

ASCAP Goes to DC for Songwriter Advocacy Day

# PLAYBACK

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Summer 2015

The 10th  
Annual ASCAP  
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ASCAP Awards  
Coverage

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Jim "Eye of  
the Tiger"  
Peterik  
Celebrates  
50 Years  
in Music

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# CHRIS STAPLETON

Hit Nashville writer hits the road with solo debut

 YouTube  
Royalties

The Who's  
Music  
Director

Q&A With  
Greil Marcus

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APRIL 28  
- MAY 7

# PRESIDENT'S LETTER

**Paul Williams** ★ ASCAP President and Chairman of the Board



## Cannes Do

**THE VISTA SEEN FROM THE CROISSETTE IN CANNES**, France is stunning. The aquamarine waters of the Côte d'Azur shimmer brilliantly wherever you go. But at MIDEM, the annual world music conference held in Cannes every year and where ASCAP CEO Beth Matthews and I were invited to speak recently, there was an even more beautiful view. The sight of music industry stakeholders from around the world joining together and engaging in serious discussion about the challenges we all face warmed my heart.

As a songwriter, I was honored to give a keynote address to an international audience. The global demand for music, after all, is huge and growing. That's why representatives from many of the music streaming companies who need and use our music for their businesses attend MIDEM. I hope they were listening when I shared the hard truths that music creators are up against.

The harshest truth is that the laws and regulations that govern music licensing are completely out of step with how people listen to music today, and it is harming songwriters and composers. And while the specifics may vary from country to country, the challenges for music creators are global. Not only does our music cross borders, but policy decision in one country can profoundly impact what happens in others.

In the US, ASCAP is forced to operate within a regulatory structure governed by consent decrees with the Department of Justice created in 1941 and last updated in 2001, before the iPod even hit stores. Music users have the right to use our music even before we've negotiated what they'll pay for it. And if we cannot come to an agreement on payment terms, the rate will be determined by a single judge in rate court.

As a result, our music is being devalued. It now takes an average of one million streams on Pandora for a songwriter and publisher to earn just \$90 in royalties. Even a major hit song rarely earns its songwriter more than a few thousand dollars in digital royalties. That can't stand.

Fortunately, policymakers around the world are paying attention to the imbalance that exists in the music licensing system and are taking the steps necessary to fix what's wrong.

Technology will continue to open incredible new doors for audiences across the globe to access our music. And the companies behind the music delivery platforms will look to a future where their profits will grow because of consumer demand. But it's time for them to recognize that respecting the work of the songwriters and composers is essential not only to our future, but to their future as well.

We deserve to be respected for what we give. Not only by the government, but by our musical partners around the world. As I said to the MIDEM audience: "Stand with the songwriters. There's work to be done. Music to be made. The world wants to dance."

**I wish you all a happy summer!**

# PLAYBACK

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Having written some of rock's most memorable hits, from the Ides of March's "Vehicle" to Survivor's "Eye of the Tiger" to 38 Special's "Hold on Loosely," Jim Peterik talks to Playback about his 50-year career in music.



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When you are done reading your copy of Playback, do Mother Earth a favor and recycle it.

MOZELLA: RANK MICELLOTTA/PICTUREGROUP  
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**NEW ASCAP MEMBER** Fetty Wap is one of 2015's breakout artists thanks to his song "Trap Queen"



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**WONDER WOMAN:** Natalie Merchant performed her hit "Wonder" at the Library of Congress as part of ASCAP's "We Write the Songs" concert for legislators and their staff



## #StandWithSongwriters



**VIDEO:** On Songwriter Advocacy Day (May 13th), a group of ASCAP members, including Crystal Nicole, released a video urging the music community to stand with songwriters as ASCAP seeks to reform the music licensing system.

## ASCAP Latin Music Awards



**VIDEO:** Natalia Jimenez and Claudia Brant perform the song they wrote together, "Creo en Mi," at the 2015 Latin Music Awards in Los Angeles

## ASCAP Audio Portrait



**CLARINETIST AND SAXOPHONIST** Anat Cohen brings her musical worlds together on her seventh album, *Luminosa*. Hear clips from the recording along with Cohen's reflections on her composing process.



