Honorary Doctorates

Receiving Honorary Doctorates from the Five Towns College (Dix Hills, New York) in October were ASCAP Board members Hal David and Irwin Z. Robinson along with Ben Vereen and Sammy Cahn (posthumously), whose award was conferred by Ervin Drake. **Pictured (l-r) are** David, Drake, Robinson and Vereen.

Sharing Wisdom

The **Junior ASCAP Members Program** recently brought ASCAP members Barry Eastmond and Gordon Chambers to speak to the students of Mount Vernon High School as part of the Triple Hill Music Festival, a music education program for the youth of Mt. Vernon, New York.

Pictured l-r are Barry Eastmond, Gordon Chambers, ASCAP's Lisa Ganzenmuller, Festival Creative Director Donna Jackson and The Westchester Arts Council's Kelly Jackson.



Hot for Fall

ASCAP presents an eclectic and exciting line-up of bands at this year's CMJ Music Marathon



Pictured are: 1. Air Traffic (PRS) 2. Arizona 3. ASCAP's Jason Silberman with Christopher Denny 4. Die Romantik 5. Division Day 6. Dragonette (PRS) 7. ASCAP's Paula Katz (center) with (from left) Barry Cole, Caitlin Crowell and Maureen Vancey. B. Revelers at the ASCAP/Filter CMJ Party held at the Ben Sherman store in Soho 9. ASCAP reps with members of the band Thursday at the screening of their documentary. Go to www.ascap.com to view video performances and interviews from ASCAP's 2007 CMJ showcase.

On Wednesday, October 17, ASCAP bands took to the stage at New York City's Canal Room and delivered one of the finest showcases of this year's CMJ New Music Marathon. Featured performers included Christopher Denny, Arizona, Air Traffic (PRS), Die Romantik, Division Day and Dragonette (PRS). ASCAP also co-hosted a party with *Filter* magazine at the Ben Sherman store in Soho and presented a special screening of the documentary *Kill the House* about the band Thursday at Manhattan's Scandinavian House. Also, ASCAP's Paula Katz spoke on a Music Legacies panel with Barry Cole of Bob Marley Music Inc., Caitlin Crowell of Beta Patrol and J Dilla's mother, Maureen Vancey.





The Silver Screen Hits Silver Lake

ASCAP serves up great music for Music Fest at the 2007 Silver Lake Film Festival in Los Angeles

ASCAP presented several showcases in Los Angeles at the 7th annual Silver Lake Film Festival (www.silverlakefilmfestival.org), the leading independent-alternative film and arts festival in L.A. ASCAP helped expand the SLFF Music Fest programming this year with live musical performances at The EchoPlex by the Circle Jerks, Dengue Fever, Alice Adams, Sea Wolf, the Billybones, the Little Ones, 400 Blows, The Bird and The Bee, Upground, The Procession, Foolproof, Robert Shields, Monty, Los Pinguos, Eddie G, Champagne Socialist, Static Revenger, Ramblin' Jack Elliot, Dios Malos, Ollin, The Revolts and Lysa Flores, among others.



400 Blows



The Bird and the Bee



Sea Wolf

PHOTOS BY THESHUTTERCLICK.COM



Best Buddies

Singer-songwriters Jill Sobule and Buddy were among the performers who paid tribute to the music of Elton John & Bernie Taupin at a special Music for Youth fundraiser at Carnegie Hall on October 10th. At left, ASCAP's Marc Emert-Hutner greeted them backstage before the show. Other ASCAP members who participated in the tribute included Phoebe Snow, Shawn Colvin, Aimee Mann and several others.

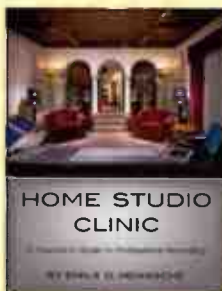
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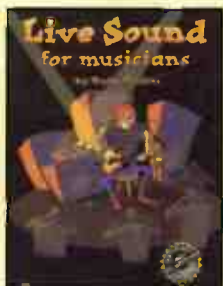
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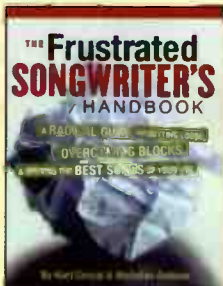
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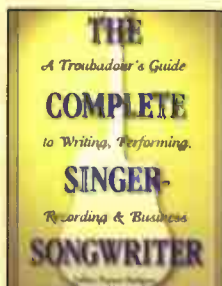
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One Good Break

*Emerging Writers on Their Way
Up the Ladder*

ASCAP's Director of Musical Theatre Michael A. Kerker moderated a panel during The New York Musical Theatre Festival (NYMF) -- a three-week celebration that features the works of the newest generation of musical theatre writers. The panel, held October 4, 2007 at Barnes & Noble Booksellers at Lincoln Center, featured emerging musical theatre writers Andrew Gerle (*Meet John Doe*), Tom Kitt (*High Fidelity*), Jeremy Desmon (*I See London, I See France*), Marcy Heisler (*Ever After*) and Laurence O'Keefe (*Legally Blonde*) who discussed what it's like climbing the ladder of success in the new age of Broadway. The panel was part of The NYMF Educational Series presented by The ASCAP Foundation in association with Playbill and Barnes & Noble. Pictured (l-r) are Andrew Gerle, Tom Kitt, Jeremy Desmon, Michael A. Kerker, Marcy Heisler and Laurence O'Keefe

Desert Songs

Five Star Iris is pictured taking a quick break from their 25-day tour of Southwest Asia in support of U.S. troops deployed overseas. The tour included Iraq, Kuwait, Qatar, United Arab Emirates, Bahrain, and Djibouti and was co-sponsored by Armed Forces Entertainment and Navy Entertainment. You can see more from their trip at www.fivestaris.com.



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Southern Hospitality

ASCAP catches up with members who performed at the Radio One SpringFest 2007 in Miami, Florida



1. ASCAP members Rock City hit the stage at the Radio One SpringFest in Miami Florida 2. Rock City's Timothy and Theron Thomas with ASCAP's Tremayne Anchrum after their performance 3. ASCAP's Walter Jones and Jive recording artist Lil Mama after her performance at SpringFest. Lil Mama went on to earn nominations for an MTV Video Music Award and Vibe Music Award for her hit song "Lip Gloss," which she performed at the festival. 4. Anchrum with Atlanta producer Polow 5. Swizz Beatz backstage after his SpringFest performance 6. ASCAP's Anchrum and Jones met up with Shop Boyz after a performance of their monster hit "Party Like a Rockstar," which has earned them MTV, VMA and BET Hip-Hop Award nominations

Ludacris Foundation Benefit



The Fourth Annual Ludacris Foundation Benefit Dinner, "An Evening of Karma," was held in Atlanta earlier this year. Honorees at the event included Russell Simmons, Cathy Hughes, and Bishop Eddie Long.

1. ASCAP's Alonzo Robinson with Foundation Chairman/CEO Ludacris 2. Darrell Miller, Esq. 3. Robinson with entrepreneur Russell Simmons, recipient of the 2007 Chairman's Award 4. ASCAP's Tremayne Anchrum with CEO and co-founder of Disturbing Tha Peace Records, Chaka Zulu, and Robinson 5. Grammy-winning songwriter L.Roc 6. Cathy Hughes, Founder and Chairperson of Radio One, Inc. and recipient of the Corporate Award from the Ludacris Foundation

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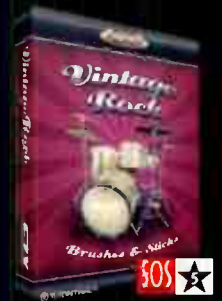
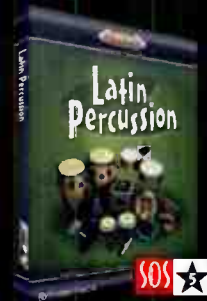
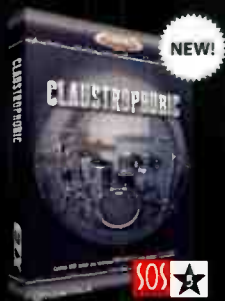
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Lunchtime with Hanson

ASCAP and Riptide Music hosted an exclusive lunchtime performance from Hanson on Thursday, August 16th. The live performance was to help celebrate the release of their new album *The Walk*. Attending the showcase were (l-r standing) Riptide Music's Rich Goldman and Emily Webber, ASCAP's Shawn LeMone, Zac Hanson, Julia Solganik, ASCAP's Jeff Jernigan and Evan Trindl, and Taylor Hanson. (sitting) Isaac Hanson and ASCAP's Pamela Allen.



Aloha Amy

Amy Hanaiali'i, one of Hawaii's most respected and loved singer/songwriters, recently performed at Feinstein's at Loews Regency in Manhattan, where she was greeted by ASCAP's Michael A. Kerker. In her role as Hawaii's Music Ambassador, Hanaiali'i travels the world to bring Hawaiian style to new audiences and carries the great culture and depth of the Hawaiian people. She has received a multitude of awards and acknowledgements, including two Grammy Award nominations for Best Hawaiian Music Album.



Unglamorous Star



ASCAP's **Sue Devine** caught up with Lori McKenna (ASCAP Sammy Cahn Lyricist Award winner 02) who was on tour opening for Faith Hill and Tim McGraw for part of their summer tour. McKenna has three tracks on Faith Hill's current number one record, including the title track, "Fireflies" and the hit single "Stealing Kisses." Her own new release, *Unglamorous*, came out on Warner Brothers in August. **Pictured (l-r)** are songwriter Mark Errelli (on tour with McKenna), McKenna, ASCAP's Sue Devine and songwriter Robert Reilly.

Siren Songstress

MIA (Pictured) joined We Are Scientists, Matt and Kim, Dr. Dog, Lavender Diamond, Elvis Perkins, and White Rabbits for the all-day Siren Music Festival held on the boardwalk at Coney Island, NY on July 21.

Anatomy of a Song

Indie singer-songwriter Ingrid Michaelson stopped by ASCAP's LA office during a recent West Coast tour to serenade the staff. Ingrid's recent activities include writing the season finale song, "Keep Breathing," on *Grey's Anatomy* and placing the song on the recently-released soundtrack, an appearance on Carson Daly's show and an Old Navy national spot. **Pictured (l-r standing)** Manager Lynn Grossman, ASCAP's Tom DeSavia, Brendan Okrent and Mike Todd and **(sitting)** Michaelson and guitarist Allie Moss.



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Hollywood Highlights

Eddie Vedder, Sean Penn, Wendy and Lisa and more featured at the ASCAP-sponsored Hollywood Reporter/Billboard Film & TV Music Conference

ASCAP is a Founding Sponsor of the annual Hollywood Reporter/Billboard Film & TV Music Conference presented each year in Beverly Hills, California. This year's conference in November featured discussions with high-profile ASCAP members during the ASCAP-sponsored Vanguard Address and Director/Composer Keynote. Numerous other ASCAP composers and songwriters spoke on panels and in workshops throughout the conference. Visit www.ascap.com for complete highlights.



Pictured (l-r): 1. Songwriter/performer Eddie Vedder of Pearl Jam, moderator Tamara Conniff of *Billboard*, director Sean Penn, composer/producer Michael Brook and ASCAP's Nancy Knutsen following the director/composer keynote panel on *Into the Wild* 2. ASCAP's Mike Todd with members Wendy Melvoin (right) and Lisa Coleman, composers for hit TV series *Heroes*, *Bionic Woman* and *Crossing Jordan*. Wendy and Lisa first made waves with Prince's band The Revolution in the 80s 3. Knutsen flanked by ASCAP composers Russ Landau (left) and Michael Giacchino 4. *The Walk Hard: The Dewey Cox Story* panel. Front row (l-r) ASCAP songwriters Mike Viola and Dan Bern. Back row (l-r) Music supervisor Tom Wolfe, ASCAP songwriter Charlie Wadhams and composer Mike Andrews, *Billboard's* Conniff, director and ASCAP member Jake Kasdan, producer Judd Apatow, and ASCAP's Diana Szyszkiewicz 5. ASCAP composers Paul Hepker, Mark Kilian and Jan Kaczmarek with ASCAP's Charlyn Bernal, Pamela Allen and Diana Szyszkiewicz following "The Indie Revolution" panel



ASCAP's Women in Music Panel in Los Angeles

On Wednesday, October 3, the Recording Academy's Los Angeles Chapter hosted a "Women in Music" panel discussion for 170 members with two-time Grammy-nominated recording artist Angie Stone (Stax/Concord), Artist Manager Tina Davis (The Tina Davis Company), LaRonda Sutton (Senior VP, Music & Development, Foxx King Entertainment) and Los Angeles Chapter Governor ASCAP's Jeanie Weems. The panel was moderated by Gail Mitchell (Senior Editor, R&B and Hip Hop, *Billboard* Magazine). The panelists discussed the importance of women having support systems in place to support their career and family. In addition to serving as leaders in the industry, they recommended identifying mentors who can guide decisions related to career development over time. These extraordinary women have supported each other and worked together for years. As a result, they enjoy a unique sisterhood while sitting at the top of their professional game. All of the panelists agreed; it is challenging to find the balance between family, motherhood and career, but feel it is possible to have it all.



Pictured are (l-r): The Recording Academy's L.A. Chapter President Tom Sturges, Moderator Gail Mitchell of *Billboard* Magazine, panelists Tina Davis, LaRonda Sutton, Angie Stone and ASCAP's Jeanie Weems



Across the Universe, in Tribeca

ASCAP member Julie Taymor was at Tribeca Cinemas for an advance screening of her hallucinogenic '60s-inspired musical *Across the Universe* (which opened on September 21). After the screening, she shared her thoughts with music journalist Alan Light on the awesome task of working with the Beatles' songbook, and the challenges of balancing her stylized vision with historical realism. **Pictured (l-r)** are ASCAP's Lauren Iossa and Loretta Munoz, Light, Taymor and Director of Tribeca Talks' Annie Leahy

PRS Live Concert Service Distributes Royalties to Touring Performers

PRS Ltd, the UK Performing Right Society, has a live concert service which is available to all ASCAP members who tour in the UK. The live concert service is available where an event generates a minimum of £1000 (invariably under the tariff of 3% of box-office). It offers to distribute royalties for an administration charge of £125 (\$250) or 25% per set-list per show (whichever is cheaper). In order to take advantage of this service PRS will need an itinerary showing towns and venues plus a set-list (or core list of songs to be performed) at least 14 days in advance of the tour. If you are planning to tour in the UK or Europe, as long as ASCAP is given the required details in good time, ASCAP can apply for this concession from PRS on your behalf. Your sub-publisher in the territory is also free to do the same.

Contact: liveconcertservice@prs.co.uk

Noteworthy in Nantucket

ASCAP songwriters Ingrid Michaelson (accompanied by songwriter Allie Moss) and Josh Ritter (Sony/BMG; ASCAP Sammy Cahn Lyricist Award winner) performed private showcases on Nantucket Island this summer. Both nights were hosted and produced by Ed Romanoff and PineRock Productions, with support from ASCAP. Ritter's Nantucket set was followed later in the night by more casual performances that included Ritter, and other ASCAP songwriters Dan Mackenzie and Ed

Romanoff. Also attending the showcase (and the surf sessions that followed) were Lynn Grossman (manager, Ingrid Michaelson/music supervisor *House*), Gabriel Unger (Rolling Thunder Artist Management) and Terry Kellogg, (Executive Director of 1% For The Planet.)

Michaelson's banner year has seen her song "The Way I Am" charting at Pop, Hot AC, and AAA radio across the country. Michaelson's music reached to the #2 Pop album, #11 overall album, #3 Pop song, and #4 song overall on iTunes. All unprecedented feats for an independent release. Josh Ritter followed up his sold-out US fall tour by sweeping through the UK followed by a sold-out tour in Ireland. He was the musical guest on BBC's *Later...with Jools Holland*, right alongside The Who. He recently appeared on the cover of *No Depression* magazine. *Paste* magazine has deemed him "One of the Greatest Living Songwriters." And *Entertainment Weekly* featured him as one of the "10 Most Exciting



Pictured at left (l-r) are: 1. ASCAP songwriters Allie Moss and Ingrid Michaelson with manager/music supervisor Lynn Grossman and ASCAP's Sue Devine 2. **Pictured above (l-r) are** Ed Romanoff, Lynn Grossman, Josh Ritter, Devine, ASCAP songwriter Dan Mackenzie, Emily Marshall and 1% for the Planet's Terry Kellogg

Artists Right Now." Raves have continued from the *New York Times*, *USA Today*, and *NPR* for both his new album and live show, while television viewers Fox TV's *House* heard Josh's song "Good Man" featured during that show's season finale episode. Dan Mackenzie (Emmy-nominated songwriter and ASCAP Sammy Cahn Lyricist Award winner) is the writer and producer of Joss Stone's 07 holiday single, "All I Want For Christmas."



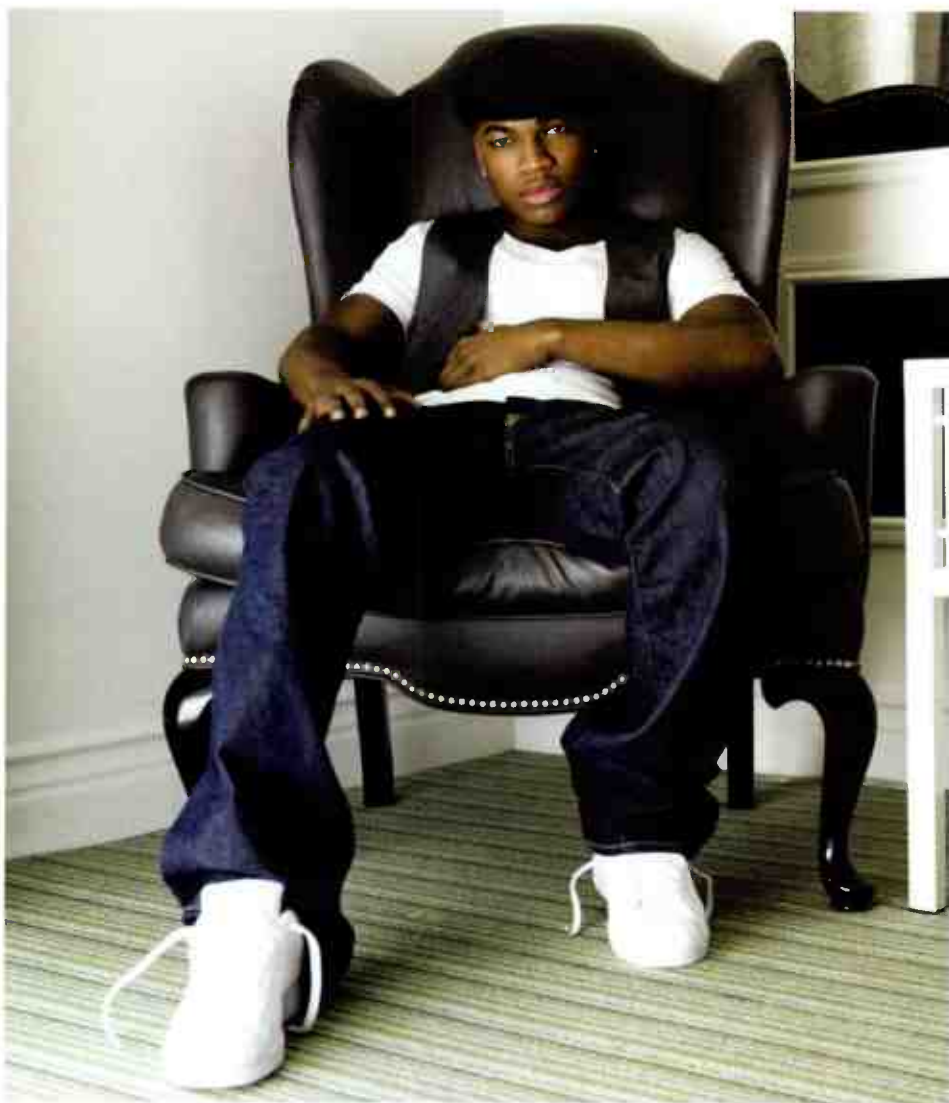
MusicTech Hawaii

NARAS recently presented a panel in Waikiki entitled "MusicTech Hawaii: A Better Music Industry through Technology" which featured a group of music and technology experts discussing the changing landscape of the music business and how songwriters can best adapt to the current environment. **Pictured (l-r):** Kevin Arnold, CEO of Independent Online Distribution Alliance (IODA); Neeta Ragoowansi, Director of Artist-Relations for Sound Exchange; ASCAP's Tom DeSavia; Steve Mack, CEO of Lux Media and NARAS Pacific Northwest Chapter President; and Ben London, Executive Director of NARAS, Pacific Northwest Chapter.



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MEMBERS



← Ne-Yo

Beginning with the release of Ne-Yo's platinum debut *In My Own Words* in 2006, life hasn't been the same for the Las Vegas native. "The transition from being in the background as a songwriter and being an artist took a little getting used to," Ne-Yo says. "It's a lot different being the guy that nobody knew two years ago, but, I'm not complaining." Last year, Ne-Yo proved himself a masterful songwriter, penning such gems as Rihanna's top-ten hit "Unfaithful" and co-writing Beyoncé's instant classic "Irreplaceable." That track was the Billboard Hot 100 number-one single for ten weeks. Ne-Yo is currently composing songs for Celine Dion, Whitney Houston and Jennifer Hudson that will certainly bring even more acclaim. The list of awards for the songwriter goes on and on. In addition to winning the prestigious Male R&B/Hip-Hop Artist of the Year award at the 2006 Billboard Awards (where he was also nominated in three other categories, including Male Artist of the Year, New Artist of the Year, and R&B/Hip-Hop Single of the Year for "So Sick," his premiere single), he was nominated for two Grammys: Best Male R&B Vocal Performance for his chart-topping hit "So Sick" and Best Contemporary R&B Album.

→ Ramon Ayala

Born in Monterrey, Mexico in 1945, Ramon Ayala has been a master accordionist, vocalist and songwriter for more than 40 years. He has defined norteño music with signature songs and a definitive instrumental style that have made him a superstar on both sides of the Rio Grande. As a teenager in the early 60's, he teamed up with the late bajo sexto guitarist/vocalist Cornelio Reyna to form Los Relampagos del Norte. The duo created many songs that have since been covered by countless artists in contemporary Latin music. Ayala later formed the legendary band, Ramon Ayala y sus Bravos del Norte, in 1971. In the decades that followed, Ayala created more than 105 recordings, starred in 13 movies, and garnered multiple Grammy awards and nominations, including a Grammy in 2001 for the album *En Vivo... El Hombre Y Su Musica*. He has also been awarded two Latin Grammys for the albums *Quemame Los Ojos* and *El Numero Cien*. Ramon Ayala's influence on modern Latin music cannot be overstated, as most norteño groups today continue to draw inspiration from Ayala's distinctive musical contributions.



→ Yeasayer

After stumbling onto a set of Yeasayer demos that they instantly knew would wake the sleeping ears of music fans, We Are Free Records formed specifically to release the band's debut album. The group's recording process - spanning two states, four buildings, and 11 months - was kept under lock and key to preserve the impact of the release. The outcome, Yeasayer's *All Hour Cymbals* is a completely mystifying and magical journey. Pulling from every spectrum and mashing, then re-mashing, Yeasayer have bent genres until they've become unrecognizable. Each member of the group is a multi-instrumentalist, vocalist, songwriter, and chanter, two of them previously forming half of a barbershop quartet before breaking away and adding percussion to their act. Live, the four bring out the boogie, radiating heat waves and rhythms. Songs once laid to tape are constantly restructured and reworked, show-to-show for a new experience each time.



← Wayne Kramer

Wayne Kramer is a legend both on the stage and behind the soundboard. His pivotal punk songwriting in the 60s spawned multiple genres of hard rock, and his film and TV scores have graced screens from art houses to multiplexes.

In 1969, Kramer's boisterous band MC5, which is widely considered the prototype for punk rock and heavy metal, released *Kick Out the Jams*, a controversial hit record. As MC5 moved up from Geffen Records to Atlantic and toured the world, Kramer began composing scores for films such as *Gold* and *Paradise Now*. The band would go on to release two more hit records, *Back in the USA*, produced by Bruce Springsteen's manager Jon Landau, and the critically hailed *High Time*.

Wayne briefly collaborated with the infamous Johnny Thunders for a short foray with their punk project Gang War, before joining acid funk outfit Was (Not Was) with David and Don Was.

After leaving New York for Los Angeles in 1994, Kramer released four solo records and oversaw the release of *The Big Bang, Best of the MC5*.

Kramer composed songs for films as varied as Cameron Crowe's *Almost Famous*, The Ramones' *Rock 'n' Roll High School*, the Will Ferrell comedy *Talladega Nights: The Ballad of Ricky Bobby*, and the HBO documentary *Hacking Democracy*. His songs have also been heard on television from MTV's *Jackass* to NFL, NBA and MLB Playoff Events.

Wayne is currently scoring the ITVS/PBS feature length documentary *The Narcotic Farm*, about America's decades-long failed drug war as well as its narration and accompanying soundtrack album *Lexington*. In 2008, he will score *Let It Blur!*, the biopic of legendary gonzo writer Lester Bangs, and the indie rave thriller *Hooking Up*.

→ Cassie

Thanks to her smash debut single, "Me & U," Cassie has become the first artist to break on a large scale after being discovered from her MySpace page. With the summer release of her debut *Bad Boy/NextSelection* album, Cassie is ready to prove that she's much more than a pretty face or a one hit wonder. She might be the new girl on the scene, but 21-year-old Cassie has some serious supporters in her corner, namely industry legends Tommy Mottola (who counts among his discoveries Mariah Carey and Jennifer Lopez) and Sean "Diddy" Combs who signed Cassie to his Bad Boy roster. With encouragement from her musical family, Cassie began singing and taking dance classes at a young age. By 14, she was dancing, acting, singing, composing, and playing the piano. When she was scouted by the Wilhelmina Agency at age 15, Cassie relocated to New York to focus on the fashion world. While she enjoyed her modeling career, Cassie longed for more creative projects. She met with several producers over the next few years and continued to work on her singing and songwriting. In 2005, a song Cassie wrote as a birthday gift to her mother caught the ears of Motiola, who became her manager soon after. They set up Cassie's MySpace site, and the rest is history. Cassie's debut album is what she calls "mellow, chill, and easy to relate to." And she is eager for the world to hear it.





