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# PLAYBACK

WINTER 2010

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## FEATURED KEYNOTES



**QUINCY JONES** interviewed by **LUDACRIS**



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### CONFIRMED PANELISTS TO DATE:

Aureo Baqueiro  
 Dave Bassett  
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 Louis Biancaniello  
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 Kenny Burrell  
 Desmond Child  
 Lisa Coleman  
 & Wendy Melvoin  
 (Wendy & Lisa)  
 Vidal Davis &  
 Andre "Dre" Harris  
 (Dre & Vidal)  
 Steve Diamond  
 Avner Dorman

John Forté  
 Toby Gad  
 Ashley Gorley  
 Lukasz "Dr. Luke"  
 Gottwald  
 Chris Menderson  
 Autumn House  
 Ariel Hyatt  
 Christian Jacobs  
 & Scott Schultz  
 (Yo Gabba Gabba!)  
 Ron Jones  
 Just Blaze  
 Kenny MacPherson  
 Bear McCreary

Declan Morrell  
 Robert Ellis Orrall  
 Linda Perry  
 John Rudolph  
 Don Schlitz  
 Alex Shapiro  
 Brian Tyler  
 Phil Vassar  
 Nate Walka  
 Sam Waters  
 Greg Wells  
 Paul Williams  
 Doug Wood  
 and many more  
 to come...

# ATTENTION ASCAP MEMBERS!

*This is your official  
 invitation to attend  
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RSVP is required for ASCAP members  
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 ASCAP "I Create Music" EXPO.

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 ASCAP "I Create Music" EXPO  
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# PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



## An Open Dialogue

It's been almost a year since I had the great honor of being elected ASCAP's President and Chairman. It's been a year to remember. I've had the great pleasure of meeting with songwriters, composers and music publishers from every genre of music imaginable. I've made new friends in Hip-Hop, renewed old acquaintances in Nashville and marveled at the talents of an ascending group of young film composers.

I've also had the privilege of meeting representatives of our sister societies around the world. In November, ASCAP CEO John LoFrumento and I traveled to Tokyo to celebrate the 70th Anniversary of JASRAC, our Japanese counterparts. During our trip the new Prime Minister of Japan, Yukio Hatoyama, announced his agreement with the adoption of "Life plus 70." It was a remarkable trip.

What strikes me the most is how everyone involved in the creation and protection of music remains hopeful, in the face of some daunting challenges, that we will prevail through this turbulent transition into the digital age, and that music's value will not only be recognized but monetized in a way that allows all music creators to earn a proper living from their craft.

I recently had an opportunity to speak on behalf of all my fellow ASCAP members' concerns in an editorial on The Huffington Post. Originally titled "30,000 Songwriters at the Door," I've adjusted the title to more accurately speak of our full membership. Never doubt that I have the entire membership's well-being at heart.

As I express in my editorial, we need more open dialogue about creators' rights and their important place in our society and in our economy, not just with those corporate entities across the table from us who are threatening our rights, but with a broad audience - young people, journalists, our fellow songwriters and composers, and most importantly with our leaders in Washington, DC.

Speaking of which, we were encouraged by the recent news that the United States Department of Justice recently announced the formation of a new Task Force on Intellectual Property as part of a Department-wide initiative to confront the growing number of domestic and international intellectual property crimes. The cross-department collaboration built into this new Task Force model will surely go a long way toward increasing the effectiveness of the U.S. government's response to intellectual property crimes.

A strong voice in Washington is important. Equally important for ASCAP is a strong community of members. In April, ASCAP will present its fifth annual "I Create Music" EXPO and General Annual Membership Meeting in Los Angeles. One of the many benefits of the EXPO is that it provides a chance for music creators to understand and discuss the challenges facing us. The EXPO is also an extraordinary opportunity for the community of songwriters, composers, music publishers, producers, music business executives and others to share three days of valuable education, inspiration and guidance.

Those who have experienced the EXPO know how exhilarating it is to join together with some of the most successful music creators across all genres to develop our craft and strengthen our business.

I hope to see you there.

Best wishes,

# PLAYBACK

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WINTER 2010

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# “Make Money with Your Music No Matter Where You Live”

*Martin Haene – TAXI Member*

**M**y name is Martin Haene, and since I was a kid, I dreamed of earning my living with my music.

Sound familiar?

I live in Switzerland, so I thought it was nearly impossible. After all, who wants to hear music from a guy with a home studio who lives 5,920 miles away from Hollywood, in a country the size of West Virginia?

### **What Didn't Work...**

I tried sending out hundreds of unsolicited CDs, but it was expensive and unproductive. Just like you, I needed a “vehicle” for my music.

### **What Did Work!**

I discovered TAXI in 2006 and quickly understood the value of having a well-connected U.S. based company “filter” my music and get it to the right people. I thought the people on the receiving end would be much more likely to listen to well-targeted music from a trusted source, rather than the *hundreds* of unfiltered songs they get every day.

The number of my Film and TV placements has increased *dramatically* since joining TAXI: In just 2 ½ years, my music has been used in international TV Shows like *Lincoln Heights* (ABC Family), *Stylista* (CW Network), *Degrassi* (CTV) as well as feature films like *Graduation* (Independent) and *Bring it on – Fight to the Finish* (Universal). I've also licensed four of my tracks for a Sony/BMG, Latin Music CD that was released internationally.

### **Your Music as Your Retirement Fund**

Having also signed deals with several top publishers through TAXI, I have little doubt those will turn into an ever-increasing number

of Film & TV placements down the road. I'm beginning to see how my music could easily become my retirement fund. How many musicians can make that claim?

You can if your music is top notch and you use your TAXI membership well.

### **More Than Just Great Contacts**

TAXI is also the perfect way to learn what the market needs and how to produce it. Every member gets two free tickets to TAXI's annual convention, the Road Rally. It's such a great learning and networking experience that it's *more* than worth the price of the plane ticket – even from Switzerland!

I've also made friends, contacts, and met co-writers by becoming part of TAXI's online community. The possibilities are limitless if you take advantage of them. And the best part is, you can make money with your music no matter where you live.

Where do *you* live and what are you waiting for? Call TAXI!



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# INSIDE



Grace Potter and the Nocturnals tear up the stage in front of a packed house on the last day of the 2010 Sundance ASCAP Music Café in Park City, Utah. For full coverage. **Story on page 48**

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### COUNTRY'S NEW FACE

For years Darius Rucker fronted the phenomenally successful rock band Hootie and the Blowfish. Now he's making history as a new voice in country music.

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### SUNDANCE SENSATIONS

The Fray, LeAnn Rimes, Grace Potter and the Nocturnals, Brendan Benson, John Forté and more made the mountains come alive with music at the this year's Sundance ASCAP Music Café.

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### FOLK ROYALTY HONORED

Arlo Guthrie was presented with the ASCAP Foundation Champion Award at the 14th Annual ASCAP Foundation Awards in New York City. Hosted by ASCAP Foundation President Marilyn Bergman, the event also honored a wide variety of Scholarship and Award recipients, all of whom benefit from programs of The ASCAP Foundation.



#### PLEASE RECYCLE

When you are done reading your copy of *Playback* and sharing it with your fellow music creators and music fans, please be sure to recycle it.



Songwriters Darrell Brown, JD Souther and Aureo Baqueiro collaborate at ASCAP's Nashville Song Camp (page 16)

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## What's on ASCAP.com

**Great multimedia content** is continually being added to ASCAP.com. If you haven't checked in lately, there's more to see and hear! New radio shows, podcasts, audio portraits and videos are all on the ASCAP Network.



AARON LEE TASJAN



LEANN RIMES



JOHN FORTÉ



THESE UNITED STATES

**EVENT COVERAGE** puts you where the action is. ASCAP members rocked the Sundance ASCAP Music Café and our cameras were rolling. Check out performances and interviews featuring The Fray, LeAnn Rimes,

John Forté, Carney and more!

**WATCH** Playback Field Recordings. Playback editors have been out in the world, searching out the music where it lives. Check

out brand new Field Recording performance and interview videos with Aaron Lee Tasjan and These United States.

**EXPLORE ASCAP** Audio Portraits. Hear in-depth

interviews with a wide range of incredible ASCAP songwriters and composers with clips of their work. Recent highlights include Zaza, Peter White, Marshall Cremshaw, Oak & Ask, Rosie Flores and Bernie Worrell.





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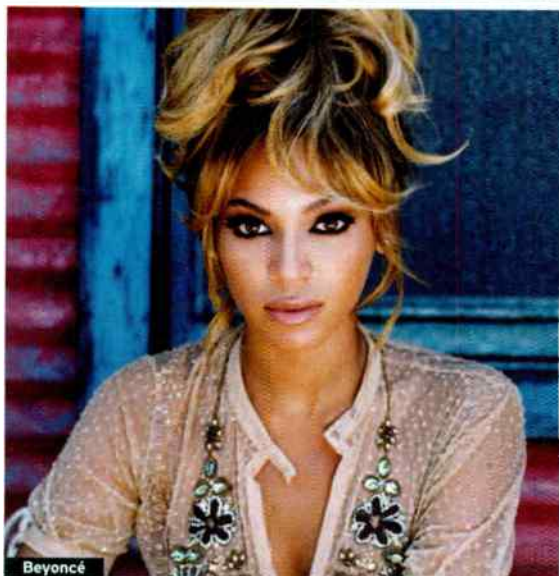
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# ASCAP ACTION

★ GRAMMY AWARDS ★ WYCLEF JEAN ★ STELLAR AWARDS ★ MARIAN MCPARTLAND ★



Beyoncé



The Black Eyed Peas



Kings of Leon



Jay-Z

## BEYONCÉ TOPS GRAMMY AWARDS WITH SIX WINS

The Black Eyed Peas, Jay-Z and Kings of Leon are among multiple award winners

The **52nd Annual Grammy Awards** were held on January 31, 2010 in Los Angeles, CA and ASCAP member Beyoncé led the evening winning six awards out of her 10 nominations. ASCAP members took home multiple awards with The Black Eyed Peas, Jay-Z and Kings of Leon each winning three awards. Taking home two Grammys each were Michael Giacchino, Thaddis "Kuk" Harrell, Maxwell, Jason Mraz, Terius "The-Dream" Nash, Christopher "Tricky" Stewart and Michael Tilson Thomas.

Beyoncé's awards included Song of the Year, Best Female R&B Vocal Performance and Best R&B Song for "Single Ladies (Put a Ring on It)," Best Female Pop Vocal Performance for "Halo," Best Traditional R&B Vocal Performance for "At Last" and Best Contemporary R&B Album for *I Am...Sasha Fierce*.

On the day before the Grammy Awards, ASCAP honored its Grammy-nominated Rhythm & Soul songwriters with a brunch at

the Sunset Tower Hotel in West Hollywood. A large crowd of high-profile ASCAP songwriters and celebrities from the urban music world gathered at the highly-tipped event, mingling and celebrating the more than 100 nominations received by ASCAP Rhythm & Soul writers.

Beyoncé topped all nominees with an astounding 10 nominations, while Maxwell earned six nods and Jay-Z and David Guetta (SACEM) each received five.



Pictured (l-r) at ASCAP's Grammy Nominee Brunch are: 1. Musiq Soulchild, Eve and Ne-Yo 2. ASCAP's Nicole George, music executive/manager Mathew Knowles and ASCAP's Randy Grimm 3. ASCAP President and Chairman Paul Williams, Kuk Harrell and ASCAP CEO John LoFrumento. Harrell took home two Grammy Awards for Song of the Year and Best R&S Song of the Year for "Single Ladies (Put a Ring on It)" 4. Composer and ASCAP Board member Dan Folliart with Dot Da Genius and Brandon R. Melancon



# ASCAP ELEVATES NASHVILLE TO REGIONAL OFFICE TO SERVE ALL MUSICAL GENRES

Industry Veteran Tim DuBois to Lead Expanded Nashville Office

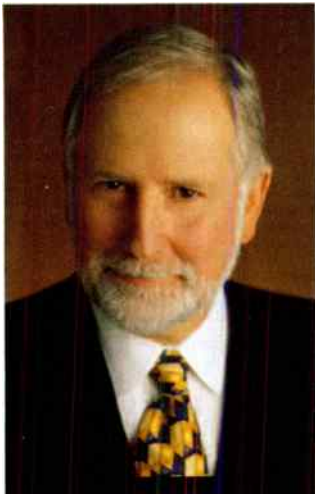
**ASCAP CEO John LoFrumento** announced a major expansion of the company's Nashville operations which will be elevated to a Regional Office serving all genres of music. Effective immediately, the newly established ASCAP Nashville Regional Office will be overseen by Nashville-based industry veteran Tim DuBois, who has been appointed Vice-President and Managing Executive of the operations, reporting to ASCAP Senior Vice-

President and head of Domestic Membership Randy Grimmert. Country and Christian music's greatest writers and publishers, will expand our vision and strategy to also meet the needs of the Pop, International, Urban and Folk writers, as well as film and television composers, who work, live and thrive in this region."

In announcing DuBois' appointment, Grimmert said, "ASCAP is privileged that an executive of Tim's stature has joined us in this leadership role.

Tim's vision of the music industry and of Nashville's prominent role dovetail perfectly with our expanded focus in Nashville. He will direct the daily operations of our team and office here, while assuring that ASCAP's importance and impact grow even greater. We look forward to helping Tim fulfill that mission during this exciting time of expansion for ASCAP."

DuBois stated, "I am excited about this opportunity to lead ASCAP's Nashville Regional office. I believe ASCAP's recognition of the influx and development of other successful genres of music in Nashville speaks volumes about the company's commitment to our whole



Tim DuBois



Connie Bradley

community. In addition, I hope to be able to address the growing needs of the business professionals who represent all genres of music here and to align the mission, goals and business strategies of this office with those of ASCAP's Domestic Membership."

"We applaud Connie Bradley's contributions to ASCAP over her 34 years with our organization," said LoFrumento. "Her name will always be synonymous with ASCAP Nashville. She is a dedicated and hardworking executive, and we are thrilled that her vast knowledge base will continue to inform our strategic plans as an advisor for us."

"John LoFrumento and I have been discussing this transition and new role for some time and I am pleased that it these changes have come to fruition," Bradley said. "After 34 years, this new role as a Strategic Advisor is an exciting change for me. I can focus on the strategic direction and vision for ASCAP, an organization I have loved for my entire career. I am also looking forward to having a bit more time to spend with my family. I am delighted to welcome my good friend Tim DuBois to ASCAP and to work with him during such a dynamic time of change as our organization broadens to meet the expanded role of Nashville as a music capital."

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## NOTABLE

### ASCAP Distributes Approximately \$2.7 Million in ASCAP Plus Cash Awards

Approximately \$2.7 million in cash awards for 2009 - 2010 has been made to ASCAP writer members by the Society's ASCAP Plus Awards Panels, it has been announced by ASCAP President & Chairman Paul Williams. 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.

Commenting on the awards, Mr. Williams said, "This is the 50th year of the unique ASCAP Plus Awards. The program, established back in 1960, has consistently provided deserving music creators with something meaningful and tangible in the form of recognition and money. We are greatly indebted to each of our hard-working panelists for giving their time and effort to this important endeavor."

The members of the ASCAP Plus Awards Panel are: Judith Clurman, noted choral conductor and arranger; Peter Filichia, drama critic for the *(Newark) Star-Ledger*; Brian Mansfield, country music authority and Nashville correspondent for *USA Today*; Melinda Newman, well-known music journalist; Pat Prescott, veteran radio personality who currently co-hosts the morning show on KTWV ("The Wave") in Los Angeles; H. Robert Reynolds, Professor Emeritus at the University of Michigan; and Steve Smith, Classical Music Editor for *Time Out New York*.

The deadline to submit for next year's ASCAP Plus Awards is June 1, 2010. ASCAP urges members to take note: Starting this year, ASCAP Plus Awards applications will be available online only. For more information about the ASCAP Plus Awards program and to apply, please visit [www.ascap.com/ascapplus](http://www.ascap.com/ascapplus).



# SILLY SONGWRITERS

The ASCAP Foundation Lester Sill Songwriters Workshop gives 14 writers the inside scoop on the music biz



The Lester Sill gang finishes up a workshop session with a rare photo opp with hit producer/songwriter Greg Wells (seated at center)

**Fourteen talented songwriters, fifteen special guests, two workshop organizers and dozens of cookies.** It all added up to one enlightening, unforgettable experience for the participants of the 2009 ASCAP Foundation Lester Sill Songwriters Workshop. ASCAP's Brendan Okrent and Etan Rosenbloom led these talented songwriters, selected from hundreds of applicants, in eight seminars centered on the art and business of songwriting. The class commuted to the Los Angeles ASCAP offices from as far away as Nashville and New York to be inspired by the workshop's guests and learn from each other.

Singer/songwriter Peter Himmelman treat-

ed the group to his offbeat take on creativity and his infamous extemporaneous songcraft. Hollywood Records' legal executive Jonathan Haft and Pen Music Group's Michael Eames laid out the changing terrain of the publishing industry. Hit songwriter Lindy Robbins and Hollywood Records A&R exec (and ASCAP hit songwriter) Jon Lind talked about the close relationships between songwriters and A&R teams, while producer/songwriter Greg Wells (Katy Perry, Mika, Adam Lambert, etc.) told his inspiring story and offered up heartfelt reactions to several participants' songs. ASCAP's Jeff Jernigan moderated an informative Film/TV night with Secret Road Music exec Michele

Wernick, Walt Disney Pictures' Kaylin Frank and independent music supervisor Thomas Golubic. Publicist Daniel Gill and manager Brian Klein discussed alternative marketing strategies with ASCAP's Josh Briggs, and during the final session, Sony/ATV's Jim Vellutato and songwriter Michelle Lewis critiqued songs and gave valuable advice about the dynamic between songwriters and publishers.

As in past years, the 2009 Lester Sill Songwriters Workshop was capped by a special showcase at Genghis Cohen in Los Angeles. It was an appropriately cheery end to another terrific year of education, inspiration and camaraderie.

## LIFELONG FRIENDS

ASCAP's reciprocal agreement with Brazil's UBC dates back to 1942

**ASCAP's reciprocal relationships** with its sister societies around the world have a long and fruitful history. Brazil's UBC (Uniao Brasileira de Compositores) is a perfect example. This photo shows ASCAP President and Chairman of the Board Deems Taylor (left) signing the first-ever reciprocal agreement with UBC's Wallace Downey in Rio de Janeiro in 1942, the same year that UBC was created.





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I certify that I have read, understood and accept the rules and regulations of the USA Songwriting Competition.

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

### Rules & Regulations:

1. Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD or Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio CD or cassette. (C) Lyric sheet: please include English translation if applicable. Lyrics are not required for instrumental category. (D) Check or money order for US\$ 500 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by May 28, 2010 or earlier.

2. All songs submitted must be original.  
 3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. Cassettes, CDs and lyrics will not be returned.

5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.

6. Winners will be notified by mail and must sign and return an affidavit

confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation.

Winners will be determined by November 15, 2010, after which each entrant will receive a winners list by e-mail.

7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of prizes, Overall 3rd Prize winner will receive \$6,500 worth of prizes, 1st Prize winners in each of the 15 categories will each receive \$2,200 worth of prizes, 20 Honorable Mention winners will each receive \$350 worth of prizes. PLEASE WRITE OR PRINT CLEARLY & NEATLY.

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# 30,000 MUSIC CREATORS IN THE MAKING

In a *Huffington Post* editorial, ASCAP President and Chairman Paul Williams re-affirms the "limitless value of music" and seeks an open dialogue with copyright foes

**I'm a songwriter.** I've also been an actor, a performer, a public speaker, a husband, a dad and – currently – the President and Chairman of the board of ASCAP. But I'll always be a songwriter, because creating music is a big part of how I know I'm alive.

I'm worried for the future of this craft. People who create music have more tools, technology and options at their disposal than ever before. Yet the question of how they can and will make a living from their art has become a flash-point for attack, particularly online. An "attack mentality" has taken root, springing up at any mention of how creators should be compensated when their works are used in digital channels. And speaking frankly, it's strangling the real dialogue that's sorely needed. Before I explain more, let me share some of the background that shapes my perspective.

It's tough to express the joy of making a living from your art. Long before my current role as head of the Board, I was an ASCAP member. I started writing songs at 27 after my acting career fizzled. It was a classic case of "no" being a gift! I found my true calling. Over time, the royalties generated by my works helped me build a career for myself and a life for my family.

My words in the mouths of some very talented people (The Carpenters, Three Dog Night and Barbra Streisand, to name a few) put food on the table, bought shoes, made house payments. That income meant that once I committed to making music for a living, I never had to look back.

These aspiring music creators are diverse in every way. They represent every state, every age, every musical genre. The common thread is simple: there's music in their hearts and they want to share it.

## THOUSANDS AT THE DOOR

Groups like ASCAP can shed a powerful light on cultural trends. I say that, because joining a performing rights organization is one of the first things you do when you decide you want to write music as a job, not a hobby. Given this, I was blown away by a recent statistic.

More than 600 people per week are signing up with ASCAP. It's not a tough process and certainly not expensive. But becoming an ASCAP member takes time, energy and commitment – all linked to a passionate dream.

Six hundred new members per week equals more than 30,000 self-declared, career-mind-



Paul Williams

ed music creators per year. And when hundreds of people – week in and week out – stand up and declare they want to make songwriting or composing their life's work, there's something big happening in our culture.

These aspiring creators are diverse in every way. They represent every state, every age, every musical genre. The common thread is simple: there's music in their hearts and they want to share it.

And these weren't the only stats that caught my eye. When you look at the

data ASCAP uses to track musical performances for its members, it's clear that more music is being performed, more often, in more places, than ever before.

Sounds like good news for those 30,000 hopefuls, right? I wish it were that simple. It's not. It's a paradox.

The number of people saying "I want to make songwriting my career" is growing. The use of music is growing. Technology is giving us new tools and opening new doors. The world changed with the birth of the Internet, providing a wealth of opportunity for music to be enjoyed in new and exciting ways. But if these technologies are just enablers for taking music without any means for compensation, the chance for future music creators to make a decent living is in serious jeopardy.

You've heard the arguments: "Information wants to be free." "Copyright laws are too restrictive." "No one wants to pay for content online." "It's consumers uploading the content, not our business." "The new business model is free, so figure out how to adapt."

Many arguments are a lot more nuanced than these. But a similar theme cuts across all of them: getting paid for the use of creative work you make and own somehow isn't relevant (or enforceable) in the digital era. I'd be lying if I said this doesn't worry me.

## TRADING THE "LYNCH MOB" FOR DIALOGUE

What's most troubling is the lack of civility and actual communication when it comes to discussing these issues. A lynch mob mentality too often drowns out productive dialogue.

A growing number of creative people – those talking from experience as music creators or performing artists – are speaking up.

They're sharing legitimate perspectives on why taking content and ignoring copyright hurts those creating the music more than anyone else.

The list of these talented, respected and often critically-admired individuals constantly grows. Check out the thoughts of folks like Billy Bragg, Prince, Lily Allen, Bono or Krist Novoselic. Reach back to Metallica's stance at the dawn of Napster. (And it's not just songwriters or performing artists talking; digital pioneer, Jaron Lanier, makes many similar points in his new book, *You Are Not a Gadget*).

Sadly the typical online response is vicious. Vitriol flows freely in blog comments and on Twitter. Ultimately it doesn't matter if nine out of 10 music fans might agree Prince is a genius and applaud his long history of supporting creators' rights. Once you step out against digital piracy, you get treated like an online pariah. These days, it takes an act of courage to share a point of view that opposes the "it's free, deal with it" mentality. That makes no sense. And it does nothing for our culture, long term.

I'm talking from experience. As an organization, ASCAP takes a lot of heat online from those who aren't fans of copyright. In reality, ASCAP is just the sum of its members, all of whom are individuals and music creators with a lot on the line in these debates.