# “How I Got My Music Licensed 1,205 Times”

Barry French – TAXI Member – BigBlueBarry.com

**I** took some time off from music, then my grandfather passed away and I re-evaluated what I was doing with my life. I felt the “call” of music, so I started writing again, decided to get serious about my music career, and joined TAXI in 2008.

## Honestly, I Was Skeptical at First...

I did some research. I lurked on TAXI's Forums, and found that TAXI's successful members were real people just like me. Though I'd co-written with an Indie artist, and charted at #15 on the Radio & Records Christian Rock charts, I was clueless how to even *get* a film or TV placement— a complete newbie!

But TAXI's Industry Listings gave me goals to shoot for and helped me stay on task. I became more productive and *motivated* to get things done because I didn't want to feel like I "missed out" on an opportunity.

## How to Build The Right Catalog

If you want to create music for art's sake, then by all means, go ahead and do that. But, if you want to have a music *career*, why not use TAXI to learn how build the *right* catalog full of music the industry actually *needs*?

## Expand Your Possibilities...

TAXI can help you learn to write for genres you never thought you could do. I used to do mostly Hard Rock and Metal. Because of TAXI, I branched out into other genres— first Pop/Punk, and then Tension and "Dramedy" cues. I used the feedback from TAXI's A&R staff to improve my work. In many cases, my tracks improved to the point that they got signed *and* ultimately *placed* in TV shows!

## 350 Placements in the Last Year!

The first placement I ever had resulted from meeting a Music Library owner at the Road Rally— TAXI's free convention. In a little more than 3 years, my music has been licensed more than 1000 times, with nearly 350 placements in the past year *alone*!

## A “Lucky Duck?”

My 1,000th placement was a Southern Rock track on A&E's hit show, *Duck Dynasty*. A TAXI connection resulted in me becoming a "go to" composer for a company that provides music directly to that series. How cool is that?!

TAXI's Listings, community, convention, and networking opportunities have helped my career *immensely*. The **ONLY** regret I have about joining TAXI is that I didn't sign up sooner! If you're willing to invest in yourself, call TAXI and let them help you too.



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# ACTION

ASCAP Songwriter Advocacy Day ✨ Jazz Wall of Fame ✨ Awards Coverage



## ASCAP GOES TO MIDEM

Paul Williams Gives Keynote and Beth Matthews Speaks on Copyright Reform Panel at global music business conference

**A**SCAP PRESIDENT PAUL WILLIAMS gave a keynote address at the recent global music confab MIDEM in Cannes, France where he talked about streaming services, fair pay for music creators and the value that songwriters and composers bring to the marketplace. He then sat for an in-depth interview with *Billboard* Contributing Editor Jem Aswad.

In his speech, Williams said, “The laws and regulations that govern how we do business in today’s ever-changing music marketplace are outdated and in desperate need of reform. For some strange reason, songwriters are among the most heavily

regulated small businessmen and women in the world.”

He outlined changes ASCAP is asking the Department of Justice to make “that will give us a fair shot at a future that treats songwriters like everyone else - with the ability to negotiate our rights as willing sellers to willing buyers.”

ASCAP CEO Beth Matthews also spoke on a MIDEM panel, “Policy, Copyright and Creativity,” where she was joined by other industry stakeholders in a lively discussion. Matthews emphasized the importance of much-needed reforms of the music licensing system, especially updating the ASCAP consent decree. ●



Lisa Kron (left) and Jeanine Tesori with their 2015 Tony Awards for *Fun Home*



# ASCAP Members Triumph at the Tonys

**A**SCAP MEMBERS TOOK HOME SOME OF THE TOP trophies on June 7th at the 69th Annual Tony Awards in New York City. Jeanine Tesori and Lisa Kron won Best Musical for *Fun Home* and became the first female writing team in history to win Best Original Score. Kron also won for Best Book of a Musical. Best Musical Revival went to *The King and I*, written by legendary ASCAP members Richard Rodgers and Oscar Hammerstein II. Other ASCAP musicals nominated for Tonys included George Gershwin's *An American in Paris* for Best Musical; and for Best Musical Revival, Leonard Bernstein's *On the Town* and Cy Coleman's *On the Twentieth Century*. ASCAP members Betty Comden and Adolph Green were lyricists for both *On the Town* and *On the Twentieth Century*.