Rolling on the River

The members of indie folk's newest wondergroup OKKERVIL RIVER come to terms with the success they're (maybe) having

When **Okkervil River** asked Travis Nelson to fill in on drums for them at the 2003 South by Southwest festival, he was skeptical, as his experience ran more towards punk rock. But he reluctantly agreed to the gig and later became a full-on member of the then largely-unknown alternative country act. He had no idea they would go on to release a pair of critically-adored albums and play in front of mammoth crowds.

"When I joined I thought they were the biggest group of nerds I'd ever met in my life," says Nelson, speaking from his Austin, Texas home, having just returned from a six-week North American tour which kicked off with the band performing on *Late Night with Conan O'Brien*. "I had played in punk bar bands, and these were guys who stayed home reading books on Friday nights. I don't think anyone imagined we'd play for more than a couple hundred people a night."

But with 2005's *Black Sheep Boy* - a dramatic, sometimes-desperate peek into the psyche of lead singer and songwriter Will Sheff - the group graduated from break-even tours to filling 800-1400 person capacity clubs around the world. The band's newfound fame is a focus of its latest disc, *The Stage Names*, a less tortured effort than its predecessor.

"*Black Sheep Boy* was so popular, I thought people would think *Stage Names* was a joke," Nelson says. "I thought they would say we were trying to make a pop record that was going to sell a lot of albums. But I haven't read a single review, I don't think, that talks about us selling out."

The band's spike in popularity has lent a peculiar ring of prophecy to its name, which is borrowed from the title of a short story written by Leo Tolstoy's great-grandniece, Tatyana Tolstaya. The story focuses on a Russian bureaucrat's fixation on a past-her-prime singer, and a main theme is the separation between fan and artist - the same theme that informs the band's new album. "Everything came full circle with *Stage Names*," says Nelson. "It's interesting to see real life copy a fictional story."

That's not to say that Nelson and Sheff - the primary members of the regularly-rotating sextet which also includes Scott Brackett, Brian

Cassidy, Patrick Pastorius, and Jonathan Meiburg - are expecting to fall from grace any time soon. But they are clearly feeling the burden of high expectations. On "Our Life Is Not A Movie Or Maybe," the first song on *The Stage Names*, Sheff's emotive, fragile cry conveys a need to unburden himself:

*From the speakers your fake masterpiece is serenely dribbling.
When the air around your chair fills with heat, that's the flames licking.*

Nelson is a former booking agent who handles the majority of the band's business. Though he's less concerned with the creative side of Okkervil's records, he regularly wrestles with fan issues and complaints. "On a message board I read that people were angry that we were playing larger venues on this tour," he notes. "People were saying, 'It's not all about me any more. It doesn't feel special any more.' To that, I would say, 'Would you prefer it if some people couldn't get into our shows?'"

Outgrowing small venues, of course, is a desirable problem to have. Yet, two years into their run of success, Nelson still maintains the mentality of an unknown, and is amazed when he's recognized on the street. At an Okkervil show in Washington D.C. not too long ago, one of his second cousins came to see the band without realizing she had kin manning the drum kit. "She was like, 'What are you doing here? You guys are like my favorite band!'"

There have been celebrity admirers, as well. A year ago or so Sheff received a call from Lou Reed's manager. The king of downtown was a huge fan of *Black Sheep Boy*, it turns out, and arranged for the group to open for him at a New York show. The guys got to meet him afterwards. "He said, 'You're a great drummer. You guys are one of the best bands around,'" Nelson remembers.

Okkervil River may be on top of its game, but its members are vividly conscious of the perils of fame. Two of *The Stage Names'* standout tracks are fall-from-grace stories. "Savannah Smiles" focuses on a for-

mer rock groupie and porn star who committed suicide after she was figured in a car accident, while "John Allyn Smith Sails" details the plight of poet John Berryman, who jumped off a Minneapolis bridge in 1972.

Though critics tend to go for such bleak themes, Nelson worries that the band's fans might eventually tire of them. "It does seem kind of a nat-

ural progression to write more poppy and accessible songs," he says. "Most people don't want to be depressed. It's hard to be a popular band and do really depressing music."

Yet somehow - to its credit - Okkervil River seems to have found a way to maintain its vision and do exactly that. -Ben Westhoff

American Dream

With new, hard-earned American hits in hand, German producer/songwriter TOBY GAD can finally get to work

Toby Gad is comfortable, sipping on seltzer with his feet up. "Do you know, back home they have invented a machine that turns tap water into soda water? And it tastes just the same!" He announces excitedly. I'm sorry to have to be the one to tell him that Americans just aren't as into seltzer as the folks in his native Germany.

But while his effervescent water might not ever be a hit, his bubbly pop song collaborations already are. With tunes that Gad produced like Fergie's "Big Girls Don't Cry" holding tight to the top of the charts, and his contributions to Disney's sensation *Hannah Montana* charming tweens everywhere, Toby Gad is proving that he knows what Americans want from their music. He's earned this American success with seven years of hard work, completely re-starting his career after abandoning his life and publishing deal in Germany to relocate to New York.

"I'd always wanted to move to New York," says Gad, "and my opportunity came when I won a court decision regarding a copyright issue. I was paid enough royalties to support me in America for two years, and within the month, I left for New York." After abandoning his dream of a generous loft space in the dangerous Brooklyn neighborhood of Bedford Stuyvesant (Gad witnessed a shooting and a robbery on his way to sign the lease), he settled on a studio space in Midtown Manhattan, which now houses his Strawberrybee Studios.

In Germany, Gad was raised for a career in music. His parents were established figures in the Munich music scene, and they taught Toby and his brother Jens music from the age of four. The two brothers formed an original rock band called the Gad Rollers when Toby was just seven, scoring a recording deal with hit-producer Gunther Mende which their parents turned down in favor of them finishing school. The boys began touring, playing clubs and festivals in Germany and caught the attention of producer Tony Monn who opened his studio up to them. It was there that the Gad brothers recorded their first three releases.

Although their first album, *Q*, produced a friendship and a concert with George Clinton and Parliament/Funkadelic, fame as a musician was not in the cards for Gad. In 1986, German producing powerhouse Frank Farian flew Toby and Jens to Frankfurt and a week later they had placed three of their songs on Milli Vanilli's debut album, which went multi-platinum.

Toby produced Mauritian singer Jacqueline Nemorin's first album on BMG and continued to collaborate with her for ten years. The duo produced music for dozens of successful TV shows, commercials and movie soundtracks. Gad then contributed production to Enrique Iglesias's third album and signed on to produce records for Ruth Jacott, Oli P, and Nino de Angelo.

As much success as he was having in Europe, Gad was eager for international renown. But parlaying his German career into an American one was no easy task. Two years in New York passed without a breakthrough, and the savings started to run out. Knocking on cold doors at American major labels finally brought Gad a stroke of luck. Lava records



gave him the chance to work with MTV host Willa Ford, and he immediately proved his talent with her single "Toast to Men" that appeared in the movie *Barbershop II*. Ford's manager took on Toby as a client, and he was finally back in.

The past three years have seen a whirlwind of emerging artists pass through Strawberrybee Studios' doors. One of Gad's talent discoveries, Kaci Brown released her debut album *Instigator*, R&B act Fatty Koo collaborated with Gad on their record for Columbia, Australian girl-rock sensation the Veronicas tapped Gad for both their double-platinum debut and their upcoming sophomore record, and Columbia records signed Gad's protégé Meleni, placing their song "Happy" on the soundtrack to *Hitch*.

This sudden onslaught of hits allowed Toby to expand Strawberrybee to a second floor in the same building, and also to launch a groundbreaking new arm of his company called Gad Films.

Toby jumps from his seat to load up some of the films on the computer screen. Each short video is a behind-the-scenes look at the music writing process, featuring Gad as he collaborates with his artists. His current favorite is a montage of a session with Kaci Brown that takes place on Venice Beach in California. Gad is a patient mentor, gently nudging Brown's lyrics until they are just right, and setting them to music. To him, that is the key to being a producer, "I help them to express their own story. When I met with Fergie to write ("Big Girls Don't Cry") she had just gone through a difficult breakup, and I just got her talking about how she felt and what it was like for her."

As we talk about his current work, Gad grows more and more excited at the possibilities of the future. Not wanting to be rude, I wait until he's finished talking about the films to ask the question I've been holding onto since the beginning of his story - what happened to all the Gad Brothers records from the seventies? They must be incredible. "I threw them away!" he laughs. His greatest accomplishments are ahead of him, not behind. -Lavinia Jones Wright

Spare, Me

After producing a number of critically-acclaimed projects for other artists, singer-songwriter JOE HENRY records his own stripped-down gem of an album



Few music creators are as self-analytical and self-aware as singer-songwriter and recording artist-producer Joe Henry. He can easily and articulately discuss the various stages of his musical development as well as spell out his philosophy of making records. Henry, a veteran of over 20 years as a recording artist, recently issued the critically-acclaimed *Civilians* (Anti- Records), his first album in four years. While four years can seem like an eternity in the cycle of releasing an album, touring and then recording again, Henry emphatically states that there was "no break." During the supposed "layoff," Henry was actively working as a producer on a broad range of projects for artists as varied as Solomon Burke, Ani DiFranco, Aimee Mann, Allen Toussaint and Elvis Costello and Loudon Wainwright III, among others. "I think that with the more I work the less I find distinction between the different parts of my job," he says. "I would have imagined that producing was a completely separate pursuit from writing and recording an album of my own as an artist. I find, though, that what I am is in the business of making something meaningful come out of a pair of speakers. Whatever I do in service of that is part of the same job."

A great deal has gone into the making of Joe Henry, songwriter and producer. He was born in the south and grew up outside Detroit. As a child he was fascinated by music, enamored first of Ray Charles and Johnny Cash and, a bit later, of Dusty Springfield, Louis Armstrong, Doc Watson and Glen Campbell "doing Jimmy Webb songs with full orchestration," as well as Bob Dylan, Hank Williams and Woody Guthrie. A self-confessed obsessive about records, Henry used them "as a way in, even with the few chords I knew. I don't read or write music so the way that I learned to play and to write was to put a record on and try to understand something about every song that went by. It was kind of like learn-

ing a language by having to speak it on the street. After years of speaking because you need to, then you can look back and start understanding the rules of grammar that underlie what you're doing unconsciously," he says, adding: "I wrote songs as a primitive and only after doing it for years did I start understanding that there was theory behind what I was doing -- 'oh, that's why I always go to that chord.'" With the total support and encouragement of his parents, the teenaged Joe Henry announced himself "as a songwriter before I'd even written a song."

The kid songwriter grew up and was signed to his first record deal by the New York-based Profile label in 1986. "Profile was Run-DMC's label and they had some idea to branch out but they didn't have a clue how to do it, apparently," remembers Henry. "I moved to New York at the time but there was no community at the label I was signed to. It was a dance world at that moment and I was a singer-songwriter. I was very much working in a vacuum and it was difficult not to feel a part of something." An inauspicious beginning brightened considerably after Henry was signed by A&M and had his next album produced by T-Bone Burnett. "Coming to Los Angeles, I started working with T-Bone as a

production associate. It was night and day. The first day in Los Angeles, working with T-Bone, I found myself in the company of some startlingly great musicians who are still friends and acquaintances who remain incredibly supportive: Jim Keltner, Booker T, Edgar Meyer -- an amazing group of people."

Henry's new album, *Civilians*, is more sonically sparse than his last couple of albums. "I wanted to see if the songs could live if I stripped them bare and put them out into the light of day. I wanted to create the sensation that the listener was looking right at the heart of each song." He acknowledges that some may hear in *Civilians* echoes of the post-modern cabaret sound of recent albums by Leonard Cohen and Tom Waits: "I think all three of us love Edith Piaf and Lead Belly in equal measure, and I hear both elements at work and they are both part of my makeup." Nonetheless, a major influence on *Civilians* is Loudon Wainwright III, with whom Henry co-produced and co-wrote the soundtrack to the hit film, *Knocked Up*. "I credit my work with Loudon last fall with pushing me in the direction of stripping down. I felt enthralled by how emotionally available he is not just as a writer but also as a singer."

Busy as he currently is as an artist, Henry still has a number of production irons in the fire, recently completing an album for Nashville-based singer-songwriter Rodney Crowell. "I think that there are examples of excellence in every kind of music," says Henry. "Anyone who grew up in the time I've grown up -- we've been exposed to everything. Why shouldn't that influence you? I have learned many languages, musically speaking and I find a way to make them authentically my own or for those influences to be authentic to me. I certainly have no more interest in compartmentalizing myself as a producer than I do as an artist." —Jim Steinblatt

Epic Proportions

Iranian-born composer BEHZAD RANJBARAN's work highlights both music's timelessness and timeliness

Behzad Ranjbaran, an Iranian-born composer and music educator, arrived in the U.S. as a teenager more than three decades ago in search of personal and artistic freedom. He has found both but his music remains deeply rooted in the legends and history of his homeland. The musical cross-pollination has yielded cinematic-sounding works like *The Persian Trilogy*, a Grammy-nominated recording by the London Symphony Orchestra (Delos Records) from 2004 and more recent pieces titled *Shiraz* and *Isfahan*, inspired by visits to two ancient Persian cities. Well aware of the hostility between the current governments of the United States and Iran, Ranjbaran sees his role as an artist is, in major part, promoting understanding between cultures.

In addition to his burgeoning career as a composer with a backlog of commissions from a large variety of performers and ensembles, Ranjbaran is a member of the Juilliard School faculty and his enthusiasm for music and life, coupled with his own experiences under a repressive government, make him a most effective teacher.

I know you recently had the U.S. premiere of your string orchestra work, *Awakening*. What is even more interesting is how the piece originated.

It was really very fascinating the way it all came about. It was commissioned by International Sejong Soloists to be premiered in Korea at a music festival. The piece was on the subject of war and peace - obviously, a major theme in Korea. And it turned out to be that the first performance was in a huge peace festival in the Demilitarized Zone, the DMZ. I was under the impression that the DMZ would be void of life, and it was just so beautiful, filled with scenery and greenery - a place that you could go to for a vacation. So it was a very moving experience to have the performance there. The U.S. premiere took place in Miami with the New World Symphony.

I talked to the audience regarding the piece, and told them we often associate heroic acts and courageous acts with war heroes. In my mind, those who resist rushing to war and stand against it are as courageous and as brave. That was the whole purpose of *Awakening*. The title comes from the fact that it's the individuals' responsibility -- not governments or institutions, but everyone's responsibility to preserve peace.

You grew up in a country that is in the news a great deal today - Iran. Your identity also plays a huge role in your music.

Certainly, works I write are inspired by my background, my early years. I have a whole collection of history-based works called *Persian Trilogy*.

The excerpts I have heard are beautiful and filled with drama. I am not familiar with the literature and poetry related to the music, but the feeling of major events, battles and romance permeates the sound, like an epic film score.

Yes, it's all there. From my early years, I used to go to a small village where my father was born. It's up in the mountains. All the locals would talk about were genies and fairies. You have to keep in mind that Iran is the land of legends. The culture goes back several thousand years, and the supernatural legends contain moral lessons transferred from one generation to another.

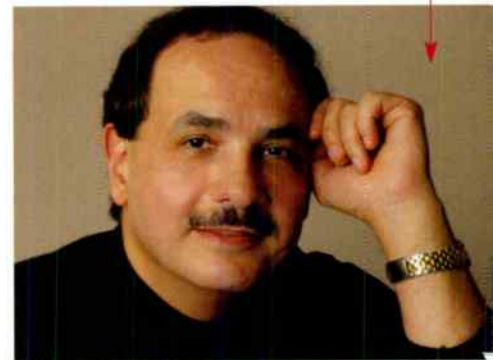
These legends predate Islam in Persia?

Yes, they go back thousands of years. And most of these stories were collected in the epic poems called *Shahnameh: The Persian Book Of Kings*, written in the 11th Century by the poet, Ferdowsi. He collected all

these stories and turned it into the longest epic poem ever written -- 65,000 couplets. He spent 35 years of his life working on it. From the moment that I entered the Tehran Music Conservatory at age 9, one ambition that I had in life was to capture these stories in music. And I think all along that affected the kind of graphic quality that my music has because the influence was just so strong in early years.

I understand that *The Persian Trilogy* was highly acclaimed, receiving a Grammy nomination for the recording by the London Symphony Orchestra in 2004. With Iran in the news every day, I am sure interest in this work remains strong.

Yes, I have one project with the Philadelphia Orchestra this season on one of the sections of *Persian Trilogy*, called "The Seven Passages", the story of the hero being tested in seven trials. I always thought that not only heroes are tested in life but also every ordinary person is tested in life - one that cares for a sick person, one who helps out a person who's in need. Those are unsung heroes. So I'm very excited that the Philadelphia Orchestra has chosen "The Seven Passages" for their family concerts so the students in Philadelphia will learn about the story of "Seven Passages" and how it applies to all of us.



Key works:

1. *The Persian Trilogy*, recorded by the London Symphony Orchestra, JoAnn Falletta, conductor.
2. *Songs of Eternity*, premiered by Renée Fleming, soprano and the Seattle Symphony, Gerard Schwarz, conductor.
3. *Violin Concerto*, premiered by Joshua Bell, violin and the Royal Liverpool Philharmonic, Gerard Schwarz, conductor

When you were growing up in Iran, that was the era of the Shah. And you left Iran when you were 18 years old.

I came here to study music and also because of the political persecution that was happening. I was in prison for a few months as a political prisoner, at age 16, under the regime of the Shah just for possessing books and expressing ideas. Upon my release, I decided once my studies were finished, I would leave my country. I was banned from leaving but, finally, I was allowed to leave. I know what injustice is and know how difficult it is for people to express their political and social views, as well as artistic ones.

Are there any upcoming projects you wish to mention?

There's a new piece that I'm writing: a piano concerto that is going to be premiered with the Atlanta Symphony -- Robert Spano will be the conductor and Jean-Yves Thibaudet is the pianist. Thibaudet has this tremendous sense of color. It has been a great joy to write that piece, because it's a challenge. Some of the greatest composers have been pianists and, for me, who doesn't play the piano, it's been an area of exploration. In some sections, it's tremendously epic in quality and that's something that comes to me. I have no control over it. It just grows out of my body! --Jim Steinblatt

One for All

With success writing hits for other artists, Puerto Rican songwriter YOEL ENRIQUEZ has little time to record his own album. But he's not complaining

It has been a great year for Puerto Rican songwriter Yoel Enriquez. He's had four singles playing simultaneously on the radio, including Latin superstar Chayanne's "Si Nos Quedara Poco Tiempo," which was still strong on the charts after 26 weeks; Michael Stuart's "Me Siento Vivo," currently riding the top of Billboard's tropical charts and with a new pop version about to be launched; Yolandita Monge's "Demasiado Fuerte," a song also serving as title to her latest album, receiving heavy airplay in Puerto Rico; and the highly acclaimed duet of Isaac Delgado and Victor Manuelle on "La Mujer Que Mas Te Duele." The 34 year-old is no stranger to success. He was nominated in 2006 along with one of the best songwriters in Latin Music today, Jorge Luis Piloto, for a Latin Grammy (Best Tropical Song) performed by another musical icon - Tito Nieves. Enriquez has also won multiple ASCAP awards, along with a string of #1 and top Billboard Latin Pop hits. *Playback* recently spoke with him about his success and his plans for the future.



When did you realize you had a gift for music, and how long did it take before you got your first break in the business?

I started taking singing and piano lessons when I was 14 years old with a renowned Puerto Rican ASCAP singer-songwriter, Rafael Monclova. Just after learning my first basic progressions, I dared to write a song and show it to him, but apparently it had something to it, because even though he almost tore it apart, he did like some parts of the melody and lyrics, and gave me advice on how to fix the rest. I kept writing songs and showing them to him, and every time around he made fewer and fewer changes. Then one day he finally told me I didn't need to run songs by him anymore because he felt I was ready...needless to say, I felt extremely proud.

Years passed and I just kept writing. One day, I had the opportunity to meet musical producer Angel "Cucco" Peña in Puerto Rico and I showed him some of my songs. He immediately put one of them on hold for an album he was producing for Jerry Rivera. A few weeks later, he called me to say not only that my song was in, but also that the label selected it to be the second single on that album! Can you imagine? My first song as a professional songwriter, and it was a single! It was 1997, and as we say in Puerto Rico, "it has rained a lot since then."

How did you get your songs recorded by so many artists?

Working hard, working harder and working the hardest. Apart from writing hits, nowadays you have to find the way to find creative ways to reach an artist you don't know personally to hear your songs. I firmly believe that if I can show my work to that person who is going to "defend" my song as his or her own, I have the best shot. If for some reason I am unable to meet that artist, I always try to make sure he or she receives my demo. I also believe in doing my homework to avoid repeating things that have been done in the past.

You've had a prolific career writing for others, with more than 100 recorded songs. But also have a talent for writing, composing and singing. If you were ever to release a solo album, what would it sound like?

I have to admit it I've been very fortunate. I've known tons of talented people who have abandoned music and have devoted themselves to something else. I thank God every day for giving me the opportunity to make a good living and a nice career out of my music, because it is my true passion. My solo album? I envision it being something simple, a very organic sound, probably mostly acoustic and an album where the depth of the songs would be the protagonist. It is something that I have always had on the back burner. The problem is that fortunately (and unfortunately) I never have enough time to work on it. I have 3 or 4 songs written for that project, but my hands are always full writing for others, and that is how I make a living, so I don't know... one of these days it'll come true...you'll see.

When you begin to write a song, what inspires you?

My wife would love me to tell you she has inspired 100% of my songs...and actually, I have to admit she has inspired - among many others - two of my biggest hits: "Un amor para la historia" and "Si nos quedara poco tiempo." But as a songwriter who writes about love, anger, and social issues at the same time, I'll tell you inspiration can come from the most unexpected sources. From a phrase I heard on the street, to a story I saw on the news or read in the newspaper, from something that has happened to a friend, to a scene from a movie...or even from personal experiences. In general, as songwriters we tend to be very good listeners...and you never know what we can come up with for a song...beware! -Karl Avanzini

Sweet Music Together

Husband and wife musical duo UTAH CAROL, fshare a life, the stage and a bittersweet musical sensibility

Utah Carol, a husband and wife band taking its name from the cowboy song "Utah Carol," consists of Grant Birkenbeuel and JinJa Davis. Since their beginning ten years ago, Utah Carol has received an adoring response from their audience and have had continued success as they



recently released their third album. Though the work for the album is done solely by Birkenbeuel and Davis, they have still been able to garner great attention as well as placing music in films such as *All the Real Girls* and the upcoming *Kabluey*. Utah Carol recently talked to *Playback* about their craft.

What's it like working together as husband and wife? Are there any challenges that make it difficult at times?

Jinja: Grant and I have been working together a long time at Utah Carol and there are advantages because we have a similar aesthetic and we are not as hesitant to express our opinions about ways we're working on music or ideas we have about songs. The biggest disadvantage we have is we never get away from each other. There are times that we have gigantic creative fights and I think the fighting between us might be more intense because we are married and it's hard sometimes to separate our relationship from our professional working relationship.

How did you meet and come to start working together?

Jinja: We met in college but it wasn't until after we got married that Grant was writing songs on his guitar and I would pipe in on some of the songs he was working on. I started playing bass and I realized quickly that I couldn't write songs on bass. So, I decided to pick up the guitar and Grant's a guitar player, and I thought, well, this is great. We started playing around a little bit together with music. I took a song-writing class at a music school here in Chicago called The Old Town School of Folk Music with a teacher named Ralph Colbert. He was very encouraging and I wrote a few songs and I took them home to Grant and I would say "Grant, you're the guitar player, how about we go sing

these songs on stage at this club in Chicago" and we went and performed a song. I looked at Grant and I said "this is great, we need to do this some more." We got a great response from the audience and at that point started writing together.

Do you think it's rewarding to do all the work on your own?

Jinja: I definitely think it's rewarding when you see some success. I think that in the beginning, because we had such a tremendous response to our music, it's been much more satisfying. The satisfaction of working hard and doing all this work and seeing the fruits of your labor that is a product because of the hard work you've done on your own as opposed to having an organization behind you making it happen. Even though we do this all independently, if someone reached out to us and said they wanted to help us, we would take the help. I feel like if we only had to focus on the music all the time then we would be putting out a lot more records but it feels good when you've had some success.

What are you going to be working on in the future?

Jinja: We are starting to have little tickles in our brain for our next album. We just recently did a licensing deal with MTV and sent records out to other music supervisors. We're getting good responses but nobody's taken a bite yet and I think our biggest goal is we're really trying to find people to cover our songs. We're trying to find friendly ears to cover our songs because we would like to be songwriters not only for ourselves but write songs for other people. We want to make a long-term career so that's really what our long-term goals are, to continue to do that kind of music and to keep making music. —**Lauren Vislocky**

Fast Forward

With a head full of songs, Kentucky singer-songwriter KEVIN ELLIOT got to work, cut a great modern rock album and hit the road in record time



Singer-songwriter Kevin Elliot hails from Appalachia, East Kentucky. Although a new face on the rock scene, he has already accomplished a lot. With a new album, *Damage of this Day*, recorded with his band The Broken, and produced by Luke Ebbin (All-American Rejects), a recent U.S. tour and growing buzz, his music career is shifting into high gear.

Tell me about how the album and your band came together.

I'd been playing music in bands my whole life and about three years ago, I was in L.A. and something just clicked. I started writing a lot of songs really quickly and I recorded an album. It was a little too toned-down for me. So I started writing new songs. My manager at the time, Kathy, heard some of the new songs including "Teleport," which is the first track on my new album, and said, "I really like this, go back home and keep writing." That was the last thing I wanted to hear, but I did. I went back to Kentucky for another three or four months and just wrote constantly. I came up with a new album's worth of songs and went back to L.A.

How did you hook-up with producer Luke Ebbin?

Most of the producers I met were just cheerleaders. Then I met Luke Ebbin. He was just really straightforward and really hard-core. He would say, "If there are two right ways to do something, you will go with your way, but if there is only one right way and your way is wrong then I'm going to tell you and we're going to do it right." I didn't have a band together, but I went in with Luke and recorded in Henson's studio. At the time there was a lot of history being made in

the place because Paul McCartney had just recorded there.

Was it intimidating or inspiring to be recording in a great room?