My point is that we – all of us who make or love music – desperately need real, open dialogue. And we desperately need to find a common ground. I don't intend to come off as "Pollyanna,"

but I'm sure that common ground exists. It's time for us as a society to come to terms with the urgent and real need to find it.

New rules are being written – rules that will determine how creative work like songwriting and music composition will be compensated in the future. It's a "now or never" moment. The stakes are high.

Those hopeful music creators – 600 per week, 30,000 per year – are my touchstones. These people are taking a major leap of faith to try to make their art their life. I want the question of what their future holds to have a positive answer. It's about turning today's paradox into something closer to consensus. That consensus doesn't have to be perfect or total. But it does have to affirm the limitless value music brings to our lives – as well as the value we owe to those who make it, in return.

**This article by ASCAP President and Chairman Paul Williams originally appeared on *The Huffington Post* on February 9, 2010, and has been adapted for *Playback*.**

A LYNCH MOB MENTALITY TOO OFTEN DROWNS OUT PRODUCTIVE DIALOGUE





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Pictured (standing, l-r) are ASCAP's Karl Avanzini and Dan Keen, Aureo Baqueiro, ASCAP's Loretta Muñoz, Craig Wiseman, ASCAP's Mike Sistas, Brett James, Yoel Henriquez, Fernando Osorio, Darrell Brown, ASCAP's Sue Drew, Alexander Acha (behind Drew), ASCAP's Vella Gonzalez, Herky Williams, Jesse Willoughby, Earle Simmons and Chad Green; and (seated, l-r) are Jessi Alexander, Chris Tompkins, Hanah from Ha\*Ash, Natalia Lafourcade, JD Souther, Ashley from Ha\*Ash, and (seated on the floor) ASCAP's Ana Rosa Santiago

# HAPPY CAMPERS

ASCAP's "Song Camp" visits Music City for three days of songwriting, recording and performing

**ASCAP hosted its third song camp** in Nashville, TN, where it brought together 13 hit songwriters from the worlds of Latin, Pop and Country music for three days of songwriting, recording and performing. The Song Camp took place November 16, 17 and 18 at ASCAP's Nashville offices.

Song Camp was established in 2008 by

ASCAP's Latin Department with the goal of creating and supporting new relationships and collaborations among the performing rights organization's songwriter members. Previous Song Camps have taken place in Miami and Monterrey, Mexico. The Nashville Song Camp marked the first time that a cross-genre group of ASCAP writers participated in

the series.


The ASCAP songwriters who participated in the Nashville Song Camp were: Alexander Acha, Jessi Alexander, Aureo Baqueiro, Darrell Brown, Ha\*Ash, Yoel Henriquez, Brett James, Natalia Lafourcade, Fernando Osorio, JD Souther, Chris Tompkins, and Craig Wiseman.



1. Fernando Osorio, ASCAP's Karl Avanzini, Yoel Henriquez and Jessi Alexander
2. ASCAP's Sue Drew and Vella González with Craig Wiseman
3. Darrell Brown, JD Souther & Aureo Baqueiro
4. Ha\*Ash and Chris Tompkins
5. Yoel Henriquez, Aureo Baqueiro and Craig Wiseman

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## LORD OF THE STRINGS

An orchestra performs Howard Shore's Academy Award-winning score to Peter Jackson's film at Radio City Music Hall

On October 9 and 10, over 10,000 people experienced *The Lord of the Rings - The Fellowship of the Ring - Live to Projection* at Radio City Music Hall in New York. Beneath an immense 60-foot screen displaying Peter Jackson's epic film, ASCAP composer Howard Shore's Grammy and Academy Award-winning score was per-

formed live by over 300 musicians. As Shore said, "From the very first time I sat in the audience watching and listening, I felt that I was seeing the music with more clarity and hearing the image in an entirely new way. It became a completely new experience." *The Two Towers - Live to Projection* will be performed at Radio City on October 8 & 9, 2010.

## JINGLE PUNKS, NEW AND IMPROVED

Music licensing start-up Jingle Punks is releasing a new web portal for its artists to improve communication, collaboration and overall user experience

Jingle Punks continues to take the music licensing industry by storm by supplying hundreds of TV, Film, Advertising, Video Game and Web Video producers with superior quality and more relevant music. ASCAP member and Jingle Punks CEO Jared Gutstadt, who was featured in *Playback* last year as well as in a recent issue of *Billboard* magazine, says the company has a large, robust and constantly growing artist community that it nurtures for pre-licensed placements and custom work, and to serve those music creators better it has introduced a revamped web portal.

"Artists will have more visibility into and control over their music. This upgrade also means that when there are opportunities for custom compositions and specific lyric searches artists can be notified immediately and respond if they have the perfect track or if they want to create the perfect track."

New enhancements to the website include an artist dashboard, status updates, direct uploads, breaking news and access to and explanations of licensing paperwork, as well as the ability to e-sign everything online.



## MIAMI MUSIC FEST

The Fray's Isaac Slade is keynote speaker at first-ever Miami Music Festival

Grammy Award-winning songwriter for The Fray Isaac Slade (left) was a keynote speaker at the inaugural Miami Music Festival in December. *Playback* Editor in Chief Erik Philbrook interviewed Slade on his band's phenomenal rise from the local Denver music scene to worldwide success. One month later, The Fray performed at the Sundance ASCAP Music Café (see story page 48).

## EAT AND GREET

In Los Angeles, ASCAP hosted a networking reception for a diverse group of top writers, producers and publishers. Pictured (l-r) are songwriter Robert Schwartzman (Rooney), EMI Music's Matt Messer, ASCAP's Loretta Munoz, songwriter/producer Dave Katz, songwriters Mike Daly and Matt Scannell (Vertical Horizon) songwriter/producer Sam Hollander and (in front) Notable Music's Tom DeSavia.





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Bonnie Rait  
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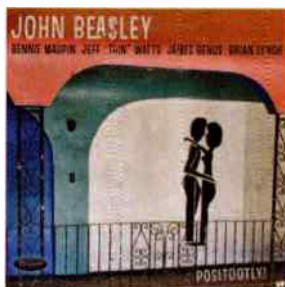
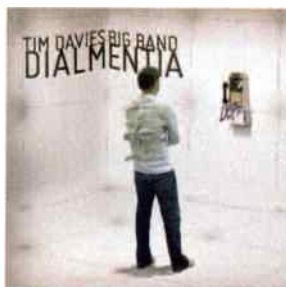
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# ASCAP WELCOMES NEW COMPOSER MEMBERS

ASCAP recently hosted a cocktail party reception to welcome new ASCAP composer members. The event was attended by ASCAP Board of Directors, Senior Management, Film and Television staff and other ASCAP composer members. Pictured (l-r) are ASCAP CEO John LoFrumento, composers Trevor Rabin, James Levine, Jay Ferguson, Ron Jones, Teddy Castellucci, ASCAP President and Chairman Paul Williams and composer Walter Murphy.



## NEW JAZZ JOURNEYS

Three recent releases take jazz in surprising new directions

**Veteran pianist-composer-arranger John Beasley** gained invaluable bandstand experience on the road with such revered jazz elders as Freddie Hubbard and Miles Davis while also recording with the likes of Chick Corea, Hubert Laws, and Dianne Reeves along with serving as musical director for Queen Latifah and Steely Dan. In recent

years, Beasley has made impressive strides as a bandleader in his own right. On *Positootly*, his eagerly anticipated follow up to 2008's acclaimed *Letter to Herbie* (Beasley's impressionistic take on the music of Herbie Hancock), the Louisiana native showcases his own engaging compositions along with a few choice covers (Jobim's

"Dindi," Astor Piazzolla's "Tanguedia III," and Bobby Timmons' "So Tired").

Los Angeles based composer, drummer and band leader **Tim Davies'** music seamlessly blends swing, rock, hip hop and contemporary techniques into something that is truly unique: this is not your fathers big band! From the didjeridu on the Grammy-nominated opening track "Counting To Infinity," the rap on "Hanging By A Thread" to the cello on "Elegy," this album is full of surprises. Seven of the nine tracks are Davies' originals, the other two are arranged in his signature style. What also makes Davies' big band music unique is that it is programmatic; many pieces tell a story. One can follow along and hear his frustration at dialing wrong numbers on the title track, "Dialmentia," and his shock when he found out how much his wife wanted to spend in "Katie's New Handbag." Leading from the drums, Davies drives the band like a classic steam engine one minute and a finely tuned race car the next.

On *Cool Man Cool*, jazz guitarist/composer **Grant Geissman** takes you places you might not expect to go, but the destination is always cool. Geissman is a popular contemporary jazz recording artist with 14 highly-regarded solo albums. His latest project features "cool music I like to play, cool people I like to play with," including special guests Chick Corea, Chuck Mangione, Tom Scott, Jerry Hahn, Russell Ferrante, Patrice Rushen, Mike Finnigan, and Van Dyke Parks. His previous project, *Say That!*, marked his return to "real" (not smooth) jazz, and contains 13 original compositions that play like a melding of 1960s Wes Montgomery, Horace Silver, and Jimmy Smith. Geissman has an extensive background in studio, film and TV work; his initial stamp on pop culture was the improvised guitar solo on Chuck Mangione's 1978 hit "Feels So Good." Geissman also co-writes the music for the hit CBS-TV series *Two and a Half Men*.

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## ASCAP SUPPORTS THE USS NEW YORK COMMISSIONING

ASCAP President and Chairman Paul Williams entertains at the New York Athletic Club in honor of the USS New York Commissioning



**On November 7**, the USS New York, the newest fighting ship in the U.S. Navy fleet, was commissioned in New York City. The event took place in front of over 5,000 people, including active and retired military personnel, the U.S. Secretary of State, the Governor of New York, the Mayor of New York City, the families and friends of 9/11 victims and those first responders who survived that day. With seven and a half tons of World Trade Center steel in her bow, the USS New York has become a lasting memorial and tribute to the victims of 9/11. ASCAP was appointed to the Commissioning Committee responsible for entertainment because of the acknowledged talent of its members and the fact ASCAP lost an a Licensing Manager, Jane Simpkin, who was on the second plane to hit the Trade Center that terrible day.

The week of the commissioning was filled with events to welcome the ship and its crew to New York City. A highlight was a special welcoming reception on Monday, November 2 at the New York Athletic Club where ASCAP's President and Chairman Paul Williams entertained the Captain, officers and senior crew along with several hundred Navy, Federal, State and City officials, Corporate executives and guests with a medley of his greatest hits. He concluded with a song, "If We Could Remember," originally co-written with composer Jerry Goldsmith for the movie *The Sum of All Fears*. For this special occasion, Williams re-wrote the lyrics as a tribute to the USS New York, her crew and to the memory of the 9/11 victims.

**The opening verse of the original song:**

If we could remember  
The moment of our birth  
We'd give our voice to songs and whispers  
Know what life is worth

**And the new lyrics for the USS New York:**

Her voice will not be silenced  
Our mission never fails  
And truth lives on In steely promise  
When this lady sails  
There's iron in the promise  
Americans can make  
We build and keep  
A vow that leaves  
An unimagined wake  
And morning holds us  
When worlds come tumbling down  
A dance of ghosts and ragged dreams  
Spinning round  
Spinning round  
Your voices won't be silenced  
Your memory never fails  
Not really gone  
The dream lives on  
Each time this lady sails  
Love never dies  
The fallen rise  
Salute ...The USS New York sails  
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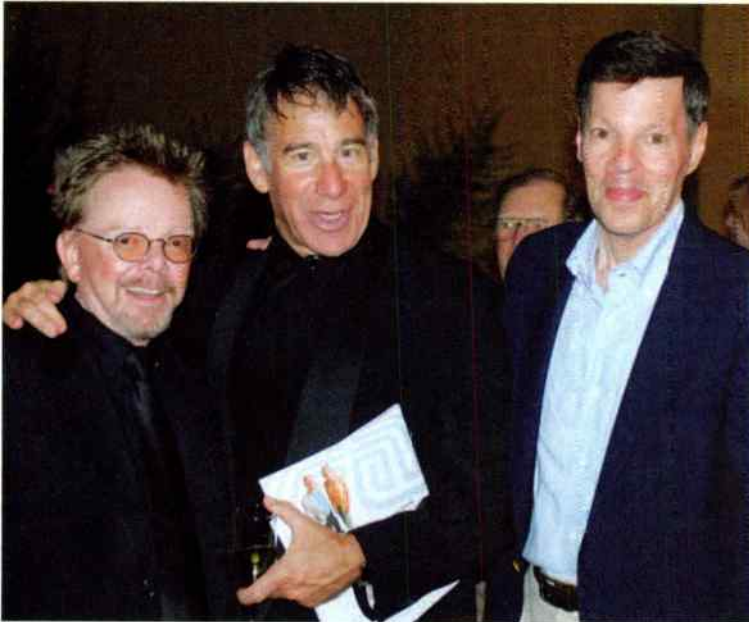
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# SCHWARTZ'S SEANCE

ASCAP President Paul Williams (left) and ASCAP's Director of Musical theatre Michael A. Kerker congratulate Stephen Schwartz on the world premiere of his opera, *Séance on a Wet Afternoon*, at the Santa Barbara Opera Company.



## HIGHLIGHTING HAMLISCH

Composer Marvin Hamlisch was the recent focus of an ASCAP Kennedy Center series

ASCAP's ongoing series of interviews and concerts led by ASCAP's Michael A. Kerker at the Kennedy Center highlighted composer Marvin Hamlisch on November 16. Pictured (l-r) at the Kennedy Center are Music Director Alex Rybeck, Kerker, Broadway star Liz Callaway, Hamlisch and Broadway stars Karen Ziemba and Kevin Earley.

In other Hamlisch news, an intimate crowd of friends and colleagues gathered at Catalina Jazz Club on November 18th to honor Hamlisch as he was presented with the prestigious Hollywood Reporter/Billboard Maestro Award. Longtime collaborator and ASCAP Board member Marilyn Bergman presented Hamlisch with the award, after which Hamlisch and Alan Bergman treated the audience to a moving rendition of their Oscar and Grammy-winning classic, "The Way We Were." Hamlisch's Maestro Award honor comes less than a month after he received a Lifetime Achievement Award at the World Soundtrack Awards in Ghent, Belgium. Later on that same evening, ASCAP and the Society of Composers & Lyricists (SCL) hosted a screening of the new Stephen Soderbergh film *The Informant!* It was followed by a Q&A session with Hamlisch and the Bergmans,

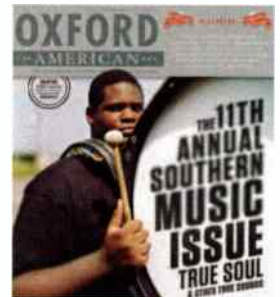
# MARILYN BERGMAN HONORED

Former ASCAP President & Chairman Marilyn Bergman was recently honored with the AIMP (Association of Independent Music Publishers) Indie Award for her years of service to the music community. The presentation was made by AIMP President (and Carlin America President & CEO) Caroline Bienstock at the annual AIMP Holiday Party at Manhattan's Princeton Club. Pictured below following the award presentation are (l-r) Alan Bergman, Bienstock, ASCAP Board member Marilyn Bergman and ASCAP CEO John LoFrumento.



## OXFORD AMERICAN'S SOUTHERN MUSIC ISSUE A NOBLE EFFORT

Weighing in at 192 pages and accompanied by two CDs with 52 songs, The *Oxford American* magazine's 11th annual Southern Music edition is an anomaly in today's music journal environment. Where many music magazines are folding or at least cutting back, the *Oxford American's* annual music issue is a treasure trove of some of the best music writing in the country focusing on the South and its multicultural group of musicians, both past and present, whose music has made an impact. The award-winning publication has showcased both famous and criminally neglected musicians. This new issue, which is on newsstands now, focuses solely on one state, Arkansas, and its rich musical milieu. ASCAP members featured in the issue and on the CDs include: William Grant Still, Si Kahn, Amina Claudine Myers, Gil Scott-Heron, American Princes and Caroline Herring. On newsstands now.





# FASCINATING FILM TALK

ASCAP Brings the Best to the Hollywood Reporter/Billboard Film and TV Music Conference



ASCAP's Mike Todd, Fame composer Mark Isham, Fame director Kevin Tancharoen

music in Friday's keynote panel. Blige gave a preview of "I Can See In Color," the song she co-wrote with ASCAP member Raphael Saadiq for the recently-released Lionsgate film *Precious*. The film was an Official Selection at the 2009 Toronto International Film Festival and 2009 Cannes Film Festival - Un Certain Regard, and won three awards at the 2009 Sundance Film Festival including the Grand Jury Prize and Audience Award. Blige's new album was released in the fall. The panel was moderated by Gail Mitchell, Senior Editor at *Billboard*.

The Case Study: The Music of *Battlestar Galactica* panel found ASCAP composer Bear McCreary going scene by scene to discuss his inspiration for the four seasons of music for Syfy's hit show *Battlestar Galactica*. Among McCreary's current projects is working on the music for *Caprica*, the *Battlestar Galactica* prequel. Ann Donahue, Senior Editor at *Billboard*, moderated the panel.

ASCAP composer James Dooley (*inFAMOUS*, *SOCOM 3*, *Obsessed*, *Pushing Daisies* TV series) was a featured speaker on The Secrets Behind Video Game Music panel, moderated by Greg O'Connor-Read, founder, Music4Games, Inc. Dooley and other top names in the video game music world shared their secrets and strategies for composing music for video games. Other speakers included Chuck Dowd, Director of Music at Sony Computer Entertainment America (*inFAMOUS*, *Uncharted*, *God of War*, *MAG*), composer Sascha Dikicijan (*Prototype*, *Splinter Cell 4*, *Quake* series), Don Veca, Audio Director at Visceral Games/Electronic Arts (*Dead Space*) and composer Cris Velasco (*Prototype*, *God of War* series, Clive Barker's *Jericho*).

The 2009 Hollywood Reporter/Billboard Film and TV Music Conference was held on October 29th and 30th at the Beverly Hilton in Beverly Hills, CA. This year's edition of the annual confab brought together music creators and industry insiders from across the spectrum of the Film, TV and video game music world. ASCAP was the founding sponsor of the Conference.

ASCAP presented Thursday's keynote panel, which featured actor Sacha Baron Cohen and his brother, ASCAP affiliate composer Erran Baron Cohen (PRS), to discuss their partnerships on *Da Ali G Show*, *Borat* and *Brüno*. The pair talked about the process for their collaborations, gave running commentary on a series of clips from their proj-

ects together, and shared irreverent anecdotes with moderator Dan Kimpel.

Friday's activities kicked off with the *Fame*: The Anatomy of a Film Score panel, also presented by ASCAP. In this illuminating discussion, Oscar-nominated and Emmy award-winning ASCAP composer Mark Isham talked about his original score for *Fame* with the movie's director, Kevin Tancharoen. The two delved into the delicate process of recreating such a beloved story, and how they made the lives of the movie's performing arts students come to life through music. ASCAP's Mike Todd moderated.

In one of the conference's most anticipated events, R&B legend Mary J. Blige discussed her career and contributions to film and TV



Pictured (l-r) are:  
**1.** ASCAP's Alonzo Robinson, moderator/Billboard Senior Editor Gail Mitchell, "I Can See In Color" producer/co-writer Raphael Saadiq, Mary J. Blige, ASCAP's Alisha Davis and ASCAP's Jay Sloan  
**2.** ASCAP's Jennifer Harmon, *Battlestar Galactica* composer Bear McCreary and Davis  
**3.** Moderator Dan Kimpel, Erran Baron Cohen, Sacha Baron Cohen and ASCAP's Mike Todd  
**4.** Harmon, composer James Dooley (*inFAMOUS*, *SOCOM 3*), and Davis



# FACES & PLACES

★ NASHVILLE ★ FOUNDATION ★ LONDON ★ FILM/TV ★ LATIN ★ SYMPHONY/CONCERT ★ JAZZ ★

## NASHVILLE

### THE NEW #1'S

ASCAP honors the writers, performers and publishers of some of country music's recent chart-topping hits

The **ASCAP Showcase** at Next Big Nashville featured some of today's most exciting new writers, including Madi Diaz, k.s. Rhoads, Jeremy Lister, Ricky Young, Daniel Ellsworth and Death on Two Wheels.

ASCAP recently hosted a #1 Party for writer Jessi Alexander and her first #1 song "The Climb" which spent an amazing 15 weeks at #1 on Billboard's AC Chart. The song was co-written with Jon Mabe and published by Disney Music Publishing, Hopeless Rose Music, Mabe It Big Music and Stage Three Music. As the lead single from *Hannah Montana: The Movie*, "The Climb" was also voted Best Song from a Movie at the 2009 MTV Music Awards.

ASCAP hosted a #1 Party for Chris Young's

"Gettin' You Home (The Black Dress Song)." Co-written with Cory Batten and Kent Blazy, the song is Chris Young's first #1 as a writer and as an artist. Chris first burst onto the scene when his self-titled debut was released in 2006 – it was the highest selling debut by any new male country artist that year. Recently, *Country Weekly* readers voted him "Country's Hottest Bachelor."

Songwriters and industry friends gathered for a surprise party honoring ASCAP member Frank Rogers - producer of 26 #1 songs. Frank was presented an award commemorating the milestone that included artists such as Brad Paisley, Darius Rucker, Trace Adkins, Phil Vassar, Josh Turner and Darryl Worley.

At the 39th Anniversary Nashville

Songwriters Hall of Fame Dinner, ASCAP writers Erin Enderlin and Shane McAnally received an NSAI Songwriter Achievement Award for "Last Call," voted as one of the "10 Songs I Wish I'd Written" by NSAI members.

At the Nashville Songwriters Hall of Fame dinner, ASCAP writer Craig Wiseman was named as NSAI's Songwriter of The Decade (2000-2009).

At ASCAP's Nashville offices, hit songwriter Joe Leathers recently renewed his ASCAP membership.

ASCAP also recently celebrated Kenny Chesney's latest #1, "Out Last Night." The song was co-written by Chesney and fellow ASCAP members Brett James and produced by Buddy Cannon.



Pictured (l-r): 1. Madi Diaz, k.s. Rhoads, ASCAP's Jesse Willoughby, Jeremy Lister, Ricky Young and Daniel Ellsworth 2. ASCAP's John Briggs, Lyric Street & Disney Music Publishing's Doug Howard, Jessi Alexander, Disney Music Publishing's Kos Weaver, Jon Mabe, Stage Three Music's Tim Hunze and Missy Roberts 3. ASCAP's Connie Bradley, Cory Batten, Chris Young, Sony Music's Joe Galante and Butch Waugh and EMI Music Publishing's Gary Overton 4. ASCAP's Mike Sistad, Frank Rogers and Jessica Rogers 5. NSAI Foundation Chairman Roger Murrah, Erin Enderlin, Shane McAnally, ASCAP President and Chairman Paul Williams, ASCAP's Chad Green and NSAI Executive Director Bart Herbison 6. ASCAP's Dan Keen, Craig Wiseman, Paul Williams, ASCAP's Loretta Munoz, Hall of Fame inductee Mark D. Sanders and ASCAP's Ralph Murphy 7. ASCAP's Bradley, Leathers and Keen 8. Morris Management Group Exec. VP Clint Higham, Dale Morris & Associates President Dale Morris, Producer Buddy Cannon, Kenny Chesney, Brett James, Sony ATV President/CEO Troy Tomlinson, Bradley and Stage Three Music's GM Tim Hunze



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**THE ASCAP FOUNDATION**

# ALAN & MARILYN BERGMAN FEATURED IN EDUCATIONAL VIDEO



The first educational video in a series, each featuring different master artists speaking with students at the Frank Sinatra School of Arts (A NYC public high school founded by Tony Bennett in his hometown of Astoria, Queens), was taped in December with multi-Oscar winning lyricists Marilyn and Alan

The Kennedy Center Virginia Rogers, ASCAP's Michael A. Kerker (who interviewed the Bergmans) and Susan Benedetto. Tony Bennett and his wife, Susan Benedetto, are the co-founders of Exploring The Arts, which supports and funds arts education in public schools.