ASCAP member Stephen Schwartz, best known as the writer of beloved Broadway musicals *Godspell*, *Pippin* and *Wicked*, was also honored with the Isabelle Stevenson Award. The award is presented annually to a member of the theatre community who has made a substantial contribution of volunteered time and effort on behalf of one or more humanitarian, social service or charitable organizations. Schwartz was given the Award for his extraordinary commitment to serving artists and fostering new talent through his work with The ASCAP Foundation/Dreamworks Musical Theatre Workshop, The ASCAP Foundation and for helping develop new partnerships as President of the Dramatists Guild. Schwartz is a past member of the ASCAP Board of Directors. ●

Stephen Schwartz, who was honored at the Tonys with the Isabelle Stevenson Award, is pictured with Broadway star and Tonys 2015 co-host Kristin Chenoweth. In his acceptance speech, Schwartz recognized the work of ASCAP's Michael Kerker and the ASCAP Foundation/Dreamworks Musical Theatre Workshop.



## NOTEWORTHY

### Songwriter Equity Act Gains More Bi-Partisan Support

**I**N RECENT WEEKS, the Songwriter Equity Act (HR 1283) has picked up several additional co-sponsors within the House of Representatives. The bill's newest supporters include Representatives David Cicilline (D-RI), Trent Franks (R-AZ), Louie Gohmert (R-TX), Brad Sherman (D-CA), Stephen Fincher (R-TN) and Charles Fleischmann (R-TN). Congressmen Fincher, Cicilline and Fleischmann all assumed office in 2011. They serve on the Committee on Financial Services, Judiciary and Foreign Affairs, and Appropriations, respectfully Franks joined Congress in 2003, and sits on the Armed Services and Judiciary Committees. Gohmert and Sherman have a history of supporting the creative community, and represent districts that are home to many notable songwriters and composers. Gohmert sits on the Judiciary and Natural Resources committees, and Sherman serves on the Financial Services and Foreign Affairs committees. To date, over 13,000 letters have been sent to Members of Congress in support of this legislation. See more on ASCAP's advocacy initiatives on page 10. ●

### Paul Williams Receives Special International Recognition at Ivor Novello Awards

**A**SCAP PRESIDENT PAUL WILLIAMS received the PRS for Music Special International Award In May at the 60th Annual Ivor Novello Awards presented by BASCA (the British Academy of Songwriters, Composers and Authors) in London. Williams, an Oscar, Grammy and Golden Globe-winning Hall of Fame songwriter, was presented the award for his songwriting career achievements, which include songs like "The Rainbow Connection" (from 1979's *The Muppet Movie*), "Evergreen" (from the 1976 film *A Star Is Born*), "We've Only Just Begun" and "Rainy Days and Mondays." He recently earned a 2014 Album of the Year Grammy for co-writing two songs which he also performs, "Touch" and "Beyond," with Daft Punk on their critically-acclaimed album *Random Access Memories*. Williams also scored the 1976 film *Bugsy Malone*, which is currently on stage as a musical at the iconic Hammersmith Lyric Theatre in London.

The Ivor Novello Awards are presented by BASCA and sponsored by PRS for Music. Inaugurated in 1956, they celebrate, honor and reward excellence in British and Irish songwriting and composing. BASCA is a not-for-profit membership organization that represents British songwriters and composers.

"I'm incredibly honored to receive this award," said Williams. "Over the course of my career I've been fortunate to build relationships and work with so many gifted songwriters and artists in the UK. I'm especially gratified to be recognized by my peers in this country."