It made me feel like "wow, I'm really doing this and people really respect my music and I'm in a place where I can get more people to hear my music and make my music better."

When you recorded this album did the arrangements change a lot from your original vision?

Luke and I spent a few days in pre-production and would just throw ideas around. Although I wrote the songs, Luke would suggest things like "we don't need this pre-chorus, or maybe we should stop this here," just doing what producers do. We brought in Dave Levita on guitar, Vic Inorizzo on drums and Curt Schneider on bass, who is also a great producer in his own right. Just hearing the interpretation of these songs by these great musicians was almost like having three producers. It was a group effort. We all did our best to make this album the best it could be.

What keeps you motivated?

Whether you're an accountant, musician, businessman or a trash collector, as long as you're happy, that's what counts. I just hope and pray that this album is enough to allow me to do music for a living and to get me to that next album that can get me to another level and another level. If I can make a living and support a family playing music and traveling that's what I'll do. I don't have to be a superstar as long as people respect the music and I can keep on doing it. —**Erik Philbrook**

Mars' Trip

Composer MARS LASAR has long traversed the worlds of music and technology. Now his new software system, Quantum Tracks, should change how audio-visual editors work



Aussie composer and technologist Mars Lasar, who joined ASCAP in 2006, has had a unique career that has influenced the evolution of technology and its relationship to music and composing. Lasar recently developed a new software system called Quantum Tracks, released by leading production music library APM Music, that is expected to change how editors work music into their audio-visual projects. ASCAP's Shawn LeMone recently talked to Lasar about his career and this exciting new technology and music library.

Lasar was obsessed with gadgets as far back as he can remember, going so far as to pull apart watches to figure out how they worked. At 11 his mother, who was an artist from Germany, introduced Lasar to music. His love for both music and gadgets quickly fused in harmony. According to Lasar, "I'd had extensive classical training and composed many themes on the piano, but I needed more and technology was the answer. So back in 1978 you'd find me with a simple cassette player, shortwave radio and a stopwatch. I put the cassette player in pause record, searched for the correct sound on shortwave, then hit record on the cassette player and used the stopwatch to determine when to stop. I'd do that over and over again for an hour to get a rhythmic sample of a shortwave radio sequence. I'd try all kinds of shortwave sampling combinations together with time combinations as long as a full second and down to 1/4 of a second with real neat results. Sequencing

and sampling became my obsession. Multi-track sequencing, which did not exist at that point, and sampling was where I was destined to go."

Shortly after, he was introduced to synthesizers and monophonic sequencers by hanging out with guys who were obsessed with electronics, mathematics and music. Lasar was perfectly situated to become a pioneer in the music sequencer explosion that occurred in the late 70s. Lasar remembers, "By 1981, I was deep in the synthesizer/sequencing world along with Kraftwerk, Tomita and Tangerine Dream. I was in a band, IQ, with one other keyboard player, Ken Davis, and singer, Darpan. We dressed up in space suits and played space music on street corners. We became such a popular spectacle we opened for Midnight Oil, Split Enz (featuring the Finn brothers of Crowded House) and eventually Mike Oldfield during the Tubular Bells tour. As most struggling artists do, we huddled in small house and jammed. Then in the morning went off to our day jobs. In my case I was interior painting with my manager. One day we were painting and my manager was talking to the owner of the house about music, he mentioned he was in a show where there were two guys in spacesuits playing this awesome electronic music. My manager turned to me and said to him, 'this is one of the members!' The owner of the house, Kim Ryrie, said he also owned Fairlight Instruments, the first computer software driven musical instrument manufacturer, and wanted me to come and work for him. I worked for Fairlight for eight years. During that time, we created the first multi-track sampler/sequencer."

Quantum Tracks is a sophisticated and seamless evolution-



APMmusic™

ary solution to customized tracks. The new age of music editing has arrived. Editing music used to mean having to cross-fade or eye-ball your edit. With this groundbreaking Interactive Music Interface (IMI) software, simply dragging the audio clips from clips lists to a clip sequencing window instantly customizes your track. Your selected clips will snap together to create seamless, pre-mixed, final tracks. As the editor, one can now customize his or her track with infinite variations. This software includes a comprehensive library of 380 introductory Quantum Tracks with an incredible range of audio clips representing musical styles from rock, hip hop and electronic to orchestral. The clips are arranged in 3 lists of intros, loops and ends. Just drag any combination of the audio clips into the clip sequence window and hear seamless perfection as you audition your customized track. The audio clips in the tracks can be placed in any order creating endless possibilities.

"I spent countless hours building the first sample library. I composed many compositions using my sequencing method which was sent out to the world with the machines at \$80,000 a piece. I demonstrated the Fairlight to many artists and producers including Alan Parsons, Kate Bush, Duran Duran, Herbie Hancock and many others at that time."

After Fairlight, Lasar came to Los Angeles in 1990 and worked for Seal and Hans Zimmer. He sequenced Seal's song "Crazy" with Trevor Horn and worked on *Days of Thunder* with Hans. Lasar relates, "At that point in my career I was focusing on composing and sound design. The reason I got to know all these guys is that they all loved the Fairlight. Lasar released his first album as a solo artist in 1991. Twenty albums later (see his discography at www.marslasar.com), Lasar is still a prolific composer.

Over the last eight years, Lasar has cultivated a relationship with APM as a composer and written and produced many library albums for them. This includes a series of titles through EMI Music Publishing and Castle Music. During this time, APM president Adam Taylor learned about Lasar's interactive music interface idea and recognized the potential value for both the company and industry overall. Taylor worked closely with Lasar to further develop the concept.

Lasar then introduced the concept for what has developed into "Quantum Tracks" to EMI Music Publishing Chairman and CEO, Roger Faxon. According to Lasar, "He immediately realized the potential value of our product not only for the library business but major artists. EMI asked for a demonstration using a very popular, award-winning musician's tracks. As a result, they saw the tangible future in the method and built a partnership for product development. They recognized that fans would eat up the opportunity to remix their favorite artists on the fly and create their own custom tracks to share with friends."

Having an innovative technology that is being developed with and adopted by both APM for library music and EMI Music Publishing to deliver the music of popular artists in a new way is exciting for Lasar. "It is a music method I have been working on for 30 years. Quantum Tracks encompasses my career and the music method that I have developed over a lifetime. I am so excited about working closely with APM in expanding the way clients think of and use music."

For additional information, go to www.quantumtracks.com. You can audition the full length tracks at www.apmmusic.com/myapm or request the software and clips via hard drive by contacting APM at accounts@apm.com or 323.461.3211.

Roc of All Trades

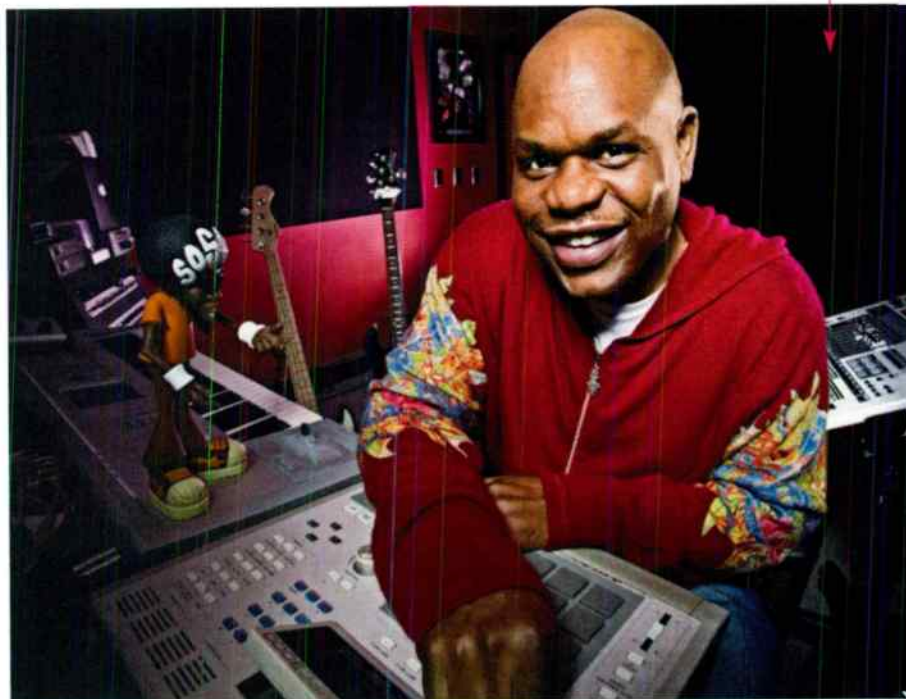
The multi-talented LROC sees his most successful year as a sign of more to come

"If I wasn't producing, I would have a real estate business. But I really can't see myself doing anything else but music," says West African producer, writer, programmer and multi-instrumentalist LROC. And with hit songs such as "Yeah," "Grillz" and "Pullin' Me Back," it seems that he won't have to worry about any real estate except his own. LROC has formed a comfortable niche for himself in the music industry. This year alone he received a Grammy and several ASCAP Pop Music and Rhythm & Soul awards and his publishing company Basajamba became extremely popular with music lovers and radio listeners from around the world.

LROC, born James Elbert Philips, was interested in music from the age of five when he started to play classical piano. "I was getting trained but at the same time I was listening to my brother's records and my dad's records and playing by ear also," he recalls. He would often play the bass-line of songs he heard on the radio on his brother's guitar, and in a Christmas program at school when he was a teenager, he performed in every segment and played a different instrument in each one. At sixteen, LROC moved to the Bay Area of California where he continued his interest in music playing in a jazz band as he was introduced to the styles of big band and swing.

After school, LROC joined the United States army and was stationed in Germany. Bringing his keyboard along with him, LROC wrote and produced artists while he was in Germany, eventually leaving the army to start working on early Lil' Jon remixes.

LROC moved to Atlanta, Georgia, where he met platinum producer and So So Def Records owner Jermaine Dupri. Dupri brought LROC on as a keyboardist for one project, and was soon asking him to join So So Def's production roster. LROC was given an exclusive deal which still allowed him to work with Lil' Jon. Said LROC, "The difference with Jermaine is we cut whole records when we go to work. With Lil' Jon we do a whole lot of



tracks and then he places them with artists and wherever. They're both different but they're both a lot of fun."

LROC continues to add credits to his name. He has been working with So So Def artists such as Cute Kid, Manage Man, Maestro and Javas, and he recently worked on a track with Diana Degarmo from *American Idol*. With so much achievement in his career, it seems as though it would become ordinary to LROC, but the opposite is true. "Don't get me wrong, when you hear the songs all the time and see the charts, it gets numb after awhile, but it's still exciting." —Lauren Vislocky

Island Pop

Songwriter, producer and publisher **BOBBY PILEGGI** is helping to bring modern Hawaiian Island music to the world



1 2



1. Bobby Pileggi, Scotto Savitt, Darrell Labrado and Chris Pati 2. The view out the window of Robert Sterling Music Publishing on Moloka'i 3. Kip Lukela Keala, Bobby Pileggi and Konishiki

Usually, when someone wants to make it in the music business, they head to one of the world's foremost music hubs, like New York City or Los Angeles, to throw their hat in the ring. Bobby Pileggi, a former disc jockey and a budding songwriter, headed 6,000 miles away from Manhattan to the Hawaiian island of Moloka'i to make his mark. After falling in love with the climate and the culture, he met a kindred soul in Brad Thayne, a journeyman guitarist and recording engineer who was building a studio there. The two decided to collaborate on a music project inspired by the traditional chants of the island's residents, and it set Pileggi's life on an unexpected new path that currently finds him as one of Hawaii's major music publishers (Robert Sterling Music) and one of its greatest champions for its modern music.

In 1997, Pileggi found himself on Moloka'i collaborating with Brad Thayne on a compilation of music created by the island's musical artists. "When word got out that we were doing the project, I would go to the supermarket and people would come up to me in the vegetable aisle singing songs. Everybody wanted to get into the act, as Jimmy Durante would say"

When the album, *Moloka'i Now*, came out, it was a success, winning some high-profile awards. Pileggi and Thayne's next project was going to be an album, *Shaka the Moon*, recorded by Pileggi's songwriting partner, Sterling Kalua. After tragedy struck Kalua's family, the project was shelved and Pileggi and Thayne crossed paths with a young musical prodigy named Darrell Labrado.

"He was a nine year-old Hawaiian/Spanish kid living in the jungles of Halewa Valley with no running water, no electricity, no phone. But the kid could sing," says Pileggi. "Brad had him in the studio and said 'you gotta check him out.' So I went in, and the kid just ribbed me the whole time. I said 'He's a punk. I'm outta here.' But the next day, Darrell wouldn't record unless I was there. He liked me. So began a ten year period in which I managed his career."

Labrado's first solo album, *Shaka the Moon*, came out in Hawaii, and was a significant success. It not only created a star in Labrado but it showcased Pileggi's songs.

"The only reason I did it was to get my songs out there," says Pileggi. "I realized the only way to make this work is that you have to be a promoter, a producer, a manager, and you have to find an artist."

Another tragedy struck when Thayne was diagnosed with esophageal cancer. Then Pileggi moved full-time to Moloka'i to take care

of him until he died in 2000. But while Thayne was still alive, they recorded Sterling Kalua's album, *Feel The Mana*, which did well when it was released. At that point, however, Pileggi was planning to move back to the mainland.

Says Pileggi, "The people on Moloka'i really urged me to stay. So we decided to do Darrell's second album, *Someday*. On that record we covered Stevie Wonder's "Master Blaster (Jammin')." The sales of the CD charted Darrell on the Billboard Top 10 Dance chart at #8 and was reviewed in *Billboard's* "New and Noteworthy." The phones were ringing off the hook."

They then released another Labrado track, "I Want My Island Girl," written by Bobby Pileggi and Chris Pati which did even better, charting on *Billboard's* Top Dance Singles at #6. Labrado appeared on MTV. For Pileggi, it established him as a successful songwriter and publisher.

"Before Brad died he and Lanai Tabura, a former Clear Channel P.D. and current Robert Sterling Music publishing partner, had encouraged me to get involved with ASCAP," says Pileggi. "So I signed up. A year later I got my first check. Then I got another. At that point I decided to start helping local people out in the business of music. In the five years that I've been doing this, I've helped sign over 50 songwriters and publishers to ASCAP. They are almost all from Hawaii and they are island, reggae, hip hop and R&B artists."

Pileggi believes that the time is right for original Hawaiian music to become a major player on the world stage. "There's a hidden culture here that is being unearthed," he says. "The majority of the music that is played here is what is called Hawaiian Island Contemporary or Jawaiian. It is like tropical reggae, or island pop. What I want to do is help get the #1 song from Hawaii be an original song. And I have the guy already. His name is Kip Lukela Keala from Ekolu. He has the music, the voice and the acclaim already here in Hawaii."

Pileggi, who says that his "island pop" is really breaking through in a big way in Japan (thanks to his Japan connection, former Hawaiian Sumo legend and ASCAP songwriter Konishiki) hopes the greater U.S. market will discover his music's pleasures. If it does, he, his writers and his ASCAP publishing catalog can help take credit for it.

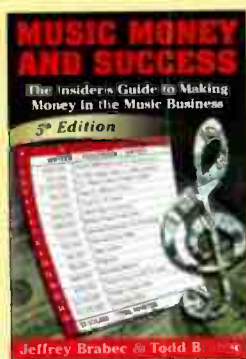
"We have 45% of the market share of original Hawaiian island music," says Pileggi. Most of it is set up through ASCAP and I'm very loyal to ASCAP. I call ASCAP the A-Team. And I ask everyone in Hawaii before I sign them, 'do you want to be on the A-Team or the B-Team?'" —**Erik Philbrook**

WORDS ON MUSIC

Music Money and Success: The Insider's Guide to Making Money in the Music Business, 5th Edition

By Jeffrey Brabec & Todd Brabec (Schirmer Trade Books)

>>>Executive Vice President and Director of Membership at ASCAP Todd Brabec joined brother Jeffrey Brabec more than ten years ago to create a field manual for navigating the music industry geared toward the working songwriter.



Titled *Music Money and Success: The Insider's Guide to Making Money in the Music Business*, the book drew

detailed information from both Brabecs' extensive music industry experience as both recording artists and as entertainment lawyers.

The book, now in its 5th edition, continues to be a leading industry resource and gives songwriters, composers and music publishers everything they need to know about making a living in the digital age. Todd and Jeff (Vice President of Business Affairs for Chrysalis Music Group) are ever-knowledgeable about the shifting landscape of today's music industry and offer valuable information about placing music in lucrative media such as video games, ringtones, commercials and movies. The Brabecs answer more current questions in the new edition about synchronization licenses, the differences between Indie label and major label deals, foreign royalties, creating artist websites, and even how to negotiate a hit song into becoming a TV theme. They also update their sections on fast-moving industry topics such as internet royalties, Copyright Royalty Board decisions and negotiating publishing and record contracts in the digital world.

What was once exclusive information possessed by executives and lawyers is now accessible to anyone in the music industry. *Music Money and Success* acts like career insurance for songwriters, providing the information to protect them against making any career choice that isn't in their best interest. Marketing myths are debunked, complex concepts

are boiled down, and, unlike most industry handbooks, *Music Money and Success* is so complete, that it is useful to an artist or industry rep at any career level.

—Lavinia Jones Wright

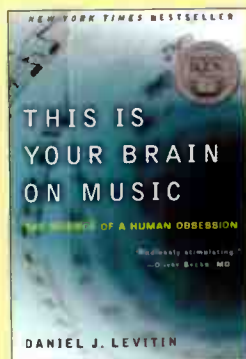
Visit www.musicandmoney.com for more info on the book, the Brabecs and a schedule of speaking engagements. Todd and Jeff will be presenting a panel at the 2008 ASCAP "I Create Music" EXPO to be held in April of next year. Visit ascap.com to register.

This is Your Brain on Music: The Science of a Human Obsession

By Daniel J. Levitin (Plume Books)

>>>In this bestselling ode to the science of music, neuroscientist/musicologist Daniel J. Levitin creates a newer, more walkable path between science and art. Using his knowledge of the brain, Levitin applies science to art in *This is Your Brain on Music* with the intention to enhance appreciation of it rather than to debunk its mysteries.

The key that unlocked Levitin's scientific mind, opening it up to the incalculable magic of music, turned out to be a pair of headphones his father bought him as a teenager. Using those headphones, Levitin first discovered the power of the stereo mix and was forever changed.



Realizing that there was a science to a pleasing sonic mix, Levitin set out to bridge the gap between the science and art communities. His fascination with the connections made in the human brain by sound only grew as he learned more about the subject, and his genuine enthusiasm for music is what carries the book. He refuses to demean the human aspect of sound, choosing to use it as a tool for exploration. Considering that the workings of the brain are still largely uncharted territory, it shares the same mysterious qualities that music has; both thoughts and sounds evade explanation.

This is Your Brain on Music is an essential tool for any music lover. Levitin uses simple analogies - he compares chord pro-

gressions to road trips and explains synapse firing as a form of choreography to walk the reader through the facts. He illuminates in a new way something we all feel: Music is an intrinsic and vital piece of human existence. —Lavinia Jones Wright

The House That George Built (With a Little Help from Irving, Cole, and a Crew of About Fifty)

By Wilfrid Sheed (Random House)

>>>Novelist and essayist Wilfrid Sheed has made a worthy contribution to the literature on the Great American Songbook. Titled *The House That George Built (With a Little Help from Irving, Cole, and a Crew of About Fifty)*, the book is conversational, anecdotal, funny and, above all, opinionated.



Great American tunes, whether they originated on Broadway, in a Tin Pan Alley publishing house or on a Hollywood soundstage, are given their due. Sheed makes no claim to musicologi-

cal expertise but his ideas, built on decades of living as an intense fan as well as a friend and confidante of a number of songwriters and performers, are solid.

In spite of Sheed's impatience with and disdain for most contemporary culture, his approach to writing about the great American music creators is quite modern, taking into account psychological, economic and sociological factors. And for readers accustomed to tabloid-style gossip, there is plenty of substance abuse, infidelity and mental illness here, though it is tastefully toned down and only used to complete the picture of a songwriter when needed.

The big guns in Sheed's book are, naturally, George Gershwin, Irving Berlin, Duke Ellington, Cole Porter, Jerome Kern and Richard Rodgers, with ample space devoted to such figures as Harold Arlen, Hoagy Carmichael, Harry Warren and Cy Coleman, among others. Lyricists receive less coverage and a little less respect, though Johnny Mercer and Frank Loesser rate their own chapters. All in all, *The House That George Built* is a very sturdy structure that it pays to spend some time in. —Jim Steinblatt





BRAD TO THE BONE

A Country Music Sensation's Steady Rise to the Top

By Erik Philbrook

In the video to Brad Paisley's latest single, "Letter to Me," the songwriter revisits his actual high school in Glen Dale, West Virginia, where he grew up. The video features real people from Paisley's life there - his classmates, his teacher, a former date. The song portrays what Paisley would say to himself at age 17 if he could write a letter from his current perspective. The older Paisley shares a lot of wise advice to his younger self that will help him get through the emotional drama of his high school years. What the older Paisley doesn't offer to tell him, however, is a little bit of info that would most surely have cheered up the teen Paisley: that someday he was going to be one of country music's biggest stars.

To date, singer, songwriter, guitarist and all-around electrifying performer Paisley has released five albums that have all been certified Platinum or Double Platinum, with total sales in excess of 10 million copies. His latest album, *5th Gear* (Arista), debuted at Number 1 on the Billboard Top Country Albums chart and is his third album in a row to do so. He's had 15 Top 5 hits, and nine Number 1 hits, including his last two singles, "Online" and "Ticks" from *5th Gear*. He has won numerous ACM and CMA awards and is currently the reigning ACM and CMA Male Vocalist of the Year. Paisley's music has revealed him to be not only a worthy torchbearer of traditional country but also a creative risk-taker willing to push the musical envelope. With songs that range from the sincere and soulful such as "I Wish You'd Stay" and "When I Get Where I'm Going" to the wonderfully witty "Alcohol" and "I'm Gonna Miss Her," Paisley continues to keep his music fresh, not to mention funny and topical.

As Paisley was winding up a year in which his *Bonfires & Amplifiers* tour played to over 850,000 fans, he nabbed three Grammy nominations, including Best Country Album for *5th Gear*, and celebrated the birth of his first child, Will, with wife, actress Kimberly Williams-Paisley, he talked to *Playback's* Erik Philbrook about songwriting, guitar-playing, crowd-pleasing, tick-checking and ASCAP-thanking.

Since your new song "Letter to Me" represents the idea of writing a letter to yourself as a high school student, I was wondering what advice would you give to the young singer-songwriter Brad Paisley, if you could write a letter to that budding artist?

I wish I could just send some songs back to me (laughs). No, I really lucked out because at that age I knew that my songs weren't ready yet. When I was 17 years old, I was starting to write a lot more frequently, but I never suffered from delusions that my songs were great just 'cause I wrote them - you know, that syndrome that a lot of writers have when they start writing: "well, it's mine and I wrote it, and I don't care what anybody says, whether they like it or not. It's the way I want it to be."

In country music, and really with any kind of music in general, you learn from listening to writers that know what they're doing. So my advice to that 17 year-old would have been, "hang in there, because when you get to

You cut your teeth as a performing songwriter in clubs and on flat-bed trailers at country fairs. Now you perform to thousands of people in huge venues every night. What do you think that early experience gave you that helps you today?

Well, I think the main thing is that I became so comfortable with performing and being on a stage anywhere. I was - and this is true today - much more at ease on stage than in math class or in a crowd of people at the shopping mall. I would much rather be singing on a stage in the shopping mall (laughs) than doing the shopping. That's where I would be the most at ease and have the most confidence.

What finally motivated you to move to Nashville from West Virginia?

I had learned everything I could possibly learn in my home area. The things that were wrong with either what I was writing or what I was doing were not necessarily wrong, but, you know, could be improved upon. I had maxed out the genius pool in my area, you know. There

were plugged-in and part of everything.

Who did you work for?

I interned for John Briggs. John had been at Belmont himself, and when I got the internship, he was cool. He said, "Brad, you're going to go everywhere with me." And I did. We would go to showcases five nights a week. I had a ball. I met everybody.

Also around this time, you forged a creative and personal bond with two important people, Chris DuBois, who worked at ASCAP, as well as the producer Frank Rogers, with whom you would launch a publishing company - Sea Gayle Music. Why do you think this joint venture works so well?

It goes back to what I was saying earlier about how a song is not sort of done until certain important people feel like it's done. Chris has really taught me that, and Frank and I learned it together at the same time. Frank had all this producing talent and an ability to write a good song and an ability to hear great things in the studio. I had all these abilities to write and play

It's a great way to tell if you've got something special. It's almost like practicing stand-up or playing guitar. You just have to do it. You've got to get up there in front of people **-Brad Paisley**

Nashville you're going to meet some people that really do know what they're doing. And don't be an idiot. Listen to them when they tell you that this song needs a better hook or this song needs a better chorus or a bridge."

Some musical artists are born entertainers, some are born writers and some are naturally great musicians. You seem to have inherited all three genes. Which of those three gifts did you identify with first as a young man?

For me the guitar was the thing that got me into all of this. Still keeps me in all this. The thing that'll keep me from being bored with my hit songs in 20 years is the ability to play the solos.

I play the guitar parts. That's how our show is different every night. Even though we have a structure and we use a lot of lighting cues and we have to sort of stay to the same regiment, there's room for improvisation on the guitar and the steel guitar and the fiddle and all the things that the other players play. We're kind of a jam band in that sense.

How did you first become interested in the guitar?

I started taking lessons mostly because I had a grandfather who was a guitar player a little bit, and more than anything he wanted me to be a great player. He wasn't what you would call a great player, but he always had dreams that I would be.

I was his first boy. He had two daughters who had no interest in any of that, and then his grandson came along and he had his first fishing buddy and his first kid he could sort of pass along the guitars to. I was like a kid in the candy store in that way.

weren't a lot of really successful plugged-in songwriter/publisher people in West Virginia that could say, "Wow, that's great. You know who needs to hear that?" Or "you need to do this to it and then it'll be ready to pitch."

That's where Nashville is such a great creative community. I mean, it's just one person after another working on trying to get something going in the music business.

Do you think there is a "right time" for a songwriter to move to Nashville?