Bergman. The video program is a collaboration among The ASCAP Foundation, Exploring The Arts (ETA) and the John F. Kennedy Center for the Performing Arts.

Pictured at the taping are (seated, l-r): Alan Bergman, ASCAP Board member Marilyn Bergman and Tony Bennett; (standing, l-r): ASCAP Foundation Executive Director Karen Sherry, Director of Distance Learning Initiatives for

## MARTIN KENNEDY RECEIVES THE ASCAP FOUNDATION RUDOLF NISSIM PRIZE



The ASCAP Foundation is pleased to announce that Martin Kennedy has been named the recipient of The ASCAP Foundation Rudolf Nissim Prize. The Prize was awarded for "Trivial Pursuits," an 8-minute work for violin and orchestra. Dr. Rudolf Nissim, former head of ASCAP's International Department and a devoted friend of contemporary composers, established this annual prize through a bequest to The ASCAP Foundation. Born in England and raised in the United States, composer/pianist Martin Kennedy, an active performer, is an Assistant Professor of composition and Theory at Washington University in Saint Louis. The Nissim Jury also recognized the following composers for Special Distinction: Clint Needham (Bloomington, IN) and Matthew Peterson (Grand Forks, ND).

## THE 2010 NYU/ASCAP FOUNDATION FILM SCORING WORKSHOP IN MEMORY OF BUDDY BAKER

May 18-27, 2010 - NYU Steinhardt, Deadline for applications: April 1, 2010

Following in the vision and legacy of Buddy Baker, the 2010 NYU/ASCAP Foundation Film Scoring Workshop will continue to present the rich traditions of classical Hollywood film scoring. Dedicated sessions will address the creative process, orchestrating, conducting, and MIDI mock-ups. Participants will choose a clip from a selection of rough cuts, representing a variety of genres.

The workshop will culminate in a full day of recording sessions, featuring New York City's top-tier studio musicians. Previous workshops included players from the NY Philharmonic and The Metropolitan Opera Orchestra, and have been recorded by such top flight engineers as Lawrence Manchester and Jim Anderson. Participants leave with a professional digital demo of their work. The workshop continues to be taught by some of today's most creative composers and orchestrators, this year spearheaded by the distinguished composer and ASCAP Board member, Bruce Broughton (Silverado). Summer core faculty member Mark Snow (X-Files) and NYU Film Scoring faculty member Ira Newborn

(Naked Gun) will be featured. Other participating NYU faculty include Sonny Kompanek, Mike Patterson, David Spear, Mark Suozzo, Tim Starned and Ron Sadoff.

The ASCAP Foundation and the Society of Composers and Lyricists, with SCL President and veteran composer Dan Foliart (7th Heaven), will headline additional presentations on the art and business of film music.

For the benefit of auditors and participants, all faculty and participant interactions, lectures, and comments will be amplified and projected onto large screens. Auditors will attend all proceedings, including the live recording sessions and critiques. All sessions of the workshop will take place in the Frederick Loewe Theatre at New York University's Steinhardt School. For further information, contact Ron Sadoff at 212-998-5779 /ron.sadoff@nyu.edu.

For detailed information and a downloadable application, go to: <http://stelnhardt.nyu.edu/music/scoring/ascap>

## NICK HOWARD RECEIVES THE ASCAP FOUNDATION ROBERT ALLEN AWARD



Singer/songwriter and ASCAP member Nick Howard has been selected as the recipient of The 2009 ASCAP Foundation Robert Allen Award. Howard was a participant in the recent 2009 ASCAP Foundation Paul Cunningham Workshop in New York City. Howard's song, "Days Like These" was cited by the workshop panel for its overall craft, artistry, and compositional elements. "Nick is an incredible young songwriter and we are thrilled to be involved as his career takes off," commented ASCAP's Jason Silberman. The Robert Allen Award was established in 2006 by Patty Allen in honor of her husband, songwriter and ASCAP member Bob Allen, author of such standards as "Chances Are," "It's Not for Me to Say," and "Home for the Holidays." In the spirit of Allen's work, this cash award is presented annually to a songwriter in the pop and/or jazz musical genres participating in The ASCAP Foundation Paul Cunningham Workshop in New York. Past recipients include Rosi Golan, Joshua Meltzer and Shwa Lobsen.



# RISING TO THE CHALLENGE

Michael J. McEvoy scores and performs in Richard Linklater's *Me and Orson Welles*



**London-based composer** Michael J McEvoy will be the envy of millions of teenage girls when they discover he worked side-by-side with Hollywood heartthrob Zac Efron in acclaimed director Richard Linklater's period drama *Me and Orson Welles*.

Linklater, whose previous films included the award winning *Before Sunset* and *School of Rock*, took a meticulous approach to recreating the sights and sounds of 1930's New York, which presented some

unusual challenges.

McEvoy was asked by the film's music supervisor to produce a demo of the original score by Marc Blitzstein, commissioned by Orson Welles. His work on the demo landed him the job, and the opportunity to compose original music for the film. To his surprise, he also ended up teaching Zac Efron how to play the ukelele and landed an on-screen role as Orson's Welles' Musical Director, Epstein.

The score is a combination of authentic recordings from the era, but some big band cues had to be new compositions.

"Rick loved the Benny Goodman recording of 'Sing, Sing, Sing,' but wanted to have something else in the same mood and vibe. I wrote a cue, which we recorded with the UK-based James Langton Big Band. They all play genuine instruments from the period, which gives it a really authentic sound," McEvoy said of his methods for creating an authentic sound for his score.

McEvoy is no stranger to live performance, having toured extensively with Steve

Winwood, and he's equally renowned in the UK as a studio session musician, working with a long list of artists that include Soul II Soul, the Bee Gees and Mark Morrison.

Over the last ten years, McEvoy has focused on composing for screen, racking up an impressive string of prime-time documentaries such as *Einstein's Big Idea*, *Battle of Hood & Bismarck* and more recently a number of film projects in collaboration with star Brit DJ, Paul Oakenfold, including last year's Christmas hit *Nothing Like the Holidays* and the acclaimed Japanese anime feature *Vexille*. Michael's music can also be heard on the new title theme for Sundance Channel's iconic music show *Live from Abbey Road*.

Currently McEvoy is putting the finishing touches to a beautifully crafted album with new singer, Mary Leay, and his own album of jazz-infused compositions, *Terra Cognita*, will be released in April on the up and coming CARE label in Germany.

Clearly McEvoy is on a roll and acknowledges that it's been a fantastic year. "It was a great privilege to work so closely with Richard Linklater. Over the years I've enjoyed his movies so much and to be a part of this project was like a dream come true for me."

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# ASCAP COMPOSERS SCORE AT THE GHENT INTERNATIONAL FILM FESTIVAL

On October 20th, 2009, the World Soundtrack Academy announced the winners of the World Soundtrack Awards 2009, the closing event of the 36th Ghent International Film Festival. Among the big winners were ASCAP composer Nico Muhly, named Discovery of the Year for his score to *The Reader*. Film legend Marvin Hamlisch received the World Soundtrack Lifetime Achievement Award.

The World Soundtrack Awards opened with a moving tribute, arranged by Oscar-winning SACEM composer Gabriel Yared, to commemorate the recent passing of another great SACEM composer, three-time Oscar winner, Maurice Jarre. Jarre was the recipient of Lifetime Achievement Awards from both ASCAP and the Ghent festival.

After the presentation of the awards, SABAM composer Dirk Brossé (recently named Music Director of the Philadelphia Chamber Orchestra) conducted the Brussels Philharmonic in a performance of music from several of Hamlisch's films, including *Sophie's Choice*, *The Way We Were*, *Ice Castles* and *A Chorus Line*. Hamlisch him-

self took the baton for several of the evening's most memorable pieces. Hamlisch is not only the first individual to have received three Academy Awards in the same year, but also has the rare distinction of being the recipient of a Grammy, Tony, Emmy and Pulitzer Prize.

Last year's Discovery of the Year composer, Marc Streitenfeld, also performed music from two of the recent Ridley Scott hits, *American Gangster* and *Body of Lies*, with the Brussels Philharmonic. In accordance with Ghent Film Festival tradition, this year's Discovery of the Year honoree Muhly will be back in 2010 to perform music from his films.

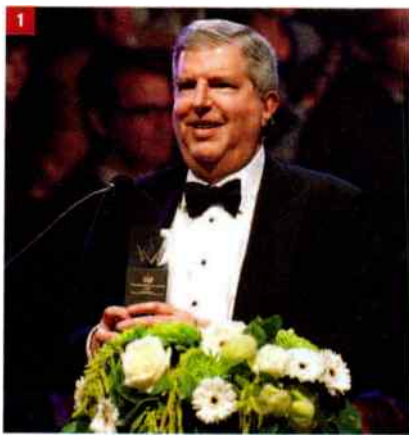
The evening before the awards ceremony, the Ghent International Film Festival presented a special concert by the Brussels Philharmonic under Brossé's baton. The concert featured music by JASRAC composer Shigeru Umebayashi. The program consisted of suites from many of his film scores, including *House of Flying Daggers*, *Hannibal Rising* and others.

Both the ceremony and the concert were attended by world famous composers

such as Reinhold Heil and Johnny Klimek (nominated for Best Original Score of the Year), Anna Chalon (nominated for Best Original Song Written Directly for a Film), Jérôme Lemonnier (nominated for Discovery of the Year), Atli Örvarsson (nominated for Discovery of the Year), Cyril Morin and many others.

## ASCAP CONGRATULATES ITS HONORED MEMBERS AND INTERNATIONAL AFFILIATES:

- > **Lifetime Achievement Award**  
Marvin Hamlisch
- > **Discovery of the Year**  
Nico Muhly  
*The Reader*
- > **Public Choice Award**  
Carter Burwell  
*Twilight*
- > **SABAM Award for Best Young European Composer**  
Christopher Slaski (PRS)



Pictured are;  
**1.** Marvin Hamlisch receives the Lifetime Achievement Award at the World Soundtrack Awards.  
**2.** Christopher Slaski (PRS) accepts the SABAM Award for Best Young European Composer at the World Soundtrack Awards.  
**3.** ASCAP's Nancy Knutsen with World Soundtrack Award nominees Reinhold Heil (Best Original Score for *The International*, at left) and Atli Örvarsson (Discovery of the Year for *Babylon AD*, at right).  
**4.** The 36th Ghent International Film Festival kicks off.  
**5.** Shigeru Umebayashi (JASRAC) performs his music with the Brussels Philharmonic.  
**6.** Shigeru Umebayashi (JASRAC) and composer/conductor Dirk Brossé (SABAM) share a special moment backstage at a concert of Umebayashi's music.

PHOTOS 1, 2, 4, 5 AND 6 BY LUK MONSAERT;  
 PHOTO 3 BY ADAM NORDÉN



# RISING TO THE CHALLENGE



Pictured are **1.** The participants of the Song Camp 09 in Monterrey **2.** Fernando Osorio leads a songwriting session **3.** ASCAP's Velia Gomez (center) with Song Camp participants

**EXPECTACULAR!!** Fue el evento durante la semana de Septiembre 09 del 2009. El departamento Latino de ASCAP organizó por segunda vez "Song Camp 2009" en la ciudad de Monterrey, NL. Contamos con la participación de compositores muy importantes en la Industria de la Música Latina como Fernando Osorio, Daniel Betancourt, Eduardo Reyes, Gabriel Flores, Roque, Eddie Guerra, Julio Ramirez (Reik), Yoel Henríquez, Enrique Gallegos, José R. Araujo Gallegos, Wendolee Ayala, Cristy "La Guera" Gonzalez, Adrian Reyes, Elias Medina, Luis Murga, y Gilberto de Jesus Rodriguez. Los compositores se sintieron orgullosos al formar parte de un evento

histórico cual lleva el sobre nombre "Intercambiando Palabras". Fue una experiencia única, diferente y auténtica. Una vez más ASCAP, obtuvo un resultado impresionante al finalizar el song camp con 40 canciones increíbles creadas durante el evento. Gracias a Vial Music por su colaboración con nuestro gran evento.

**Spectacular!** That's the best word to describe the ASCAP event during the week of September 9, 2009. The ASCAP's Latin department organized "Song Camp 2009" in Monterrey, NL. We had the participation of important composers in the industry of the Latin music, like Fernando

Osorio, Daniel Betancourt, Eduardo Reyes, Gabriel Flores, Roque, Eddie Guerra, Julio Ramirez (Reik), Yoel Henríquez, Enrique Gallegos, José R. Araujo Gallegos, Wendolee Ayala, Cristy "La Guera" Gonzalez, Adrian Reyes, Elias Medina, Luis Murga, y Gilberto de Jesus Rodriguez. The composers were proud to be part of historic event which has the byname "Exchanging Words." It was a unique experience, different and authentic. Again, ASCAP scored an impressive result at the end of the camp with 40 incredible songs created during the event. ASCAP would like to thank Vial Music for their collaboration with this great event.

## VERONICA ROMEO = ENERGY

**El departamento Latino de ASCAP** firmó a una chica Inquebrantable, imperable torbellino lleno de energía, ferozmente ambiciosa y una gran peleadora, que no tiene miedo de los desafíos, esta talentosa chica es Verónica Romeo. Ella participó en un programa de televisión como el de American Idol en su país natal España. "Don't Look Away" el nuevo proyecto de Verónica es una revelación como compositora-cantante que ofrece canciones de profundidad y conocimiento. Producido por los reconocidos y ganadores del premio Grammy y multiplatino, Rodolfo Castillo, Iker Gastaminza, Dan Warner y Lee Levin. **ASCAP's Latin department** signed a young woman who is an unstoppable whirlwind full of energy, ferociously ambitious and a great fighter, who is not afraid of challenges. Her name is Verónica Romeo. She appeared on a TV show similar to *American Idol* in her native country of Spain. "Don't Look Away," Veronica's new song, is a revelation, a song with true depth and insight. Produced by well known Grammy winners Rodolfo Castillo, Iker Gastaminza, Dan Warner and Lee Levin.



# ASCAP WINNERS AND HONOREES FOR CLASSICAL GRAMMY AWARDS

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Sharon Isbin

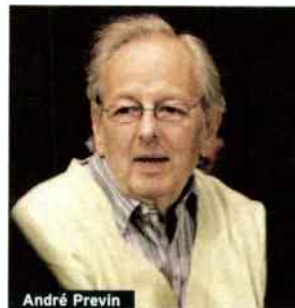
At the 2010 Grammy Awards, ASCAP members received a number of Grammy Awards including two by Michael Tilson Thomas. ASCAP Symphony & Concert Committee member Jennifer Higdon, new ASCAP member Sharon Isbin, Vladimir Ashkenazy (PRS) and Yo-Yo Ma each won Grammys. Conductor, composer, pianist, and 10-time Grammy winner André Previn received a Grammy Lifetime Achievement Award. Also, the Grammy Salute To Jazz honored jazz legend Kenny Burrell during Grammy week. Burrell will appear at the ASCAP "I Create Music" EXPO this April.



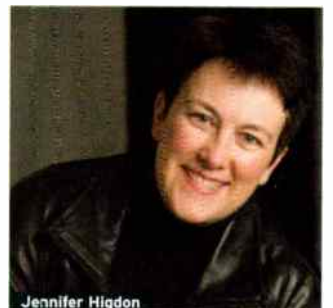
Michael Tilson Thomas



Kenny Burrell



André Previn



Jennifer Higdon

## THE ASCAP FOUNDATION CHARLES KINGSFORD COMMISSIONS FOR ART SONGS

**The ASCAP Foundation** Charles Kingsford Commissions for Art Songs, funded by a bequest from the late Charles Kingsford, an ASCAP composer of many art songs were recently announced. The three commissions were for: Steven Burke's "Leaves of Grass" with text by Walt Whitman was premiered in March at Cornell University; Harold Meltzer's "Beautiful Ohio" with text by James Wright will premiere at Merkin Hall, NYC in May at the New York Festival of Song; and Michael Hersch to write a song cycle for Thomas Hampson for next season.



Steven Burke

Michael Hersch

Harold Meltzer

## ASCAP ADVENTUROUS PROGRAMMING AWARDS AT CHAMBER MUSIC AMERICA CONFERENCE

ASCAP recognized nine chamber music and jazz ensembles, festivals and presenters for their adventurous programming at the annual Chamber Music America (CMA) National Conference on January 17, 2010. The winners are chosen by a panel selected by CMA and receive cash awards and plaques. The 2010 recipients included California's Carlsbad Music Festival for Small Presenter/Festival - Contemporary as well as International Contemporary Ensemble (Brooklyn, NY) and So Percussion (Brooklyn, NY) for Ensemble - Contemporary.



Pictured are: 1. ASCAP's Cia Toscanini (far left) and Frances Richard (far right) with members of the award-winning group So Percussion 2. ASCAP staff with honorees of Adventurous Programming Awards at the Chamber Music America Conference



**RANDY WESTON  
DELIVERS AFRICAN  
RHYTHMS  
LECTURE AT ASCAP**



Pictured (l-r) are ASCAP's Frances Richard, Candido Camero, Randy Weston and ASCAP's Ken Cicerale

On December 14, 2009, Randy Weston, American Jazz pianist and composer, presented a lecture entitled "African Rhythms" focused on his global cultural outlook. Weston has recorded many acclaimed albums over the years, incorporating various African elements into his music. He has lived and studied in Africa and collaborated with many of the continent's most notable musicians. Percussionist Candido Camero, who accompanied Weston on early trips and recordings in Africa, was in attendance at the event. Weston has received high honors for his music in France, Africa and in the U.S., where he was recognized as National Endowment for the Arts Jazz Master in 2001. In 2009, Weston was added to the ASCAP Jazz Wall of Fame.

**BILL HOLMAN  
NAMED NEA  
JAZZ MASTER**

The National Endowment for the Arts (NEA) announced the recipients of the 2010 NEA Jazz Masters Award – the nation's highest honor in this distinctly



American music. Composer, arranger and saxophonist Bill Holman, an ASCAP member, was honored with a NEA Jazz Masters Award. Bill Holman's unique and complex arrangements have long been appreciated by musicians and critics alike, including Louie Bellson, Count Basie, Woody Herman, Buddy Rich, Doc Severinsen, and others. Holman will each receive a \$25,000 grant award and was publicly honored in an awards ceremony and concert at Jazz at Lincoln Center. In 2008, Holman was added to the ASCAP Jazz Wall of Fame.

**COMPOSER PAUL CHIHARA  
LEADS DISCUSSION AT ASCAP**

In December, ASCAP hosted concert composer and Chair of Visual Media at UCLA Paul Chihara in ASCAP's New York office for an informative discussion entitled "Why Concert Composers Should Write for Film." Chihara's music has been commissioned by the Boston Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the London Symphony and the San Francisco Ballet, and his 90 plus Film and TV credits include *Romance & Cigarettes*, *Crossing Delancey*, *Prince of the City* and *China Beach*.



Chihara (ctr) greets composers and ASCAP staff following the ASCAP Concert Music Workshop

**ASCAP AND LOTTE LEHMANN  
FOUNDATION ANNOUNCE WINNERS**

**THE THIRD ASCAP/LOTTE LEHMANN FOUNDATION ART SONG COMPETITION WERE AWARDED TO: First Prize** to Zhou Tian, **Second Prize** to Eric Guinivan, **Third Prize** to Juhi Bansal and **The Damien Top Prize** to Joni Greene. First Prize will receive a commission to write a song cycle for voice and piano to be published by E.C. Schirmer. The commissioned song cycle will be performed in three major

American cities. Both Second and Third Prize winners receive commissions to compose an art song for voice and piano. The Damien Top Prize is a commission to set a poem by Andrée Brunin to be premiered at the 2010 Albert Roussel International Festival in France. The competition, named for legendary soprano Lotte Lehmann, was established to encourage and recognize gifted young composers who write for voice.



Zhou Tian



Eric Guinivan



Juhi Bansal



Joni Greene

**WANG JIE RECEIVES AMERICAN  
COMPOSERS ORCHESTRA'S  
UNDERWOOD COMMISSION**

Composer Wang Jie has been named the winner of American Composers Orchestra's 2009 Underwood Emerging Composers Commission. The \$15,000 commission is for a work to be premiered by ACO's Orchestra Underground. Wang Jie was chosen from five finalists in one of the most coveted opportunities for emerging composers in America. Wang won the honor at the ACO's annual Underwood New Music Readings with her work *Symphony No. 1, (Awakening)*.





# ▶ NEW MEMBERS

★ JENNIFER ANISTON ★ ALEXANDER ACHA ★ DJ MR. ROGERS ★ GREG WELLS ★ MICHAEL WEATHERLY ★ EL CHAPO DE SINALOA ★



## Jennifer Aniston ◀

Jennifer Aniston became a household name after landing the role of Rachel Green in the smash NBC television show *Friends*. She's since enjoyed a successful film career, with acting roles in such hits as *The Good Girl*, *Bruce Almighty*, *The Break-Up* and *Marley and Me*. And with Aniston's two original cues written for her character Eloise from the 2009 drama *Love Happens*, one of America's most famous actresses is now part of the ASCAP family.

## Alexander Acha ▶

As the son of the iconic Latin Pop star Emmanuel Acha, Alexander Acha started his journey to becoming an international pop star at a young age. Emmanuel has been Alexander's teacher and mentor since his birth, and early on, Acha began performing in front of audiences and learning to compose his own music. Today, Acha's romantic and powerful new album, *Voy*, has debuted at #1 in Mexico. He has a 2009 Latin Grammy for Best New Artist to his name, and, this year, the inspirational songwriter composed, created and interacted with fellow writers at ASCAP's Nashville Song Camp.



## DJ Mr. Rogers ▶

Largely known as the official DJ for Slim Thug and LeToya Luckett, DJ Mr. Rogers hails from the booming Texas music scene where he worked his way up creating beats and spinning parties. Always one to support the scene and keep up with trends, Rogers and his Party Boyz crew recorded the '09 Summer fan favorite "Flex" in honor of a dance craze that was taking over the Houston area, which went viral and took off without any outside promotion. The Party Boyz recently linked a record deal with Hitz Committee/Jive Records, and are working on a sure to be new dance craze, "The Daddy Stroke." Rogers also has strong production placement on Dorrough's latest single "Walk That Walk."





## Greg Wells ▶

A Grammy-nominated producer and songwriter based in Los Angeles, Ontario native Greg Wells has worked with an entire spectrum of artists from Katy Perry to Ozzy Osbourne. Wells grew up playing drums and piano from 3 years old and eventually studied at the Royal Conservatory of Music in Toronto. He got the bug for record production after working on Canadian music icon Kim Mitchell's *Rockland* record, and traveled to Los Angeles at the age of 21 to study with Prince's string arranger, Claire Fischer, and pianist Terry Trotter. Wells began producing song demos for several L.A. songwriters, and joined k. d. lang's band for the "Ingenue" tour. A few years later, Wells found himself writing with Carole King and Mark Hudson on a song called "The Reason." Recorded by Celine Dion and produced by Sir George Martin, it became a huge hit with the CD selling 31 million worldwide, and Wells' songwriting credits have continued to build exponentially since. In his amazing career so far, Wells has worked with some of the biggest names in music such as Timbaland, OneRepublic, Pink, Rufus Wainwright, k. d. lang, Natasha Bedingfield, The Pussycat Dolls, Aerosmith, Elton John and Ahmet Ertegun.



## El Chapo De Sinaloa ▼

After 25 years of dedicated work in music, El Chapo De Sinaloa has earned his nickname "El Número uno de los Jaripeos." Specializing in rancheras, boleros, and corridos, El Chapo de Sinaloa is a regional Mexican artist with a deep catalog of albums, including the Grammy Award-winning *Te Va a Gustar*. Born Ernesto Pérez, he began his major-label recording career in the mid-'90s on EMI Latin. Not only did *Te Va a Gustar* win a Grammy Award for Best Banda Album in 2007, it also topped the Billboard Regional Mexican album chart. Some of El Chapo de Sinaloa's biggest hits include "Recostada en la Cama," "Detras de la Puerta," "Para Que Regreses," "La Noche Perfecta," and "A Ti Si Puedo Decirte."