ASCAP-licensed writers took 10 of the 15 Ivor Novello Awards presented. They included Natalie Ann Holt and Martin Phipps for The Honourable Woman for Best Television Soundtrack; Albert Hammond for Outstanding Song Collection; Judith Weir for the Ivors Best Classical Music Award; So Long See you Tomorrow by Jack Steadman (Bombay Bicycle Club) for Best Album; Boy George for the PRS for Music Outstanding Contribution to British Music; James Dean Bradfield, Nicky Wire, Sean Moore (Manic Street Preachers) for The Ivors Inspiration Award; Bob Geldof and Midge Ure for the Ivors Special Anniversary Award; Black Sabbath for the Lifetime Achievement Award; and Annie Lennox for the BASCA Fellowship Award. ●

(TOP) D DIPASUPLI (BOTTOM) JENNY ANDERSON

# In DC, ASCAP Garner's Support for Songwriter Equity Act

Paul Williams, Marilyn & Alan Bergman, John Bettis, Desmond Child, Kevin Kadish, Crystal Nicole, Allen Shamblin, Che "Rhymefest" Smith & other award-winning songwriters urge policy-makers to support Songwriter Equity Act

**A** DVOCATING FOR IMPORTANT REFORMS to outdated federal music licensing laws and regulations, award-winning songwriters and composers from across the musical spectrum came together in Washington, DC on Wednesday, May 13th to meet with elected officials as part of ASCAP's annual "Songwriter Advocacy Day" on Capitol Hill.

The meetings took place a day after the "We Write the Songs" concert at the Library of Congress, sponsored by The ASCAP Foundation. The music event was introduced by ASCAP President and Chairman Paul Williams ("The Rainbow Connection"), and featured performances by popular ASCAP members including: Alan Bergman ("The Way We Were"); John Bettis ("Top of the World"); Donald Fagen ("Reelin' in the Years"); Rupert Holmes ("Escape (The Piña Colada Song)"); Natalie Merchant ("Wonder"); NE-YO ("Miss Independent"); Crystal Nicole ("The Only Girl in the World"); Allen Shamblin ("The House That Built Me"); and Che "Rhymefest" Smith ("Glory"); along with guest vocalists Deborah Cox and Lari White.

Williams and many of the performing songwriters remained in DC the next day to walk the halls of Congress, including Bergman, Bettis, Nicole, Shamblin and Smith. They were joined by songwriter Kevin Kadish ("All About That Bass"), ASCAP CEO Beth Matthews and many of ASCAP's Board members. ASCAP Board members meeting with legislators included songwriters Marilyn Bergman ("The Windmills of Your Mind"), and Desmond Child ("Livin' On A Prayer"); film and TV composers Richard Bellis (*IT*) Bruce Broughton (*Silverado*), Dan Foliart (*Home Improvement*, *Roseanne*).

Middle: (l-r) Rep. Bob Goodlatte (R-VA), ASCAP CEO Beth Matthews, songwriter Allen Shamblin and ASCAP Board members Desmond Child and Bruce Broughton

Bottom: (l-r) ASCAP Board member Leeds Levy, songwriter Che "Rhymefest" Smith, Rep. Brett Guthrie (R-KY) and songwriter Crystal Nicole



PHOTOS BY ERIK PHILBROOK



and **Doug Wood** (*Saturday Night Live*): concert music composer **Alex Shapiro**; and publishers **Barry Coburn** (Ten Ten Music Group), **Dean Kay** (Lichelle Music and songwriter of "That's Life"), **Leeds Levy** (Leeds Music) and **Irwin Robinson** (Cromwell Music).

In their meetings on the Hill, ASCAP members discussed the challenges facing songwriters in today's digital music marketplace and urged policymakers to update federal laws that regulate how songwriters license their works. Their efforts underscored the critical importance of updating ASCAP's consent decree, originally created in 1941 and last updated before the introduction of the iPod in 2001. They also asked policymakers to support the **Songwriter Equity Act**, a bipartisan bill to amend two outdated portions of the US Copyright Act and level the playing field for songwriters, composers and publishers seeking fair compensation for their work.