You know, it's interesting. I don't know if there's ever a right time other than when you can say you're pretty good. I wouldn't make that move when you're not. I wouldn't make that move saying "well, I'm not very good yet but I'm going to Nashville."

There are other great reasons to go to Nashville, and one is Belmont University, where I went. If you're a college-age kid and you want to be in the music business, go there, because you will be. One way or another, when you graduate, you may not be a star, you may not have a record deal, but you'll probably be working somewhere like a record label. And they let you intern, which is what I did.

You interned at ASCAP.

Yeah. I got really lucky in that when I moved to Nashville, I was already a student of country music. I was one of the few people that even knew what ASCAP was. I figured, well, ASCAP is plugged-in everywhere, and I wanted to learn about everything. I figured it'd be a great place. I really couldn't have been more right. And it had everything to do with the people. From Connie Bradley on down, everybody in the Nashville office was so cool. They were young, vibrant, enthusiastic music-loving people that

and sing, and Chris had this ability to take a song and dissect why it either is or isn't working. He had this mathematical brain about it. It's invaluable. He still has that. That's what the writers utilize at our company.

How so?

They'll go into Chris, play him things they're writing. And if they want advice on something, Chris is ready. He'll suggest "why don't you go here?" And they're very lucky to have him. We're lucky to have him.

That's why this family works so well. Frank and I are out writing songs on our own and Chris is out writing songs on his own, and we're all doing three different sort of very specialized things, but we happen to pool our songs into the same company.

On your new album you also have a lot of co-writes with Kelley Lovelace. What does he bring into the mix?

Well, Kelley and I couldn't be closer friends. He actually bought and owns a piece of my farm, and he and his wife built their house there. Our friendship goes back to that first semester in college. And he's somebody that is really smart about writing a song that people will relate to. Even though Sea Gayle is Chris and Frank and I, it was really the four of us that were hanging out all those years and writing the songs, whether it was one of us, a duo, a trio or another. It was really a great time to be creative. All of us learned together, and we just found our little niches and discovered the things that we were good at.

Do you think that you are more creative and/or productive writing with close friends?

It really comes down to that for me. That com-



PHOTO BY DOUG CLARK

comfortable thing. That's why there are so many of the same names on my albums. It's probably that way with everybody, really.

When you are comfortable, that's when you can be creative. There's nothing worse than when you sit down with a great writer that you're really excited about but you don't know them. You're not going to get anything good right away, at least not for a few sessions, not until you get past the sort of small talk, like "my name's Brad. I like this," you know?

Well, based on some of the songs on the new record, such as "Ticks" and "Online," humor is obviously one of your great strengths. You must have a great time writing this stuff with these guys, because these are really laugh-out-loud, fun songs, and people really relate to them.

The writing sessions are very similar to the reaction that the crowd gives you in the sense that you're bouncing lines off of one another and you say something like "don't worry, babe, I've got your back and I've also got your front." And the room goes nuts.

So where did the idea for "Ticks" come from? Was it a real incident?

It wasn't a real incident I was aware of. It could have been. I'm sure it was. Honestly, when we sat down, we set out to write "country boy can survive" in a love song kind of thing. We were talking about the woods and rural living. We have a farm where in the summertime you just can't even walk some places because of the ticks. I don't know where they come from, but you're going to get one. I don't know whether that was on my mind or not, but I had the idea for the hook. I didn't think it was a hook, though. I thought it was

actually just a line in the song: "When we head out in the sticks, we can have fun just checking for ticks."

I was just goofing around with it and said, "now you guys tell me if this is really stupid or not, and I sang that. The chorus, until the hook, sounds like you're hitting on a girl - kind of a typical country song. You know, "I'd like to see you out in the moonlight. I'd like to walk through a field of wildflowers." You don't see it coming.

It's like a classic joke. The punchline kind of hits you unexpectedly.

Yeah. And it was certainly risky. We felt that as we were turning it in. But risk can be good.

When you select songs to record, do you run them by your band first to get their input? They obviously are going to be the guys playing these songs live in front of an audience night after night.

Absolutely. In fact, the live audience reaction is very important to me on a new song. Especially stuff that is meant to garner a reaction. When we got done with "Ticks," I brought Kelley Lovelace and Tim Owens, who I wrote that song with, out on tour.

We were doing a gig in San Antonio, and I said let's play it. We only had a verse and a chorus but I got up in front of the band and the audience with an acoustic guitar. No one heard it, and I started the song, and when I got to the hook, I mean, the audience went out of their minds. And those co-writers got to see that first-time reaction. It's a great way to tell if you've got something special. It's almost like practicing stand-up or practicing playing guitar. You just have to do it. You've got to get up there in front of people.

The band is another great barometer. Musically those guys are always a very good judge of whether a song's great or just good.

Since you are such a popular live performer, do you think you gain insight from your audience that, in turn, inspires your songwriting?

Oh, yeah. I would say that this album is a product of that more than any of the other albums I've done. A lot of the songs on this record were written with those people in mind and tried out that exact way.

"Ticks" was one of the first or second songs we wrote for this record. And that was on purpose. I wanted something that would cause a great reaction live, and that would be a great song to play - the kind of song you'd practically end your show with. The same goes for a couple of other cuts on this record. A lot of the up-tempo stuff stems from the way it feels to do these songs in concert, whether that's "Mud on the Tires" or "I'm Gonna Miss Her." "Alcohol" is a great example of that. You're watching how they react to that and you think, man, I wish we could write about five more of those.

So after having achieved this level of success, what are the challenges to you?

Well, it's to go places we haven't gone in a format of music where there are certainly boundaries. So the challenge is to say something new. You know, I'm in a format not that different in terms of the way it's looked at as classic blues, in the sense that a classic blues song should have certain structures and should really only talk about one of three or four things (laughs).

So when you're looking at writing country music that is timeless, it's hard to sort of really find new things, you know, and get them taken seriously. Luckily, we've done that a little bit. You know, I think it was Harlan Howard who said something like, "all the great songs have already been written and we're just rewriting them now." That's kind of how it feels. But, you know, in my career I have 70 songs recorded. So we don't want to go there again, either. That's the challenge.

At the CMA Awards this year, you graciously thanked ASCAP in your acceptance speech. For those who didn't see the show, can you share your sentiments?

Absolutely. It all goes back to that first internship weeks after moving to Nashville and the great experience that I had with Connie Bradley and John Briggs and everyone else at ASCAP. They sort of found out in the course of that internship that I had talent. They weren't afraid of that, and they really helped me cultivate that. And when I stand on those stages and accept awards now, my mind goes back to those pivotal moments, and ASCAP was a huge one for me. ASCAP helped me out immensely. And I see them do that all the time with so many writers. So I wanted to make sure that they were thanked.

I, of course, forgot to thank my manager, who I'd just been sitting next to (laughs). I luckily remembered my wife - that's probably the most important one - but I'm glad I got ASCAP in there.



Pictured (l-r) are ASCAP CEO John LoFrumento, 2007 ASCAP Country Songwriter of the Year Craig Wiseman, ASCAP Senior Vice President Connie Bradley and 2007 ASCAP Country Songwriter/Artist of the Year John Rich

COUNTRY CELEBRATION

Kenny Rogers, John Rich, Craig Wiseman, Don Schlitz and Sony/ATV Music Publishing among top honorees



ASCAP honored the world's finest songwriters of the most performed country songs of the past year during the 45th Annual ASCAP Country Music Awards, held October 15, 2007 at two of Nashville's most distinctive landmarks – the historic Ryman Auditorium and the AT&T Tennessee Tower. Co-hosted by ASCAP CEO John LoFrumento and ASCAP Senior Vice President Connie Bradley, the star-studded celebration drew over 1,500 of Nashville's most distinguished songwriters and artists, as well as





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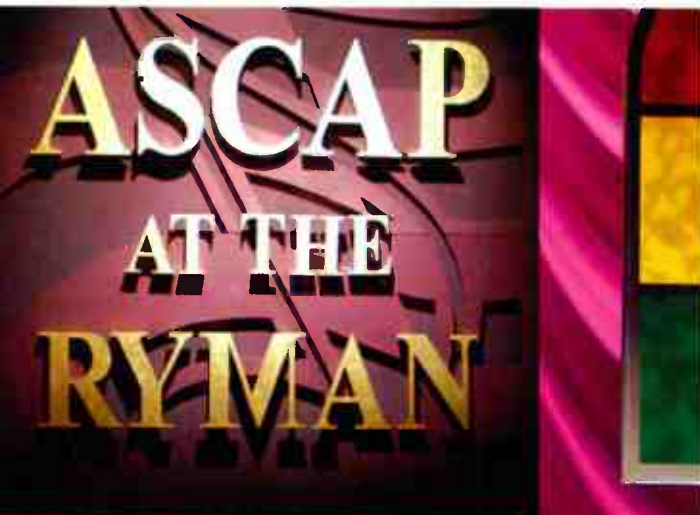
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1. 2007 ASCAP Country Publisher of the Year: Sony/ATV Music Publishing. Pictured (l-r) are ASCAP CEO John LoFrumento, Sony/ATV Music Publishing's Terry Wakefield and Troy Tomlinson, ASCAP's Connie Bradley, Sony/ATV Music Publishing Chairman and CEO and ASCAP Board member Martin Bandier and Sony/ATV's Danny Strick, Mike Whelan, Walter Campbell and Abby Burkhalter 2. ASCAP's Connie Bradley, Kenny Chesney and Gretchen Wilson 3. ASCAP's Todd Brabec, Chris Stapleton, Don Schlitz, Kenny Rogers, Rivers Rutherford and LoFrumento 4. Kenny Chesney, Kellie Pickler, John Shanks and Bradley 5. Amy Kurland and the world famous Bluebird Café were honored for their 25 years of showcasing songwriters. (l-r) Phil Vassar, Kurland and Rivers Rutherford 6. Dierks Bentley and Bradley 7. Chris Stapleton performing "Sweet Music Man." 8. Don Schlitz performs his classic "The Gambler." 9. Bradley, Charlie Daniels and Gretchen Wilson 10. Brad Paisley and Craig Wiseman catch a few laughs backstage at the Ryman. All photos by Peter James Drinco and Kay Williams

Left: "Before He Cheats" and "If You're Going Through Hell (Before The Devil Even Knows)" share 2007 ASCAP Country Song of the Year honors. Pictured (l-r): Chris Tompkins, co-writer of "Before He Cheats;" Dave Berg writer of "If You're Going Through Hell (Before The Devil Even Knows)" and Josh Kear, co-writer of "Before He Cheats."

ASCAP celebrates its top writers and publishers at Nashville's historic Ryman Auditorium



The Greatest: ASCAP Golden Note honoree Kenny Rogers performs



music industry professionals from around the world, proving once again that ASCAP songs are at the heart of country music's success.

A highlight of the evening included a musical tribute to ASCAP Golden Note Award honoree Kenny Rogers. Chris Stapleton performed "Sweet Music Man;" 2006 ASCAP Songwriter of the Year Rivers Rutherford rocked the crowd with "I Just Dropped In (To See What Condition My Condition Was In);" and songwriter great Don Schlitz performed "The Gambler." Rogers graciously accepted his award and then took to the stage to perform his 1999 comeback hit "The Greatest," also written by Don Schlitz. Following his performance, Rogers surprised Schlitz with the presentation of the ASCAP Creative Achievement Award in recognition of exceptional and ongoing contributions as a songwriter to the fabric of American music.

The evening opened with a phenomenal, full band, duet performance of "Jackson" by Gretchen Wilson and The Charlie Daniels Band. Throughout the evening, ASCAP's hit songwriters performed live renditions of the past year's

top 5 most performed songs. Josh Kear and Chris Tompkins and a string trio performed "Before He Cheats;" Dave Berg accompanied by Georgia Middleman gave a stirring acoustic performance of "If You're Going Through Hell (Before The Devil Even Knows);" Craig Wiseman entertained the audience with his single "Summertime;" Brad Paisley and co-writer Kelley Lovelace, accompanied by Lee Miller, surprised the crowd with their performance of "The World;" and songwriter and award-winning producer Buddy Cannon, in a rare musical performance, was joined by Bill Anderson, Melonie Cannon and Jamey Johnson on "Give It Away."

The evening's other top honors were awarded as follows: ASCAP Songwriter of the Year: Craig Wiseman was honored for "Hillbilly Deluxe," "Something's Gotta Give," and "Summertime." This is Wiseman's third Songwriter of the Year honor. ASCAP Songwriter/Artist of the Year: John Rich for "8th Of November," "Amarillo Sky," "Sunshine & Summertime," and "Why." Rich has won this award three consecutive years. Sharing the

ASCAP Country Song of the Year honor were "Before He Cheats" co-written by Josh Kear and Chris Tompkins and published by Big Loud Shirt, Big Yellow Dog Music, and Sony/ATV Music Publishing, and "If You're Going Through Hell (Before The Devil Even Knows)" written by Dave Berg, published by BergBrain Music and Cal IV Entertainment.

Sony/ATV Music Publishing was named ASCAP Publisher of the Year with a total of eight award-winning songs. Sony/ATV has earned ASCAP Country Publisher of the Year nine times.

Amy Kurland and the world famous Bluebird Café were also honored for their 25 years of showcasing songwriters. ASCAP also recognized those members who are celebrating 25 years of membership with the organization. They include: Woody Bomar, Mike Dekle, Adrienne Follese, Ted Hewitt, Bud Lee and Rachel Newman.

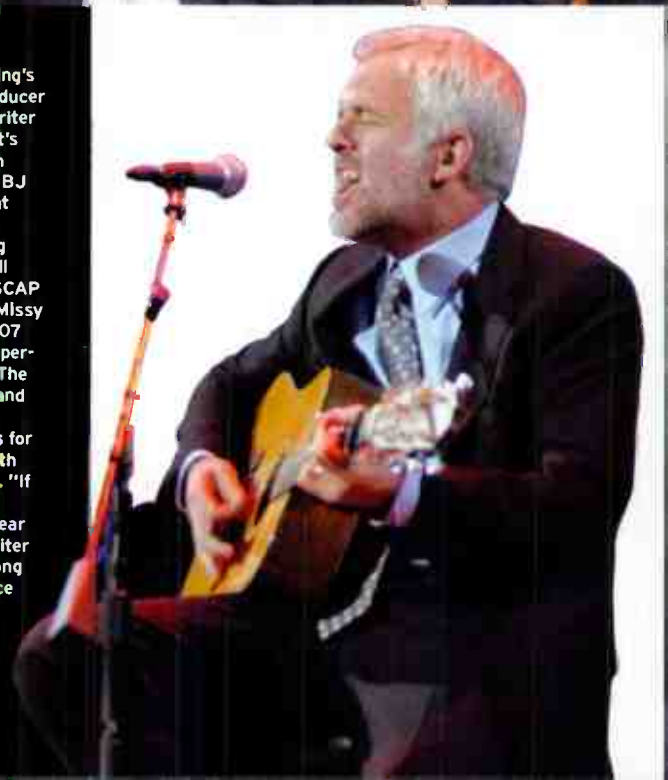
For a complete list of this year's winners, visit www.ascap.com

PHOTOS BY PETER JAMES DRINCO AND KAY WILLIAMS



Pictured (l-r) 1. "The World": Brad Paisley, songwriter Kelley Lovelace, EMI Music Publishing's Gary Overton, Stevie Erickson, Sea Gayle Music's Liz O'Sullivan, Tom Luteran of EMI, producer Frank Rogers and Sea Gayle's Chris DuBois 2. "Settlin'": ASCAP's Connie Bradley, songwriter Tim Owens, Songs of Bud Dog's David and Carolyn Corlew, Bug Music/Music of Windswept's Sara Johnson and John Allen and ASCAP's John Briggs 3. "Wherever You Are": Platinum Plow's Brad Kennard, Bradley, songwriter Jeremy Stover, Warner/Chappell's Alicia Pruitt, BJ Hill, and Kos Weaver and Briggs 4. "A Little Bit of Life": Universal Music Publishing's Kent Earls, songwriter Tony Mullins, Universal Music Publishing's Whitney Williams and Scott Gunter 5. Songwriter and producer great Buddy Cannon performed his ASCAP Top 5 Song "Give It Away" joined by daughter Melonie Cannon and co-writers Jamey Johnson and Bill Anderson 6. 2007 Country Songwriter of the Year Craig Wiseman performs his 2007 ASCAP Top 5 Song "Summertime" 7. "Feels Just Like It Should": Bradley; Stage Three Music's Missy Roberts and Tim Hunze and Briggs 8. Chris Tompkins and Josh Kear performed their 2007 ASCAP Song Of The Year, "Before He Cheats" 9. Dave Berg joined by Georgia Middleman performs his 2007 ASCAP Country Song Of The Year "If You're Goin' Through Hell (Before The Devil Even Knows)" 10. "I Don't Know What She Said": Major Bob Music's Jesse Frasure and Scot Sherrod; songwriter Lane Turner; Blaine Larsen and Major Bob Music's Bob Doyle 11. Kelley Lovelace (middle) and Brad Paisley (left), accompanied by Lee Miller, switched roles for the performance of their ASCAP Top 5 song "The World" 12. John Rich shares a laugh with Gretchen Wilson while accepting his 2007 ASCAP Songwriter/Artist of the year award 13. "If You're Goin' Through Hell (Before The Devil Even Knows)": Songwriter Dave Berg, Cal IV Entertainment's Cal Turner III, Billy Lynn, and Daniel Hill 14. 2007 ASCAP Song of the Year "Before He Cheats": 2007 Songwriter of the Year Craig Wiseman; Song of the Year co-writer Chris Tompkins; Charlie Ryan, Big Loud Shirt's Marc Driskill, Amy Allmand, Marc Sher, Song of the Year co-writer Josh Kear, Big Loud Shirt's Greg Gallo, Big Yellow Dog's Carla Wallace and Kerry O'Neil, and Sony/ATV's Publisher of the Year Troy Tomlinson

Right: Rivers Rutherford performing "I Just Dropped In (To See What Condition My Condition Was In)"





THE ASCAP GREEN ROOM

ASCAP Members At the Forefront of the Environmental Revolution

ROAD WARRIORS

Reverb combats Global Warming one tour at a time By Lavinia Jones Wright



Adam Gardner (left) and wife Lauren Sullivan (right) spend time at a Reverb event with one of the environment's most outspoken musical supporters, Jack Johnson.

The effects of Global Warming have become undeniable. Each year that passes brings images of melting polar ice caps, deteriorating ecosystems, uncontrollable forest fires, and devastating hurricanes

which are all the result of the abuse of fossil fuels and the amount of permanent waste human beings create. All of the information being thrown from the media is overwhelming, and many people are confused about

what they can do to change the direction in which the planet is heading.

But a rock musician and his wife have stepped up to the plate, determined to show that there is a simple solution, small changes that each person can make to contribute to a larger change for the better. Adam Gardner, ASCAP member and singer/guitarist for the uber-popular touring band Guster, and Lauren Sullivan, his environmentalist wife, started Reverb nearly four years ago as a means to helping green-minded musicians spread their environmental energy to the fans.

In what Gardner calls the "Post-Inconvenient Truth Era," people are looking outside of the government and talking-head experts for their information, which is why Reverb's mission is so valuable. Gardner and Sullivan have found the perfect blend of information and fun that really connects people to the cause.

The success of Reverb has grown much faster than the pair could have expected, and the roster of bands that they've helped to tour green has grown from Alanis Morissette and the Barenaked Ladies in 2004 to include, among others, the Dave Matthews Band, the Fray, Beastie Boys, Jack Johnson, Andrew Bird, Brandi Carlisle, and Stars. As of the fall of 2007, Reverb could boast having brought 42 major tours, over 600 major concert events, and over 1,000 local and national non-profit groups face-to-face with more than 4.5 million fans. The effectiveness of a music-led movement is exponential.

A majority of the artists on Reverb's roster are ASCAP members, as are artists who have been working independently on environmental projects like Neil Young with his biodiesel tour buses and Eddie Vedder's environmental philanthropy. The front line of the battle against global warming is populated with ASCAP songwriters, and ASCAP is enthusiastically joining the movement that our members began. The carbon footprints of events like the annual ASCAP "I Create Music" EXPO are being offset, and now the ASCAP Green Room will become a resource for artists interested in taking action as well.

We spoke to Adam Gardner from a stop on Guster's fall tour and to Lauren Sullivan from her post at the Reverb offices about steps that artists of any size can take toward becoming green, and how music really is the best medicine for our planet's ills.

It Wasn't Easy Being Green

"I met her [Lauren] the same year that I met the other members of Guster at Tufts University, so it all started there," recalls Gardner, who credits Sullivan with creating the idea for Reverb after years of hard environmental campaigning. "She worked for the Rainforest Action Network when we graduated and had worked on a lot of campaigns. She noticed that when artists like Dave Matthews Band and Bonnie Raitt were getting involved with the RAN on certain campaigns, that boosted, obviously, the visibility and the power of that campaign."

Sullivan confirms that after years of struggling in "David and Goliath campaigns," such as aiding indigenous Colombians in their fight against oil companies, she felt that the most successful campaigns got their strength from being endorsed by musicians. "Lauren came to me with this idea: 'I've seen this happen with the various non-profit organizations that I've worked with and I've seen how artists can add so much to a campaign,'" says Gardner. "Let's move forward and focus on artists and how we can really use that relationship between the artists and their fans to spread environmental awareness and action."

Mother Earth

Gardner actually credits two women primarily for the formation and success of Reverb. Besides his wife Lauren for shaping the idea, he credits Bonnie Raitt for her guidance in Reverb's inception. "She [Raitt] is the god-mother of all of this as far as I'm concerned," says Gardner. "She's amazing. She has been a musician/activist since the seventies. And really, this whole thing was born out of what she did in 2002, her Green Highway Tour."

Until they made contact with Raitt, Reverb was just a good idea. Sullivan and Gardner knew they were on to something, but they weren't sure where to start. "So Lauren came up with the idea outside Green Highway," Gardner remembers, "and then my sister happened to go to a Bonnie concert and said, 'Is this what you guys have been talking about?'"

As it turned out, not only was Bonnie Raitt's Green Highway tour exactly what Gardner and Sullivan were hoping to do with other artists through Reverb, but it was Bonnie and her manager Kathy Kane who helped the couple get their fledgling non-profit up on its feet. Reverb became a part of Kane's ARIA Foundation (Artistic Resources in Action) until it could support its own individual status. Says Gardner of Kane, "She literally sent us a road case with all the infrastructure for the Eco-Village. She completely mentored us in our first few years."



Music's environmental pioneer Bonnie Raitt.

Although Reverb has become an independent company, they haven't broken their ties with ARIA; Reverb and ARIA will be combining forces on the next Beastie Boys tour.

Reduce, Reuse, and Rock On

"There are two prongs that Reverb does, and this is based on Bonnie's Green Highway. To reduce the impact of the tour ...to increase the sustainability of the tour as much as possible, and to, at the same time, have an outreach component to the fans in the front of the house where there's a fun festival-like atmosphere," Gardner explains.

The backbone of increasing tour sustainability lies in something called Carbon Neutrality. It boils down to donating an amount of support to renewable energy sources that is equal to the amount of non-renewable energy each portion of the tour consumed. When Reverb started, Carbon Neutrality was a fledgling industry. "There were some energy companies out there," recalls Gardner. "It was all new; people had no idea what even the idea of renewable energy meant. It was a very novel concept." Today, Reverb projects benefit Native Energy, a company that builds Native American-run wind-farms and family farm methane projects.

Another concept in its early stages a few years ago that has become a foundation of Reverb's plan is Biodiesel. "Until Reverb formed, I just assumed like the other artists at my level that [Biodiesel] was just for superstars like Bonnie Raitt and Neil Young," Gardner remembers. "And nobody else could possibly afford to have Biodiesel in their tour busses, and you had to own your bus to have

Biodiesel. And of course, none of that ended up being the case, or it was the case until Reverb existed." Today, Reverb provides guidance in Biodiesel, and in some cases, actually provides the Biodiesel itself for the entire tour, bringing tankers right to the venues to fuel up the fleet. Sullivan warns, "Biodiesel is not the silver bullet," and says that Reverb has been careful to build relationships with fuel providers who have good business practices.

Going beyond the stage is an important part of creating environmental awareness within the music community. It isn't enough for the bands to be carbon neutralizing and making environmentally conscious choices; the fans have to be engaged in the process as well. The Reverb Eco-village provides a fun, interactive experience for concert-goers which also educates them on the issues that the bands are trying to combat. An average Eco-village will have free samples of organic foods from Reverb partners like Stoneybrook Farms and Ben & Jerry's, demonstrations of earth-friendly technologies such as a solar powered cell phone charging station, and tons of available information on what fans can do on their own to get involved. They are even offered the opportunity to carbon offset their drive to and from the venue and, in turn, receive a carbon neutral sticker to put in their car window.

Reverb caters to all levels of touring, offering simple alternatives for indie bands who can't use an entire Eco-village, but still want to tour green. "Everybody has a contract rider when they go to play a show, basic things that they want backstage, and one of the easiest things to add to it is instead of asking for plastic water bottles, ask for a big cooler and bring your own reusable water bottle. By the end of the tour, you've just reduced serious waste," because, Gardner informs us, a lot of venues still don't recycle. All jokes about replacing water bottles with tequila bottles aside, taking plastic bottles out of the equation reverts an enormous amount of waste from landfills. Gardner also recommends switching to biodegradable Spudwear, forks, knives and spoons made out of potato starch, and corn plastic cups.

The same goes for batteries, extremely toxic products that are essential to any band using portable electronics on stage. "A lot of



Reverb's Eco-village provides a fun, interactive experience for concert-goers that also educates them on the issues that bands are trying to address.

THE ASCAP GREEN ROOM

bands go through batteries like crazy on stage, and a lot of those are only half-used if that, because the last thing anybody wants is a battery to go dead in the middle of a performance," says Gardner. He and his bandmates first tried recycling their used batteries, and when that proved too difficult, they made the switch to rechargeable batteries. Guster has been using rechargeable batteries for nearly two years without a hitch.

Artists who have already been involved with green touring tend to be eager to share the experience. One group in particular, the Fray, not only helped to add Brandi Carlile to Reverb's roster, but they also inspired a new program called Green Grants. The Fray had been putting 50 cents from every ticket sold into an Eco-fund, which they used to carbon neutralize their tours. When all the offsets had been made, though, there was a surplus in their fund. They decided to donate the money to a small Montreal band called Stars who were eager to green their tour, but were short on funding. The band-to-band mentoring program that is developing within Reverb shows that Reverb is becoming the community of change Sullivan and Gardner hoped to create.