## Michael Weatherly ▲

Actor Michael Weatherly has brought down corrupt power brokers as cyber-journalist Logan Cale in *Dark Angel*. He's investigated criminal activity in the Navy as special agent Anthony DiNozzo on *NCIS*. But who knew that this man of action also has a creative side? Weatherly composed and sang the cue "Tony Sings on the Street" on the *NCIS* Season 4 episode "Driven," and contributed the self-penned song "Bitter and Blue" to the show's official soundtrack album in late 2009. Look for Weatherly to further display his songwriting talents on future episodes of *NCIS*.

## Beautiful Trips

On the heels of releasing one of the most critically-acclaimed albums of 2009, **ANIMAL COLLECTIVE** expand their sonic explorations to include an experimental new film and even more far-out music

It is difficult to say something about Animal Collective that has not already been said. They have been called everything from sonic innovators and the saviors of indie music to sellouts. Their album *Merriweather Post Pavilion* received such critical acclaim that some hailed it as "the best album of the year" from its release date - a mere six days into 2009. Many music publications legitimized that seemingly premature judgment at year's end, placing *Merriweather* on or near the top of their

best-of 2009 lists.

Listen to the album just once and you can begin to understand the reasons for such praise. Band members Panda Bear (Noah Lennox), Avey Tare (Dave Portner), and Geologist (Brian Weitz) create beautiful, intricate layers of sound, building from rhythmic patterns and complimentary electronics. The arpeggiated figures in "My Girls" and the sing-along chorus of "Summertime Clothes" are instantly addictive and demonstrate the band's pop sensibilities. What sets them apart, though, are the instrumental textures: the quiet triangle

pings of "Bluish," the explosive synths of "In The Flowers," and the melodic vocal interplay of "Guys Eyes." Animal Collective toured extensively behind the record, playing sold-out shows in numerous venues across the globe. They continued their 2009 breakout success with the December release of the *Fall Be Kind* EP, which features the first-ever authorized sample of a Grateful Dead song ("Unbroken Chain").

Most artists would take a much-needed

(l-r) Animal Collective's Geologist, Avey Tare and Panda Bear communing with a kindred spirit





break after such an intense year, but for the members of Animal Collective, the new year comes with new projects. Panda Bear is preparing his fourth solo album, *Tomboy*, and embarking on an international tour in support of the album. Their film *ODDSAC*, a "visual album" three years in the making, had its premiere at the Sundance Film Festival in January and will continue its run in US cities including New York and Chicago. The collaboration between the band and director Danny Perez features short segments with abstract images interspersed with live-action shots set to Animal Collective's music. Panda Bear and Avey Tare graciously took time away from their busy promotional schedules to answer our questions about *Merriweather*'s success, the making of *ODDSAC*, and, most importantly, Kellogg's sampler boxes.

**PLAYBACK: 2009 was a huge year for Animal Collective. Was there any particular event or moment when you realized how popular the band had become, or do you think it's been a more organic process?**

**Noah Lennox (Panda Bear):** The growth in terms of the success or visibility of the band has been slow and steady over 10 years or so, and although there's been jumps - I'd include this past year as one of those - things have never felt crazy or sudden or overwhelming at all. I don't know that our process or attitude about what we're doing has really changed all that much, and perhaps that's because it's been slow and manageable. At the same time it's hard to be oblivious to it because there are more people at shows these days and more press and things like that. Now my mom's friends will tell her they've heard of the band and that certainly never used to

happen. I guess that puts things in perspective for me a little bit.

**You've received a lot of praise for your live shows. What do you try to accomplish with your performances, and what do you hope that fans take away from your concerts?**

**Lennox:** I really hope people have a good time, and that pretty much sums it up. I don't really want to define the experience for them too much. I'd like to have a good time playing the songs and I'd like to try and suspend reality in that way for myself in the hopes that everyone else there in the room shares that experience. It's a pretty vague intention I suppose, but I think that's essentially what we're going for.

**Almost a decade has gone by since the release of your first album. How has your experience in the music industry changed between then and now?**

**Lennox:** I'd say the music industry has changed far more than I or we have. We've been trying to both understand our position within the industry and stay abreast of all the changes at the same time. The realization that there are many more ways than one to go about playing, recording, promoting, and so on has influenced a lot of changes for us over the past 10 years or so.

**A lot of people either didn't 'get' your music or didn't like it until this album. Why do you think those who haven't been ardent fans in the past respond to *Merriweather* with such enthusiasm?**

**Lennox:** I think the fact that *Merriweather* has sonic themes that are familiar to most people helped a lot. The fact that the sound is much broader sonically or much more even has something to do with it, I'd say.

**"The realization that there are more ways than one to go about playing, recording, promoting and so on has influenced a lot of change for us."**

**-Panda Bear**

Also I think the collection of songs is one of our strongest so far and that, of course, doesn't hurt.

**Did you personally feel it was different from your other output while you were creating it?**

**Lennox:** We focused a lot more on bass frequencies and rhythms this time around, and I feel like that automatically places the thing in the arena of a much wider audience. I don't mean to say that was the intent of it, but in hindsight it seems to be true.

**One of my favorite elements of your music is the vocal and textural layering. Where do you find the inspiration for those sounds?**

**Lennox:** Singing and using our voices in an extensive way is just something we've been excited about for a long time. The voice is easily the most expressive and most malleable instrument, I'd say, and there's something about the physicality of it that makes singing feel a lot more inspired than playing a keyboard or a mixer or something like that.

**How do you decide what sound effect to use and, if necessary, how to create it? More importantly, how do you prevent your music from becoming just noise while still retaining all the sounds you want?**

**Lennox:** As far as sounds go, sometimes it's a premonition that one of us has and it's about trying to realize a sound that we have in our minds, and other times it comes down to a process of trial and error or just messing around. I'd say the difference between music and noise (or sound) is really just intent and organization.

**At this point, the name Animal Collective has come to represent indie bands that defy easy genre classification, use lay-**

*(Continued on page 36)*

# The Prince of Salsa

Grammy winner **LUIS ENRIQUE** continues to pioneer the Latin crossover market

**A** Nicaraguan singer and composer whose career started in the late 1980's and achieved success in the 90's, Luis Enrique has earned the title "El principe de la Salsa" (The Prince of Salsa). He is one of the leading pioneers of the Salsa Romantica movement. Luis Enrique has had several Gold and Platinum albums, four Grammy nominations and many other awards. Enrique was also in great demand as a session artist and provided percussion for many

other artists during the same period. He worked in diverse genres like merengue, pop, as well as salsa with many famous artists including Ricky Martin, Juan Luis Guerra, Foreigner, Arturo Sandoval, Chayanne and the internationally famous Latin pop artist, Gloria Estefan. In 2009, his album *Ciclos* was nominated for numerous Grammy Awards, which lead him to win Best Salsa Album and Best Tropical Song for the song "Yo no se Mañana." **-Karl Avanzini**



(Continued from page 35)

**ered electronics, samples, and rhythms, or use found sounds in their music. People say that a band sounds like "Animal Collective mixed with X" or "a poor man's Animal Collective." How does it feel knowing that Animal Collective is so emblematic and influential?**

**Dave Portner (Avey Tare):** I guess I am most happy or proud if we are able to influence people to make music or to think outside of the box. It makes me feel really good when people (a lot of kids) come up to me on tour and say things like, "Your music is really inspiring me," or, "It's really influenced me in positive ways." I think it's awesome if we've inspired people to make music using found sounds and to think about things like rhythm or instrumentation differently than what they are used to or what seems to be very immediate. But we are only doing what's already a part of all of our consciousnesses and capabilities. Sometimes I think that the music is out there just floating around and we just tap into it and bring it down to earth. We are just continuing a rich history of bands and people that have collected and mixed up these sounds using whatever means they had, and I'm grateful to be a part of that and to have affected so many people.

**What were your contributions to the film *ODDSAC*? Which came first, the film or the music?**

**Portner:** From a certain perspective the idea for the visuals came first. We had numerous conversations where we would discuss different situations or visual scenarios such as "a sad vampire," and from there Danny [Perez, director of *ODDSAC* and two Animal Collective music videos] started creating a simple outline or storyboard scenario based on what we wanted to film. A lot of it ended up being created and shaped by Danny as we went because we didn't have the time or money to do some of the stuff we originally wanted to do. Something like a segment called "urban crème" in the movie is totally Danny's creation. With something like this particular piece where it's mostly abstract visuals, Danny laid the groundwork for that first and then we began composing music and sounds around that. From that moment on there is a lot of back and forth and shifting of both sound and visuals until we reach a conclusion and something we are happy with. In a sense, as with a lot of AC's music, we could have worked and changed this stuff forever. But at a certain point you stop and let things be.

**"I think it's awesome if we've inspired people to make music using found sounds and to think about rhythm or instrumentation differently."**

**—Avey Tare**

**In your experience, how was creating music for the film medium different from making an album?**

**Portner:** Making music in coordination with visuals or with this video project in particular was totally different than making a normal record. For the most part when we normally make a record, Noah and I usually come up with basic structures for songs and we basically stick to those roots as we build on the songs and shape the record. Everything is carefully crafted, but in a sense everything is made on impulse to our liking and shaped by the way we play the songs as a group. Everything simply has to sound good together. With *ODDSAC* it was crucial for both us and Danny to create something where the two creative driving forces behind the project were united pretty much seamlessly.

**Was there more freedom in what you could do?**

**Portner:** For the most part I'd say there was less freedom, but for a project like this, as a songwriter, that's kind of what you want. It was good for Danny to have strong opinions and guidelines. Otherwise I don't think we would have done something so unique or personal.

**You've stated previously that the film doesn't have a fixed narrative. Does the music provide the outlines of a story, or is it open-ended so viewers can interpret it in their own way?**

**Portner:** Since we were young we've kind of always given records a narrative. Maybe this is due to boredom, maybe it's simply due to the kind of music we listen to, or maybe it's because of our experiences with LSD when we were younger. I think the beauty of having your own imagination is to be able to give something like a record its own narrative and not really care about what other people say about it. I would have hated to have been told the first time I heard something like [The String Cheese Incident album] *The Hangman's Beautiful Daughter*, "This is what they were thinking, this is what this is about and is trying to convey," and so on and so forth. It was amazing to be able to make it my own thing and it's also cool to be able to think about making something that people can do that with.

Basically what we are trying to do is just to take that experience to a different level. So you are actually given more in terms of what we and Danny imagine but it's not all totally there. I think we hint at feelings and

ideas and specific visuals but leave the rest for the audience to figure out. It's like we are creating our own mythology.

**What makes your movie different from traditional Hollywood films?**

**Portner:** I feel like with so much cinema these days you are handed everything on a silver platter, so much so that most people can go into a film knowing exactly what's going to happen. I just saw *Avatar* the other day, and while I was completely blown away by the visual aspect of the movie, I was really bummed out by a lot of what the script and plot had to offer. It was so canned, you know? I think a lot of what Hollywood produces is like this. We are all really into Japanese horror and other Eastern fantasy-type films. Maybe it's a language barrier or cultural phenomenon but a lot of times I find these types of films to flow in a way that's not so easy to pin down and is almost confusing in a really pleasing way. Because of this the sounds and the visuals become very important in my enjoyment of the movie. I think we are trying to do something similar with *ODDSAC*.

**What are you looking forward to doing in the next year while you take a break from touring?**

**Portner:** Just having a lot more time to explore new ideas and sounds and visuals. I'm looking forward to reading a lot and hanging out with my friends, maybe playing music with some of them. I just went to Peru for two and a half weeks, into the Amazon, and it blew my mind. I'm sure I'll keep working on music throughout the year, but it's nice to take a step back and not have to work on it so intensely for now. I mean, I have to work on something, cause if I don't I'll lose my mind, but it feels good to not have such a set schedule right now aside from wanting to go to a lot of the screenings of *ODDSAC*.

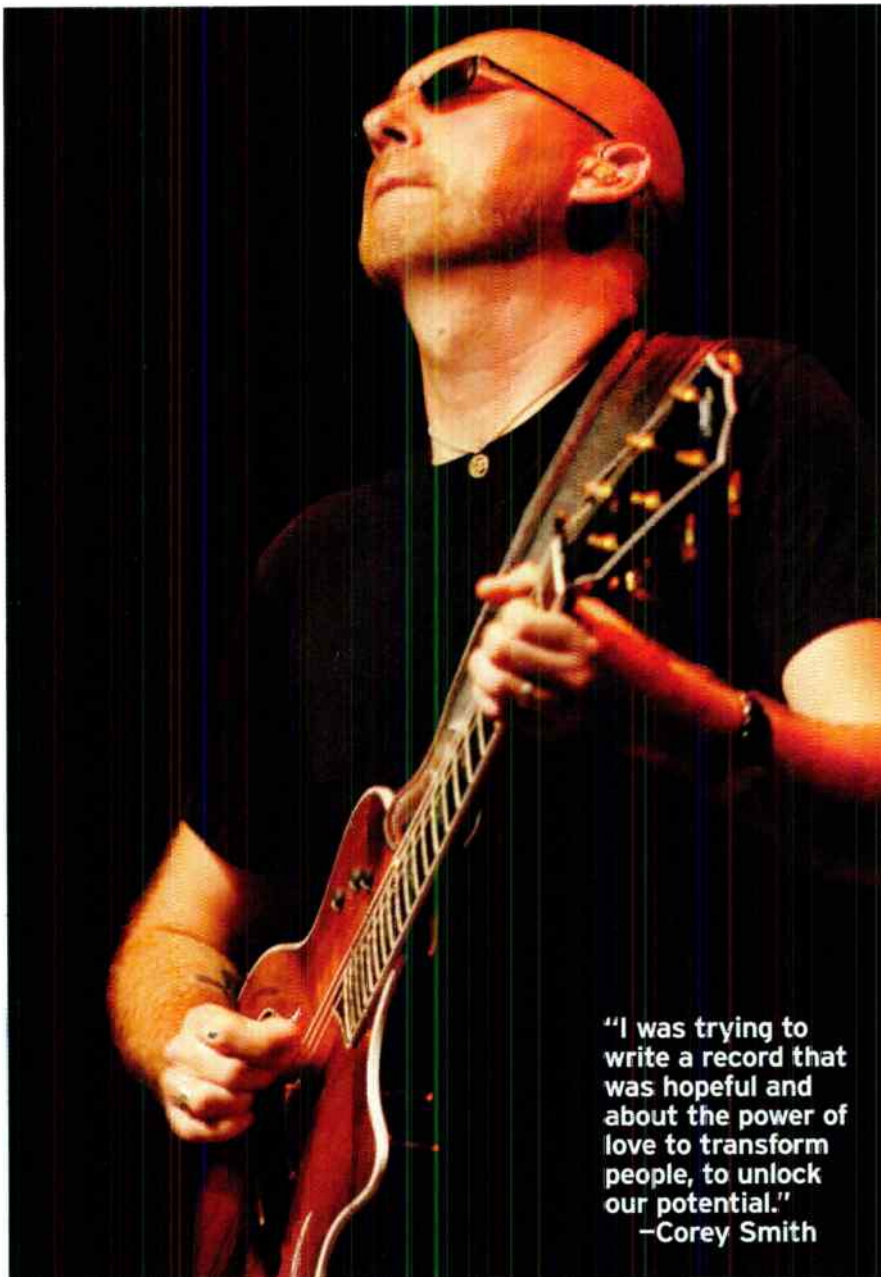
**And now the most important question: what is your favorite breakfast cereal?**

**Portner:** For a while I was a Special K guy. Haha, that reads really funny to me for some reason. It's good with milk or yogurt and to mix with fruit. It's weird cause it's different in Europe and places like Iceland than it is in the States. I think I like it better over there. I have a fondness for Coco Crispies too, though. It's the kid side of me still kickin' for the sweets. We have cereal on our rider cause we all really love cereal, and when we get those little boxes of Kellogg's samplers I get so psyched. I also used to really like Golden Grahams, but you know, really sugary stuff is hard for me to eat anymore. I kind of stick with the healthy stuff when I'm not on tour. **—Theresa Dougherty**



# The Power of Love

With down home ideals and simple hard work, songwriter **COREY SMITH** takes DIY to a whole new tax bracket.



**“I was trying to write a record that was hopeful and about the power of love to transform people, to unlock our potential.”**  
—Corey Smith

**G**eorgia-born singer-songwriter Corey Smith has proved that good, old-fashioned elbow grease is still a valid way to earn a living, even in a music industry that is more like the Wild West than a real, functioning business model. He and his family still live in the town where he grew up, and through tireless touring and a hands-on approach to releasing his records on his own imprint, Undertone Records, Smith managed to earn a multi-million dollar salary last year. He estimates that he played somewhere

around a hundred fifty shows in 2009, and hearing things like that goes part of the way to explaining how Smith became a DIY millionaire, but doesn't fully demystify his incredible success. Some of the reason lies in the infectious appeal of his music and the joy he obviously finds in making it. Corey Smith had just arrived home from a tour behind his new album, *Keeping Up With The Joneses*, when he sat down to talk to *Playback* about his simple, down-home recipe for success.

**You've been drawing really well when you tour for a while now. Did you notice that it was happening gradually, or was there a big ramp up all of a sudden where you made a big jump in venue size?**

It was very gradual, and it's the organic nature of what we do. It's very geographic. We draw very well in the southeast, and the further we get away from the southeast, the smaller the crowds are. In many places it's like starting all over, you know, you go out to Colorado and play for 150 people, and you come to Atlanta and play for six or seven thousand people.

**What is the overall concept of *Keeping Up With the Joneses* to you?**

I was trying to write a record that was hopeful and about the power of love to transform people, the power of love to unlock our potential. Largely I think that I wouldn't describe my music as rock 'n' roll because it has a more of a country flavor. I think that the message is essentially the same message that is at the heart of rock and roll, and that is celebrating our freedom as individuals to explore possibilities and find out what we can do.

**So tell me about some of your favorite tracks and the highlights on the album.**

"Ark of a Rainbow" is probably my favorite. I think that it is a very poetic song, I love the imagery in it and I love the whole metaphor. It's a religious song, and it has a lot of biblical illusions. The song was inspired when I was in Puerto Rico with my family. There was this beautiful rainbow that was over the water out in front of the big fort in old San Juan, and I just remember the feeling of peace and hope that came over me. After the past few years, the way the economy has been, the way the political environment has been, it has been tense. I just remember it made me feel like the basic story of Noah's Ark and God's Promise to not destroy the earth, and it just filled me with a sense of hope, and I feel the song does a pretty good job of capturing that.

**What's on the horizon for you?**

I don't think the game has changed for us. We just put out this record, so we're going to look for some physical distribution and then try to get it into some stores and get it out to as many people as we can and keep on touring like we've been touring and trying to reach new fans. And continue letting it grow organically. Who knows what opportunities may arrive, but, for me, I'm going to continue focusing on growing as an artist and fine-tuning my message. —By Lavinia Jones Wright

# Can You Dance to Reality?

With their brand new sound that is both dark and light, organic and smothered in synths, Brooklyn's **YEASAYER** answers "Yes."



In a rootsy Upstate New York getaway that they had rented to write and record their new record, the three members of Brooklyn's Yeasayer discovered a treasure trove of vintage keyboards and synthesizers. To their surprise, the owner of the house let them use the gear as they pleased. This unexpected gift from the gear gods resulted in *Odd Blood*, the highly anticipated follow-up to the band's acclaimed 2008 debut, *All Hour Cymbals*. And with the combined influence of the synths and the wooded surroundings, Chris Keating, Anand Wilder, and Ira Wolf Tuton have taken their signature eclecticism into a whole new electronic stratosphere while simultaneously bringing it even further down to earth.

**Odd Blood is more new wave than All Hour Cymbals. What was the inspiration for that?**

**Chris Keating:** We just wanted to make something that's a little more poppy and dancey; it's a fun challenge for us. We always liked dance music production, so...

**Anand Wilder:** We were inspired by a lot of pop music for the first record, but then we never really executed any, kind of, simple pop songs.

**Ira Wolf Tuton:** It didn't translate so much.

**AW:** We thought, "Let's actually make a song someone else might consider to be pop music" (LAUGHTER).

**Rather than what you guys would consider to be pop music?**

**IWT:** Instead of us telling people it's pop music. And then people looking at us sideways.

**Well, you did make a promise that all the songs on this record were going to be under three and a half minutes long.**

**IWT:** Promises are made to be broken.

**CK:** We tried. We sometimes just started cutting stuff down to under three and a half minutes, and then I thought, "What are we doing?" Sometimes songs need to be longer than three and a half minutes. They need to live; they need to breathe.

**I'll bet the found gear in the studio influenced the recording a lot.**

**CK:** It actually belonged to an old drummer for Peter Gabriel [Jerry Marotta]. He had old 70's and 80's recording gear, and he let us use it all. He rented us his house for three months, and he took off. And we just brought in all our own stuff and set up in the living room like a temporary studio. We had no idea the synths were going to be there.

**AW:** He had synths that we had read about, that we were even thinking about buying.

**CK:** Having really cool analog synthesizers and stuff, it was like, "Oh this is fun. Loving the sound of this, let's use it."

**Did you feel like there was a lot of pressure on you making this record, at least more so than the last record because of all the attention that you got?**

**IWT:** No, it was a welcoming experience that people were going to be interested in what we were making.

**AW:** It sort of means that no matter what, people were going to hear it.

**IWT:** The first record, I guess we were just making it for each other. Whatever happens, you know, we're just trying to make a record, and that's the excitement. And this record, it's like, "Oh cool, people are actually interested in what we are doing artistically."

**CK:** We just made something, and it was cool and some people liked it, so it wasn't like there was that much pressure. I think if we had gotten really rich we would have been in a totally different mindset. Then there would be a lot of pressure to recreate those early days [Laughter]. This time we are basically doing the same thing, with just slightly better recording equipment. There's pressure that we put on ourselves for sure, though. To do something interesting and new, to not repeat ourselves, to try to have it sound cool to us.

**Is that one of the challenges to being a band - always striving to make unique music?**

**CK:** Yeah. That's the overall thing. The sound being unique from something we have done



before or from something everyone else is doing. And still good and still be poppy and dancey, but unique. Yeah, it's hard.

**IWT:** I think it's hard not to fall into your same musical devices that you're used to.

**CK:** That's why people like Dr. Dre are paid so much money. It's like, "That sounds unique,

and really cool, and I wanna' dance to it and its pop. It's really catchy."

**Do you feel like there is less of an African influence on this record than the last?**

**AW:** I think it still might be there, it just might not come out as that same guitar tone. It might just be a synth or something else. It's

still all that stuff, it's not like those influences went away. We were never trying to pretend that we were that thing, we were just excited about some of that music. So it's always going to be there. Some of the lines are still the same, but we try to treat everything new in a unique way. —Lavinia Jones Wright

# Changing Radio

Atlanta-based producer **CHUCK HARMONY** is proving there is more to the production of music than the crunk beats of his city

**P**roducer Chuck Harmony's meticulously orchestrated sound and skills as a multi-instrumentalist have propelled him beyond the computerized sounds of his peers. He's earned credits on high-charting albums by artists such as Ne-Yo, Mary J. Blige, and Chrisette Michele, and his sounds are currently all over the radio on Rihanna's, "Russian Roulette," the first single from her latest album, *Rated R*. With all of his successful placements, it's hard to believe that production was not Harmony's original chosen field. In fact, there is more to this producer than meets the ear; he is also a singer and a songwriter. Harmony took a break from his packed schedule to chat with *Playback* about his life - in and out of the studio.