ASCAP also premiered a special video on Songwriter Advocacy Day featuring Williams and other prominent songwriters urging the music creator and policymaker communities to #StandWithSongwriters. ●

**Top Left:** (l-r) (l-r) Songwriter Kevin Kadish, ASCAP Board member Dan Follart, Rep. Judy Chu (D-CA), ASCAP Board member Irwin Z. Robinson and ASCAP Board special counsel Fred Koenigsberg

**Bottom Left:** ASCAP President Paul Williams, Rep. John Ratcliffe (R-TX), singer-songwriter Deborah Cox and ASCAP Board members Alex Shapiro and Richard Bellis

**Upper right:** Williams introduces Rep. Ryan Zinke (R-MT), who spoke to the ASCAP groups and shared his support for music creators during a luncheon

# #StandWithSongwriters

Ask Congress to support  
the **Songwriter Equity Act** at  
[bit.ly/Support\\_SEA](http://bit.ly/Support_SEA)



**ASCAP**  
WE CREATE MUSIC



# Members Share Musical Message at Library of Congress

Ne-Yo, Donald Fagen, Natalie Merchant and more perform their music in DC



Ne-Yo, who performed "Miss Independent"



Donald Fagen, who performed "Reelin' in the Years"



Che "Rhymefest" Smith, who performed "Glory"



Senator Bob Corker (R-TN), who introduced Allen Shamblin



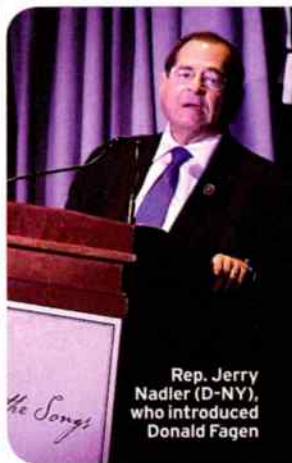
Natalie Merchant, who performed "Wonder"



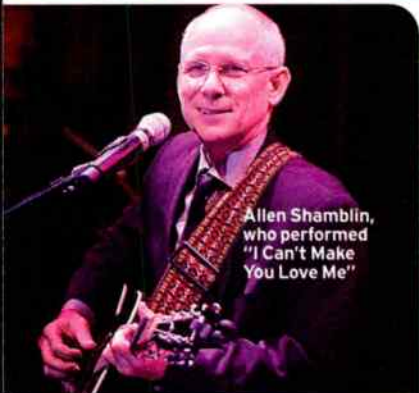
Rep. Doug Collins (R-GA), who introduced Ne-Yo



Rep. Hakeem Jeffries (D-NY), who introduced Rhymefest



Rep. Jerry Nadler (D-NY), who introduced Donald Fagen



Allen Shamblin, who performed "I Can't Make You Love Me"



Crystal Nicole, who performed "Only Girl (In the World)"

**O**N MAY 12TH, The ASCAP Foundation and The Library of Congress hosted their seventh annual "We Write the Songs" event at the historic Coolidge Library in The Library of Congress in Washington, DC.