Reverb's Secret to Success

"We're all about the gray. We're not purists," says Sullivan of Reverb's overall mission. She and Gardner both see the benefits of keeping environmental action simple and fun by not making it all-or-nothing. Each small contribution that an artist or a fan makes to the environmental movement is just a stepping stone to do more.

"Especially using Barenaked Ladies as an example, the level of conversations that have happened on their recent tours versus that [first Reverb] tour in 2004 have been elevated," says Gardner. "Because we do that outreach in the education at the shows, they've been able to up the ante every time they go out on tour and to talk about different issues. And more and more fans become more and more savvy about what's happening."

And because the rewards are immediate, they are that much more gratifying. Fans feel bonded with the artist, and according to Sullivan, that door swings both ways. "What a great opportunity for the artists to share their interests with the fans!" she says, knowing it to be true from her firsthand experience of being married into a band that takes so much pride in the enthusiasm of their fans.

Both Sullivan and Gardner want environmental change to be fun and exciting. They agree that embracing that exuberant attitude is what has driven Reverb's success, and they



plan to continue engaging the fans more and more in the future. "My wish for the future of Reverb is to continue developing fan connections," says Sullivan, "connecting with them through artist websites, and creating fun competitions." She even has a plan in the wings to pit city against city in a tour-wide carbon-off-setting contest: a community can earn a concert by their favorite artist by neutralizing the biggest carbon footprint.

They see future projects going beyond

touring as well. Says Gardner, "We're actually talking to Live Nation, and to Warner Music Group, and radio stations, so all of a sudden all angles and all parties within the music community are starting to really look at us and say, 'Well, I know you do all this stuff with tours, what can we do with our booking agency? What can we do with our record label? What is this carbon neutrality stuff?' All these questions are coming at us now, and it's really exciting."

Eager for More Green?

Interested in greening your own tour? Want to find out more information on the relationship between the environment and the music industry? To watch Green Minutes



videos featuring ASCAP songwriters sharing their thoughts and tips, and to find out more about what you can do to join the effort, visit The Green Room at www.ascap.com.

GIY

Want to make your tour or everyday life Eco-friendly without the hassle of bringing in a consultant? Here are some companies recommended by Reverb and the editors at Playback to help you Green It Yourself.



Native Energy

Carbon Neutralizing concerts not only saves the environment, but when done through Native Energy, it also saves cultures and families. Native Energy uses carbon-neutralizing dollars to build windfarms for Native American tribes to run as well as to support family farms that convert methane gas into an energy source. Calculate your carbon footprint right on their website, and get neutralizing!

SIGG

Custom design a limited edition tour bottle and create a cool alternative to wasteful plastic water bottles. SIGG makes a full line of non-leeching aluminum water bottles that are so functional they keep water ice cold, and so fashionable that they can be sold as merchandise to fans.



Seventh Generation

A one-stop shop for stocking up the tour bus with green supplies, Seventh Generation provides green cleaning supplies with natural scents and recycled, post-consumer toilet paper, paper plates, paper towels and trash bags.



Greasecar

It sounds like a touring musician's dream, but

running the tour van on french fry grease is quickly becoming a real option. Pull right up to your favorite Chinese restaurant for dinner and a fill-up.



The Tweeter Center in Mansfield, MA

Formerly known as Great Woods, this forward-thinking venue keeps a compost pile made from concert waste, that they use to fertilize the grass in their lawn-seating section.



The Immaculate Baking Company

Hungry for eco-friendly treats? Immaculate offers guilty pleasures without, at least a portion of, the guilt. All of their products are organic and healthy, so while they taste sinful, they're actually heavenly!

COMMON UNDERSTANDING: 10 THINGS EVERY MUSIC CREATOR SHOULD KNOW ABOUT CREATIVE COMMONS LICENSING

If you just bought a new car, would you trust a complete stranger with the keys? More likely you would double click the alarm before leaving it parked in public.

Songwriters and composers likewise have a big investment to protect. Creating and recording a new composition can often entail a huge commitment of time, effort and finances. Copyright laws are in place to help protect creators and reward their creativity. If you are not careful about how you choose to license your compositions, however, you risk leaving your hard work open for a joy ride.

While the traditional models of doing business within the music industry are rapidly evolving, many creators are faced with uncertainty about how best to promote, distribute and license their music. There are some entities that promote the idea that creators benefit from voluntarily diminishing their copyright protection. They claim that songwriters and artists should give up all or some of their rights in the interest of a wider dissemination of their works, or so that others can incorporate or use these works in different ways.

A major proponent of this concept is the non-profit organization Creative Commons. As explained on its Web site, "Creative Commons provides free tools that let authors, scientists, artists, and educators easily mark their creative work with the freedoms they want it to carry." Through Creative Commons' licenses, or "CC licenses," copyright holders reduce their rights from "All Rights Reserved" to "Some Rights Reserved." Essentially, copyright owners release some or all of their rights; in doing so, copyright owners may be unwittingly undermining their own ability to control or be compensated for their works.

Alternative systems for licensing content may be effective for some scientists and academics, as well as others whose primary aim is the non-profit exchange of ideas and information.

However, songwriters, lyricists or com-

posers, who depend on their art for their livelihood, may face an entirely different set of considerations. It is critically important to get beyond the hype and "hipness" of digital licensing alternatives, and to look dispassionately at the choices on the table.

Among the "copyright alternatives," Creative Commons have styled their licenses as being cool and easy to use. To submit a work to be governed under a CC license, creators click on symbols and icons for attribu-

If a creator gives up control over how their music is used, a song intended to reflect one view could end up promoting a view on the opposite end of the spectrum.

tion, "share alike" or noncommercial uses, and then upload a digital copy of their work.

While the process appears simple, the meaning of these symbols can be misleading to a creator. Even if he or she takes the time to access what Creative Commons calls the "human readable" terms and conditions of the license, will that creator fully understand its terms?

Before committing to a CC license, songwriters or other music creators should consider these 10 important legal issues:

1. Irrevocability - All the CC licenses are "irrevocable" - meaning they cannot be changed or revoked; once you place a work under a CC license, the meta-data travels with the digital version of your work - forever. This provision conflicts with a creator's absolute right under the U.S. Copyright Act to end any license or contract regarding a creator's work after 35 years (generally speaking), no matter what the license or contract says. This right of

termination can be very valuable, particularly if a work "breaks through," but there is no apparent way to exercise your termination rights under a CC license.

2. Waiving Royalties - Most CC licenses ask creators to waive the ability to collect royalties - including from public performance rights. Such a waiver illustrates that these licenses are for people who do not make a living primarily from their creative work. For example, academics and scientists enjoy salaried positions, with health care and often with university or subsidized housing. Independent songwriters and composers have no such luxuries.

3. Confusions Over "Noncommercial Use" - Many CC licenses are for "noncommercial use." While this would seem to preclude a creator's work from being unfairly exploited for monetary gain, a problem immediately arises: there is no definition of "noncommercial use" under the U.S. Copyright Act. Though there are a few narrow exemptions for "noncommercial performances," all other uses of creative works should be licensed, either by the creator or otherwise licensed by reason of a compulsory license. Even "non-commercial" PBS and NPR pay license fees for their right to perform music in their broadcasts and on their websites. To further complicate matters, CC licenses define peer-to-peer file sharing as "noncommercial" - a position with which the United States Supreme Court has disagreed and is otherwise at odds with U.S. law.

4. No Support for Rights Enforcement - There is no support for rights enforcement under the Creative Commons system. There is no larger organization, like *(continued on page 74)*



Participants in ASCAP's Television and Film Scoring Workshop learn what it's like to work in a professional composer's environment

LIKE PROS

The ASCAP Television and Film Scoring Workshop with ASCAP Board member composer Richard Bellis provides a complete curriculum, covering every aspect imaginable for emerging composers who want to build their careers in the business. For the 2007 workshop, twelve highly skilled composers were selected to participate, coming from as far away as Australia, Germany, Ireland and Spain. All participants were assigned a scene from a recent feature film and composed a three-minute piece of underscore for a 40-piece orchestra within the first nine days of the workshop. They had the help of Hollywood's finest: RMA musicians, contractor Peter Rotter, mixing engineer Armin Steiner, music preparation by Jo Ann Kane Music Services, music editing by Michael Ryan

& Mad 4 Music, orchestrator & score reader David Slonaker, and Fox's Newman Scoring Stage. Some field trips included a visit to a feature film "temp dub" on the Warner Bros. lot, the studios of Remote Control with composers Ramin Djawadi, Trevor Morris, Geoff Zanelli, Jim Dooley, and Jo Ann Kane Music's library services facilities. The program also boasted a diverse range of industry professionals along with director/composer team guest speakers including: Peter O'Fallon (TV director: *The Riches*, *Ghost Whisperer*, *Prison Break*) with composer Toby Chu; Kyle Jefferson & Cameron Hood (directors of the animated short *First Flight* and the upcoming 2009 Dreamworks animated feature *Master Mind*) with composer Jim Dooley; and Justin Lin (director) with composer Brian Tyler - of the film *Annapolis*, which also yielded one of the four assigned cues.

ASCAP's Film & Television Department is fortunate to have the support of those who contributed to the workshop along with the financial help of the ASCAP Foundation. "Without the wealth of resources available in the Los Angeles area, this workshop would not be possible and it is also, one of the reasons you won't find this kind of program at any university across the country," states workshop producer ASCAP's Mike Todd.

The ASCAP Foundation scholarship winners selected from this year's workshop are George Whitty, who will receive The ASCAP Foundation Harold Arlen Film & TV Award; Matthew Margeson, who will receive The ASCAP Foundation Steve Kaplan TV & Film Studies Scholarship; and Scott Routenberg, who will receive The ASCAP Foundation David Rose Scholarship.



1. Pictured are 2007 ASCAP Television and Film Scoring Workshop participants with staff 2. (l-r) ASCAP's Mike Todd with composer Brian Tyler, film director Justin Lin (*Annapolis*) and composer, workshop mentor and ASCAP Board member Richard Bellis, who has now coached the workshop for ten years 3. Workshop composer participant and ASCAP Foundation Harold Arlen Film & TV Award recipient George Whitty on the podium while recording his cue to the film *Dreamer*

THE 2007 PARTICIPANTS AND THE FILM CLIPS THEY SCORED WERE:

THE INCREDIBLES

- >Birger Clausen
- >Andreas Lange
- >Peter Michael von der Nahmer

Dreamer

- >Richard Altenbach
- >Matthew Margeson
- >George Whitty

HIDALGO

- >Ulf Anneken
- >Roger Juliá-Satorra
- >Ashley Klose

ANNAPOLIS

- >Louise Heaney
- >Scott Routenberg
- >Aaron Symonds

Rising Star Composers: The Next Generation

Five workshop alumni share what the workshop meant to them and how it impacted their careers...



Pictured (l-r) are *First Flight* film director Cameron Hood, ASCAP's Mike Todd, composer Jim Dooley, Emmy-winning composer Trevor Morris and *First Flight* film director Kyle Jefferson.

JIM DOOLEY

- *Pushing Daisies* (ABC/Warner Bros. Television 2007-)
- *First Flight* (Dreamworks Animation/ Animated Short 2006)
- *When a Stranger Calls* (Screen Gems 2006)
- SOCOM (The Sony video game series)

"The ASCAP workshop put me in initial contact with many of the professionals I now work with today, and gave me a unique introductory perspective to their musical styles. Being attached to ASCAP's established credibility and reputation allowed me to learn from some of the most talented musicians, contractors, and fellow composers in the business as a peer for the first time."

TREVOR MORRIS

- *The Tudors* (Snowtime Television 2007) Emmy winner for Outstanding Original Main Title Theme Music
- *The Hills Have Eyes II* (20th Century Fox Film 2007)
- *Justice* (FOX/Warner Bros. Television & Jerry Bruckheimer Television 2006)

"There I was flying down to LA for the workshop and flying back to Toronto every week for its month-long duration.

The workshop was that important of an event in my career. It exposed me to the reality of the film scoring business, as well as the amazing opportunity to conduct LA's finest musicians. I have spent every day from then until now trying to get back on that podium as often as possible. It also led to a good handful of lifelong friends. It was an incredibly meaningful experience for me, one I will never forget."



ROB DUNCAN

- *Shattered* (aka *Butterfly on a Wheel*) (ICBN Prods./Lionsgate feature film 2007)
- *The Unit* (FOX/CBS Prods. 2006-)
- *Vanished* (FOX/ 20th Century Fox Television 2006)
- *Buffy the Vampire Slayer* (UPN/20th Century Fox Television 2002-2003)

"ASCAP became very dear to me after the workshop in 2001. At that time I had just made the leap of faith to move

to Los Angeles to pursue my goal of becoming a film composer, and the workshop was a dream crash-course in understanding how the business operates. Stepping off the plane I felt at odds because I didn't have a specialized degree in film scoring and I had no Hollywood mentor to get advice from. The workshop brought me face to face with the real people that operate at a very high level here and gave me the opportunity to get answers to all my questions. Because of ASCAP's massive and strong professional network, it is uniquely able to pull something wonderful like this off. When the workshop was complete my mission was still the same, but now I had been briefed. I walked away with a killer cue for my demo and my new knowledge, but ASCAP's contribution to my career did not stop there. They introduced me to a composer who did become a friend and mentor for a while before I transitioned into scoring a big series fully on my own, the final season of the show *Buffy the Vampire Slayer*. Long story short, I have been scoring a show for 20th Century Fox every year since. Last winter, over one hundred hours of television later, I was

reminded of the amazing workshop night at the Fox Newman stage when I stepped in front of another big orchestra, this time at Abbey Road and Air Studios to record my score to the movie, *Shattered*. I will always look back on the workshop as a very formative and exciting time in my life and my introduction to the ASCAP family. They say there are no free lunches in life, but the workshop is as close as it gets. They served a great ham on rye too."



ATLI ÖRVARSSON

- *Vantage Point* (Columbia Pictures 2008)
- *Babylon A.D.* (20th Century Fox Film 2008)
- *Stuart Little 3: Call of the Wild* (Columbia Pictures/Sony Pictures Home Ent. 2005)
- *Pirates of the Caribbean: At World's End* (Walt Disney Pictures/ Jerry Bruckheimer Films/ Buena Vista Pictures 2007) additional music

"The Television and Film workshop was a fantastic experience for me. There were so many things that made it special. First of all I met some great people that I've since kept a friendship and/or worked with. Having the chance to meet and listen to some of the leading composers in town (like James Newton Howard, Alf Clausen and the late Shirley Walker) sharing their experiences was also invaluable. But what perhaps stands out in the end, was the chance to write, orchestrate and conduct a cue with a 40-piece orchestra on the FOX scoring

stage. That is an opportunity which isn't so easy to come by, but is extremely important for a young composer. It's the kind of a thing that you can prepare for all you want but until you simply have to do it, you don't really know what it's like. Having that experience was a big confidence boost and of course I learned a lot from my mistakes! In general the workshop was a great thing for me and it is something I strongly recommend all younger composers I meet to become involved in."



ERIC WHITACRE

- *Paradise Lost: Shadows and Wings: The musical* (nominated for 10 Ovation Awards including Best Musical)
- *Eric Whitacre: Cloudburst and other choral works*, a CD of Eric's choral music (a top ten Classical Album received a 2007 Grammy nomination and has been on the charts for over 56 weeks)

"The ASCAP Film Scoring Workshop was a life-changing experience for me, and among many things I learned the following:

- 1) The greatest sight-readers on the planet live and work in Los Angeles, and they were all at my reading session.
- 2) I can write and orchestrate WAY more music in three days than I ever thought possible.
- 3) Most importantly, I made several life-long friends and colleagues, a priceless gift for which I am eternally grateful."

For details about submission requirements, please visit: www.ascap.com/about/workshops.html#film

Úbeda Film Music Conference \ Composers honored at ASCAP/PRS Awards in London \ *Into the Wild* \ *Rendition*

REIGNING IN SPAIN

ASCAP composers win big at 2007 Úbeda Film Music Conference



ASCAP's Nancy Knutsen recently joined multiple award-winning composers at the Third International Film Music Conference in Úbeda, Spain. The conference featured panels, exhibitions, and signing sessions from Thursday, July 19th through Sunday, July 22nd, and wrapped up with a concert featuring the works of ASCAP composers Bruce Broughton, John Powell, and John Debney, PRS composers John Scott and David Arnold, and SGAE composers Roque Baños and Pascal Gaigne. Other featured guests included Varèse Sarabande Records president, Robert Townson and film composer agents Richard Kraft and Laura Engel.

ASCAP Board member Broughton was surprised with a special award recognizing his career achievements. He was also appointed the 2008 Úbeda Film Music Conference Honorary President. During the conference the 2007 Gold Spirits award winners were announced. Visit ASCAP.com for the complete list of this year's winners.

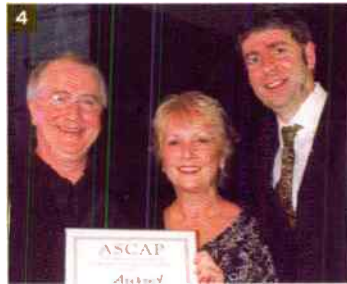


Pictured (l-r) 1. (l-r) PRS composers John Scott and David Arnold, ASCAP's Nancy Knutsen, ASCAP composers John Debney, John Powell and Bruce Broughton 2. (l-r) Debney, Knutsen, Broughton, and Varese Sarabande's Robert Townson, who has been appointed Artistic Director of the Conference 3. SGAE composer Roque Baños with Knutsen 4. Knutsen (with translator) addressed the Conference delegates 5. Powell at the rehearsal 6. The concert, held in the beautiful courtyard of the Hospital de Santiago 7. The choir of kazoos performing Powell's music from *Chicken Run* 8. Broughton accepting his ovation at the concert 9. The President of this year's Conference, Debney, and the 2008 President Broughton, signing autographs for film music fans from throughout Europe

PHOTOS BY JULIO RODRIGUEZ

COMPOSERS HONORED IN LONDON

PRS Composers are Honored at 27th Annual ASCAP Awards in London



ASCAP recently honored the PRS composers who wrote film scores and TV themes for the most popular films and TV series in the US during the last year. at a ceremony held at The Grosvenor House Hotel in London on October 10, 2007. Below are the honorees in the Film & TV Theme categories.

- Erran Baron Cohen (*Borat*)
- Patrick Doyle (*Eragon*)
- Sir John Tavener (*The Children of Men*)
- Alex Heffes (*The Last King of Scotland*)
- Anne Dudley (*Tristan and Isolde*)
- Dario Marianelli (*V for Vendetta*)
- Keith Strachan and Matthew Strachan (*Who Wants to Be a Millionaire*)
- Catherine Dennis, Julian Gingell and Barry Stone (*American Idol*)
- Elizabeth Fraser (*House*)
- Dan McGrath and Josh Phillips (*Dancing with the Stars*)

Pictured (l-r): 1. ASCAP's Nancy Knutsen, Alex Heffes and ASCAP's Sean Devine 2. Anne Dudley and Devine 3. *Dancing with the Stars*'s Dan McGrath and Josh Phillips with Knutsen 4. Patrick Doyle with Knutsen and Devine

WILD LIFE

On Wednesday, Oct 3rd, ASCAP and the SCL presented a screening of the film *Into The Wild* followed by a Q&A with composer Michael Brook and film editor Jay Cassidy. The film, directed by Sean Penn, tells the story of Christopher McCandless (aka Alexander Supertramp), who leaves behind his possessions and hitchhikes to Alaska to live in the wilderness, meeting people along the way that help shape his life. Composer Michael Brook came onto the project after his work on the Academy Award winning Al Gore documentary *An Inconvenient Truth*, for which he also produced the soundtrack.

Pictured (l-r) are Jay Cassidy, ASCAP's Pamela Allen, composer Michael Brook, ASCAP's Nancy Knutsen, the SCL's Laura Dunn, and ASCAP's Jeff Jernigan



THE MUSIC SOUNDTRACK

A Composers' Forum of Contemporary Scoring Technique

On September 20th, The Academy of Motion Pictures, Arts and Sciences hosted the first in a series of three seminars offering a detailed look at the music scoring process from the perspective of the composers themselves at the Academy's Linwood Dunn Theater. The panelists included Academy Award winning ASCAP composer Jan A.P. Kaczmarek (*Finding Neverland*), along with composers Lalo Schifrin and Charles Fox. The panel was moderated by Charles Bernstein, ASCAP composer and Foundation Board member, and current Vice President of the Motion Picture Academy.

(l-r): ASCAP's Charlyn Bernal, Jan A.P. Kaczmarek, Charles Bernstein and ASCAP's Alisha Davis



RENDITION SCREENING WITH PAUL HEPKER AND MARK KILIAN

On Wednesday, October 24th the Society of Composers and Lyricists hosted a screening of the film *Rendition* at the Ince Theater in Culver City, California. The screening was followed by an interview and Q&A session with ASCAP composers Paul Hepker and Mark Kilian.

Pictured (l-r): ASCAP's Jeff Jernigan & Mike Todd, Evolution Music Partners' agent Christine Russell, ASCAP's Charlyn Bernal, composers Mark Kilian and Paul Helpker, and Evolution Music Partners' agent Seth Kaplan



Billboard Regional Mexican Conference \ Black Guayaba \ Radio & Entertainment Conference \ Meet and Greet

REGIONAL MEXICAN MUSIC HEATS UP L.A.

ASCAP presents showcase at Billboard Regional Mexican Conference

La fiesta de ASCAP Billboard Regional Mexicano, celebrada el pasado 2 de octubre del 2007, en el Rumba Room Universal City Walk, fue todo un éxito. El evento fue patrocinado por Myspace y Gibson guitar, "La Baby de Sonido" de la estación de radio 96.7FM de Los Angeles, estuvo a cargo de la animación. Tres de los grupos exitosos de Regional Mexicano tocaron durante la fiesta. Voces del Rancho, Tiranos del Norte y El Gringo, ofrecieron un show excelente y explosivo! El compositor de ASCAP, Salvador Velarde viajó desde México para estar en este evento al igual que otros compositores y profesionales de la industria.

On October 2, ASCAP held a sensational Regional Mexican Billboard showcase in the Rumba Room at Universal City Walk. Sponsored by MySpace and Gibson Guitar, the event was La Baby from Sonido 96.7 FM radio in Los Angeles. Three of ASCAP's top Regional Mexican artists performed at the showcase. The hot Regional Mexican duo, Voces del Rancho, gave an explosive performance. The successful Norteño group Tiranos del Norte were excellent. New artist El Gringo did a great job with his acoustic performance. ASCAP songwriter Salvador Velarde flew in from Mexico to attend the event and was among many ASCAP songwriters and industry colleagues.



Pictured (l-r) are:
 1 Los Tiranos del Norte con Gabriela González y Vella González de ASCAP.
 2 Vella González de ASCAP, el compositor socio de ASCAP: Salvador Velarde, Gabriela González y Jorge F. Rodríguez de ASCAP.
 3 Martín Fabián de la editora 24/7 Worldwide Music, Vella González de ASCAP y El Gringo.



Pictured (l-r) are:
 1. Carolina Arenas - Sr. Label Manager/Machete Music, Carlos Colon - Tecladista de Black Guayaba, Maria Pia Casinelli - Batanga, Carlos Ortiz - Bajista de Black Guayaba, Gustavo Gonzalez - Vocalista de Black Guayaba Fabiana Kulick - Director Marketing/Batanga, Karl Avanzini - ASCAP and Gaby Calero - Baterista
 2. Gaby Calero - Baterista, Karl Avanzini - ASCAP, Gustavo Lopez - Machete's President, Fabiana Kulick - Director Marketing/Batanga, and Carolina Arenas - Sr. Label Manager/Machete.

BLACK GUAYABA IN HEAVY ROTATION

El pasado 11 de Octubre se celebró en Circa 28 el lanzamiento del nuevo disco de Black Guayaba titulado: No Hay Espacio, el disco salió a la venta en Septiembre del 2007 bajo el sello Machete Records. El primer sencillo "Ayer" ya muestra una fuerte presencia en las listas radiales. El show fue explosivo y el público pudo apreciar las canciones y la capacidad musical de estos muchachos. ASCAP, Batanga y Boom Magazine estuvieron respaldando este evento.

In October at the Circa 28 nightclub, Miami's Machete Records in conjunction with Batanga, ASCAP and Boom Magazine presented a record release showcase for the band Black Guayaba. Their first single "Ayer" is in heavy rotation on radio stations. The name of the album is *No Hay Espacio* and is now available in record stores. The show was explosive and those in attendance could only marvel at the true musical talent these young artists have.

ASCAP VISITA LA REPÚBLICA DOMINICANA



Pictured (l-r) are Ana Rosa Santiago, Jorge F. Rodríguez & Sahira Maria Esther

Durante la pasada semana del 9 de octubre, Ana Rosa Santiago, de ASCAP en Puerto Rico y Jorge F. Rodríguez de ASCAP en New York, viajaron a la República Dominicana, con el fin de reunirse con editoras y compositores miembros de ASCAP, dentro de los cuales podemos mencionar a: Nelson Estévez, dueño junto a su hermano Juan Hidalgo de la prestigiosa editora y productora Juan y Nelson, el hombre merengue: Kinito Méndez, Edgar López y Sahira María Esther, una nueva adquisición de ASCAP, además, visitaron la sede de SGACEDOM, la sociedad de autores de la República Dominicana, presidida por Frantoni Santana, el cual los recibió en un ambiente cordial y de intercambio profesional.

On October 9, ASCAP's Latin Department visited the Dominican Republic and held meetings with publisher and writer members of ASCAP. Among them: Nelson Estévez and Juan Hidalgo from J&N Publishing, a name synonymous with merengue - Kinito Méndez, Edgar López and Sahira Maria Esther, a new ASCAP member. ASCAP also visited the headquarters for SGACEDOM, the Dominican Republic's authors society, lead by Frantoni Santana, who welcomed ASCAP's Ana Rosa Santiago and Jorge Fernando Rodriguez.