**Growing up in East St. Louis, Illinois, did your hometown influence your craft?**

I grew up in a poor place, in the 'hood. The city was infested with drugs and gangs, but the challenge was necessary, because I learned at an early age that the consequences for making bad choices are jail and death. I was really introduced to music by my high school choir at East St. Louis Lincoln Senior High School. My high school jazz band was ranked #1 in the country. I played the tuba and trombone in the marching band. I was also a singer in the jazz band and choir.

**Who were your favorite artists growing up?**

I grew up in a strict household; I couldn't listen to secular music as a teenager. My sister snuck

in tapes. I was blown away by Babyface, Kirk Franklin, and Marvin Gaye - I loved his rendition of "Yesterday." I played it over and over.

**Who is your favorite artist in the industry right now?**

I listen to Coldplay and Andre 3000, and to the production of Donald Lawrence. I listen to whoever does great production, whether it's on the charts or not. I listen to movie scores, a lot. My favorite is the score to *The Curious Case of Benjamin Button*.

**When did you decide to pursue a career in production?**

In 2003, I had a placement with this group, Dirty. Khao Cates - the producer who did T.I.'s "Why You Wanna" - asked me to play keys on the record. I didn't take it seriously - I didn't know what production was - we were just messing around. He'd play a beat and I'd play on it. I started letting people hear my tracks and I figured if enough people liked them, then it must be something. I wanted to be a jazz musician, but my man, Carlos Taylor, encouraged me to pursue production.

**What was your official introduction into the music industry?**

When I moved to Atlanta, Ricky Bates [a pro-

ducer] saw me playing a jazz gig, and put me in a studio. I didn't get placements, but it was the breeding ground for perfecting my craft. My official introduction to the music business was a chance meeting with Ne-Yo's managers, Tango and Tishawn. The meeting was set up by Askia Fountain. That meeting changed my life!

**What is your greatest accomplishment?**

I would have to say my first one was to see my name on the Billboard Top 10 with "Russian Roulette" and to see my name on the credits for the soundtracks to *I Can Do Bad All By Myself* and *The Princess and The Frog*. Also, opening up my own studio is another great accomplishment. I'm really excited about my company, Harmony House Entertainment and starting Vanilla Sky Studios, Inc..

**What was your own favorite collaboration?**

I have so many ones, but probably "I Can Do Bad All By Myself," by Mary J. Blige. Ne-Yo called me. We sat in the same room and we did the track from scratch. Mary came later. It was real organic.

**Who is your musical mentor and why?**

Ne-Yo. He works as hard as someone who is broke. He urges me to listen to music way outside the box. His work ethic and humbleness really inspire me. You look for mentors to show you a way to maneuver through the business, and I kind of latched onto Ne-Yo and watched how he moves. He kept me humble and grounded. I mean, how can you not be, when he got a hundred records on the wall and you got your second placement?

**What is your next project?**

I'm working on Ne-Yo's new album, albums for Nicole from The Pussycat Dolls, Jamie Foxx, Fantasia, and Chrisette Michele. I'm also working with Mike Schultz, who did "Birthday Sex" for Jeremih. I'm doing half of an album with him for Jenna Andrew, a new Canadian artist on Def Jam. I'm working on my artist's first album. And I'm looking for perfection. I'm not trying to develop an artist; when I meet them, they're already ready.

**What advice do you have for upcoming producers in the industry?**

Study music outside what's on the radio. The silent killer of the industry is no variety. Success isn't how many songs you have; it's how you made a difference on music.

—Joncier "Ms. Boogie" Rienecker

**"Study music outside of what's on the radio. The silent killer of the industry is no variety."**



# In The Name of the Father

**ARLO GUTHRIE** leads his extended family on a musical trip that honors the music of his father, Woody, and the generations of folk music that followed



**A**rlo Guthrie burst onto the American scene in a major way more than four decades ago with his memorable appearance in the Woodstock documentary and, shortly thereafter, as the star of the Arthur Penn-directed film, *Alice's Restaurant*, based on Arlo's rambling story song of the same name. A few years later, Arlo hit the Top Ten with his unforgettable version of one of the all-time great train songs, Steve Goodman's "The City of New Orleans." Through the many years of his four decade career, Guthrie has steadily toured and recorded, filling his albums with an unpredictable mix of originals, folk classics, country and cowboy covers and world music. A staunchly independent musical spirit, Arlo walked away from the major label scene in 1983. In recent years, three of his children - Abe, Sarah Lee and Annie - have also become performers and songwriters of note. Of course, Arlo himself has a rich cultural genetic inheritance - his father was the legendary troubadour, Woody Guthrie, and his mother, Marjorie Mazia, was a dancer with Martha Graham.

On December 9, Arlo was presented with The ASCAP Foundation Champion Award for "music in the service of humanity" at the annual ASCAP Foundation Awards and Scholarships evening. In November, Guthrie spoke with *Playback*, reflecting on his career, his father's music, the "Guthrie Family Rides Again" concert tour and social responsibility.

**Let's talk a little bit about the Guthrie Family Rides Again concert tour. Lots of musicians have other musicians in the family but not that many of them tour**

**together as a family.**

We don't do this all the time. So this is a special occasion for us and I don't know if we'll get another chance to do it, but it's been a great and exciting time out on the road with everybody. Just a unique opportunity that came up.

**I know one of the features of this tour is paying tribute to the people who wrote new music for lyrics of your father, like Wilco, Billy Bragg and Jonatha Brooke.**

I thought that would be a nice thing to do because there are so many people now who have worked on these kinds of things, all thanks to my sister Nora. And you can go to a show that Billy Bragg does or Wilco or Eliza Gilkyson or Janis Ian or The Klezmatics perform. There's a whole host of people who have done this, but there's no place to hear the best of all of it in one night. And so we thought we were in a unique position to do that as a family and to bring it full circle, and as a way of thanking all of these wonderful artists who have contributed to the Woody Guthrie history.

**It's pretty incredible that Nora opened up the vault and let all these people in.**

Everything is diverse. What Nora did was, she really let people go through the material and see if there was anything that jumped out at them, something that ran true in their souls. What's amazing to me is how much rang true to such a diverse crowd. And when you think that Woody Guthrie primarily was known in the 30's and 40's as the "Dust Bowl Balladeer" - there's almost nothing of that in all of this new material. There are love songs, there's songs of interest. I mean, it goes so far beyond the Dust Bowl or the union guy or the Second World War antifascist. I mean there's just so much more than the politics as usual associated with Woody Guthrie that it fills out like an ever expanding balloon. One of the great things about my Dad's material was that it was written 60 or 70 years ago and it could have been written last week.

**So you feature newly unearthed Woody lyrics in your family show and still manage to fit in your own songs, as well as those of other family members?**

Yeah. It's me and my daughter Sara Lee and her husband, Johnny Irion. And it's also my daughter, Cathy, who is half of the folk duo,

Folk Uke with Amy Nelson, Willie's daughter. There's also some of the grandkids too.

Woody Guthrie keeps going - people love it and, fortunately, there is always something new. I know that in 2009, Rounder Records released a whole set of his recordings called *My Dusty Road*, from original master aluminum discs stored in a cellar that nobody knew about for decades.

**And you had your own old master unearthed, a 40 year-old record called *Tales of '69*.**

[Laughing] Yeah, it doesn't quite fit into the same category.

**It's not the same category but it's something very much of its time. How does it feel to involve yourself in something you did 40 years ago?**

It's a definite "WTF" moment [laughing]. We didn't know it existed and we were salvaging the magnetic tapes that we have because they were beginning to disintegrate.

And we wanted to get everything - we didn't know what we had. There were family conversations, interviews that my mom did 20 or 30 years ago - all kinds of crazy stuff. And so the *Tales of '69* just showed up in a box that was marked something else. It was a total discovery. I didn't remember the gig. I didn't remember the songs on it.

My kids run my record company, and they decided they really needed to put that out and I said, "You know what? At this point in my career, it's not going to kill it. So sure, put it out."

**So many people remember you in a certain way because, if they weren't actually at Woodstock, they saw the movie and they saw *Alice's Restaurant*. *Tales of '69* is kind of another twist on that particular time in your life.**

It's a window into a crazy and wonderful time, and I had a fabulous young life. I was at so many interesting places and met so many interesting people. In those days I would start these story songs with no destination, no end in mind. Just to see if I could bring it to some conclusion in front of people, under pressure. And what a great tool that has become for me these days.

**I think that your essence, for me anyway, is that you are a gentle reminder to be good, to do the right thing, to care about**



**other people and never really say anything vicious about anybody.**

That was the trademark signature of the 60's for me. The last big event that we just celebrated was the 40th anniversary of Woodstock. And everybody was talking about sex, drugs and rock 'n' roll, and mud and rain. And to me, the most fascinating part of that event was that the promoters, who were putting on a festival to make a lot of money, at some point decided that they were going to forgo money for the safety and well-being of everyone who was there. I remember Michael Lang, the producer of Woodstock, coming over to me and saying "Arlo we're opening the gates and we're making it free, and we're not going to have any money to pay you. So you have to decide whether your going to perform or not." And you know what? All of those promoters made their money back anyhow. It made such an impact on me that it really changed my life forever and I'm still doing it. I'm still celebrating that stuff. That idealism is not dead and at a time where

people are fighting about healthcare and jobs and all kinds of crazy stuff, it's good to remember that there was a time when people put aside their differences.

**We touched on your father's legacy a little earlier and that's a big part of your life. I know it's not the only thing in your musical life but I guess it informs a lot of what you do.**

Oh, I love my dad's songs. When I was 13, I was out singing at Gerdes Folk City one night and I just knew my dad's songs. My dad's buddy Cisco Houston was playing that night and asked me to come up and sing a few and I remember shaking like a leaf. It scared the hell out of me. And somehow I got through it, and for the next few years I would show up at these little coffee houses or little clubs whatever, and sing some of my dad's tunes. Then I remember starting to write my own tunes. Stuff like "Alice's Restaurant" but people didn't come to hear that. They came to hear Woody Guthrie's kid

singing Woody Guthrie songs. And they would yell from the audience: "shut up and sing," when I'd be in the middle of this big monologue. Then a few years later the war in Vietnam had ended, the draft was over, and so I quit singing "Alice's Restaurant," and I started singing songs, and people didn't come to hear the songs. They came to hear "Alice's Restaurant," and they would yell from the audience: " Shut up and talk!" And I remember thinking to myself, you know, "Screw this, I'm just going to do what I like." And you know it was sort of a Rick Nelson decision - "You can't please everyone, you just got to please yourself." And I thought he was right. He was an old buddy of mine by the way. And we've been doing that ever since. And that's why we started our own record company and that's why we're doing okay. I mean, the times are tough for everybody but the record company's doing all right. We're on the road; people are coming to the shows.

**-Jim Steinblatt**

# A New Road for Music

With an innovative new website, **MPL Music Publishing** paves the way for emerging music creators to get their music heard, licensed and discovered by a wider audience

**A**s a Beatle, Paul McCartney revolutionized popular music. Now, McCartney's publishing company, MPL Music Publishing, is set to blaze a new trail in music licensing for independent artists. Founded by McCartney and based in New York and London, MPL first established itself as a publishing house where writers and their descendants could entrust their valuable music. The MPL catalog contains such rich treasures as Paul McCartney's solo work as well as Frank Loesser, Jerry Herman, Buddy Holly as well as many Broadway shows and a varied array of other artists. Now MPL has launched an innovative online licensing service at [mplcommunications.com](http://mplcommunications.com) that connects emerging music creators with music supervisors and other users of music in a way never available before from a major publisher. Selected new artists can participate on a non-exclusive basis and showcase their music alongside more established composers and performers, and MPL will offer licenses for master recordings and publishing to be obtained, paid for and downloaded in minutes, with the cost of each license tailored to its specific use. *Playback's* Erik Philbrook talked to MPL's head of Creative Development and Licensing, Nancy

Jeffries, about this exciting new opportunity.

**What inspired the formation and launch of this new service?**

The company saw two things happening. One is we had a lot of songs in the catalog which were not performing as well as the top tier songs. We thought that there was a way to maximize the use of those songs by making them available for people who are hunting for lower-priced music for lower-priced projects. So that was the initial inspiration to do the online licensing portion of the site.

Then, while we were putting it together, we realized that in order to make the online portion of the site operate, we need to have both master and publishing rights available.

We needed to have them both available. We represent some masters, but not a great deal of them. We then decided that it might be fun to invite people who represent both, who own both sides of their publishing, the masters and the publishing, to participate in the site in order to populate it with more music.

That allows us to interact with the new music community in a way that makes sense in the modern world. So we're not just signing two or three writers; for the same amount of

money we're developing the entire site and making it available to numerous artists.

**How are you reaching out to that community?**

Well, so far, members of our staff have been reaching out to artists they know who could utilize this service. We hope as more people hear about it, such as those ASCAP members reading this, we will receive more submissions. One of the main attractions of our service is that we're seriously filtering what goes on there. We're not just putting up anything that comes our way, so that when our music supervisors and ad agency people that we do business with come to our site, they know that what they're hearing has had some thought going into it, before it goes up, so that they don't have to wade through tons and tons of material in order to find that musical gem.

**What styles of music are you looking to attract?**

New music of all types. We want new music that hasn't been exposed before. We have all kinds of things on there now. From indie rock to Celtic music. We have also some new composers who we think are really great like Trevor Gorecki, who works with Philip Glass, and composers like Pat Irwin (B-52's), who is doing a lot of film cue stuff for us.

So we have a great variety of things. It's not about being genre-specific, it's about it being good. We also feel that the music super-

visor is looking for something different than what the record company is looking for. They're not looking for hits. They're looking for interesting music.

### What is the arrangement with the copyright owner?

Well, we're taking a percentage that is lower than what some of the other sites are offering. We're not getting involved in their publishing and it's non-exclusive because we feel that this company is well supported by its existing catalog. So we're not in the same place that some other startups who are doing this may be, where they need to take more from the artist because this is all they have going for them.

For us, it's really about making contact with the new artists, it's about providing service for our music supervisors and, in that way, if someone starts to become a breakout artist,

we can talk about making a deal with them.

### The website has a great usability. What do you feel are some of its best qualities?

We were able to develop the site internally, thanks to Dan Sokol, who works here, and I think he and our consultants have put it together in a beautiful user-friendly way.

If a client wants to license something online, they have the ability to send the tracks to people they may be working with for them to approve it. We also have a built-in quote system, so if people aren't ready to license right now but they need a quote to take back to their agency or something, the system will generate a quote.

I think the other thing that's really great about this is the site was actually built by people who are in the publishing business. So a lot of the details that may be glossed over on

other sites are here. This is truly for the professional. Everything's covered!

### What sort of feedback have you received from music supervisors so far?

They've been using the service, but the surprising thing is that we're still getting most of our inquiries about the established catalog. And for that reason we really have decided to focus on gaining more independent content. So we're going to do that. It's a win-win for both sides. Nobody loses anything. You don't lose your exclusivity. You don't lose your publishing. And all the artists that we have involved in it so far are quite happy with it, because I think they feel the same way. They're part of a project doesn't threaten them in any way. You can keep being yourself, keep doing what you do. If it works, then we all benefit. —Erik Philbrook

# Writing Crüe

The creative collaboration and friendship between **NIKKI SIXX AND MICK MARS** has fueled **MÖTLEY CRÜE's** nearly 30-year rock 'n' roll reign

**A**lmost 30 years after forming in Los Angeles and 20 years after releasing their classic hard rock album, *Dr. Feelgood*, Mötley Crüe is still inciting millions around the world to pump their fists to such songs as "Girls, Girls, Girls," "Looks that Kill," "Don't Go Away Mad (Just Go Away)" and many others. Last year, the band headlined Crue Fest 2 and, in celebration of the anniversary of *Dr. Feelgood*, played that entire album on each night of their tour.

Long recognized as the pioneers of hair metal, who rose to fame on Sunset Strip mixing equal parts glam rock, blues and pop with wild nights, drug addictions and near-death experiences, Crüe has stood the test of time. But if you strip away all the excess that has defined their career, you find a solid foundation upon which all great music thrives: friendship, passion and collaboration. Mötley Crüe's founder and bassist Nikki Sixx and lead guitarist Mick Mars have penned the lion's share of Crüe's work over the years and are in love with the art of writing a great song. Sixx has even written with and for many other artists over the years who have sought his Mötley mojo, including Alice Cooper, Meat Loaf, Big & Rich, Drowning Pool, Saliva and others. On a much-needed respite from touring, Sixx and Mars talked to *Playback* about the craft in Crüe.



(l-r) MÖTLEY CRÜE: Nikki Sixx, Mick Mars, Vince Neil and Tommy Lee

### What music were you inspired by when you formed Mötley Crüe and what kind of music did you want to make?

**Nikki Sixx:** When you're the most unpopular kid at the party, you don't really give a #\$%& what you wear. Well, for Mötley Crüe, nobody wanted to be associated with us at first, so we just did what we wanted. We liked AC/DC. We liked the New York Dolls. We liked the Sex Pistols.

Mick Mars would talk about Paul Butterfield and I would just scratch my head and go "huh?" And I would talk about Johnny Thunders and Mick would scratch his head and go "huh?" We educated each other because of our passions. Vince loved Robin Zander and David Lee Roth. Tommy Lee loved the drummer Tommy Aldridge.

So, you have a drummer with massive

amounts of rhythm, a singer with a really unique voice that loves melody, you have a songwriter who loves pop and punk music at the same time, a guitar player in love with the blues, and we all had a passion for extreme hard rock and heavy metal. It was the weirdest combination of human beings and musical influences. I've heard people try to reproduce it, but I don't think it's possible.

**Mick Mars:** I came up listening to a lot of those British blues guys: Leslie West, Ten Years After, Eric Clapton - they all really got me into playing the guitar. They were my influences. So, I brought the blues and R&B. Nikki was influenced by Aerosmith and Kiss and bands like that, and Tommy, of course, was just a full-on rock drummer. Then Vince came in and sang like nobody else. He put the exclamation point



at the end of Mötley Crüe!

### How does the songwriting process work for you two?

**Nikki Sixx:** The songwriting process doesn't work for me on the road. Being off the road is much more important. To be in your own consistent environment and to have people come over to your house to hang out is most productive. When I'm hanging out with Mick Mars, it's the jokes and the laughs and all the stuff in between when you are relaxed - that is where the magical riffs comes from.

**Mick Mars:** The key word in our relationship is "friction." We always say that "nothing is written in stone." Nikki will throw an idea out at me, and I'll go "oh, man, what am I going to do with that?" And I'll throw out an idea, and he'll do the same with me. And back and forth it goes, but then something will come out like

"Dr. Feelgood" or "Girls" or "Home Sweet Home." Sometimes we bang heads, but we're not closed-minded and say "no, this is how it is supposed to be."

### Where do songs usually originate with you? Do song titles ever come to you first?

**Nikki Sixx:** It's all about ideas. A stupid idea equals a stupid song. It's about living a life that's honest. If I'm hanging out in strip clubs and I look up at a sign that says "Girls, Girls, Girls," that idea was spurred out of a lifestyle that catapults itself forward not only through the songwriting and the recording process but through the name of the record and the imaging of the record, the tour and the band. That's why people connected with us and said, "Wow, these guys are about Jack Daniels, strip clubs and

Harley-Davidsons." That stuff was all honest.

### Can you imagine what your life would have been like if you hadn't discovered music?

When I went through what I did as a kid and a young adult, music was always my friend, and it allowed me to meet other friends, people like Mick Mars and Vince Neil and Tommy Lee and James Michael. I'm able to do 6AM (Nikki's side project) because of my passion for music as a kid. I'm able to do Mötley Crüe and write songs for other people. I'm actually on my way over to Mick Mars's house this afternoon to write a bunch of new music. Maybe something will come out of it that we'll be talking about ten years from now. And maybe that song will do for someone else what listening to "Chatterbox" by the Dolls or "Custard Pie" by Zeppelin or AC/DC's "Highway to Hell" did for me. —**Erik Philbrook**

# Call of the Wild

Composer **BEAR McCREARY** roars into the year with multiple TV series, soundtrack recordings and a video game

Composer Bear McCreary is one busy animal. With two new TV series, *Human Target* (FOX) and *Caprica* (Syfy), the release of the video game *Dark Void*, several soundtrack releases (*Battlestar Galactica: The Plan/Razor*, *Dark Void*, and *Dark Void Zero*), and the fact that two series featuring McCreary's music have announced their return (*Trauma* on NBC and *Eureka* on Syfy), McCreary is experiencing one wild career ride. But it is not by chance. McCreary, who was mentored by film composing legend Elmer Bernstein and began writing film music at an early age, has been preparing for just such success his whole life.

### What's the most valuable lesson you learned from working with such a great composer as Elmer Bernstein?

The most profound impact Elmer had on me was personal. I saw an artist who had a balanced, happy life, both in terms of career and family. To a 17 year-old kid, especially one as ambitious as I was, this was an important thing, because of the artists that I admired, half of them died young of some crazy, horrendous problem. Everyone from George Gershwin to Kurt Cobain to Elvis Presley. So, in my mind I thought in order to write great music you must suffer. And then there's Elmer. He has a wonderful family and a wonderful career, he was respected in the business. So looking back on it now, recognizing that about Elmer was a huge shift in perspective for me.

### What was it like to land the gig to score *Battlestar Galactica* at the age of 24?

To say that it was a game changer is the

understatement of my life. I gave it my all. I never thought about whether it would lead to soundtrack releases, and performing live concerts, and whether it would lead to other shows. I just thought about giving the series a score that was worthy of it.

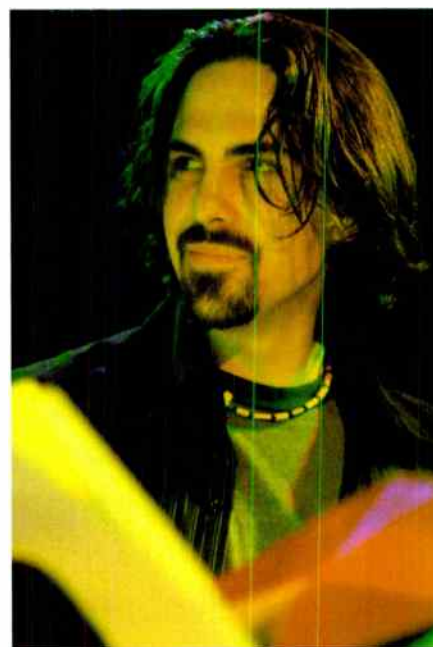
### What were you able to accomplish musically over the course of the series?

Musically, the score expanded tremendously. In the beginning I started off with about four or five musicians. For the last episode we had about 100 musicians.

The evolution was steady. The budgets got bigger. The ensembles got bigger. But also creatively, the series' creators really asked me to push the boundaries of where the music would function in the show. It started out as background music but then we started incorporating world music, Celtic music and Italian opera, rock 'n' roll and heavy metal, Indian music, South American music. All of these things came together so that, over time, music became a plot device in and of itself. The music became a character. People now hire me because they want to bring to their series the kind of sophisticated interaction between character and music that they saw in *Battlestar*.

### In composing for the new series, *Human Target*, you are able to use a full orchestra, which is rare for a TV series. How did you get the green light for that?