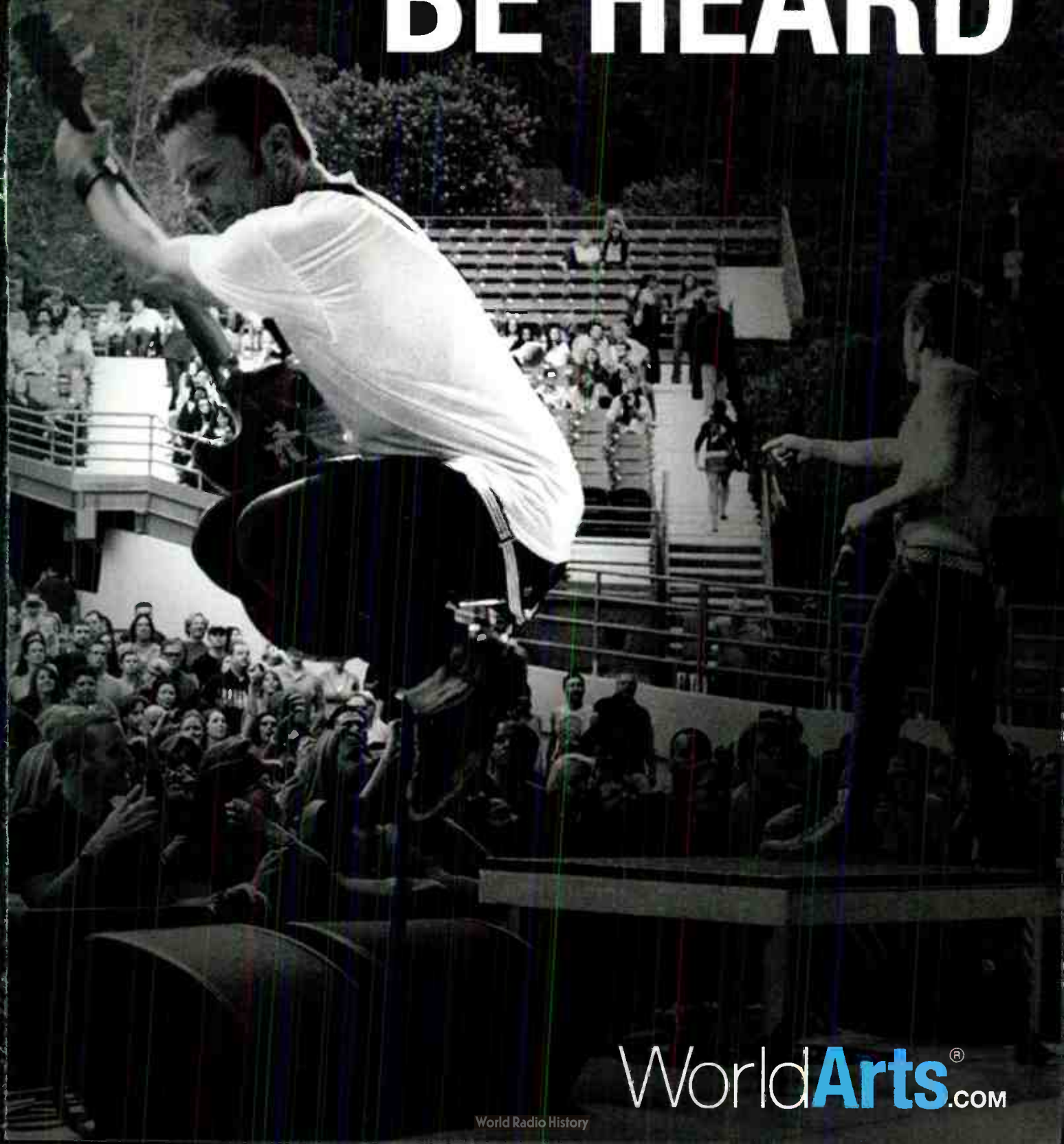
Hosted by ASCAP Foundation President Paul Williams, the event featured performances by a number of ASCAP's leading songwriter and composer members who donated original materials to The ASCAP Collection at the Library of Congress. Performers at the event included: **Alan Bergman** ("How Do You Keep the Music Playing"), introduced by Senator Barbara Boxer; **John Bettis** ("Top of the World"), introduced by Senator Lamar Alexander; **Donald Fagen** ("Reelin' in the Years"), introduced by Representative Jerrold Nadler; **Rupert Holmes** ("Escape (The Piña Colada Song)," introduced by Representative Steve Israel; **Natalie Merchant** ("Wonder"), introduced by Paul Williams; **Ne-Yo** ("Miss Independent"), introduced by Representative Doug Collins; **Crystal Nicole** ("Only Girl (In the World)"), introduced by Representative Hank Johnson; **Allen Shamblin** ("I Can't Make You Love Me"), introduced by Senator Bob Corker; and **Che "Rhymefest" Smith** ("Glory"), introduced by Representative Hakeem Jeffries.