Pictured (l-r) are 1. ASCAP's Gabriela Benitez, El Gringo, ASCAP's Alexandra Lioutikoff and Lorena Fabian of 24/7 Worldwide 2. Benitez with Hugo Gonzalez, Mauricio Delgado and Grant Goad of misrolas.com

RADIO & ENTERTAINMENT CONFERENCE

El Departamento Latino de ASCAP patrocinó La primera Conferencia Latina de Radio y Entretenimiento en Los Angeles. Con un cocktail de recepción el 14 de Agosto la radio, la industria de la música, compositores y artistas compartieron en este importante evento. El miércoles ASCAP también participó en el panel de Performing Rights.

ASCAP sponsored the first Latin Radio & Entertainment Conference in Los Angeles, with a cocktail reception on August 14th. In attendance were radio and music industry veterans, as well as songwriters and artists. ASCAP also participated in a Performing Rights panel the following day.



ASCAP writers and reps in Mexico

MONTERREY MEETING

Felicidades a los compositores y editoras de Monterrey, México! En la foto vemos a varios de nuestros compositores y editoras compartiendo con Jorge F. Rodríguez de ASCAP en Nueva York y Velia González, representante de ASCAP en Texas, durante una cena privada en Monterrey, México el pasado 19 de junio del 2007. Varios de nuestros invitados al evento fueron Quique Gallegos, el Señor Oscar Flores de Huina Music Publishing, Edilberto Guerra, Denisse, Jorge Carrillo, Gerardo Padilla Flores, Salvador Velarde, Gil Hurtado, Sergio Ponce Flores y muchos más.

ASCAP's Jorge F. Rodríguez and Velia Gonzalez celebrated with writers in Monterrey, Mexico. Guests included Quique Gallegos, Señor Oscar Flores de Huina Music Publishing, Edilberto Guerra, Denisse, Jorge, Carrillo, Gerardo Padilla Flores, Salvador Velarde, Gil Hurtado, Sergio Ponce Flores and many others.

CHICAGO PARTY

El pasado 7 de Agosto el departamento latino de ASCAP organizó una cena en el Hard Rock Café. Jorge Fernando Rodríguez y Velia Gonzalez de ASCAP pudieron intercambiar ideas con los compositores presentes.

On August 7, ASCAP's Latin Department organized a dinner at the Hard Rock Café in Chicago. ASCAP's Jorge Rodríguez and Velia Gonzalez were in attendance, and a great time was had by all in the Windy City.



Latin Rockero Chako (right) is captured here enjoying the moment with ASCAP's Jorge F. Rodríguez.

MEET AND GREET IN CORPUS CHRISTI

EL departamento Latino de ASCAP organizó una cena y fiesta para sus compositores en Corpus Christi, durante el verano del 2007. En la foto (i-d): Gabriela Benitez y Velia Gonzalez de ASCAP con el compositor Luis Silva y su esposa, Editor y artista Freddie Martínez con su esposa y Javier Galvan.

An awesome ASCAP Latin Meet & Greet party was held in Corpus Christi, Texas during the summer. Pictured are ASCAP's Gabriela Gonzalez and Velia Gonzalez along with longtime ASCAP writer Luis Silva, ASCAP music publisher and artist Freddie Martinez and Javier Galvan.



Dave Turnbull \ John Rich \ Garth Brooks \ Kenny Chesney \ Rascal Flatts \ Dave Berg \ Emerson Drive \ Rivers Rutherford

NUMBER ONE SINGLE SUPERSTARS

Dave Turnbull, John Rich, Keith Anderson, Kyle Jacobs, Dave Berg, Kenny Chesney, Chris Wallin and Rivers Rutherford celebrate chart success



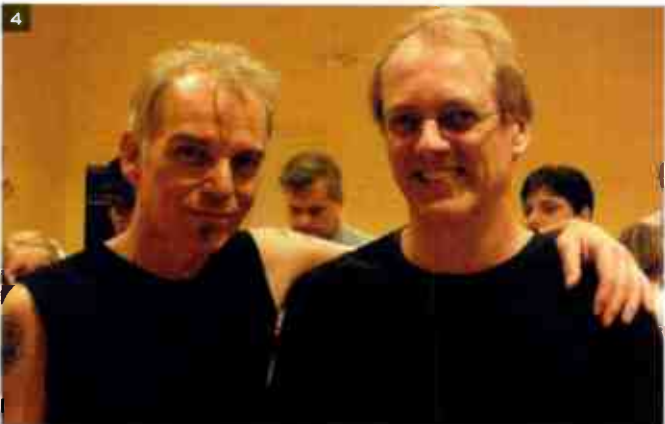
KAY WILLIAMS



KAY WILLIAMS



JESSICA TOMPKINS



MIKE SHIPP

1. LUCKY MAN
"Lucky Man" lands ASCAP member Dave Turnbull his first No. 1 single. Montgomery Gentry was on hand at ASCAP to celebrate. Pictured (l-r): ASCAP's Connie Bradley, Eddie Montgomery, Turnbull and Troy Gentry.

2. LOST IN THIS MOMENT
ASCAP Celebrates Big & Rich's No. 1 hit "Lost In This Moment," written by John Rich, Keith Anderson and Rodney Clawson. Pictured (l-r): Clawson, Anderson, Bradley and Rich.

3. BIG YELLOW DOG
Co-writer of ASCAP's 2007 Country Song of the Year, "Before He Cheats," Josh Kear re-signed with Big Yellow Dog Music. Pictured (l-r): Big Yellow Dog's Kerry O'Neil and Carla Wallace, Kear and Bradley.

4. BUDDYING UP TO BILLY BOB
ASCAP's John Briggs caught up with film star Billy Bob Thornton following his performance at the Merrimack Theater in Huntsville, Alabama.

5. MILES AND MUSIC FOR KIDS
ASCAP's Herky Williams and Pat Rolfe caught up with Dierks Bentley and Keith Anderson at the Loveless Cafe for the "Miles & Music For Kids" celebrity motorcycle ride and concert. Pictured (l-r): Williams, Bentley, Rolfe and Anderson.



MIKE SHIPP

Casino Re

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ERIC ENGLAND



STEVE LOWRY



GRANT MARTIN



TREY TURNER



RAY WILLIAMS

1. DON'T BLINK

Kenny Chesney stopped by ASCAP to celebrate his 6-week No. 1 single, "Don't Blink," with ASCAP songwriter Chris Wallin. Pictured (l-r): producer Buddy Cannon, Chesney, ASCAP's Connie Bradley and songwriters Casey Beathard and Chris Wallin.

2. MORE THAN A MEMORY

Garth Brooks celebrated the record-breaking success of "More Than A Memory" which debuted at #1 with ASCAP songwriter Kyle Jacobs (left) and Connie Bradley.

3. DAVE BERG AND EMERSON DRIVE

ASCAP members Emerson Drive and Dave Berg have their big "moment" at the 2007 CCMA Awards in Regina, Saskatchewan, taking home Single of the Year, CMT Video of the Year for "Moments" and Group or Duo of the Year. Pictured (l-r): Emerson Drive's Mike Melancon, Dale Wallace, Brad Mates, Danick Dupelle, ASCAP's Ralph Murphy, "Moments" songwriter Berg and Emerson Drive's David Pichette.

4. RASCAL FLATTS AND FRIENDS

ASCAP's John Briggs and Chad Green recently caught up with Rascal Flatts and show opener Jason Aldean at their recent show in Louisville, KY. Pictured (l-r) are Rascal Flatts' Jay DeMarcus, Flatts producer Dann Huff, Jason Aldean, ASCAP songwriter Neil Thrasher, Rascal Flatts' Joe Don Rooney, Briggs and Green and Rascal Flatts' Gary LeVox.

5. THESE ARE MY PEOPLE

ASCAP songwriters Rivers Rutherford and Dave Berg recently celebrated their No. 1 song, "These Are My People" performed by Rodney Atkins. Pictured (l-r): Rutherford, Atkins, Berg and ASCAP's Dan Keen.



A STRONG SWORD

*Sheila Silver is awarded the Sackler Prize for her opera **The Wooden Sword***

Composer Sheila Silver is the recipient of the sixth Raymond and Beverly Sackler Music Composition Prize. This year's \$20,000 prize was in the area of Chamber Opera and funds both public performance and a recording. Silver's winning opera proposal was for *The Wooden Sword*. Silver has written in a wide range of mediums: from solo instrumental works to large orchestral works, from opera to feature film scores. Silver's compositions have been commissioned and performed throughout the United States and Europe. All of the past Sackler Prize Composition Winners have been ASCAP members: Rufus Reid (2006, Jazz Ensemble), Stacy Garrop (2005, Chamber Ensemble), Orianna Webb (2004, Chamber Orchestra), Karim Al-Zand (2003, Chamber Orchestra), and Gabriela Frank (2002, Chamber Ensemble).

CHRISTOPHER TRAPANI WINS GAUDEAMUS PRIZE

At the final concert of International Gaudeamus Music Week, which took place in Amsterdam in early September, the 2007 Gaudeamus Prize was awarded to Christopher Trapani. His award of 4,550 Euros is for a commission, which will be performed at the Gaudeamus 2008 Festival. Trapani received the prize for *Sparrow Episodes* for sixteen players performed by the Asko Ensemble, with Trapani as soloist on electric guitar.



MINNESOTA ORCHESTRA COMPOSER INSTITUTE

ASCAP members Jacob Cooper, Xi Wang and Stephen Wilcox were selected to participate in seminars, mentoring sessions, readings and concert at the annual Minnesota Orchestra Composer Institute in October. Osmo Vänskä (TEOSTO) and The Minnesota Orchestra performed the seven works of the composers selected for Composer Institute in the final concert, which was broadcast and streamed live by Minnesota Public Radio. Zhou Tian attended the Composer Institute the year before and as a result was commissioned to write a work for Children's concerts, which was premiered during this year's Composer

Institute. ASCAP's Cia Toscanini participated in a seminar, moderated by NewMusicBox.org's Frank J. Oteri, and hosted the ASCAP reception after the concert featuring works of Composer Institute Fellows.

Pictured (l-r):

1. ASCAP's Cia Toscanini with Composer Institute fellows, mentors and guest speakers
2. Toscanini with composer Xi Wang

LEÓN TO KEYNOTE SPAIN'S AMERICAN EMBASSY EVENT

Composer, conductor and educator Tania León will be the keynote speaker at the American Embassy in Madrid, Spain for the Embassy's Black History Month. The program will be organized by the Embassy in collaboration with the Museum of Americas in Madrid. León will be an Ambassador of American Culture in Spain and the audience will learn about the unique culture of the US through León's music and personal experiences.

León's honors include the New York Governor's Lifetime Achievement Award, and awards from the National Endowment for the Arts, ASCAP and the American Academy of Arts and Letters, among others. She is Distinguished Professor of the City University of New York in addition to her composition and conducting performances.





ASCAP VISITS NY PHILHARMONIC

(l-r) ASCAP's Frances Richard and Cia Toscanini greet the New York Philharmonic's Associate Conductor and The Arturo Toscanini Chair Conducting Fellow, Xian Zhang, and Theodore Wiprud (ASCAP), Director of Education.



NEW MATA BOARD

Philip Glass, Executive Producer of MATA (Music at the Anthology, Inc.), with newly appointed Executive Director Missy Mazzoli at MATA's 10th Anniversary Gala. Co-founders Lisa Bielawa and Eleanor Sandresky were on hand to welcome Mazzoli and Chris McIntyre, Artistic Director. Glass, Mazzoli, Bielawa, Sandresky and McIntyre are all ASCAP members.

MAKING SCORE

The New York Youth Symphony's award-winning program, Making Score, is being hosted once again at ASCAP's New York offices. Pictured at the 2007/08 season opening session with workshop composers are composer/violist Kenji Bunch (ASCAP), composer/violinist Todd Reynolds (ASCAP), Alex Temple ("Making Score" program manager) and ASCAP's Frances Richard.



JAZZ

ASCAP HOSTS PANEL AT FIRST JAZZ IMPROV CONFERENCE

An ASCAP session featuring Dr. Billy Taylor interviewing emerging jazz composers was a highlight of the first ever Jazz Improv Conference in NYC on Friday, October 26, 2007. Joining Dr. Taylor on the panel were ASCAP Foundation Young Jazz Composer Award recipients Zaccai Curtis, Ayn Inserto, Pascal LeBoeuf and Manuel Valera. The panelists shared their major musical influences and stylistic preferences with Dr. Taylor.



Pictured (l-r) are panelists Manuel Valera, Dr. Billy Taylor, Ayn Inserto, Zaccai Curtis and Pascal LeBoeuf.

PETROS SAKELLIU WINS THELONIOUS MONK COMPOSITION PRIZE



ASCAP member Petros Sakelliou won the 2007 Thelonious Monk International Jazz Composer's Competition grand prize of \$10,000. Sakelliou and his band performed the winning work, "Swing Along," at the award presentation.

UK HONORS

Stargate, Bat for Lashes, The View, EMI Publishing UK and more honored at 27th Annual ASCAP/PRS Awards in London



Pictured (l-r) 1. ASCAP's Todd Brabec, Publisher of the Year honoree Guy Moot of EMI Music Publishing UK, Songwriter of the Year honorees Mikkel Eriksen and Tor Hermansen, James Dewar of Sony/ATV Music Publishing (UK) Limited and ASCAP's Seán Devine **2.** Lady Judy Martin, ASCAP President and Chairman Marilyn Bergman, Alan Bergman, Sir George Martin, and ASCAP's Roger Greenaway **3.** Charles Strouse performs **4.** Eriksen, Bergman and Greenaway, Hermansen, and ASCAP CEO John LoFrumento **5.** PRS Chairman Ellis Rich, Universal Music Group's Sarah Levin and The View guitarist Pete Reilly

On October 10 ASCAP honored the top writer and publisher members of the PRS - the UK's Performing Rights Society - at a ceremony held at the Grosvenor House Hotel. Norwegian songwriters/producers Tor Hermansen and Mikkel Eriksen, collectively known as Stargate, earned the coveted title of ASCAP Songwriter of the Year for penning an impressive seven of the most performed songs of the past year: Ne-Yo's "So Sick" and "Sexy Love," Rihanna's "Unfaithful," Kelly Clarkson's "Walk Away," Beyoncé's "Irreplaceable," Lionel Richie's "I Call It Love" and Mario Vazquez's "Gallery." The duo also collected ASCAP's Song of the Year award for Ne-Yo's R&B ballad, "So Sick." Earlier this year, they picked up a Spellemann (Norwegian Grammy), three ASCAP Pop Music Awards and two ASCAP Rhythm & Soul Music Awards.

EMI Music Publishing UK was named ASCAP Publisher of the Year. ASCAP CEO John A. LoFrumento presented the award to Managing Director Guy Moot, who commented, " We're obviously very proud to be named ASCAP's Publisher of the Year, which is recognition for the incredible work of our songwriters. For Stargate to pick up seven

awards, including Songwriter of the Year is particularly pleasing in a year that has seen them make a huge breakthrough in the U.S. With other wins for Yusuf Islam, Phil Collins, Mick Jagger, Keith Richards and Lenky, it's good to see the diversity and breadth of our catalog being acknowledged." This is the fourth time that EMI Music Publishing has been named ASCAP Publisher of the Year in the U.K.

As part of ASCAP's ongoing commitment to support emerging music creators at a grassroots level, Bat For Lashes and The View were honored with special ASCAP awards. Bat For Lashes received the ASCAP Vanguard Award for her debut album, *Fur and Gold*, and The View was honored with the ASCAP College Award for their platinum-selling debut album, *Hats Off To The Buskers*.

Bat For Lashes is the work of Natasha Khan, a British singer/songwriter, multi-instrumentalist and visual artist who lives in Brighton, England. Her debut album, *Fur and Gold*, made the shortlist for the 2007 Mercury Prize and the video for her debut single, "What's A Girl To Do" has been nominated for the Video Star award at this year's

MTV European Music Awards. Bat For Lashes was selected to perform at ASCAP's prestigious "ASCAP Presents..." showcase at South By Southwest (SXSW) in Austin, TX in March this year. She is currently touring the U.S. and Canada. This is the first time that the Vanguard Award has been presented at ASCAP's U.K. ceremony. Past honorees have included The Arcade Fire, Beck, Modest Mouse, the Strokes and Jack Johnson, among others.

The View is a four-piece band from Dundee, Scotland comprising songwriter/bassist Kieran Webster, songwriter/lead singer Kyle Falconer, lead guitarist Pete Reilly and drummer Steve Morrison. The band has a reputation for being one of the U.K.'s most exciting live acts and made their U.S. debut at a concert in New York City earlier this year. *Hats Off To The Buskers*, featuring hit singles "Same Jeans," "Superstar Tradesman" and "Wasted Little DJ's" went to Number One in the U.K. charts in January 2007. The album hit U.S. stores in May and features three bonus tracks exclusive to the U.S. release. They made the shortlist for the 2007 Mercury Prize and

received a Best New Act nomination for the 2007 Q Awards.

Honorees in the Film and TV Theme categories were Erran Baron Cohen (*Borat*), Patrick Doyle (*Eragon*), Sir John Tavener (*Children of Men*), Alex Heffes (*The Last King of Scotland*), Anne Dudley (*Tristan and Isolde*), Dario Marianelli (*V for Vendetta*), Keith Strachan and Matthew Strachan (*Who Wants to Be a Millionaire*), Catherine Dennis, Julian Gingell and Barry Stone (*American Idol*), Elizabeth Fraser (*House*), and Dan McGrath and Josh Philips (*Dancing with the Stars*). See page 50 for coverage.

Charles Strouse, a luminary of Broadway, Hollywood, television, and pop and concert music, highlighted the evening with a special performance. Strouse, who will be celebrating his 80th birthday next year, is best known for his legendary Tony Award-winning Broadway musicals *Bye Bye Birdie*, *Applause* and *Annie*. His other credits range from the 1958 girl group hit "Born Too Late" to motion picture scores for *Bonnie & Clyde*, *The Night They Raided Minsky's* and *All Dogs Go To Heaven*, to the TV theme from *All in the Family*.

IN SEASON

Three UK artists who are creating year-end buzz



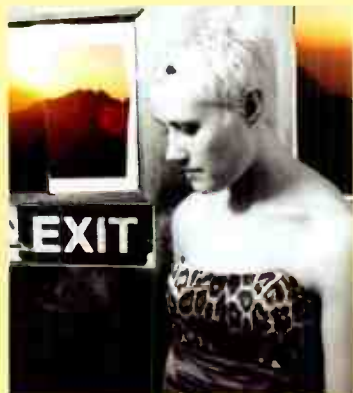
ANTIPRODUCT

London-based **AntiProduct** consists of five people born in four different countries on three different continents who pride themselves on the originality of their backgrounds and of their sound and image. By combining elements of punk, arena rock, and hyperbolic radio friendly pop laced with a nihilistic contempt for everything safe and average, AntiProduct members A. Product, Clare pproduct, Milena Yum, Ben Graves, and Chris Catalyst have been bringing the rock underground up to the surface worldwide. Their live performances and public behavior are as infamous as their 55-minute long singles. Whether they are driving through the streets naked or wearing raw meat on a TV game show, they push boundaries with every action they take.

ELIZA WREN PAYNE

A live concert by the talented singer and artist **Eliza Wren Payne** is a singular experience. Holding her head high, Payne's attitude belies the delicacy of her fragile voice, soaring sparrow-like above her songs. Payne's debut EP *Utah* (named for her home state) was produced by Calum MacCol and released through Red Grape Records, and it is a first taste of the success she sought when she left America for London.

Payne has spent the last two years playing her outstanding live concerts at festivals like The Secret Garden and venues such as The Ginklik and The Bedford. To say that this girl's life is varied is an understatement; when she is not writing and playing her own music she can be found collaborating with other writers such as UK dance act Bent and author and troubadour Tony Hawks.



VINCE FREEMAN

Vince Freeman is a Cheltenham based singer/songwriter who is currently attracting considerable interest in the industry. He recently performed a six-week residency at New York's famous Bleeker Street with legendary vocalist Mo Holmes, which he adds to a resume that already includes recording with renowned producers Joe Biddle and Stewart Eales. Vince also recently supported the great Jocelyn Brown at the London Jazz Café and as a result has received substantial interest from US music industry insiders. This fall was an exciting season for the songwriter, as Freeman's "In Your Living Room" tour saw him perform in living rooms all over the UK throughout October and November, and his new EP *Songs Without Shoes* was released in early October.





Creativity in the Classroom

The **ASCAP Foundation** and i-SAFE, a non-profit foundation dedicated to protecting the online experiences of youth, have partnered to provide teachers with a set of tools to educate their students in the seldom taught area of intellectual property. This unique curriculum for grades 3 and 4, called Creativity in the Classroom: Creative Ownership and Copyright, is designed to help students recognize their own creative work and understand their rights as owners of intellectual property as well as the ethics of protecting and respecting the creative property of others.

The premise of the program is to encourage students to label their own creative work

with the copyright symbol, year and their name just as they would see on any published, professional creative work. This premise is linked by teachers to their students via the assertions that:

- Students do creative work in many of their classes
- As creators, students need to understand and live by the ethics of creation

The lesson plans are designed to teach young students fundamental intellectual property concepts as well as to teach young learners that their work and the creativity of others should be respected. By exposing pre-teens to the concepts of ownership and copy-

right we plan to proactively and positively affect their future behavior and their awareness of the value of creativity and the concept of ownership.

The curriculum unit is available free of charge to i-SAFE certified teachers. Encourage teachers you know to go to a special page on the i-SAFE Web site <http://www.isafe.org/creativelessons> for more information on how to become certified. Parents who want their children exposed to these dynamic intellectual property lesson plans are encouraged to call their local school and suggest that it be taught in their classrooms.

Cherry Lane Joins ASCAP Foundation in Creating Quincy Jones Scholarship

To celebrate and honor a man whose career in music has included brilliant success as a composer, conductor, arranger, producer, musician, bandleader and executive, The ASCAP Foundation is proud to announce The ASCAP Foundation Cherry Lane Foundation/*Music Alive!* Scholarship in Honor of Quincy Jones. Quincy Jones is one of the most versatile talents in music and the all-time most nominated Grammy artist with a total of 77 nominations and 26 Grammy awards. In his various musical capacities, Jones has worked with a broad array of music stars, from Ray Charles to Count Basie, from Lesley Gore to Michael Jackson, from Sarah Vaughan to Miles Davis, Peggy Lee, Frank Sinatra and many more.



ASCAP Foundation President Marilyn Bergman with Quincy Jones.

Funded by the Cherry Lane Music Foundation this scholarship will be presented annually to an African-

American college or university student majoring in music who demonstrates talent and proficiency in the areas in which Quincy has made his mark: composing, arranging, producing, conducting, and performing. The scholarship will rotate among: Berklee College of Music in Boston, MA; Howard University in Washington, DC; Morehouse and Spelman Colleges in Atlanta, GA; the University of New Orleans in New Orleans, LA and the University of Southern California in Los Angeles, CA.

Celebrating 10 Years of VH1 Save the Music

ASCAP Foundation Executive Director Karen Sherry with New York City Mayor Michael Bloomberg at the VH1 Save the Music Foundation 10th Anniversary Gala



The ASCAP Foundation Rudy Perez Songwriting Scholarship

The 2007 recipient of The ASCAP Foundation Rudy Perez Songwriting Scholarship is Lorely Rodriguez, a graduate from Los Angeles County High School for the Arts, who is attending Berklee College of Music in Boston. Songwriter/producer Rudy Perez established this scholarship to support an aspiring Latino songwriter who demonstrates potential to produce creative and original work as well as financial need. The recipient of numerous awards, Rudy Perez has chosen to "give back" through this scholarship program at The ASCAP Foundation.



Lorely Rodriguez



Dr. Billy Taylor (center) is surrounded by admiring campers after his educational presentation at the Summer Music Camp

Hot Jazz at City Summer Camp



Hands were clapping and feet were tapping at the Manhattan School of Music Summer Music Camp when ASCAP members Dr. Billy Taylor and Wycliffe Gordon visited the camp to teach and make beautiful music with the 130 campers who hail from all five boroughs of New York City.

In early July, Mr. Gordon, a composer, trombonist, conductor and educator, taught campers about technique and improvisation. He stressed the importance of practice and hard work.

Later in the month, Dr. Taylor, the renowned pianist, composer, educator, arranger and ASCAP Foundation Board member, wowed the campers with his performance and lesson in jazz piano, improvisation and harmony. He fielded questions from campers wanting to know his favorite music, instrument, performer, composer, and song. At the end of the session, a student ran up to Dr. Taylor to ask, "Was that Gershwin you were playing? I loved what you were doing and I have never seen such a famous jazz pianist - thank you - that was really cool!"

Since 1999 The ASCAP Foundation has partnered with The Manhattan School of Music and NYC Department of Education to provide a tuition-free summer music education program to public school students who may not otherwise have the opportunity to develop their musical talents. Funding for this program is made possible through The ASCAP Foundation Irving Caesar Fund, the Billy Joel Fund and the National Endowment for the Arts.



Master Class teacher Wycliffe Gordon gives pointers to two vocal students at The Manhattan School of Music Summer Music Camp.

The ASCAP Foundation Jamie deRoy & Friends Award

The ASCAP Foundation will present a cash award to an ASCAP songwriter (either composer, lyricist or team of writers) whose work has been of a high and consistent level of professionalism, but who has yet to receive national recognition. The ASCAP Foundation Jamie deRoy & Friends Award will recognize outstanding work, dedication and craftsmanship. This new ASCAP Foundation award is funded by the Jamie deRoy Charitable Trust.

Jamie deRoy is a noted New York-based cabaret artist, actress, comedienne and record producer.

Harold Adamson Lyric Award

We are pleased to announce that the family and friends of the late Eve Adamson have established The ASCAP Foundation Harold Adamson Lyric Award to honor the memory of her father Harold. Harold Adamson wrote dozens of standards during the



Harold Adamson

1930s and '40s including "Time on My Hands" and "I Couldn't Sleep a Wink Last Night." Adamson collaborated with many other ASCAP greats including Burton Lane, Vincent Youmans, Jimmy McHugh and Mack Gordon. During World War II, he wrote the patriotic song "Coming In on a Wing and a Prayer." Near the end of his career, Adamson wrote songs for the movies *Around the World in 80 Days* and *An Affair to Remember*. Cash awards will be presented annually to aspiring lyricists participating in an ASCAP or ASCAP

Foundation workshop in the musical theater, pop and/or country genres who demonstrate talent and an intelligent and sensitive use of language, a talent and abilities that the heirs of the late lyricist Harold Adamson seek to recognize and foster in future generations.