I can't take credit for that. The show's writer/producer Jonathan Steinberg, fought for the use of an orchestra, and admittedly, in many of our early meetings, I was extremely



skeptical that this was going to happen. This doesn't happen very often, and even when it does, the shows that have orchestras have between 30 and 40 musicians. The *Human Target* orchestra averages between 50 and 65 players every week. It's very ambitious scoring for a very ambitious series. The premise of the series is that you're delivering an action movie every week. The main character, Christopher Chance, ends up in all these crazy scenarios, like trying to kill an assassin on a speeding train or rescuing a guy from a monastery. Every one of these action movie archetypes needs its own swashbuckling score. I'm fortunate that Steinberg and Warner Brothers believed in the project and they also believed in me and my ability to pull it off every week and make it worth their while. It's been tremendously successful creatively for me. I've rarely had as much fun writing music every week as I do on *Human Target*. —**Erik Philbrook**

# NEW KID in TOWN

For 23 years, **Darius Rucker** fronted Hootie and the Blowfish, one of the most successful bands of the late 20th century. In the 90's the band's rootsy, **Southern-flavored rock** was ubiquitous on radio, on MTV and in frat houses across the country, making "**Hootie**" a household name. But as a Charleston, South Carolina native, Rucker's musical roots ran deeper than he was allowed to express in Hootie's music. Long harboring a desire to make a **country album**, Darius finally got the chance in 2008 when he released *Learn to Live*, a collection of classic modern country songs co-written by Rucker and some of **Nashville's top writers** such as Frank Rogers, Rivers Rutherford, Chris Dubois, Dave Berg, Ashley Gorley and others. The album's first single, "Don't Think I Don't Think About It" hit Number One on the country charts in 2008, becoming the **first African-American** to do so since the '80s. Then, in November of 2009, Rucker won the Country Music Association's award for **Best New Artist**, cementing his transition into the vanguard of today's top country artists. While in New York City recently to perform on *Good Morning America*, Rucker talked to **Playback** about his second wind.

BY ERIK PHILBROOK





RUSS HARRINGTON



“The country audience wants to be your best friend, and it's an unwritten thing where they say, ‘you know, as long as you keep giving us great music, we'll listen’”

**When did you first fall in love with country music?**

When I was a kid, country music was like a religion to me. It was a family religion. We hung around and watched *Hee Haw*. And I was an AM radio kid. We had one of those big Hi-Fi's, and you had to spin it to turn the dial. I'd sit and spin to the stations and just listen to what I wanted to listen to. If it was 9 o'clock at night and you listened to AM radio, you could get stations out of Tennessee, Chicago, stations out in Texas. I was always a song guy, even as a kid. I just listened to whatever song was playing. It didn't matter what kind of genre it was in. If I liked the song, I listened to it.

**Were you drawn to the storytelling aspects of country music?**

Absolutely. That's one thing I really love about writing country. Every song has a story. You're sitting in a room and writing about something that's totally you. Or if you're co-writing, you're writing with guys that have basically been through the same experience. And there you are, you come up with a song. When you listen to country radio, there aren't any songs that are just there for ear candy. Every song seems to have a story and is trying to get to people.

**What ultimately led you to make a country record?**

Well, I was trying to get Hootie to make a country record a few years back. And the other guys weren't too keen on the idea. You know, we're a rock and roll band and I was cool with that. So, I just told Doc McGee, my man-

ager, that I was going to make a country record. I don't think he thought it was the greatest idea in the world or anything. This was three or four years ago. His exact words were "You're not looking for a deal, are you? We don't know if we can get one. We could probably get a little indie deal, but we might as well do it ourselves." And I was cool with that.

Doc manages this guy named Chris Cagle, who's on Capitol, and Doc was at dinner with Capitol's Mike Dungan. Doc was bragging about Hootie's touring success, and Dungan asked him, "How do you know that?" And Doc said, "I manage those guys." And then Dungan said "I've always thought the black guy was a country singer." The next thing I knew, I had a record deal.

**You've now written with some of the top writers in Nashville, including many award-winning ASCAP hitmakers such as Frank Rogers, Rivers Rutherford, Chris Dubois, Dave Berg and Ashley Gorley. What was the experience like to sit down with some of these guys?**

It was really different for me, because I came from the world where we all wrote songs individually, and just brought them to the band, and then the band just did what they did to them, you know? When I started doing this record, it was so eye-opening. I could have three writing sessions a day and come out with some great stuff.

The part that's crazy is when you say something or you sing a line and everybody agrees that that's the line and then somebody else sings it and they sing one note different or say one word that's different, and

it's so much better. That's when you know it's working.

**Did you change what you would write about in terms of subjects?**

It's not that I changed it so much as it was just that I was open to write about anything. When guys brought in ideas or we'd get a hook idea or whatever, you know, I was open to exploring any style of country music just to see what we'd come up with.

**Did these writers who obviously write with different people all the time, did they sort of teach you how to be an effective co-writer?**

Yeah, yeah, they taught me.

**Did you acquire new skills to get over those moments when you'd be stuck on something?**

No, the great thing about it so far is that the sessions really haven't been like that. Usually it's like me and another guy or me and two other guys, and it flows so well. Once you really start going, there's no time to get stuck on something; you just go on to another part of the song and you come back to that line that needs work.

The main thing I've learned is that you don't need to be inspired to write. I've realized that you can write anytime. We could sit down right now and write a song. It might suck, you know, but we could write a song.

**I understand that prior to your record's release you went on a tour of radio stations and played for program directors. What was that experience like?**

That was wild. It was five, six days a week, in



the cash with the record company and my guitar player. We went all over the country and played like 85 radio stations or something like that. This is before "Don't Think I Don't Think About It" was even out yet. And I think me playing at all those radio stations and meeting those people has as much to do with my success as anything. If I hadn't done that, I feel a lot of those would have said, even before hearing the music, that they weren't going to play it.

But playing the music for them in person, sometimes with only five or six people in a room, made a lot of them change their minds on the spot.

**Having played in such a successful rock band to a certain kind of audience, and now playing this music to another kind of audience, does it feel more like who you really are?**

I think the country artist was always there wanting to come out. But this is also the first time I've had any success with making all the decisions myself. You know, being in a band for 23 years, there was never a decision that I got to go, "It's gonna be this way" and it happened." There was always the meeting and further discussion and a vote and you could win or lose. It just feels great to be on the radio again. It feels great to be selling records and selling tickets to concerts. It's pretty cool.

**Do you think that the country music community in Nashville is much more inclusive and nurturing to the members of that community than say in the worlds of pop and rock?**

Absolutely. The prime examples are the guest spots on the record. We have Brad Paisley, Vince Gill and Alison Krauss, and these are superstars, not just in country music, but in music. Between them, Alison and Vince have 40 Grammys or something, you know?

I remember being with Hootie and wanting another artist to get involved. We'd see them somewhere and they'd go "I'd love to do it, you know, it'd be great." But then managers got involved or record labels got involved and someone would ask for 50 grand and it just didn't happen.

With these superstars in country, it was as simple as asking them at a restaurant, then they show up the next day. It's cool. For me, that has been one of the most refreshing parts of this, because I had seen the other side of it.

**What do you enjoy about your country music audience?**

I love the country audience. The pop audience seems to be in awe of you and then they're looking for the next big thing and they're ready to move on. The country audience wants to be your best friend and it's an unwritten thing where they say, "you know, as long as you keep giving us great music, we'll listen."

**What age groups are you finding at your concerts?**

It's 6 to 66, man. I mean you go to the show and it's really shocking. You see, you know, 70-year-old women and men out there and then you see kids that look too young to be there [LAUGHS]. That's a cool thing, man. That's who you want to do it for.

**Do you have any plans on moving to Nashville?**

I'm in Nashville a lot, a lot. I think I'm going to have to go and get a place there soon.

**Have you started working on a follow-up album?**

We've got a bunch of stuff that we've written, and we're going to start recording. So we're about to start.

**Are you working with the the same writers?**

I've written with a lot of the same guys I wrote with on the first album, but a whole bunch of new guys too.

**I'm sure you write a lot more than you end up putting on the record. In terms of selecting the songs for this last record, how did that work?**

Yeah, we wrote like 50 songs. Then Buck Rogers, my producer, and I and Frank Grand, one of our managers, sat down, and it was really decided between the three of us. The best songs always rise to the top. The song comes up and all three guys go, "yeah, that one."

**Do you think that you've been able to break down some barriers that other people place on music, so much, but the industry?**

I think so. I don't think that my success is going to translate into ten African-American artists on a country label next year [LAUGHS], but, you know, I do think that somebody will give a second listen to something new, you know, instead of just throwing it away. Somebody will listen and go, "you know, we might be able to sell this."





# SUNDANCE SENSATIONS

**The 2010 Sundance ASCAP Music Café** was a smash hit with filmmakers and festival-goers at the Sundance Film Festival in January. For eight days, ASCAP presented exciting live music from songwriters such as The Fray, Brendan Benson, LeAnn Rimes, Richard Marx, John Forté, Grace Potter and the Nocturnals and more.

**F**or the first three days of the 2010 Sundance Film Festival, which ran from January 21st to the 30th, a major snowstorm dropped several feet of snow on Park City, Utah. But that didn't deter the eager crowds of filmmakers and festival-goers from streaming into the Sundance ASCAP Music Café, which was packed the minute the doors opened on Friday, January 22nd. Held this year in the Stanfield Art Gallery on Main Street, the Music Café featured an incredible array of performers, from the modern

rock of The Fray to the hip-hop/soul of John Forté, from the blasting classic pop attack of Brendan Benson to the full-on funk, soul and R&B explosion of Adrian Younge and the Black Dynamite Sound Orchestra. Solo acoustic performances from Matt Scannell, Richard Marx, Colin Devlin and Sass Jordan riveted the attentive audiences, as did the unique a cappella sounds of Sonos and the pop, rock and soul mash-up of 2AM Club.

On Monday, January 25th, music superstar LeAnn Rimes performed a powerful set.

Joined by one of her longtime co-writers Darrell Brown on keyboards and guitarist Peter Hutlinger on guitar, Rimes enraptured the audience with her crystal clear voice and emotional songs. The next day L.A. rock band Carney, lead by brothers Reeve and Zane Carney, blazed onstage with their theatrical classic rock attack. The diversity of those two acts reflected the eclectic nature that has always been a trademark of the Music Café. Adding to the mix on days four and five were k.s. Rhoads, Danielia Cotton, The Rescues and Vedera, who all

delivered incredible performances in front of packed rooms.

Vermont-based soulful rock band Grace Potter and the Nocturnals wowed the crowd with an explosive performance on the last day of the Music Café on Friday, January 29th. It was a fitting end to an event that was a smashing success from start to finish. The final days of the Music Café also featured memorable performances from Sam and Ruby, Mike Posner, Isobel Campbell and Mark Lanegan, Califone (whose music is featured in this year's festival film, *All My Friends Are Funeral Singers*), AM, Holly Palmer and members of the spoken word group Youth Speaks.

**ONLINE VIDEO:** Check out performance highlights and interviews featuring performers from the 2010 Sundance ASCAP Music Café at [www.ascap.com](http://www.ascap.com)





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**Pictured (l-r):**  
**1.** The Fray  
**2.** Darrell Brown on keys with LeAnn Rimes  
**3.** Brendan Benson  
**4.** (back row) ASCAP's Evan Trindi, Grace Potter and the Nocturnals' Benny Yurco, Catherine Popper and Matt Burr, Grace Potter and the Nocturnal's Scott Tournet and ASCAP's Loretta Muñoz, and (kneeling) ASCAP's Josh Briggs and Erik Philbrook  
**5.** John Forté, Muñoz, Richard Marx, Vertical Horizon's Matt Scannell and ASCAP's Briggs  
**6.** Mike Posner (center) and members of 2AM Club  
**7.** Rory and Joey Feek, AM and Philbrook  
**8.** Collin Devlin  
**9.** Youth Speaks: (back row) Hodari Davis, Denise Wallace, Carvens Lissaint, James Kass and Jill Tidman and (front row) Lauren Whitehead, Simone Crew and George Yamazawa  
**10.** Daniella Cotton (center) with her band (l-r) Winston Roye, Clancy and Marc Copely  
**11.** Mark Lanegan and Isobel Campbell  
**12.** Derek Sharp on guitar with Sass Jordan  
**13.** Sonos's Chris Harrison, Jessica Freedman, Paul Peglar, Ben McLain (wearing scarf), Katharine Hoyer and Rachel Bearer  
**14.** Adrian Young and the Black Dynamite Sound Orchestra: (back row) Michael Walt, Loren Oden, Alfredo Fratti, Dionne Gipson, Jack Waterson, Chris Garcia and Adrian Young, and (front row) ASCAP's Briggs, Muñoz and Marc Emert-Hutner

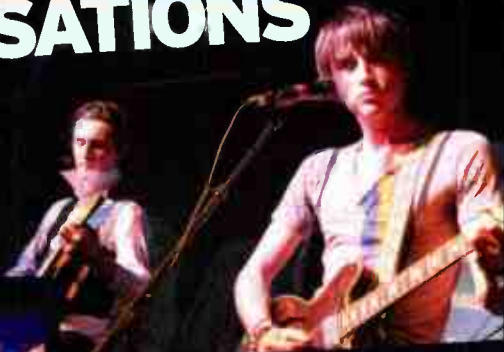


# SUNDANCE SENSATIONS



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Pictured (l-r):  
 15. Sam and Ruby  
 16. Carney's Zane and Reeve Carney  
 17. The Rescues  
 18. Vedera's Drew Little, Kristen May, Jason Douglas and Brian Little  
 19. ASCAP's Evan Trindl and Loretta Muñoz, Director of the Sundance Film Festival John Cooper, Sundance ASCAP Music Café manager Jarom Rowland and ASCAP's Josh Briggs salute the fine work of everyone involved in the success of this year's ASCAP Music Café.  
 20. Califone  
 21. k.s. Rhoads



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# SUNDANCE AT NIGHT



**THE DRY LAND:** Pictured (l-r) after a special nighttime performance in Park City by ASCAP member Lyle Lovett are ASCAP'S Loretta Muñoz, Music Supervisor for the film *The Dry Land* April Kimble, Lyle Lovett, and VP of Film Music for Lionsgate Tracy McKnight. *The Dry Land* features songs by Lyle Lovett.



**1% FOR THE PLANET:** ASCAP artist Madi Diaz (pictured above right) performed at Sundance in support of 1% for the Planet. 1% for the Planet is a growing global movement of over 1,200 member companies that donate 1% of their sales to environmental organizations worldwide. Madi Diaz's song "Nothing at All" appears on the *1% For The Planet - The Music* compilation along with music from Jack Johnson, Grace Potter & The Nocturnals, Jackson Browne, Angeliqe Kidjo, Brandi Carlile and more. For info, visit: <http://music.onepercentfortheplanet.org>  
 Pictured (left photo, l-r) are k.s. Rhoads, 1% for the Planet's Terry Kellog (in the back) and Melody Grote, Diaz, Kyle Ryan, Erin McCarley and ASCAP's Sue Devine. Pictured (back right, l-r) are 1% for the Planet staffers Susan Comfort, Grace Kronenberg, Lisa Pike-Sheehy and Jake Whitcomb.







# RISE & SHINE!

The ASCAP Filmmaker & Composer Breakfast brings together some of the best of the fest

**O**n Tuesday, January 26th, ASCAP hosted a special, invite-only Filmmaker & Composer Breakfast exclusively for Sundance Film Festival film-

makers and their film composers - as well as other ASCAP composers who were in Park City for the Festival. The ASCAP Filmmaker & Composer Breakfast provided a wonderful

opportunity for filmmakers and music creators to connect in a warm and friendly setting. Breakfast attendees had a chance to win Digidesign's all new Mbox from Avid

Technology, Inc. (which includes Pro Tools software). The lucky winner was Nicholas Greer, composer of the music for the festival documentary 8: *The Mormon Proposition*.



**Pictured (l-r):**

**1.** The filmmaker and composer attendees at the ASCAP reception at Cisero's Restaurant

**2.** ASCAP's Sue Devine, composer Jason Torbert (*Douchebag*), composer David Wolfert (*Smash His Camera*), Associate Producer of *Climate Refugees* Eric Roy, composer Michael Mollura (*Climate Refugees*), Sustainable Living Roadshow's Zach Carson and music producer Keith Cohn (*Climate Refugees*)

**3.** Soundtrack Music Associates' Roxanne Lippel, composer Klaus Badelt (*The Extra Man*) and ASCAP's Mike Todd

**4.** Composer Joel Goodman (*A Small Act*), Devine, composer Melissa Parmenter (*The Killer Inside Me*), Todd, composer Nathan Johnson, Soundtrack Music Associates' Jake Kozarec and singer-songwriter k.s. Rhoads

**5.** Todd, composer Tareq Abboushi (*Chicken Heads*), film director Bassam Jar'awi (*Chicken Heads*), composer Seth Kent and Devine

**6.** ASCAP's Charlyn Bernal, President of Smash Music and Films' Richard Walters and Devine

**7.** Bernal and Todd with composer Nicholas Greer (*8: The Mormon Proposition*), who won the Digidesign MBox from Avid Technology, and Devine

## ASCAP COMPOSER SPOTLIGHT AT ASCAP.COM

Be sure to check out the ASCAP Composer Spotlight at the 2010 Sundance Film Festival featuring composers who have scores in this year's festival films. Go to: [www.ascap.com/eventsawards/event/sundance/2010/composer](http://www.ascap.com/eventsawards/event/sundance/2010/composer)



# ESSENTIAL FAN LIST STRATEGIES

With FanBridge, ASCAP members can gain access to powerful tools that make it easy to build valuable fan relationships

**U**sed by a wide range of performers, from developing artists to international superstars, FanBridge is the leading provider of Fan Relationship Management services for musicians. With FanBridge, it is incredibly easy to manage email lists, mobile lists, and all your social networks from one place. FanBridge helps you get more fans, excite your fans, and keep fans engaged.

A mailing list is a powerful tool that many bands and artists don't take full advantage of. By following just a few fan list basics, artists can use their fan lists more efficiently to build a constantly growing mailing list of engaged fans.

## 1 OWN YOUR LIST! SOCIAL NETWORKS ARE NOT A FAN LIST.

We can't say this enough to musicians: Your friends/followers on MySpace, Facebook or Twitter aren't a real fan list! They are real people, but how much of their real info do you actually have? Can you easily view a list of everyone's real name, email address, location, phone number, etc.? The answer is no.

You should have a presence on these social networks, but they should be used to get fans to sign up to your fan list. Then you can use the networks as an additional messaging channel. Fan Relationship Management services like FanBridge enable artists to grow their own lists and also manage social networks all from one place. FanBridge clients are given html code that lets them put signup forms on their social media sites so their fans can sign up directly to the band's own list.

Once you have built your own list, you can do amazing things with it that you can't on most social networking sites:

- Target messages by zip code and radius (so you don't need to blast your whole list about shows that aren't nearby)
- Schedule messages to be sent at a certain time (great for tours)
- Group fans based on custom criteria (street team, bloggers, groupies, etc.)
- Track your messages to see who opens, clicks and much more
- A ton of other cool features that save you time and help build your career

## 2 COMMUNICATE REGULARLY

Musicians know they should regularly communicate with their fans, but are often at a loss for things to say. What you say to your fans isn't as important as how regularly you talk to them.

Why do fans sign up for your list? To hear from you! When we look at the fan list size and growth of artists who communicate regularly and artists who don't, it becomes very clear that the artists who communicate with their fans regularly (whether it is once every two weeks or once a month) have lists that are constantly growing and more engaged (opens/clicks/purchases). Artists who only send an email every few months because they otherwise have "nothing to talk about" are the ones whose list sizes either stay flat or decrease.

When you do communicate with fans, don't always try to sell them something by only telling them about this show, that show and your new album. Develop a relationship with your fans by telling them about YOU. They want to be fans of your music and you as a person. Talk about other artists' albums you've recently listened to, funny experiences you've had on tour or activities/interests you're into that your fans might not know about. Come up with a "special" city of the week/month and explain why.

Make sure to use a service, like FanBridge, that includes a "Forward to a Friend" link in the footer of every campaign. This lets fans easily pass your message on to their friends, and services like ours will allow you to track who's doing it. It's a good practice to take this info and reward the people who are spreading the word about you.

## 3 INCLUDE LINKS TO PLACES YOU WANT FANS TO GO

This one seems obvious, but you'd be surprised by how many bands don't include a call-to-action and link in each message. You should include a link to your own website, your MySpace/Facebook/Twitter/etc. profile, your merch store, a place where they can download your music, your tour dates and anything else that's important. You'll be surprised by how much more traffic you get when you include links. All of these links don't need to be huge

and at the top of the message (in fact, they shouldn't, since you only want to emphasize your primary call-to-action), but you do want to make sure you include them somewhere.

A service like FanBridge will make it incredibly easy for you to include links in your campaigns. For example, by checking one box, you can automatically include links to buy your music. We also track every link you put in a campaign, so you can see EXACTLY who clicked on which link in your message and when they clicked it.

## 4 GO PROFESSIONAL

Don't try to do it yourself using Outlook, Apple Mail, Gmail, MSN, Hotmail, Yahoo, AOL, Entourage, or even custom web server scripts. Unless you are skilled and knowledgeable in computer programming and email/mobile deliverability, you are probably better off leaving the fan list management to a professional service and focusing on what you do best (which is making and playing music, right?). You want something that's simple, intuitive and will help you to easily and efficiently maximize the relationship between your fans and your music. And you don't need to pay an arm and a leg these days to get that.

For more info, visit [www.fanbridge.com](http://www.fanbridge.com)



➤ FanBridge makes it easy for musicians to build stronger fan relationships. ASCAP members get 20% off paid plans plus starter packages for only \$15 (40% off!) ➤ FanBridge helps you manage your: - Email List - Mobile list - Social Networks (Twitter, Facebook, MySpace)

Want to geo-target messages to fans only in a certain area? No problem.

FanBridge makes your music marketing and promotion more effective.

➤ FanBridge is free for small fan lists, and starts at just \$7 for larger fan lists. Sign Up Today!



# SWINGING ON A SONG

JOHNNY BURKE, one of America's greatest songwriters of the 20th Century, is the focus of a *Lyrics and Lyricists* show in New York City

**L**yricalist Johnny Burke (1908 - 1964) was diminutive in stature but a giant among songwriters. Though not a household name, like many of his peers, his songs remain as relevant and enjoyable today as when they were written in the 1930's, 40's and 50's. Consider just a few of the long list of hit Burke titles: "Pennies from Heaven," "Moonlight Becomes You," "Swinging on a Star," "Imagination," "Polka Dots and Moonbeams," "What's New," and "Misty" -- each one a bona fide American song standard, each one covered by an array of great recording artists. Late last year, Barbra Streisand retrieved Burke's "Here's That Rainy Day" (from the 1953 Broadway musical, *Carnival in Flanders*, co-written with composer Jimmy Van Heusen) for her acclaimed *Love Is the Answer* album. In February of 2010, Burke's songs were the focus of an installment of the prestigious *Lyrics and Lyricists* series at Manhattan's 92nd Street "Y." The event, which was directed by singer and pianist Daryl Sherman, featured some of the top cabaret, musical theater and jazz artists in New York, and demonstrated anew the timeless nature of the Burke catalogue.

A special guest performer at the *Lyrics and Lyricist* show was Mary Burke Kramer, who was married to Johnny Burke at the time of his death in 1964. Mary, who was much younger than Burke, met the songwriter when she was a dancer in the 1961 Broadway musical, *Donnybrook!* (music and lyrics by Johnny Burke). She has long been a force in keeping the Burke legacy alive, co-producing the Tony-nominated *Swinging on a Star*, a musical revue centered on her late husband's songs.

Johnny Burke was born in Antioch, California and grew up in Chicago, the son of a construction and steel worker. Johnny was sent to the University of Wisconsin to prepare for a career in law, but the future lyricist opted for poetry and playing piano in bands and brothels. Burke may have disappointed his father, but he followed his heart to work as a songplugger for Irving Berlin's publishing house, first in Chicago and later in New York. He met his first collaborator, Harold Spina, in New York, and had some early success with songs for Fats Waller, including "My Very Good Friend, the Milkman" and "You're Not the Only Oyster in the Stew."



Hollywood, of course, would be the scene of Johnny Burke's greatest musical triumphs. Before he got there, however, Irving Berlin, himself, recommended Burke and Spina to write the song score for a proposed musical version of *The Wizard of Oz* in 1934. That production never materialized and when a musical *Wizard* did appear in 1939, the songs were written by Harold Arlen and Yip Harburg.