Eve Adamson, who founded the Jean Cocteau Repertory and directed numerous plays nationally and in Europe, died unexpectedly in late 2006.



Students participate in Bring Out the Music's theory and composition program with Composer-in-Residence Gregory Fritze

Bring Out the Music

Natasha Sinha, a recipient of seven ASCAP Foundation Morton Gould Young Composers Awards, knew that the public schools in her hometown of Milton, Massachusetts lacked quality music composition classes. As a result, she decided to take action and "give back" to her community. She founded Bring Out the Music, which inspires youth through a performance-based music education program utilizing music theory and composition. Bring Out the Music received a grant from The ASCAP Foundation Irving Caesar Fund to support instruction in music theory, composition and production for economically disadvantaged children.

LICENSE TO EARN

Pump Audio puts music licensing in composers' hands



The music business has always been a bit of an obstacle course, one that's increasingly more challenging to navigate—but in which new opportunities emerge. So while some traditional revenue streams start to stagnate, others emerge. One of the most important is in licensing; in a content-hungry world fueled by cable and satellite TV, radio, and the Internet, opportunities abound.

BY DANNY MILES



Artists like the band Presidents of the United States have used Pump Audio to license music.

ing to upgrade our submission process. So it'll be down until about February (2008).” Although the submission process starts online, Pump requires the actual recordings to be sent on CD to meet its sound requirements. “You send us the legal documentation, we confirm everything is original and checked,” Ellis says. “We then accept the music into the system if we like it and feel it can be useful to our clients.”

Once your music is in the system, it'll be accessible to clients from every area of the broadcast business. “We have a desktop application that is for our high-volume television clients,” Ellis says. “It's an in-house solu-

Pump Audio offers a new approach to getting music licensed by letting musicians submit content to a master database that is trawled by potential buyers.

Pump Audio offers a new approach to getting music licensed by letting musicians submit content to a master database that is trawled by potential buyers. The idea was a response by founder Steve Ellis to his frustration at trying to survive in the music business. “Pump Audio was born out of necessity,” Ellis says. “I had a couple of poor experiences at record companies, and I needed to make a living. I licensed one of my own tracks for a commercial and thought there might be a way of assembling many people like myself—people who owned and controlled all their own rights whose music was pretty good, but just wasn't famous, and where the rights weren't

complicated. If we could grab a few of those folks we might put together a pretty interesting, broad cross-section of good music that would be easy to license because all the rights would be handled by one person.”

Signing with Pump Audio is similar to working with some music library houses: It's a non-exclusive agreement in which the composer retains ownership of the music. Earnings from anything Pump licenses are split 50/50 between the company and the composer.

“They simply go to pumpaudio.com and submit it through our process,” Ellis explains. “We've gotten so overwhelmed with new submissions, we're actually hav-

tion called a Pump Box, which basically gives them the ability to search on their desktops by genre, mood, speed—all the usual key markers. We also have a Web version.”

One important difference between Pump Audio and traditional music libraries is that Pump has no staff writers. Anyone can submit, and if your music is accepted, it gets an equal opportunity for exposure and sales. “We basically have funneled millions of dollars that used to go to three composers somewhere in a room in L.A., to many people like me—musicians who previously made no money at all,” Ellis says. “It was just about trying to create a broader opportunity.”

As for as genre and style, Pump Audio's

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

Arturia Analog Factory Experience

Arturia calls the Experience the hybrid between software instruments and traditional hardware digital keyboards. Based on the company's popular Analog Factory software instrument, the Experience provides a dedicated 32-key controller with semi-weighted action, a control panel that's pre-configured to operate the software's virtual knobs and more than 3500 analog synthesizer sounds. Developed with controller maker CME, the Experience can work as a standalone instrument and is also compatible with a range of host applications in both Windows and Mac OS environments. [Learn more at arturia.com](http://arturia.com)



JazzMutant Dexter DAW Controller

While hardware control surfaces are great, it's sometimes hard to keep track of how the knobs and buttons change function when you use them with different software applications. Enter Dexter, a touch-screen control surface that's designed to adapt to popular sequencers like Sonar, Logic Pro Cubase, and Nuendo by accurately mirroring their respective functions on its touch-sensitive screen. Dexter lets you click, drag, select and control parts and levels. The controller also shows a complete project onscreen, including tracks, effects, levels, timecode, and more. The display is so comprehensive that you can switch off your computer monitor and use Dexter as both display and controller. [Learn more at jazzmutant.com](http://jazzmutant.com).



Bollywood Grooves

India's film industry is probably most famous for the elaborate musical productions; Big Fish's Bollywood Grooves is DVD collection of loops inspired by those musicals. Compatible with Wav, Rex2, and Apple Loop formats, the disc provides over 2 GB of audio with over 700 samples of instruments like dhol, tabla, dholak, duff, ghunghroo-tabla, dholak-tabla, recorded by top professionals in both isolated and ambient settings. A number of different tempos and time signatures are available. [Learn more at Bigfishaudio.com](http://Bigfishaudio.com).



Lexicon PCM96 Stereo Reverb

Computer-based plug-ins may be the rage these days, but there's still a lot to be said for outboard hardware, especially in the higher end of the market. Lexicon's latest addition to the PCM line updates the legacy of the PCM 60 and 70 with advanced 32-bit floating-point processing and 24-bit/96kHz audio quality. It also reintroduces the company's popular Concert Hall reverb algorithm, adds some new room and hall algorithms, and boasts advanced features like reversible reflection patterns, multimode filters, and infinity switches. Geared for pro applications, the PCM96 offers two channels of XLR analog I/O, two channels XLR AES/EBU digital I/O, plus MIDI, word clock, ethernet and firewire connectivity. Lexiconpro.com

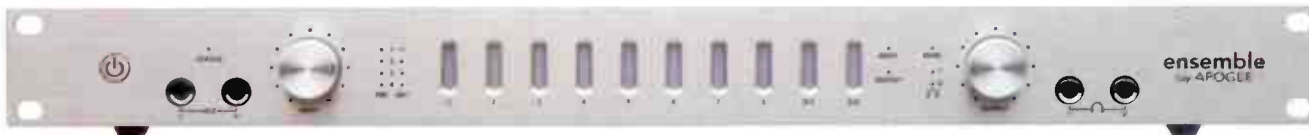
Blue Joe Condenser Microphone

Everyone knows that late-night recording sessions are fueled by plenty of joe, so it's surprising that it took this long for someone to name a piece of gear after the caffeinated beverage. Or at least, we assume that's what inspired the name of Blue's new cardioid large diaphragm condenser mic that's designed with the project studio in mind. With Class A discrete electronics, the Blue has hand-tuned and tested capsules that draw up Blue's previous mics like the Dragonfly, Kiwi, and Bottle. The visually striking Joe features a swivel mount for easy positioning. Bluemic.com



Apogee Mobile Gets Battery Power

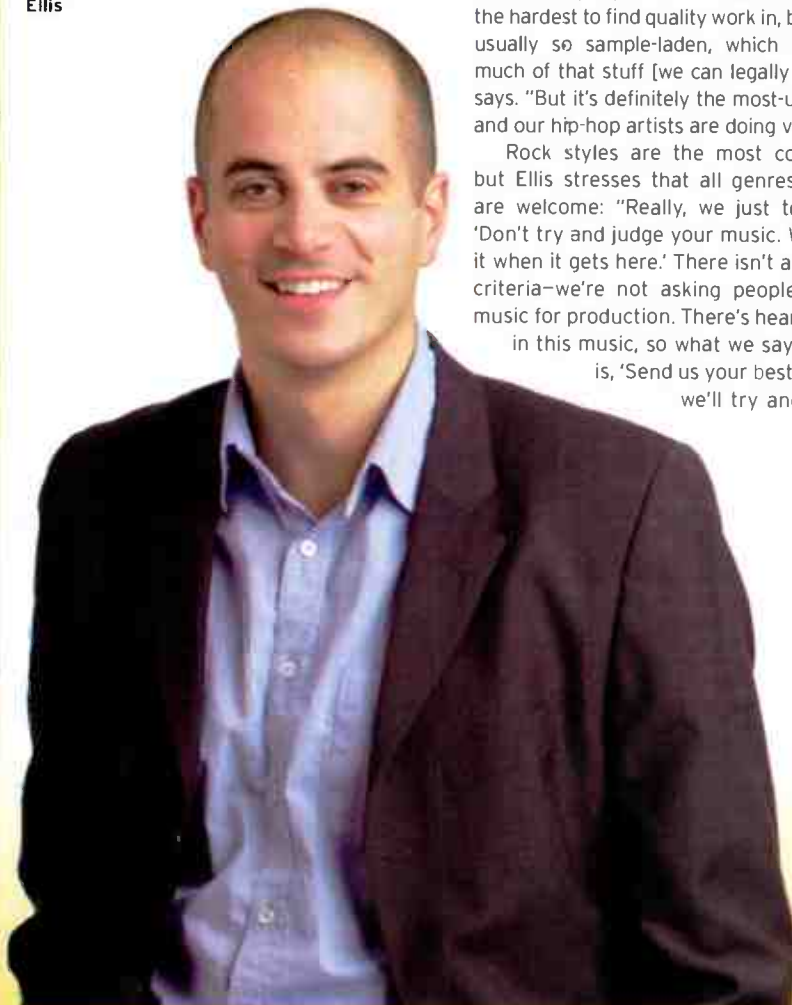
Apogee analog-to-digital audio converters have been a favorite among pros for over a decade, but the company has also been offering high-end portable gear for mobile recording. The latest is the Apogee Ensemble Mobile, a battery powered version of the Ensemble, designed for use with Apple Computers. The Ensemble Mobile connects via firewire and boasts up to 32 channels of audio, with eight channels of 24-bit 192kHz AD/DA conversion, four digitally controlled microphone preamps, four Hi-Z instrument inputs capable of handling high level instruments, a pair of individual headphone outputs, eight channels of ADAT I/O, Apogee's "Soft Limit" input and "UV22HR" dithering, and more. It works with all Core Audio applications—but not with Windows. The Ensemble Mobile will run for about four hours from a 7AH battery or can work with the included power adapter. Apogee.com





Pump Audio's online tools let prospective buyers search for music based on a wide range of criteria.

Pump Audio founder Steve Ellis



placement reflects industry trends as a whole, with hip-hop styles most in demand. "It's also the hardest to find quality work in, because it's usually so sample-laden, which limits how much of that stuff [we can legally use]," Ellis says. "But it's definitely the most-used genre, and our hip-hop artists are doing very well."

Rock styles are the most competitive, but Ellis stresses that all genres of music are welcome: "Really, we just tell people, 'Don't try and judge your music. We'll judge it when it gets here.' There isn't a particular criteria—we're not asking people to make music for production. There's heart and soul in this music, so what we say to people is, 'Send us your best work, and we'll try and create a

real opportunity for it.'"

One way to maximize that opportunity, Ellis says, is by thinking broadly and submitting as much quality works as possible. "My experience as an artist is that if you think about hitting home runs, you tend to have a very low percentage," he advises. "We've always taken the opposite approach. We want to get you in as many things as human-

Although the submission process starts online, Pump requires the **actual recordings** to be sent on CD to meet its sound requirements.

ly possible, and if one of them happens to pay you \$100,000, great, and if one of them pays you \$100, great.

"There's really also no downside to being with Pump Audio. We're totally non-exclusive, and we're not here promising you riches and fame. We're promising a chance to make a living. We have artists—those people who joined us at the beginning, who bet on us when we were small—who have benefited massively from the experience. They get paid regularly, and they get paid a lot."

Learn more at Pumpaudio.com

MONITORING BASICS

A well-chosen and set up monitoring system is critical in delivering mixes that will sound good outside the friendly confines of your studio.



Producer and mixer Gustavo Celis (Beyonce, Shakira) sits in the studio

➔ **The tools you use to write and record music** may have changed, but one central piece of gear remains crucial: The monitors you use to listen as you record and mix. Of course, as with other parts of the creator's toolkit, monitor technology continues to evolve. But unlike, say, the latest recording interface or computer, monitors don't become obsolete overnight. A wise investment in monitors can pay dividends for many years to come.

BY EMILE MENASCHÉ

So: how do you choose monitors for your studio? And is there a correct choice? The answers are, "carefully," and "yes, but it's not the same for everyone." We'll attempt to give you a brief rundown on the options so you can go about picking the right speakers and use them effectively.

The Basics

Studio monitors can be categorized by a number of different criteria. The first consideration is the way the speakers project sound over distances. Monitors can be near field, mid field, or far field. Most speakers designed for home and project-recording studios are in the near-field class, which means that they're

designed to be heard from a relatively close listening position—three to five feet being optimal. Near-fields are the most popular choice for home use because they tend to be less affected by any acoustical characteristics of the room than the more room interactive mid- and far field speakers. (See sidebar "Be Realistic about Near fields").

The next consideration is size, which is generally measured by the diameter of the low-frequency drivers (or woofers). Studio monitors generally range in size from 5" woofers (the Yamaha HS50M) to up to 15" (Tannoy System 15DMT), with 6"-12" being the most popular. It's a common misconception that *all* small speakers are near-field and all large speakers are far

field, but there are plenty of examples of larger speakers that are designed for near-field listening.

Physically, small speakers are appealing for home and project studios for both ergonomic and artistic reasons. Ergonomically, they're easy to position, and can usually be mounted in your work area right next to the monitors. Artistically, they're thought to give an idea of what things will sound like on a boom box or on the kind of computer speakers you'd buy at Staples—the kind of stuff consumers are using to hear music. That's *sorta* true, but a set of \$1600 Genenlecs are not going to sound the same as the set of Logitech speakers that came

with your family PC. Nor should they.

All things being equal, a larger woofer means greater low-end frequency response. But the woofer isn't the whole story: Cabinet construction is also a factor. Cabinets have openings called ports that help low frequency sound waves (which are larger) come through. With well-designed ports, a small speaker can get down surprisingly low.

Of course, high and midrange frequencies are just as important as their low brethren; tweeter design is critical to a speaker's sound. Most studio speakers are two-way, meaning that they only use separate drivers for low and high frequencies; some models offer a third driver for midrange.

A crossover splits the audio signal and determines how low and high frequencies are fed to the woofer and tweeter, respectively. Most speakers in home studios have built-in crossovers that can't be adjusted, but we mention the feature here because subwoofers also use crossovers, and may be

adjustable. We'll talk about sub woofers in a moment, but first, let's discuss power—which plays a huge role in the performance of monitors.

Power up

Back in the day, all speakers were what we now call *passive*: they needed a separate power amplifier to work. In pro studios, you'd typically find very high powered amps, each driving its own set of passive monitors, and in some cases, separate amps feeding the speakers' low and high drivers, a setup known as bi-amping. In home studios, you might find one power amp of moderate power, with perhaps a switch letting it connect to different speakers. Either way, the match between the speakers and the amps was critical to achieving the best performance.

Today, however, we have the option of *active* speakers, in which the power amplification is built into the speakers. Many of these models are bi-amped, meaning that they have separate internal power amps feeding the

woofer and the tweeter of each unit.

So: Which is best? Active monitors are very popular, and for good reason: Aside from the convenience of not having to buy and install an additional piece of gear (the power amp), active monitors have the inherent advantage of having the power section specifically designed to match the drivers, thereby insuring optimal performance. The built-in amp makes it easier to set up a surround monitoring (you don't need six channels of amplification) and to take the speakers with you (if your studio consists of a laptop). Active monitors connect directly to a mixer or audio interface, and many models are designed to hook up to both pro gear (XLR balanced connections) and semi-pro gear (with RCA or 1/4" connections). Some even have digital inputs.

The passive option does have some advantages, however, especially if you already have the amp(s). Passive speakers are less expensive than their active counter-



Left: Side and rear views of the Genelec [MODEL] powered monitor. Note the variety of connections and controls, as well as the bass port at the top.

Above: The Mackie Big Knob lets DAW users control volume to powered monitors and switch among several sets, ideal for A/Bing mixes.

BE REALISTIC ABOUT NEAR-FIELDS

Most home studios use what are called "near field" monitors. These are generally smaller speakers designed to be positioned relatively close to the listener in the "near field." The theory goes that the monitors' proximity to the listener prevents room acoustics from coloring the sound coming from the speakers, thereby providing a more accurate mix.

That's only partly true, and for several reasons. Let's start with the studio itself: In a room with well-designed acoustics, the audio coming from the speakers will be less colored by reflections, simply because the room will tune so that the reflections don't unbalance the frequency response and ambience of the sound coming through the speakers. That doesn't mean that near-fields aren't the choice for a DIY home studio—they are more effective than consumer stereo speakers that diffuse the sound all over the place—but be aware that you're also hearing some room coloration.

Another problem: Many of us crank the music up too loud while we're working. Not only is this bad for our ears (and it's really bad—much worse than most of us are willing to accept!); it also affects the speakers' frequency response and lessens the benefits of the speakers' "near field" nature by making reflections off of surfaces like walls and the mixer more pronounced. In essence, loud monitoring makes the room more of a factor in the sound you hear.

Finally, if you're using small speakers, you have to be wary of over-compensating for the speakers' lack of low end by cranking the bass. Adding a subwoofer can help, but subwoofers can rattle a small room. Again, you'll get better results at low to moderate volumes.

The above is not meant to be discouraging. Just be realistic about what you're hearing. Any time you take a mix outside your studio and hear the music in new environments, you're increasing your odds of making sound mixing decisions.

parts, and if the power amp breaks, you can repair or replace it without losing the use of the speaker itself. But if you go the passive route, get a good amp and make sure it's got enough power to drive the speakers; if you use the stereo receiver that's been sitting in your garage since your roommate left it in college, you're not going to get great performance from your speakers. (A PA amp might work, but be aware that these usually have loud cooling fans, which can be a problem in the studio. If that's the case, put the amp in another room, running longer cables between it and your system. Do not stick the amp in a cabinet with no ventilation: It'll fry.)

Subwoofers

A subwoofer is a dedicated speaker designed to deliver bass frequencies. They're popular companions to small bookshelf monitors because they help compensate for the low end "missing" from these compact speakers. Since low frequencies are not "directional" you only need one subwoofer in a system; it will deliver the lows for both speakers in a stereo setup. Active subwoofers, like active monitors, have built-in power amplification.

Sub woofers are available as standalone devices, but many models are designed to

work with specific near-field monitors and can be bought as part of a three piece system (the two near-fields and the sub). That's an attractive option because it's more likely that the sub will match well with the speakers. On many active systems, you can connect both channels to the subwoofer, then run an output from the subwoofer to the smaller speakers. Your mixer sees the sub and the monitors as one system.

But here's tricky part; even small speakers have some low midrange and low frequency response; and most subs reach into the lower midrange. If there's too much overlap between the two, you're not going to get an accurate read on your mix.

Fortunately, the better subwoofers—and the better near-fields—can be adjusted so that they work together well. Remember the crossover we discussed above? Look for a subwoofer that lets you decide what frequencies will pass through its outputs to the monitors, and look for monitors that let you adjust



Left: Powered subwoofers like the JBL MODEL add bottom end. Above: IK Multimedia's ARC software

how low their internal woofers will go. By adjusting these two parameters correctly, both the monitor and the sub will work most efficiently.

Additional Features

On top of the basic qualities we've discussed above, other features to consider include:

Port position: Speakers have ports that allow low frequencies to disperse. The position of the port may be important depending on where you're planning to place the speakers. Rear-ported monitors, for example, may not be ideal if you're putting the speakers on a wall shelf because the port is going to send sound to the wall. In that case, look for front-ported speakers.

Adjustments: We've mentioned how some speakers let you adjust their frequency response for use with subwoofers. You may also find adjustments for treble response, damping, and, with active speakers, overall volume. These are conveniences, but are not all necessary: There are some great speakers with few, if any, onboard controls.

Ins and outs: While an increasing number of good speakers have connections suited to home studios, you'll still find active models that have balanced XLR inputs only,

It's no big deal to make (or buy) cables that convert the XLR to the connectors used by your mixer. Some models, such as the 5" active Roland DS-30A, have built-in digital inputs, letting you connect a digital mixer or audio interface directly.

Shielding: Because so many of us make music with computers (and work on music for video) it's common to find speakers shielded against RF interference. It's a useful feature.

Convenience: This probably should not make or break a purchase, but it is nice when active speakers have front-panel on/off switches, multiple input connectors, input meters, and other little details that make life easier.

Accessories

Good monitors are a serious investment in and of themselves, but a good monitoring system is more than the speakers and the amp.

Cabling: use the best you can afford. If there's one cable run that's critical in your

the board that gives the most accurate picture while you're working. All "room" factors being equal, the sweet spot on most near-fields is determined by an equilateral triangle, with you on one apex, and the monitors on the other two. For example, if the speakers are four feet apart from one another, you should be sitting in the middle, four feet away from each speaker.

The speakers should be set up so that the tweeters are at you ear height or thereabouts, and they should point straight at you, not up or down at an angle. Laying speakers on their sides used to be popular, but not all speakers work well this way. Consult the manual for the manufacturers recommendations.

Make sure nothing is blocking sound from the speakers. A computer monitor, for example, can be a barrier, as can other assorted stuff you stick on your shelf. Keep the area around the speakers clear at all times.

AVOID RECORDING AND MIXING ON THE SAME SPEAKERS

This is a common problem in small studios. You have one set of speakers; you've obviously used them throughout the creation of your song. Now you go to mix and you have zero perspective on what you're hearing. That bass sound you loved when you were tracking is now dominating the track. What can you do?

➤ Invest in a second set of speakers and a switcher that lets you go back and forth between the sets. You don't have to spend a ton of money: Home speakers, computer speakers, cheaper powered speakers can all work fine when you're tracking.

➤ If you can't add another set of speakers to your rig, try to create a "buffer" between your tracking listening and your mixing listening. Step out of the studio and listen to the music in the car or on your iPod. Reset your mixer so that you're starting fresh at mix time. Listen to other music on your system before you start mixing the song.

What about Headphones?

Thanks to the iPod, it seems headphones have become the main way people listen to music these days. Should you monitor with them? Most pros would say no: Prolonged headphone use can damage your ears, even if they're not up all that loud. They also color the sound to various degrees. That said, many of us rely on headphones, especially when tracking. If you do use headphones, invest a good outside the ear model like the AKG K 141, Sony MDR-7506, and Sennheiser HD280s. Avoid using iPod ear buds for extended periods—though they can be useful for cross checking mixes.

studio, it's this. Junky cables will color the sound, sometimes enough that regular people can hear the difference. Use good cable, good connectors, and keep the cable lengths as short as possible.

Speaker stands and isolators are also worth considering, especially if you're putting the speakers on a shelf on your desk. These decouple the speaker from the desk (which reduces the desk's influence on the sound). How well this works is an open question. If your room has other acoustical problems, decoupling the speakers can't hurt, but it's unlikely to help that much, either.

Switchers: My pet peeve about small mixers and audio interfaces is their lack of built-in switches to A/B between different sets of monitors. Fortunately third party switchers like the Mackie Big Knob and PreSonus Control Station allow you to connect multiple monitors and switch among them. If you can afford the extra monitors and the switcher, this is highly recommended because it lets you ear-check your mix as you go.

Setting Up

When listening on near-field monitors, positioning is critical. You've probably heard engineers refer to the "sweet spot"—the position behind

THE **CREATOR'S** TOOL BOX

The art and craft of...

JIMMY JAM

BY DAVE SIMONS



Jimmy Jam



After several fruitful years working with Prince during the early part of the '80s, R&B songwriters Jimmy Jam and Terry Lewis made the decision to strike out on their own. Rather than set up shop in New York or Los Angeles, however, the pair headed back to their hometown of Minneapolis, where they assembled a combination recording studio/publishing firm called Flyte Tyme—and then proceeded to write and produce some of the most popular dance hits in history.

Over a career that now spans more than 20 years, Jam and Lewis have recorded with names like Mary J. Blige, Usher, Mariah Carey, Yolanda Adams, Jessica Simpson and Janet Jackson, while compiling an astounding 16 #1 pop hits—making them second only to Beatles producer George Martin in the chart-topping department. This past September, Jam was named chairman of the board of the National Academy of Recording Arts & Sciences (NARAS).

Jimmy Jam recently spoke about the duo's achievements and the creative process that has served them so well for so long.

What do you think accounts for the incredibly successful songwriting partnership you've enjoyed with Terry Lewis all these years?

For one thing, we think differently! In my early years my influences were very pop-radio oriented—anything that had really nice harmony, I was into. Later in high school when Terry was listening to things like Parliament Funkadelic and Bootsy's Rubber Band, I got turned on to writers like Gamble & Huff and all the great stuff out of Philadelphia. So when we began writing together, our differences became a real benefit. That combination of influences has always been there.

not only does that sort of arrangement enable the artist to get comfortable, it lets them get involved in the writing process as well—which has always been a very important part of what we do.

Technology can help get you there, but there isn't a product on the market that can add feeling.

What I usually tell people when they're singing is, 'Don't worry about the notes, I can fix them.' But there's no way I can fix a vocal without any passion! So when I'm recording, what I'm looking for is a performance—so I'll typically have the singer give me maybe 10 or 12 tracks to work with, let

A few years ago you relocated to Los Angeles after spending most or your time in your hometown of Minneapolis. Did the change of scene affect your writing style at all?

At first I thought I wouldn't be as creative...in fact, my biggest concern was keeping up my songwriting, because I think your work environment really has a lot to do with it. But as it turns out, we came up with most of the songs for Usher's [*Confessions*] album right there. So at that point, I figured, all right, I guess this is going to work after all!

“When we're writing with an artist in the studio, we usually prefer to keep it very simple—just keyboard, bass, and drum machine for backing.”

How do your songs take shape?

When we're writing with an artist in the studio, we usually prefer to keep it very simple—just keyboard, bass and drum machine for backing. And while we're laying down this framework, we try to record the artist on a microphone that has some baffling. That way we get to keep the vocal track—or, more accurately, parts of it—as it's going down.

So it's like you're doing a demo while you're working out the song.

Right. And what often happens during the process of creation is that there will be some spontaneous vocal lick or ad-lib—and if you aren't set up to capture it, you're never going to get it again. When you come right down to it, that's what gives any good song its energy—you just have to be ready for it and know how to properly bottle it. So

them go home, and then I'll start working it out from there.

You've said that the looseness that marked Janet Jackson's *Control* sessions was key to that album's success.

With Janet, I just wanted to let it happen, I didn't want to have to tell her what I was after. Still, I think there are times when the singer needs to be coached, and Janet is no exception. Sometimes I would get her to use hand gestures, or have her put her hand on her hip, just to throw a little body language into the song. Prince used to say, 'Records should always be visual.' Meaning that when you're hearing a recording, you should also get a sense of what was going on in that room. The difference might be subtle, but believe me, it works.

**JIMMY JAM
SELECTED CREDITS**

Along with partner Terry Lewis, Jimmy Jam has written with, played with and produced an incredible array of artists, including:

- Yolanda Adams
- Herb Alpert
- Bryan Adams
- Mary J. Blige
- Boyz II Men
- Mariah Carey
- Earth Wind & Fire
- Heather Headley
- Janet Jackson
- Michael Jackson
- Prince
- Gwen Stefani
- Usher



AARON HAWKINS

Corey Harris Honored with MacArthur Fellowship

The John D. and Catherine T. MacArthur Foundation named ASCAP member Corey Harris as one of their 2007 Fellows on September 24th. He was selected for creativity in music, and his potential to make important contributions in the future. MacArthur fellows receive \$500,000 in support over 5 years. Corey Harris is a guitarist, songwriter, and performer who is leading a contemporary revival of country blues with a fresh, modern hand. He is a powerful and compelling singer and an accomplished guitarist whose musical artistry is complemented by serious explorations of the historical and cultural conditions that gave rise to the blues. He demonstrates his respect for the past and his mastery of the Mississippi Delta blues tradition by interpreting the songs of early blues luminaries in new ways, while also creating an original vision of the blues by infusing his music with a broad range of sounds and styles. Beginning with his 1995 recording *Between Midnight and Day*, Harris has explored acoustic, rural blues styles with increasing success. With one foot in tradition and the other in contemporary experimentation, he blends musical styles often considered separate and distinct to create something entirely new for the 21st century. Corey Harris received a B.A. (1991) from Bates College in Lewiston, Maine. His additional recordings include *Fish Ain't Bitin'* (1997), *Vu-Du Menz* (with Henry Butler, 2000), *Downhome Sophisticate* (2002), and *Zion Crossroads* (2007). He has performed at venues and in festivals throughout the U.S. and abroad.

JILL GALLINA'S "American Pride" by the Boston Pops and the Boston Children's Chorus during their 4th of July Concert celebration gala.

JOHN W. HARDEN'S original music in the 2007 Emmy Award Winning PBS Thinktv program, *Justice For All*.

ADELE HOJEILY'S music on MTV: *Kim Kardashian Project*, *America Psychic Challenge*, *Dr. Steve-O*, *Bad Girls Club*, *The Real World*, *Road Rules*, *Extreme Challenge/All Star*, and *Old Skool*.

SHAWN PERSINGER in *Guitar Player* Magazine detailing his recent 14-month, 14-country world tour and cultural music exchange.

SHANE THERIOT'S compositions recently on the Discovery Channel, MTV, CMT, Nickelodeon and the USA Network.

Honored

JACK EVANS of the rock, jazz, and R&B group Reverend Zen with a 2007 ASCAP Plus Award due to three Best Song Nominations in the 2007 Los Angeles Music Awards, two Finalist Awards in the 2007 Unisong International Song Contest, five Runner-Up Awards and Finalist Awards in the 2005 and 2006 VHI Song of the Year Contest.

CLIFF HILLIS as winner of Chili's Restaurant's Rockstar for a Day jingle contest, and named *Spark Magazine's* Best Singer/Songwriter and *Out & About Magazine's* Best Male Songwriter for 2007.

JUSTIN DELLO JOIO with the Classical Recording Foundation Award on October 30th at Carnegie Hall. Also, his one act chamber opera, *The Blue Mountain*, world premiered in Oslo, Norway's Ultima Contemporary Music Festival.

LIONEL JONES' newly released jazz album, *Papa Jones*, nominated as Best Gospel Instrumental CD of the Year for the 2008 Stellar Awards.

STEVEN AND AMANDA POTACZEK of worship group 1000 Generations awarded Song of the Year for "How Big Small Can Be." ASCAP VP Dan Keen presented the award at the Gospel Music Association's 2007 conference. Their song "Fascinated" is a finalist in this year's John Lennon Songwriting Competition.

AUGUSTA READ THOMAS for her appointment as composer for the 2008 Master Artists-In-Residence Program February 18 through

Commissioned

JENNI BRANDON'S *Vive la Liberte!* for two-part treble choir, flute, percussion, and piano by the Committee of Arrangements for premiere during the 250th birthday celebration of the Marquis de Lafayette in Fayetteville, North Carolina in September.

JESSICA CLINE AND DOUG WAMBLE by Chamber Music America for their jazz ensembles.

JOHN L. CORNELIUS' *Sarah & Joshua: a Juneteenth Musical* for Miller Outdoor Theater in Houston and was performed on June 19. This world premiere of the original piece commemorates the declaration of the Emancipation Proclamation in Texas.

Featured

RAPHAEL DIGIORGIO'S original score in a new Conoco/Philips Network TV commercial.

March 19 at the Atlantic Center for the Arts.

CODY WESTHEIMER was recognized for his work on the Canadian show *Chris and John to the Rescue!* Also, his short film, *WAVES, an Elegy* premiered in October at the Santa Barbara Ocean Film Festival. He is currently working on an exciting documentary called *UltraMarathon Man*, which follows runner Dean Karnacez through 50 states as he attempts to run 50 marathons in 50 days.

ERIC WHITACRE'S *Paradise Lost: Shadows & Wings* received 10 nominations for the prestigious LA Theatre Ovation Awards in November.

Performed

HUBERT ARNOLD'S "Converging Voices" commissioned for the New York Saxophone Quartet at the Leonard Nimoy Thalia at Symphony Space in New York City in November.

SVJETLANA BUKVICH-NICHOLS' piece *Before and After the Tekke* for solo violin, electronics, and voice at The Kennedy Center's Millennium Stage on June 15. Violinist Ana Milosavljevic commissioned the work.

JAY GREENBERG'S premiere concerto at Carnegie Hall with violinist Joshua Bell and New York's Orchestra of St. Luke's on October 28, 2007.

BOB LEVY'S jazz ballad "I Should Go Home" from his album *Out in the Cold* by singer and actor Joe Peck at The Capitol Hill Arts Workshop in Washington, DC.

IAN MCHUGH and his group, Bomb Squad, have united with American Idol Finalist, Brenna Gethers, to perform aboard the Mayercraft Carrier, a rock cruise to the Bahamas featuring John Mayer.

LOUISE M. SMITH at the Doubletree Hotel in Augusta, GA presented by Garden City Jazz in celebration of internationally acclaimed trombonist Wycliffe Gordon on August 17. Proceeds benefited the George P. Butler Comprehensive High School Music Department and The American Cancer Society. He was also featured on two segments of Atlanta Live TV 57 on August 13.

WILLIAM SUSMAN'S *Marimba Montuno* by percussionist Joseph Gramley at the First Presbyterian Church in Germantown in Philadelphia, PA on April 29. His two award-winning soundtracks, *Fate of the Lhapa* and *Oil On Ice*, music from a documentary of the same

name about life in the Arctic National Wildlife Refuge, feature Kronos Quartet alumnus Joan Jeanrenaud on cello. His work, *Duo Montuno* premiered for clarinet and piano at The Knitting Factory in New York City on June 28. Susman's score for *Native New Yorker*, the best documentary short winner at the Tribeca Film Festival 2006 was shown at the Expresion en Corto Film Festival in Guanajuato, Mexico.

Premiered

CHRISTOPHER BRUBECK'S *Violin Concerto*

with the Anchorage Symphony Orchestra. This concerto was born in jam sessions with the composer and violin soloist, Nicolas Kendall.

FRANCIS MARIO D'AMICO'S *Beijing Blues* by The Ocean City Pops Orchestra with soloist Mark O'Kain on August 12 at the Ocean City Music Pier in Ocean City, New Jersey. Also, D'Amico's *Fanfare and Elegy for Orchestra*, a commemorative work of the 9/11 tragedy, is available on the CD *Americana* at oceancitypops.org.

Out of the Blue



Singer-songwriter Mary Lee Kortez, whose most recent album was the critically-acclaimed *Love, Loss and Lunacy*, and who gained notoriety for recording and releasing a live song-for-song performance of Bob Dylan's *Blood on the Tracks*, here talks about her music touching people's lives: "The wonder of the Internet has been, for the most part I would guess, a phenomenal gift for musicians. For me, finding out not only that my songs have reached people all over the world but that they've had an important impact has been invaluable to me. The first of these email missives came several years ago when I received a letter from a woman who said she'd heard my song about domestic violence, "Why Don't You Leave Him." She was in a violent and threatening situation at the time she heard the song and said it gave her the push she needed. She wrote that she immediately called her brother who came over with his van and quickly moved her out of her house. Imagine how it feels to receive that kind of information.

"My most recent wonderful surprise was from an American school teacher named Jim Walsh, who now teaches in Taiwan. He said he'd found the American school system too limiting for the way he wanted to teach and so he moved to Taiwan and started a school there called "The English Bridge School." He wrote me because he said he wanted to confirm that he'd transcribed all my lyrics correctly, since they're not all currently available at www.maryleescorvette.com. I wrote back to him with a few minor corrections and asked him a few questions about himself. That's when he gave me his brief bio and added that he'd been using my lyrics to teach English to students at his school, all that way around the globe. Mr. Walsh elaborated to me why he was using my lyrics: 'Early on, I learned that emotionally charged language grabs students and it stays with them longer. Songs, poems, scenes from movies, role-playing and pictures are examples of ways to enhance the emotional reaction to language. My Saturday morning adult class loved and were touched by your "700 Miles." They also thought your version of "Simple Twist of Fate" was more beautiful than Dylan's.' To know that words you wrote to express your own personal experience – maybe written in your apartment or on a New York City subway car – have reached all the way around the world to help open up a new language for other people, is moving beyond description. Maybe I'll write a song about it."

Robert Ellis Orrall signs with Ten Ten Music



Acclaimed singer-songwriter/producer Robert Ellis Orrall has signed a worldwide publishing agreement with Ten Ten Music. Barry Coburn, Co-President of Ten Ten Music Group, said "Robert has a wonderful ability to develop artists and songs in many formats. He is a great fit for Ten Ten's global business."

Orrall is a producer/songwriter with over 250 cuts to his credit, including "Ultimate" (performed by Lindsay Lohan in Disney's *Freaky Friday*). He has written several #1 songs such as "Next To You, Next To Me" (Shenandoah), "What's It To You" (Clay Walker), and "From Here

To Eternity" (Michael Peterson). His songs have been recorded by Reba McEntire, Taylor Swift, The Road Hammers, Rachael Lampa, Diamond Rio, Olivia Newton-John, Collin Raye, Pierce Pettis, Ilse DeLange, Ricky Skaggs, Lorrie Morgan, John Anderson and many others. Orrall has produced such artists as Taylor Swift, The Road Hammers, Be Your Own Pet, JEFF, and Michael Peterson. As an artist, Robert Ellis Orrall has recorded four solo albums for RCA. Orrall now records for the indie label he co-owns, Infinity Cat Recordings, where he oversees the label's roster of 18 acts, including JEFF, Lindsay Weaver, Skyblazer, and the Cake Bake Betty. Ten Ten Music also represents Harley Allen, Nicky Chinn, Tia Sillers, Tim Finn, Paul Brady, Chuck Mead, Bobby Huff, Angela Kaset, and Angaleena Presley.

STEVEN WINTEREGG'S *Resolution* by the Dayton Philharmonic Orchestra at the Schuster Center in Dayton, Ohio on October 11 and 13. The commissioned orchestral work reflected the composer's wife's battle with breast cancer.

JUDITH LANG ZAIMONT'S *The Figure*, a new quartet in two contrasting movements titled "In Shadow" and "In Bright Light" at Syracuse University on September 15 with the Harlem String Quartet.

Released

ANTHONY J. BLACKMAN re-released his hip-hop album, *The New Era*.

ROYCE CAMPBELL'S jazz CD *Get Happy* by Foxhaven Records with Campbell on guitar. This was the last recording session by legendary jazz violinist Joe Kennedy.

JUSTIN COOPER, two-time Grammy Award winning vocalist and grandmother of *American Idol* finalist Ann Nesby, released her new album, *This Is Love*.

ASHLEY AND ASHTON COSBY of 2-U-Neek's first full length album entitled *The Birth*. This twin brother and sister duo has worked for Polo, L'Oreal Kids, and *Spy Kids 2*.

GHOSTHORSE'S new album of Native American jazz-infused blues music, *KSA (33 Moons)*. The band, is comprised of musicians from many backgrounds and places in time, bringing many hearts to the Indigenous spirit within these songs: Tiokasin Ghosthorse (flute maker/player, speaker and activist), Charley Buckland (multi-instrumentalist and composer), Dan Grigsby (drummer, engineer, producer). The album is available online at CD Baby and CD Universe.

JEFFRY GREENE'S eleven-song CD, *Dark Nite of the Soul*, on Acashic/Aurora Records. The first single, "Good On My Hood," will be released October 31 and the Christmas single, "All Alone at Christmas Time" for Hurricane Katrina, was released around the holidays.

SHANNON HURLEY'S debut CD, *Ready to Wake Up*, on November 5 at Hotel Café in Los Angeles, CA. The pop-rock singer-songwriter was named one of *Rolling Stone's* Top 25 Artists on MySpace and her songs have been featured on XM Radio and Indie 103.1 FM in LA.

JANE JENSEN'S *My Rockabye* on Indie 500 Records. The songwriter's album includes "Saturday Night," which was featured in the

TAN DUN'S milestone compositions including a world premiere concerto for zheng and orchestra, a new production of the opera *Tea: A Mirror of Soul*, as well as several orchestral and chamber music works in a week long celebration of his works at the Stockholm International Composers Festival in Stockholm, Sweden in November. The New York premiere of Tan Dun's *The Gate*, a part of his Orchestral Theatre series, at Brooklyn Academy of Music was presented on December 5, 7 and 8.

GERALD FRIED'S *The Chess Game*, inspired by Alice in Wonderland and commissioned by the New York Chamber Soloists, at Bargemusic in New York City on April 8, and at the Vermont Mozart Festival on July 22.

JEFFERSON FRIEDMAN'S *Sacred Heart: Explosion*, a winning entry in the Juilliard

Competition, in October by the National Symphony Orchestra.

SUSIE IBARRA'S *Pintados Dream (The Painted's Dream)* by the American Composers Orchestra.

SCOTT JOHNSON'S *Stalking Horse* by the American Composers Orchestra.

DAN LOCKLAIR'S *Phoenix for Orchestra* received its world premiere on September 15, 16, and 18 by the Winston-Salem Symphony Orchestra at The Stevens Center in Winston-Salem, NC.

PAUL MORAVEC, Pulitzer Prize-winning composer in 2004, for his chamber work *The Tempest Fantasy*, will premiere his operatic version of Somerset Maugham's 1924 short story, *The Letter*, commissioned by the Opera, and funded in part by the Andrew W. Mellon Foundation.

KEN THOMSON'S world premiere of *Wait Your Turn* with the American Composers Orchestra at Carnegie Hall in New York City on October 19.

ZHOU TIAN'S new work with the Minnesota Orchestra on October 23 and 24.

MATTHEW TOMMASINI'S *Three Spanish Songs*, winner of the Frederick Fennell Prize, in Killarney, Ireland at an international conference in July by the University of Louisville Wind Symphony. Tommasini has been named Composer-In-Residence of the Chicago-based chamber series, "Music in the Loft" for the 2008-9 season.

Pure Poetry

North Carolina-based gospel singer-songwriter and actor **Timmy Dee** has released *Carolina Life*, an EP featuring his first-ever country songs. Dee's previous album, *One Day*, was a contemporary/inspirational gospel collection. The title track of his new album, which is an ode to his home state, started life as poem that was the recipient



of awards from the International Society of Poets. Timmy Dee's music is available online at cdbaby.com/timmydee.

A Great Voice for Songwriters



Ankh Ra Amenhetep (formerly H. Sefus Henderson) was signed as vocal coach and talent judge for the latest season of MTV's *Making the Band 4*, starring Hip-Hop superstar P Diddy. Ankh Ra Henderson is a long-time ASCAP member and past winner of the ASCAP Abe Olman Scholarship. Ankh Ra (left) is pictured here with ASCAP's Esther SanSaurus.

Universal Pictures film *Slither*.

JUNE'S *Make It Blur* on August 7. The Chicago based indie rockers' album consists of 14 tracks released by Victory Records.

KINGSBURY'S *The Great Compromise* in October on Post Records. The band has shared the stage with Holopaw, Stellastar*, The Album Leaf, One Line Drawing, Matt Pond PA, French Kicks, The Reputation and The Billy Nayer Show.

DAN LOCKLAIR'S *Dan Locklair: Symphony of Seasons* features six of his orchestral works performed by the Slovak Symphony Orchestra and conducted by Kirk Trevor.

EMI MEYER'S first full-length album, *Curious Creature*, which is a mix of jazz, folk and pop. The 20-year-old winner of the Seattle-Kobe Jazz Vocalist Competition premiered a song at the Tribeca Film Festival.

NELSON NAVARRETE'S *Reflections of Silence*. The album is a blend of rock, ethnic, electronica, classical, and new age. It features performers Jamey Haddad, Dave "Fuze" Fuczynski and Scott Tarulli.

DANIEL L PARENTI, also known as D-Lucca, released *The Next Level*, a modern jazz album with him on piccolo bass.

PITBULL'S new single "Go Girl" featuring Young Boss and Trina from the upcoming album *The Boatlift*.

POPPERMOST'S third release, *Bitter Suite Swan Songs*. This Las Vegas band has declared war on public school music program budget cuts with an innovative cartoon series that traces pop music history.

DAMIEN RICE'S *Damien Rice: Live At Fingerprints... Warts & All* on October 23 by Heffa/Vector/Warner Bros. Recorded and brought to you by THINK INDIE, a consortium

of independent record retailers, operating under the auspices of the Coalition of Independent Music Stores. This live album featuring 8 tracks was recorded on a beautiful Saturday afternoon in November 2006 at the much-loved Fingerprints Record store in Long Beach, CA.

ANDREW SHAPIRO'S single "Andrew Andrew." The Brooklyn-based composer toured Poland in April, and recently appeared as a guest on *The Next Hour with Andrew Andrew* on WBAI radio, 99.5 FM in New York City. You can find him on Sundays from noon until 4 p.m. at the McDonald's at 160 Broadway in downtown Manhattan where he makes weekly solo piano appearances.

THE BOB SZAJNER TRIAD'S Triad At Montreux Detroit with Bob Szajner on piano. This 26-year-old recording is being released for the first time. The group also released decades old recordings *The Lost Tapes* and *Center\Cuts* from their performance at the Detroit Jazz Center.

VIEX FARKA TOURÉ'S stalwart follow-up to his self-titled U.S. debut album, *Vieux, Farka Touré Remixed: UFOs Over Bamako* on August 28 by Modiba Productions. The Grammy award-winning guitarist in combination with the album's team of top producers present brilliant illustrations of Touré's signature North African Sahara Desert blues.

DAVID WITHAM'S *Spinning the Circle* by Cryptogramophone. The album features guitarist Nels Cline, pedal steel guitarist Greg Leisz and drummer Scott Amendola.

For more ASCAP member "Stepping Out" news, visit www.ascap.com. To submit to Stepping Out, visit ascap.com, click on Playback and follow the instructions. Or mail to: ASCAP Playback, One Lincoln Plaza, New York, NY 10023

Love Guru's Music Master

Mike Myers' upcoming film, Love Guru, is about an American raised outside of the country by gurus, who returns to the U.S. to break into the self-help business. Myers' character, Pitka, must settle the romantic troubles of a hockey player whose wife has left him for a rival athlete (ASCAP member Justin Timberlake). New York City-based film and TV composer Chris Hajian was called upon by Myers to help him arrange and produce songs for his character to sing and play - namely, sitar versions of American pop songs. Hajian was uniquely qualified to tackle the assignment.

"My ancestors are from Armenia so I did grow up with a good knowledge of music from the middle east and there is a relation between those cultures musically," says Hajian. "But, also, my collaborators (ASCAP writers Mustafa Bhagat and David Freeman) are accomplished performers of Indian music - Mustafa plays sitar and David plays tablas - and they have both performed with Mike Myers in live settings. I learned a lot from them. I listened to a lot of Bollywood recordings, both the old classics from the '70's and 80's and the more "pop" produc-



tions that are current today. But the challenging part was taking classic American pop songs and making them work in this Indian hybrid comedic style."

Hajian, who lives in New York City and works at his own custom-built recording and mixing facility, is used to challenges, not the least of which is attracting L.A. based film and television music execs to consider hiring an East Coast-based composer.

"There has been an upswing in film and TV production in New York and I think it will continue to grow," says Hajian. "However, I do still make frequent trips to Los Angeles. Even though filming or post-production might be based in New York, many of the music execs are still based in L.A. There is no substitute for personally connecting with the people you're working with. Also it's helpful to meet with my agent as much as I can."

EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING APPOINTMENTS AND PROMOTIONS



◀ **JOHN JOHNSON** has been promoted to Vice President of Licensing, it was announced by ASCAP Senior Vice President of Licensing Vincent Candilora. Johnson has made many significant contributions since joining ASCAP 12 years ago. He has played a key role in driving the adoption of breakaway technologies within licensing including the implementation of ASCAP's customer relation management application Salesforce.com. All of the operational changes lead by John have directly contributed to ASCAP's reduction of overall operating expenses.



◀ **JOAN MCGIVERN** has been promoted to Senior Vice President, General Counsel, it has been announced by ASCAP CEO John LoFrumento. In her new position, McGivern will report to LoFrumento and direct all day-to-day ASCAP legal matters including the management of internal and outside legal services for the Society and its various entities including The ASCAP Foundation. McGivern, who previously served as Vice President of Legal Corporate, joined ASCAP in 1998 and is based in New York.

Creative Common Licensing (continued from page 47)

an ASCAP, to enforce the scope of creators' rights under these licenses. Creators are on their own when, for example, the boundaries of a non-commercial CC license are breached, and the creator finds out the work is being exploited for compensation by another. Creators who have not obtained a U.S. Copyright Registration for a CC licensed work, will also find out that they have no standing to even sue in a U.S. Court, and thus, are left with few realistic options for recourse.

5. Potential Global Conflicts - CC licenses are global, which can complicate a creator's ability to enforce his or her rights when those rights are violated. Normally a work's creator can control the geographic territory in which a work is used - or appoint representatives to do so. For example, ASCAP relies on a global network of Performing Rights Organizations to license and collect royalties for performances of ASCAP members' works in other countries. The global nature of the Creative Commons system can interfere with the support and income offered by these types of existing rights infrastructures.

6. Non-Exclusivity - CC licenses are "non-exclusive," which means that the work's creator will have no future ability to enter into exclusive deals for a work licensed under the Creative Commons system. In the entertainment industry, producers may want exclusive rights to use, for example, a musical work as the signature theme for a television show or an

advertisement. Such an opportunity could be lost to the creator of a work licensed under a CC license.

7. The Issue of Co-Creators - CC licenses can cause complications for works created by more than one individual. Under the U.S. Copyright Act, unless they have a written agreement otherwise, each "co-creator" has the right to license the work on a non-exclusive basis without the consent of their co-creator. Each co-creator's responsibility is to ensure that the other co-creator receives a share of profits. But what happens when a co-creator places a work under a CC license? If a license eliminates the possibility for payment on that work, and extends both globally and forever, the other co-creator is essentially out of luck.

8. Lack of Distinction Between Types of Uses - CC licenses do not distinguish between types of uses. A music creator's submission of a work to a CC license means that he or she allows the work to be performed, copied, distributed or even synchronized to an audio-visual work. This can lead not only to lost financial opportunity, but also a conflict of ideology. If a creator gives up control over the use of his or her song, that song could end up being synchronized with an audio-visual work that promotes a point of view offensive to the creator and the creator will be without any remedy.

9. Prohibition of DRM - CC licenses prohibit use of digital rights management (DRM). DRM is a core element in today's digital music arena and a component of most tracks distributed by major labels or sold through top online

ASCAP DISTRIBUTIONS THROUGH JANUARY 2008

December 17

Publishers' Quarterly BCO* Distribution for 2Q2007 performances

January 7

Writers' Quarterly BCO Distribution for 2Q2007 performances

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

Note: Dates subject to change

venues. If a song is successful, distribution channels using DRM will not be an option for a creator who has submitted their work to a CC license.

10. No "Authentication" When a Work Is Submitted - Even if a creator doesn't want to submit his or her work to a CC license, someone else can. How? Because there is no "authentication" as to whether the true owner of a piece of creative content is the one applying for the CC license. Any person can go to the Creative Commons website with a digital song file or photograph, follow the instructions online and claim it as his or her own and release your work, without your consent, to the "commons."

Under U.S. Copyright Law, creators already have the right to waive their rights, give their works away for free or permit the use of their music for sampling or mash-ups, without necessarily giving up their ownership rights. They also have the right to say "no" to licensing their works for uses with which they disagree, on creative or other grounds.

Just because the music industry is changing, doesn't mean songwriters and composers have to give up control of their rights.

Simply put, before making a choice to license away any right irrevocably, music creators should fully understand the terms to which they are agreeing and the implications down the line.

You may choose to give up some or all of your rights, if you want to, but understand the risks.

By Joan McGivern, ASCAP General Counsel, SVP

IN MEMORIAM >>>> Teresa Brewer, Casey Calvert, Thomas Dawes, Ralph Kessler, Ira Levin, James D. McAdams, Alexandra Montano, Mel Tolkin

Winners Circle



The Style Council: (l-r) ASCAP's Alonzo Robinson congratulates Jermaine "JD" Dupri and Jimmy Jam at the ASCAP Rhythm and Soul Awards in 1994. Earlier this year, when ASCAP celebrated the 20th Anniversary of its Rhythm & Soul Music Awards, Jermaine "JD" Dupri was named Songwriter of the Year (an honor he shared with Mary J. Blige and Johntá Austin) and Jimmy Jam participated in a tribute to ASCAP Voice of Music Award winner Blige.

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