Burke's breakthrough would occur two years later with "Pennies from Heaven," a song he wrote "on spec" for a Hollywood project with composer Arthur Johnston. "Dixie Lee, Bing Crosby's wife, had somehow discovered Johnny and Arthur," says Mary Burke. "So Bing called them and asked if they'd be willing to write a song for a movie project. They proceeded to write a song and sent it to California but heard nothing. Finally, Johnny was called to the West Coast and was walking on a movie set with Bing Crosby, with nothing mentioned about the song yet. Johnny finally asked Bing about the song, and Bing told him it was the title of his new film - the rest is history."

In fact, the history of both Bing Crosby and Johnny Burke became intertwined. The two were Irish-Americans and became as "close as

brothers," says Mary Burke. Burke and his most significant songwriting partner, composer Jimmy Van Heusen, became Crosby's on-call songwriters, custom-crafting songs for Crosby musicals of the 1940's and early 1950's, including *Going My Way*, *The Bells of Saint Mary's*, and the great series of Bing Crosby-Bob Hope-Dorothy Lamour "Road" movies: *The Road to Bali*, *The Road to Morocco*, *The Road to Rio*, *The Road to Utopia* and *The Road to Zanzibar*. "Bing had rules for his songs; one was that love songs could not contain the phrase, 'I Love You.'" Burke and Van Heusen enjoyed such great success that they became known as "the Gold Dust Twins," winning an Oscar for "Swinging on a Star."

Burke eventually moved his family to New York in hopes of writing a hit Broadway musical. "He did not like sitting around the pool and writing," explains Mary Burke. Burke wrote two musicals with Van Heusen that met with little success - *Nellie Bly* (1946) and *A Carnival in Flanders* (1953), although *A Carnival* did contain "Here's That Rainy Day." In 1961, he composed both words and music for *Donnybrook!*, a musical version of the John Wayne film, *The Quiet Man*. It also met with an early closing. Burke's final work was a musical version of the "Little Lord Fauntleroy" story for television, which was never produced.

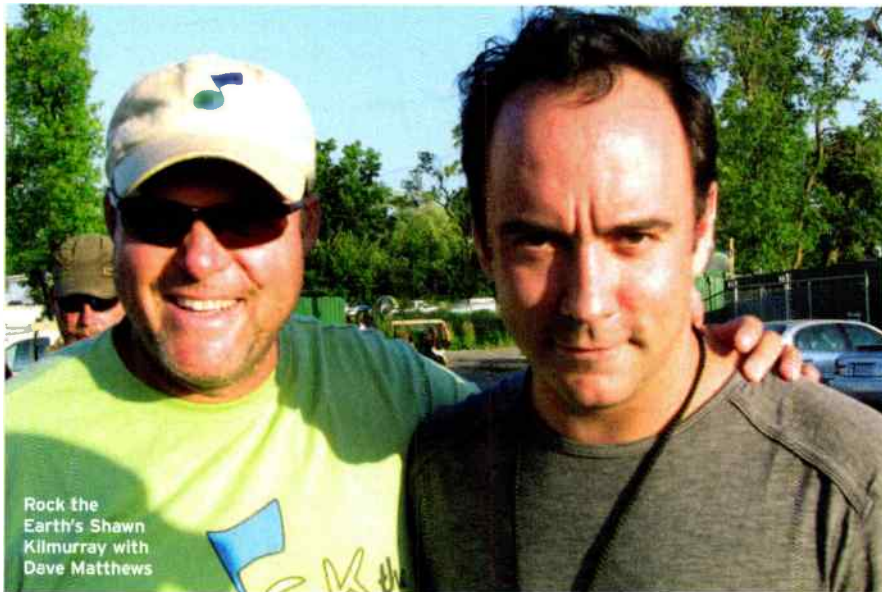
**BURKE AND SONGWRITING PARTNER, JIMMY VAN HEUSEN, BECAME BING CROSBY'S ON-CALL SONGWRITERS, CRAFTING SONGS FOR CROSBY MUSICALS**

After 1953, Burke decided to write both words and music on his own and refused any requests to collaborate. The one exception to that rule was a fortuitous one. In 1955, Burke's musical transcriber and pianist, Herb Mesick, repeatedly played a wordless melody by Erroll Garner for Burke in the hope that Burke would consider writing a lyric. Mesick played it so often that Burke gave up in exasperation and wrote the words to the song that came to be known as "Misty." In 1959, it became Johnny Mathis's biggest hit and has since been recorded hundreds of times. Mary Burke recounts that in first handing the song to music publisher Frank Military, Johnny said something like, "If that song ever makes any money, I'll buy you a couple of suits." --Jim Steinblatt



# FOR THOSE ABOUT TO ROCK... THE EARTH

A Denver-based environmental organization partners with ASCAP to help music creators help the planet



and more socially active. For the past five years, Rock the Earth has produced much of the environmental programming at Bonnaroo, leading the Social Change Through Music panels each day which have featured interviews and Think Tanks with artists and activists such as Bob Weir, Bonnie Raitt, Robert F. Kennedy, Jr., Michael Franti and Warren Haynes, among others. This past summer saw us also presenting Green Screens, a nightly screening of environmental film documentaries at Bonnaroo (as well as Summer Camp Music Festival), which included the premiere of *Earth Days*, as well as *Mountaintop Removal*; *Flow: The Privatization of Water*; and *River At Risk: Grand Canyon Adventure*, with special guest Q&As.

**As someone who has worked in the music industry for several years, how have you been able to use your experience from that realm in this new initiative?**

My industry background and connections have certainly helped to ease access to record labels, artist management, concert promoters, etc. Being involved in the development of worldwide marketing, promotion and publicity strategies certainly provides me with an understanding of what'd involved in the Business of Music". I am confident that support for a Cause like Rock the Earth provides an artist with a non-traditional marketing platform that can deliver a steady stream of positive impressions that resonate with people who might not pay attention to label release schedules and album reviews. An artist or label that supports a fan-engaging community-improvement initiative like our mobile phone recycling drive [www.rtephonedrive.com](http://www.rtephonedrive.com) or sponsors something like our summer outreach tour or Green Screens, has the ability to realize a tremendous return on their investment. Instead of a billboard or a newspaper advertisement, why not a donation that delivers the same result? Exposure and brand equity can be obtained via a number of different avenues. As a consumer, I appreciate the artist exposure that comes to me naturally and does not seem forced and manipulative.

**Why do you think music creators are generally so supportive of environmental causes and why do they make good leaders of the movement to do something about them?**

Creative personalities seem to have the guts to

**M**usic industry veteran Shawn Kilmurray has always had a passion for music and a compassion for the environment. When the opportunity arose for him to combine both of those interests into one dream job, he jumped at it. As the current Executive Director of Rock the Earth, a not-for-profit national public interest environmental advocacy organization, Kilmurray is now working closely with the music industry and its fans to help defend America's natural resources and bring about positive and beneficial change to people's relationship with the environment.

Rock the Earth has already made high-profile appearances at major festivals like Bonnaroo and Outside Lands, and has secured partnerships with such notable touring ASCAP members as Tom Petty and the Heartbreakers, Dave Matthews Band, The Pretenders, Alanis Morissette, Guster, Jack Johnson, Keller Williams, Michael Franti, Ray LaMontagne and many more.

Rock the Earth is now reaching out to more music creators at every level to get involved and to help raise awareness in their own way, in their own musical communities. As Rock the Earth and ASCAP partner to launch a cell phone recycling drive, *Playback's* Erik Philbrook talked to Kilmurray about Rock the Earth's mission.

**There are a lot of environmental organizations now. What is unique about Rock the Earth and how do you see it having the most impact?**

Rock the Earth is the only environmental organization that is of, by and for the music community. We lend our support to smaller, regional groups who might not otherwise have the necessary resources, and we also collaborate with better known environmental groups like the Sierra Club and Greenpeace, providing legal and technical expertise to litigate major issues. We strive to engage the music community, including: fans, artists, managers, record labels, promoters, venues, instrument manufacturers, and other organizations. That is our niche. We aim to inform and involve concert-goers and the musicians alike. We also seek out artist suggested environmental issues. Our goal is to identify and support issues that are important to the artists who support us. Whether it's an old Redwood grove in California that Bonnie Raitt wants protected, a coral reef in Hawaii that Jack Johnson suggests, or power lines in Upstate New York which members of moe., and Gov't. Mule have recently discussed with us, we want to encourage artists to bring issues to our attention that we can attack or defend on their behalves.

In addition, we believe it's important to sow the seeds of thought, working to inspire fans to go back to their communities better informed



act upon personal feelings and impulses that "normal" people are scared to do. That's why they become writers, actors, artists or musicians, while their peers pursue a surer career path. Musicians especially, have always been at the forefront of social change. They act as the "canaries in the coal mine" when it comes to reflecting societal issues, whether they be political, environmental, or social in nature. From Bob Dylan and John Lennon, through Marvin Gaye, Bob Marley, R.E.M., Bono, Pearl Jam, Jack Johnson, and so many others. These people may be music icons but they're human beings first, living in the same world as the rest of us. Because our society is so consumed by the power of celebrity, our media is happy to provide the platform for artists to express their opinions. Thankfully, fame and glory does not blind them all to the social imbalance and injustice that is so prevalent. Of course, sometimes when an artist speaks out they risk isolation and being marginalized by that same media, as happened a few years ago when the Dixie Chicks simply stated "they were not proud to hail from the same state as the President (Bush)" in response to the Iraq invasion. I personally prefer to be exposed to both sides of a story so that I can weigh the pro and con's and develop my own opinion. Sadly, many Americans don't seem to want to take the time to do that. It's very sad, but it seems that many Americans prefer to have popular opinion spoon fed to them so that they're sure to be on the winning side of any debate. It's a mob mentality that unfortunately is very often bought and paid for. To combat these forces, we need the freedom to disagree. There is nothing wrong with agreeing to disagree and I applaud those artists who have enough self confidence to speak out in support of alternative viewpoints when they recognize these dark forces gaining the upper hand.

**Rock the Earth has worked with many big-name acts and festivals. What do you feel is the most important message Rock the Earth has been able to impart to these artists and their fans?**

Our goal is to make everyone aware that their voice is important and that they have the right to demand a healthier environment for themselves and their offspring. A trustworthy food supply, clean air and water, and more sustainable energy resources are our birthright and should be the American way. As a father of two small children, I want my kids and grandkids (and yours) to be able to enjoy our public lands and wilderness areas. I often find myself backstage at a festival talking to an artist about some back packing trip I've made out West or my love for scuba diving in the Caribbean.

Rock the Earth adds tremendous value to the environmental movement and provides the music community with the ability to participate as public advocates, educators, fundraisers, spokespersons and positive change ambassadors. Reaching hundreds of thousands of concert and festival attendees each year, we are able to take issues which have the potential to

## CELEBRATE EARTH DAY, 2010! WIN A FREE PASS TO THE ASCAP EXPO!

**PARTICIPATE IN THE ROCK THE "EARTH DAY"/ASCAP EXPO MOBILE PHONE RECYCLING DRIVE**



**In honor of the 40th Anniversary of Earth Day on April 22nd**, the opening day of the ASCAP "I Create Music" EXPO, Rock the Earth and ASCAP are asking all ASCAP members to participate in our mobile phone recycling drive. Did you know?:

- Cell phones contain toxic substances such as lead, mercury, arsenic, cadmium and zinc that enter the ecosystem when phones are taken to landfills.
- There are over one billion out of use cell phones in the US alone - more than 3 phones for every person in the US!
- Less than 5% of these cell phones are ever recycled.
- Average life span of mobile phone is now only 13 months!

**PLEASE HELP US RAISE PUBLIC AWARENESS ABOUT THE NEGATIVE CONSEQUENCES OF NOT RECYCLING MOBILE PHONES**

Every person recycling a mobile phone at [www.ascapmobiledrive.com](http://www.ascapmobiledrive.com) will automatically receive 20% Off a future Musictoday purchase, and if you recycle before April 2nd, 2010, you will be entered in the drawing for a FREE PASS to the ASCAP "I Create Music" EXPO on April 22-24, a free One-on-One session at the EXPO, along with other great prizes from Rock the Earth. Please help us reach our goal of recycling 25,000 mobile phones this year while also keeping the toxins out of your soil and drinking water.

**Please visit [www.ascapmobiledrive.com](http://www.ascapmobiledrive.com) for complete prize details and free shipping.**

negatively impact everyone, and educate, activate and litigate if necessary, to bring about the best result.

**As an environmentalist, what do you say to people in the music business community who are worried about making changes that could affect their bottom line?**

Going Green need not be more costly. Insist that your packaging / posters / programs/ and promos all be manufactured with post-consumer recycled paper/plastic. Require aggressive recycling at your shows, label, office/home; make your merchandise with organic, sweat-shop free cotton, hemp or something even better like t-shirts they now make from recycled soda & water bottles. Power your buses and trucks with biodiesel and utilize recording studios that use alternative energy sources. All of these options are available now and I'm happy to help connect you to all the right folks.

Yes, we are negatively influenced by the non-stop campaign to turn us into addicts on the consumer consumption treadmill. Why is it that improvements in our health and safety always seem to face tremendous resistance from the status quo who are motivated simply by the bottom line? I'm encouraged by recent examples of the public demanding change after decades of resistance - food nutrition labels, seatbelts/airbags, and public cigarette smoking bans - are a couple good examples.

It's about giving back to the community and minimizing negative impact in operations. The concept is also known as Corporate Social Responsibility (CSR); where business decisions are not based solely on dollars; but

social and environmental consequences of business activities.

**Old cell phones are a particular scourge for the environment, and Rock the Earth has been attacking that problem, especially since more and more people are using these devices, not just for phone calls but for entertainment as well. What should people know about their old cell phones and what should be done?**

Cell phones contain a large number of hazardous substances, which leach into soil and drinking water when buried in landfills. Many of these toxic substances, including antimony, arsenic, beryllium, cadmium, copper, lead, nickel, and zinc belong to a class of chemicals known as persistent toxins, which linger in the environment for long periods without breaking down. Some of them, including the metals lead and cadmium, also tend to accumulate in the tissues of plants and animals, building up in the food chain to dangerous levels even when released in very small quantities. These persistent toxins have been associated with cancer and a range of reproductive, neurological, and developmental disorders. They pose a particular threat to children, whose developing systems are especially vulnerable to toxic assault. Lead has adverse effects on the central nervous system, immune system, and kidneys, and has been linked to developmental abnormalities.

Now the real scary part.... There are an estimated 1 Billion out-of-use cell phones in the US alone! Considering that less than 10% are ever recycled and that leaves 900 Million cell phones bound for landfill. Even worse, the average life span of a cell phone is now only 13 months, so those numbers are only going to get bigger.

# GARAGEBAND COLLABORATION

How to easily use GarageBand to collaborate remotely



**G**arageBand is an amazing application even though it gets a lot of flack from people who say it's cheating, and dragging loops around a screen isn't songwriting. I agree with that. Technology alone cannot make great music, but it's the marriage of talent and technology that can. It does require talent and musical ability to assemble drum and percussion loops and create a song around it or start with an ambient guitar loop and add more parts to it. While I love to pick up my guitar or sit at the piano and write, I find a great deal of inspiration browsing through a diverse loop library.

It is undeniably the age of the laptop studio. Now, a Macbook for \$999 with GarageBand (\$79) is far more capable than a \$300,000 Synclavier from just two decades back. The instruments and the possibilities are limitless.

GarageBand has become my sketchpad for writing songs and creating quick demos. I have a lot of songwriter friends who also use GarageBand for writing. What if my co-writer or musician wants to work on the same song but not just a stereo mix but my actual GarageBand file with all of my tracks separated? How do I send my GarageBand file to someone and why can't I email it?

The cool thing about GarageBand is that within one song, it saves all of your separate



tracks inside of one simple file. By default, GarageBand songs are saved inside of your Home User folder, inside your Music folder and inside of there is a folder called GarageBand. Your GarageBand Songs are inside that folder. It's best not to move them so you always know where to find them.

If I have a song that I want to send to a friend but I have some vocals and guitars tracks recorded in addition to some loops, the file will most likely be too large to email. You can't send your guitar in a FedEx box and you can't email files larger than 10 MB's to most people. Emails too large, get sent back by most email providers.

How do you know how large your file is? You find the file on your harddrive and you click once to highlight it, then click "Command + I" to get info. You'll see that a song the size of 44 MB's which is too large to email.

There are many simple modern solutions for sending large files.

**The cool thing about GarageBand is that within one song, it saves all of your separate tracks inside of one simple file**

If I am collaborating with many people, I create a project and song on eSession.com and I get what is called The Song Page which allows you to create multiple bins with instruments icons for separate tracks and drag and drop your files. Then you invite the people you're working with and they all have access to your

files in one place and can upload to you there as well. If they upload a rough mix for you into the Song Page Mp3 Player, you get an email with a link to go listen.

If there is one person I share files with a lot, I sometimes use DropBox.com. If I chat with the person via Skype or iChat frequently, I just drag a file to their name on the buddy list. But, what if they're not online or the only contact you have is an email address? Well, then I use YouSendIt.com. If your files are less than 100 MB's, then it's free

to use. If they're larger, it will cost you \$9.99 a month and then you can send up to 2 GB (which is 2,000 MB's).

However, eSession provides a free account for ASCAP writers which provides 10 GB's of storage and file transfers and also gives you free access to over 2,500 world-class professional musicians and vocalists. The other benefit of eSession is the plug-in Virtual Glass which you download and install. This plug-in allows you to use GarageBand to co-write and/or produce in Real Time.

I wrote an article in a former issue of *Playback* about Virtual Glass. You can read it here: <http://digitalsongwriter.blogspot.com/>



# ARIEL'S TOP 7 FACEBOOK APPS FOR MUSICIANS

Do you have a fanpage but still not sure how to make it pop?

**H**ere are seven apps that will set you on the right path, help you to stand out from the pack and keep your fans engaged and interested in you on a consistent basis.



## 1) Involver - <http://involver.com>

The people at Involver are masters of fan page branding. They offer two applications from their gallery free of charge (they have some wonderfully tiered packages, but those will cost you). I would recommend installing the Twitter and YouTube applications on your page, but there are other great ones as well. Your fans will then be able to see your last 5 tweets and last 6 YouTube videos right from your Facebook fan page. Check out the free app gallery here: <http://involver.com/gallery.html>



## 2) iLike Music Tab - <http://tinyurl.com/FacebookiLikeApp>

One of the premiere music applications for fan pages. One great feature that iLike exclusively provides is the ability to load a large, MySpace-esque banner. It is somewhat difficult to currently brand yourself visually on Facebook (without spending a lot of \$), but this is a good start.

This app plays music, shows your Twitter feed, has links to purchase songs, etc. In order to create on one these you need an iLike account: <http://ilike.com>



## 3) ReverbNation - My Band - <http://tinyurl.com/FacebookMyBand>

There is a lot of overlap between My Band and iLike. The main functions that separate My Band are the merchandise options (fans can buy merch right from this tab), and the newsletter/street team sign up box. If you do not have a newsletter management service or



Ariel Hyatt will be a featured panelist at this year's ASCAP "I Create Music" EXPO

widgets that you currently using throughout your web presence, I would start to get acclimated with ReverbNation, and use My Band on your FB Fan page. If you are already using a newsletter management service and have your widget situation covered, iLike is the way to go because of the beautiful branding opportunity with the large horizontal image.



## 4) Poll Daddy Polls - <http://tinyurl.com/facebookpolladdy>

Poll Daddy Polls feature both private polls that only your friends can see, and public ones that you can share with all of your fans. This is a great way to poll your fan base and see what they really want!



## 5) Selective Tweets - <http://tinyurl.com/SelectiveTweet>

Update your Facebook Status from Twitter but only for the tweets you choose. This is a great tool for musicians who want to save time but still want to be selective. Just end each tweet with #fb when you also want to update your Facebook Fan Page status. It doesn't work if your tweets are protected.



## 6) Nimbit MyStore <http://www.nimbit.com/products/nimbit-mystore>

You can set up and deploy the Nimbit MyStore app free of charge and Nimbit will take a small percentage of each sale that you make through your profile page or on your fanpage. You can sell anything you want through this tab (CDs, MP3's, Merch, DVDs, or tickets) The big bonus is: Your fans don't leave Facebook to browse and interact.



## 7) Twitter/Facebook synchronise - <http://tinyurl.com/TwitterTweetFB>

For personal pages, not fan pages. Many people ask me about this, so I wanted to include it. This links your tweets with the status updates on your personal profiles, not your fan pages.


Ariel Hyatt is the founder of Ariel Publicity, a digital PR firm who's Cyber PR Campaigns place musicians on blogs and podcasts and facilitates authentic relationships with Social Media makers. Her book, *Music Success in Nine Weeks*, has helped hundreds of musicians navigate the confusing world of Social Media and Online Marketing.

# THE BIG SQUEEZE

Compressors may seem like utilitarian tools designed to control dynamic range, but in the right hands, the use of compression can be an art unto itself.

BY RICH TOZZOLI



 Audio compression has been around since the earliest days of record making, yet it can be one of the most abused and misunderstood tools in the studio. But with just a little basic knowledge and a thoughtful approach, it can become an invaluable friend. We'll take a look at just what compression is, how a few of the industry's top pros put it to use, and how you can apply it to make your productions sound better.

## Dynamic Control

Simply put, a compressor is a device that reduces the dynamic range of an audio signal, so that there's less of a difference between the loudest and softest sounds. It does this by attenuating any signal that exceeds a pre-determined level, known as the threshold. Anything below the threshold is left untouched. The more the signal goes over the threshold, the more it's reduced.

Compressors come in many forms. You'll find hardware units and software plug-ins, which can process either mono and stereo signals. On the hardware side, you'll find analog tube or solid state units, as well as digital compressors. Many—but not all—software compressors are designed to model their analog relatives. Yet with all this variety, most compressors use the same basic layout. Figure 1 shows the popular Waves Renaissance compressor plug-in; its controls are pretty standard: Thresh (Threshold), Ratio, Gain, Attack and Release. Let's take a look at each in turn:

**Threshold:** This sets the input signal level that will trigger the compressor. Threshold is measured in decibels (dB). The higher the threshold, the louder the signal needs to be before triggering the compressor.

**Ratio:** This setting determines how much the signal is reduced once it crosses the threshold: For example, if the ratio is set to 4:1, any input signal that goes above the threshold by 4dB will be reduced so that it's only

1dB above the threshold at the compressor's outputs. The signal does cross the level set for threshold, just not by as much as it would without the compressor in place.

**Attack:** Measured in milliseconds (ms), the attack determines how quickly the compressor will begin working once the threshold is crossed. Fast settings (low attack times) will cause the compressor to start working almost immediately. This can sometimes cut off attack transient—which isn't too desirable on sources like snare drums, etc. Setting a longer (slower) attack time lets the attack transient come through with little or no compression.

**Release:** Also measured in milliseconds, the release control determines how long the compressor keeps working after the input signal has fallen below the threshold. A quick release time (typically 20-40ms) will allow the compressor to quickly get ready for the next signal above threshold. Slower release times can possibly cause the compressor to "pump," or get stuck on a signal, while trying to get back to zero. Not every compressor lets the user control the attack and release times. Some models are fixed based upon the design and/or the input level of the signal. Classic examples such as the Teletronix LA-2A are actually leveling amps—compressors with fixed ratio, attack, and release settings.

**Gain (or Output):** Often referred to as "makeup gain," this control governs the level at the compressor's output, allowing you to make up for any gain loss caused by the compression itself. By raising the gain, the compressor can be used to boost the level of quiet signals that are below the threshold. So even though the processor is reducing the hottest peaks, it allows the overall audio to be louder if that's what you're looking for. Combined with the right settings for attack and release, makeup gain can help lengthen the audible sustain of a signal like a long bass or guitar note.



Fig. 1: The Waves Renaissance compressor plug-in offers a typical set of controls.



## SOUND BYTES

### NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

#### Keys to Live Vocals

Designed for keyboardists looking for vocal backing onstage, Roland's new VP-7 (\$639.00) uses PCM-based vocal samples along with Roland's Vocal Designer technology to help create a virtual vocal ensemble. The included headset mic lets singers add harmonies to their performance in real time or trigger realistic human voice parts with any MIDI keyboard; the parts will even follow lyrics spoken into the mic (no singing required). Other features include Vocoder emulation, echo, and reverb effects. [Rolandus.com](http://Rolandus.com)



#### Peavey Follows a Muse

The Musebox—born of a partnership between Peavey and Muse Research and Development—allows users to load and run software instruments and effects in a self-contained, portable housing with its own operating system. The \$1,199.99 compact device boasts instrument and mic inputs and outputs, MIDI, a quartet of USB inputs, and 1GB of RAM (expandable to 2). It comes preloaded with VST effects, including Peavey's ReValver amp emulation software. [Peavey.com](http://Peavey.com)

#### Easy Rider

Waves' new Vocal Rider plug-in is designed to automatically control the dynamic range of a track without the coloration of compression, the need to manually ride a fader, or the tedium of drawing an automation curve. Set a target range, and the plug-in automatically raises and lowers the track's level to meet it. It's compatible with Windows 7 and Mac OS X and is available in TDM (\$800) and native (\$400) versions. [waves.com](http://waves.com)



#### Stage Rite

Yamaha's CP line of stage pianos have been workhorses since the 1970s; the latest series includes three 88-key models: the CP1 (\$5,999), CP5 (\$3,299), and CP50 (\$2,199). The flagship CP1 features new Spectral Component Modeling technology to recreate the sound of 17 Yamaha acoustic and vintage electronic pianos (including the DX7), along with newly designed wooden keys and a host of effects. Though less feature-laden, the CP5 and CP50 employ the same basic technology. [Yamaha.com](http://Yamaha.com)



#### In Use

How much compression is enough? That's one of the most common issues faced by even experienced engineers. There is of course, no right or wrong answer. Pros will say that they usually apply compression only as needed—either to tame a loud instrument or to smooth out and help balance a track. But compression can also be used for effect, and many compressors are prized for the unique color they add to the sound.

Compression can be applied individually to a track, to a group of tracks, or to an entire mix. Typical candidates for single-track compression include vocals, bass, drums and percussion (snare and kick in particular), and guitars. Like equalizers, compressors are nor-

mally used as inserts on individual tracks and group buses (including the master bus), or are used between a preamp and an input while recording. Unlike reverb and other spatial effects, compressors are not used as send/return effects—unless they are being applied to the spatial effect itself.

Some engineers choose to include a compressor in the input signal chain (between the mic preamp and mixer/interface) when recording—especially on vocals and bass. However, if you choose to “print” with compression, proceed with caution: Remember, you cannot remove it once it has been recorded!

The appropriate setting can vary depending on both your ultimate sonic goal and on the nature of the signal. Is it smooth or per-

cussive? Is the attack loud or soft? Does its unprocessed dynamic range vary much?

With vocals for example, you might start with the threshold relatively high, the ratio relatively low (3:1 to 4:1), a moderate attack time, and quick release. Try setting the threshold so that the loudest part of the vocal (the peak) just barely causes the compressor to work. With most compressors, this will provide a natural sounding track that rides evenly within the mix—without sounding “squashed” or unnatural. Of course, the singer's dynamics will influence your settings. If you can hear the compressor click, or if the loudest peaks somehow sound quieter than the quiet passages, you're probably overdoing it.

Stereo or subgroup compression is used



A classic 1176-style compressor

on such things as layered background vocals and drums—especially on room mics and overheads. Think about that incredible compressed room sound of John Bonham’s drums on Led Zeppelin’s “When The Levee Breaks.” By applying a compression setting to room mics with a low threshold, a 3:1 ratio, and slower attack (80-100ms) and (50-70ms) release times, you can actually emphasize the room ambience relative to the dry sound of the kit. Try compressing them extra hard and use makeup gain to increase the entire kit’s level. This technique is a great way to spice up the sound of drum loops that were recorded in a live room.

Many software compressors have presets that can help you find a starting point. As a general approach, dense pop and rock productions may need more compression, which is used both to balance the mix and to help the track punch through the speakers. I’ve found that more open, acoustic-based music requires less compression, which helps the music “breathe” more.

### The Signal Path

One thing to keep in mind is that a compressor will interact with other processors in a given signal chain. The most common question is whether it should come before or after an EQ. The definitive answer is... that depends! (Sometimes, it’s before and after!) GRAMMY Award-winning engineer/producer John Holbrook (Natalie Merchant, Brian Setzer, B.B. King) says, “In some cases, I want to adjust the EQ curve before compression, so the compressor only has to deal with the frequencies that I want it to receive. Let’s say you’ve got a vocal track that has too much low end from the prox-

imity effect [the bump in lows that can occur when a source is close to a mic]. If you know for sure that you’re going to EQ out some of those lows, it makes sense to do so pre-compression, so the compressor isn’t responding to frequencies you never wanted in the first place.

“In the ‘post compression’ situation, we’re using the compressor to do its thing on a full-range signal and then use the EQ to emphasize or de-emphasize the result,” Holbrook adds. “For example, some compressors tend to ‘dull-out’ the signal a bit; a touch of high-frequency shelving boost can make it happy again. Quite a few compressors now have side chain curve



A Universal Audio Neve Channel Strip plug-in combines EQ and compression.

## COMPRESSION VS. LIMITING

**When you’re looking for tools to control dynamics, you’ll see devices known as compressors, limiters, and compressor/limiters. So, what’s the difference?**

**Compression** takes a signal that rises above a predetermined threshold and reduces it. The amount of reduction depends on the compression ratio. So at 4:1, if the signal jumps 4dBs above threshold, it will come out of the compressor only 1dB louder. A compressor’s effect may be very subtle or very audible, depending on the relationship between the ratio, threshold, attack, and release times.

**Limiting:** When the compression ratio is set to around 10:1 and higher, you’re entering the land of limiting. Limiting prevents the signal from going above the predetermined threshold. It’s often used on the stereo mix, as it can tame any stray peaks in the audio, allowing the track to reach maximum loudness without causing an overload. A limiter’s gain control can also be used to raise a track’s overall loudness, though this should be applied sparingly. A “brick wall” limiter has a super high compression ratio (above 50:1) and it sets an absolute ceiling; once the signal reaches that level, it will go no higher. —RT



Waves L2 Ultramaximizer

options which effectively pre-EQ the level detection although the audio portion is left flat. [Note: A side chain lets an independent signal trigger the compressor while it continues to operate on the signal at its inputs.] I find this especially useful for stereo mix compression, where you don’t want your carefully crafted low end to over-trigger the compression and suck the whole mix down with it.”

Remember that if you apply your compressor after an EQ, you are amplifying any artifacts that the EQ placed into the track, including any additional noise, etc. Again, there is no right or wrong approach, and with today’s digital audio workstations, it’s easy to try both ways and see what sounds best. It’s often best to use Save As to create a new version of your project when testing plug-in placements, just in case you want to get back to your original version quickly and easily.

### Master Bus

As for applying compression and/or limiting across a final stereo mix, I checked in with another GRAMMY winner, Dave Glasser of Airshow Mastering in Boulder, Colo. “Compression often works to glue a final mix together,” he says. “It can add punch, as well as smooth out elements that are poking out of a mix, or are not prominent enough in a mix. I usually use analog compression, but don’t use it to increase volume. If I need to add a substantial amount of volume—which I am loathe to do—a digital compressor seems to work better, particularly hardware units such as the Weiss DS-1 Mk II.

“I use limiting to increase volume,” Glasser continues. “With a good digital peak limiter, up to 2-3dB of level can be added pretty transparently without affecting the dynamics—something a compressor can’t do. Compression tends to alter the balance of a mix.”

So, what’s the ideal amount of compression? “I think these days it tends to be overused because of the almost unlimited availability of plug-ins,” Holbrook says. “Theoretically, you could have one or more compressors on every track of an 80-track mix. There is a law of diminishing returns though. I try to only use it where I think it really needs it. I would like to mention that when I started out—back when dinosaurs roamed the earth—it was usual for a studio to have only a handful of outboard gear—let’s say maybe one [Urei] LA2A, two 1176s, a pair of LA3s and maybe a couple of dbxs, and no bus compressors! So you had to pick your weapons carefully. I would like to encourage anyone reading this to try doing a mix with only those units listed (or plug-in versions thereof) and see how it turns out. Remember you can bus some things together and compress the bus. Now try and do a mix with no compression at all! (Oh OK, tape compression is allowed!)

Whether you use it for subtle dynamic control or as an obvious audio effect, the compressor is an essential tool of the trade. And the more you get to know how compression works, the better your mixes will sound. “It can be used to affect a track in so many different ways, from increasing drama, to making drums pop, to leveling, to envelope modification, and on and on,” Holbrook concludes. “I couldn’t live without it!”



# SUPERCHARGE YOUR CREATIVE FLOW

Instant gratification is always nice, but taking a few steps to set up your studio before you start recording can pay big dividends when inspiration strikes.


BY EMILÉ MENASCHÉ



**2 GET IN CONTROL:** The keyboard may be the dominant instrument for MIDI performance and recording, but guitarists, drummers, classical string, and wind players don't have to do without their chosen instruments when using a sequencer with synths and samplers.

Guitarists and bassists have two basic options: Buy an instrument equipped with a synth interface (such as Fender's Roland Ready Strat and models from Godin, Parker, Brian Moore and others); or add a pickup such as Roland's GK-3 (Figure 2) to an existing instrument. In either case, these pickup systems can sense each string individually, and output a data signal through a 13-pin connection, which can be used to drive guitar synths or MIDI converters. Roland, as well as German manufacturer Axon, make devices that can generate sound and/or trigger any external MIDI device.

Percussionists also have a slew of options, which we can divide into two categories: compact systems with multiple pads (usually arranged in a grid); and systems that offer the layout and feel of a complete drum kit. Companies like KAT, Roland, Yamaha and Alesis have been especially active in electronic drums, which have become increasingly sophisticated in the last few years. Drum company Pearl recently introduced a new E-Pro Live electronic system designed to turn acoustic drums into an electronic kit. Drummers can also use exter-

 Digital recording tools are amazing creative aids, but they can also be distracting or intimidating. How many of us can say we truly make maximum use of our gear? Often, we get very comfortable with a few familiar features and leave the rest to the side. There's nothing wrong with that, especially if you're getting the end results you're looking for.

However, the next time you feel a little stuck creatively, you might want to take a break from fighting writer's block and spend a little time with your gear. From learning keyboard shortcuts and configuring your MIDI controllers to setting up templates and organizing your audio connections, there are many ways to speed up your workflow so you're ready when the muse comes calling.

**1 USE A PATCH BAY:** I'm always surprised to see home studios full of quality audio interfaces—but lacking a central hub for audio connections. A patch bay lets you connect all your gear for its most common role, while still allowing the flexibility to change those connections—without having to crawl behind a rack or mixing board.

Patch bays come in a variety of connection types, but 1/4" balanced or unbalanced is typical for home use. Plugs are arranged in two rows; each has 16-24 columns with connectors both in front and in back. In a "normalled" connection, the audio plugged into a connector on the rear top row automatically feeds the connector directly below it (Figure 1). This lets you route the output of a mic preamp to, say, Input 1 on your audio interface without having to patch it in every time. The corresponding plugs on the front row let you break that normalled connection. To feed the mic preamp to channel 3, for example, plug a patch cord to the top row of the mic preamp's column, and run it to the bottom row of channel 3's column. Patch bays can also be used to plug in audio effects, patch in an old tape deck, and more.

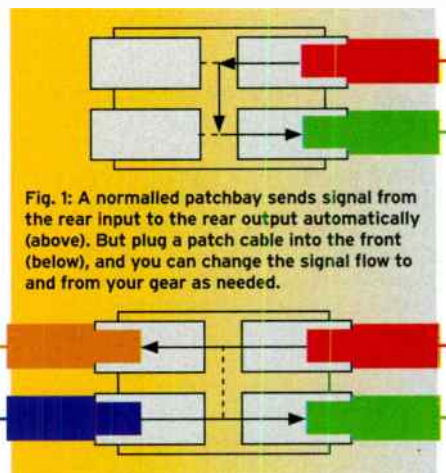


Fig. 1: A normalled patchbay sends signal from the rear input to the rear output automatically (above). But plug a patch cable into the front (below), and you can change the signal flow to and from your gear as needed.

nal triggers (Roland, Pintech, and D-Drum are among the leading manufacturers).

Those traditional rock/pop instruments aren't the only ones that can speak MIDI. Electric violin maker Zeta makes several pitch-to-MIDI converter systems that allow orchestral string players to trigger sounds, while Yamaha (WX5) and Akai (EWI-4000) provide control for wind players.

The key to using one of these controllers is taking the time to optimize it for your sequencer and synths/samplers. Almost any controller will work to some degree with minimal setup—if it sends MIDI note data, for example, it will trigger sounds. But capturing expression in your playing may require more tweaking, and usually this is a two part operation that involves both the controller and the receiving devices. Note that not all settings work for every application, so you'll probably want to store a number of presets in both the controller and the receiving devices.



Roland GK-3

**3 USE KNOBS AND SLIDERS:** Whether or not you have a dedicated control surface, it pays to map any knobs or faders on your MIDI controller to your software. The bad news is that this can take a little bit of time. Many devices come pre-configured for various applications, but to use them, you may have to switch modes on your controller (and if you're like me, you probably don't remember which esoteric key combination accomplishes this). The good news is that most software can "learn" a control and map it to the function(s) of your choosing. This can range from using faders to control mixer volume to setting up a foot controller to start and stop playback. Keeping an index card (or several) close at hand eliminates the need to remember your setup.

For even more convenience, there's M-Audio's new Axiom Pro 61 (Figure 3) which automatically adjusts to various software applications; you don't need to reconfigure it every time you switch apps.

**4 MAP YOUR QWERTY KEYBOARD:** All the major Digital Audio Workstations—and a number of other music applications—let users speed their work with QWERTY keyboard shortcuts. Getting to know these can save you time, especially when it comes to things like dropping markers, setting loops, zooming in and out, switching among windows, and toggling among edit modes. Some programs—Logic being one example—offer advanced hot-key functions that aren't available in any menu.

As with MIDI mapping, most DAWs allow you to customize the hot keys to your liking. This is especially useful when you're switching regularly



Fig. 3: M-Audio Axiom Pro 61

between two programs that, by default, have different shortcut key assignments (for example, Logic and Pro Tools). For many functions, you can define the hot keys so that the same combinations do the same things in both programs.

If you want to take advantage of these key commands but don't want to spend the next six months trying to memorize them, you can buy specially labeled keyboards showing the default commands for various pieces of software. You can also create your own or get a removable overlay that lets you label an existing keyboard (especially handy if you have a laptop or switch among several apps). A company called LogicKeyboard offers a range of keyboards and overlays for music, video and graphics programs (Figure 4).

**5 CREATE TEMPLATES:** Do you regularly use the same instrumentation when you're writing? Are you still wasting time creating a fresh project and configuring the tracks every time you start something new? Pre-configured template files, which automatically load the settings you use most often, will save your time. And while many applications come with some pre-existing templates, there's nothing like creating a foundation that matches your own working style.

You might, for example, use a template file to assign each input on your audio interface to a specific track, add the software instruments and effects plug-ins you find most inspiring, preconfigure connections to ReWire applications, and preload a library of drum loops that



Fig. 4: LogicKeyboard's Logic Audio layout.

you can use in place of a click track. You might even take the extra step of labeling the tracks for the instruments you typically use (vocals, bass, acoustic guitars, etc.) Why? Because DAWs usually name audio files based on their respective track names; if something happens to the project file, you can at least refer to the audio file name and have an idea of what's on the track, instead of a generic tag like "Audio1.wav." Pre-naming allows you to start recording immediately and saves you from the awkward task of typing while playing while you're at your instrument (or ready to sing).

**6 SAVE CHANNEL PRESETS:** While templates are great when you're getting started, most of us make many changes as a project progresses. Sometimes, we stumble on an ideal sound that we know will work on another project. When this happens, take the time to create and save a preset and store it in your plug-in's file menu. Many third-party plug-ins store such settings in a central location, so that they're available from any DAW on your system.

If you've created a killer signal chain that includes more than one plug-in, your software may allow you to save the entire chain as a channel strip (Figure 5). This preset will not only include all of the software instruments and/or effects loaded into the channel, it will also save the current setting of each parameter. Combined with a collection of templates, this can be a huge time saver. You can create the basic framework with the template and fine tune it with the channel presets.



Fig. 5: Saving a channel strip in Cubase

**7 USE A FILE MANAGER** Modern music software comes with tons of content, such as loops and samples. Even if your approach to recording involves little pre-existing material, it's a good bet your hard drive(s) are full of audio files. When you're working on a specific project like an album, this isn't such a big deal; modern DAWs all have decent features that help you track and manage the various audio files and presets that go with a particular song. But if you also use your DAW as a sketch pad, you may find yourself with a whole lot of material you can't find or identify without some major digging. You can use a cataloging program like Portent's DiskTracker (Mac OS X) or Soft Prime's Advance File Organizer (Windows) to scan your discs and build a database—especially useful when you want to know which removable drive holds that incredible jam you captured in 2008.



THE ART AND CRAFT OF...

# TINA SHAFER

BY EMILE MENASCHÉ



son like Sara Bareilles, who has a beautiful sound, plays great, and looks beautiful.

### Can instrumental ability make a difference?

The Songwriting Contest's judging card has a piece for presentation, a piece on lyrical content, and a piece for song structure—how well the song has been written on a structural basis. All those factors are judged into what makes a song work. Some of the contestants are more seasoned performers than others. [2009 winner] Reed Waddell was just so "easy" onstage. Many of the judges commented on what a clean and good guitar player he was [in addition to his singing and writing]. It's like John Mayer: People admire his musicianship as well as his songwriting. You don't find the whole combination all that often.

### How has being around all these writers influenced your own work?

I'm always being inspired by original stuff that comes from a unique place. My game has always improved when I've written with someone whom I consider better at a skill, or worked with a "left-of-center" musician who can do something I can't. I'm a classically trained musician: I'm not going to get 'out of the box' with beats and things like that. Sometimes the best collaborations are with people who can fill in your weak points with their strengths. You're going to end up with a really cool song.

### Does your role in the songwriter's circle put you in a mentoring position?

I'm co-writing with the winner of our [2009] Young Songwriter's Award, Ali Brustofski, and a woman named Charlotte Sometimes. We're going to be presenting Ali to a label. With young songwriters, you've got to be careful not to step on their toes. I try to provide an atmosphere of comfort so they can be honest, even if they have a poem about some guy who broke up with them that week. It's about making them comfortable to express some kind of truth—then also helping them to structure the song, because most kids have no idea about song structure. With young people, it's about remembering how we were at that age; at 14 or 15 they have no perspective, so it's about trying to write from a viewpoint of someone when they had no perspective. To get into that head is hard for someone who's been through a lot more in life!

### How can writers be considered for the Circle?

Writers can submit music and lyrics through our web site ([songwriters-circle.com](http://songwriters-circle.com)). All submissions are evaluated by our listening team, spearheaded by me. Demos can be simple, but good audio and great songs are always a plus.



Over her 19 years with the New York Songwriter's Circle, Director and President Tina Shafer has seen a lot of talent develop. Such songwriters as Norah Jones, Jesse Harris, Gavin DeGraw, Richard Julian, Vanessa Carlton, and Company of Thieves have emerged from the Circle's regular performances and annual songwriting contests. Now at work on her third solo album, Shafer has written for Celine Dion, Bette Midler, Phoebe Snow, Donna Summer, Sheena Easton, and various film and television projects. We caught up with her not long after the conclusion of the 2009 New York Songwriter's contest, an event that featured everything from guitar-toting singer/songwriters to a performance accompanied by on-the-fly audio loop construction.

### Has the craft of songwriting changed much over the time you've been doing the Circle?

What I've seen that never changes is great content—and people's reaction to it. That never goes away no matter what time it is. What have changed are the styles [that emerge] as different people make their mark. When Vanessa Carlton had her big hit "A Thousand Miles," there was this onslaught of dark-haired angry singer-songwriter-pianists. The same thing when Norah Jones and John Mayer emerged. You're always counting on the odd

man or woman who sounds like nobody else: They're the ones who come along and jump out of the contest.

### How much does a songwriter's performance ability influence success?

That's a good question. In earlier generations, we accepted Bob Dylan's and Neil Young's voices. When there's such craftsmanship, uniqueness, and beauty in a song, you can be a Jimmy Webb or a Dylan and do well. Looks and presentation are a little more important today. It seems that what sells more is a per-

## EXECUTIVE NEWS

### ASCAP ANNOUNCES THE FOLLOWING PROMOTIONS

ASCAP Senior Vice President of Domestic Membership Randall Grimm recently announced the following promotions within the Membership Group:



Josh Briggs

➤ **JOSH BRIGGS** has been promoted to Director, Membership - Pop/Rock. Briggs, based in Los Angeles, was most recently Associate Director, Membership - Pop/Rock. He joined ASCAP in 2005 and has been instrumental in the continued strength of ASCAP's repertory in Pop, Rock and Modern Rock music.



Marc Emert-Hunter

➤ **MARC EMERT-HUTNER** has been promoted to Director, Membership - Pop/Rock. Emert-Hutner has been with ASCAP since 2005 and works in the New York office. In addition to his responsibilities of recruitment and retention of writers, he has been involved in the servicing and development of Film/TV composers on the East Coast and worked closely with the Film/TV department for a number of years. He was most recently Associate Director, Membership - Pop/Rock.



Shawn LeMone

➤ **SHAWN LEMONE** has been promoted to Vice President, Membership - Film & TV. Based in ASCAP's Los Angeles office, LeMone is responsible for the oversight and daily operational management of ASCAP's Film & Television Membership department on a worldwide basis. LeMone, who joined ASCAP in 1995, was most recently Assistant Vice President, Film & TV Membership.



Jason Silberman

➤ **JASON SILBERMAN** has been promoted to Senior Director, Membership - Pop/Rock. Silberman, who is based in ASCAP's New York office, is responsible for the recruitment and retention of members and has been instrumental in ASCAP's outreach for the Pop/Rock department in Atlanta and the southeast and Chicago and the Midwest. He joined ASCAP in 2002 and was most recently Director, Membership - Pop/Rock.



Jorge F. Rodriguez

➤ **JORGE F. RODRIGUEZ** has been promoted to Director, Membership - Latin. Rodriguez, also based in ASCAP's New York office is responsible for the recruitment and retention of members for Latin music. He has worked extensively on an international basis for ASCAP. He was most recently Associate Director, Membership - Latin and joined ASCAP in 1998.

### ASCAP DISTRIBUTIONS THROUGH MAY 2010

March 15

Domestic Publisher Distribution

April 5

Domestic Writer Distribution

May 17

International Publisher Distribution;  
International Writer Distribution

Note: Dates subject to change

### GET MORE FROM YOUR MEMBERSHIP - RECEIVE ASCAP EMAIL NEWSLETTERS

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**ASCAP Daily Brief powered by The Dean's List**

The music industry is evolving at a rapid pace and the future of our livelihoods is at stake. On a daily basis, ASCAP Board member, music publisher and songwriter Dean Kay sifts through the clutter of news and commentary to compile a summary of links to the most relevant articles on issues important to music creators. Until now, this daily report has only been available to a select group of industry insiders who rely on it to stay abreast of the news in the most efficient way.

### IN MEMORIAM >>>>

Doug Fieger  
Jay Reatard  
Arnold Stang

### STAY IN TUNE WITH ASCAP ON TWITTER, FACEBOOK AND LINKEDIN

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