"We Write the Songs" has become a notable Washington tradition and a hot ticket for legislative and cultural dignitaries who crowd Coolidge Auditorium for an evening of classic songs and stories. More than 60 Members of Congress were in attendance, the highest total yet.

The ASCAP Collection at the Library of Congress has been established to preserve the history and create a repository for video and audio materials, photos, scores, documents and artifacts. Each is relevant to the rich history of the institution of ASCAP and ASCAP members as contributors to American culture. ●

PHOTOS BY DANIEL SWARTZ

# BE SEEN BE HEARD



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## ASCAP on Instagram



ascap #tbt 2007, when we hosted a luncheon in honor of [#OrnetteColeman's](#) Pulitzer win. We miss you already Ornette.  
 coreymeo You literally should never connect that to Mine.  
 eyewearwhatiwant @kalujames



ascap You're both pretty cool. #Repost @ingridmichaelson #ascappop

Tried to post this three times with typos in each one. So yeah. Not cool.  
 @st\_vincent



ascap A little bit of #truth, courtesy of the #ascapexpo. Stop taking #selfies and join us in LA April 30 - May 2!  
 myrawashingtondjkarmacamille  
 fire\_music1 I have no selfies so I guess that's a good thing. I'll see all of you there.  
 tia\_\_bella What about in ATL??  
 therealkristlnx @glyve  
 @godspertaxxhole  
 718excelsior1111 @britty,jk  
 dandysounds #bullshit  
 call1088 It's expensive! I want to go soooo bad!  
 hellorachelgarcia Too expensive  
 cameronstymeist Haha!! See you there.  
 lucylevinsohn Hahahaha this is AMAZING



ascap His majesty [#RobertPlant](#) [#mountainjam](#) [#music](#)  
 philtarver @ascap Wow! Legendary!  
 alsorch why that keyboard stand so low?

ascap Thanks [@Rep\\_JaniceHahn](#) for agreeing to [#StandWithSongwriters](#) with [@IMPPaulWilliams](#) [@Alex\\_Shapiro](#) and Richard Bells



Be sure to follow [@ASCAP](#) on Instagram for unique snapshots of our music creator community!

## Chart-Topping Songwriter Savan Kotecha Renews Agreement with ASCAP

**A**SCAP HAS ANNOUNCED THAT chart-topping songwriter Savan Kotecha has renewed his agreement for representation of public performances of his songwriting catalog.

Kotecha's songs have hit #1 all over the world, selling more than 200 million copies. His credits include such hits as **Ellie Goulding's** "Love Me Like You Do;" **Britney Spears's** "If U Seek Amy" and "I Wanna Go;" **Usher's** "DJ Got Us Fallin' in Love;" **Ariana Grande's** "Problem," "Break Free" and "Love Me Harder;" **Jessie J's** Grammy-nominated "Bang Bang;" **One Direction's** "What Makes You Beautiful" and **Maroon 5's** "One More Night" among others.



Kotecha, who recently worked with **The Weeknd** on his upcoming single and album, is the recipient of nine ASCAP Awards and two *Billboard* Music Awards. As talent coach on both the US and UK seasons of Simon Cowell's *The X Factor*, he has helped budding talents round out their sound. He has been a member of ASCAP since 2011.

"Savan has already become one of the top songwriters of this era, and we are extremely proud to work with him at ASCAP," said **ASCAP Executive Vice President of Membership John Titta**. "His ability to collaborate with so many different artists and to craft some of today's biggest pop hooks is proof of his incredible versatility and talent."

"I love being an ASCAP member," said Kotecha. "Their support for me has been phenomenal and their dedication as an organization is inspiring. From standing up for us in Congress to recognizing songwriter achievements on every level, ASCAP is always in our corner."

ASCAP also recently renewed agreements with **Max Martin** (Taylor Swift, Pink, Katy Perry, Britney Spears), **2 Chainz**, **Lenny Kravitz**, **Garth Brooks**, **The Doors**, **Rick James**, **Richie Sambora**, **Sara Bareilles** and **Diplo**, among others. ●

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## EXECUTIVE NEWS

ASCAP Appointments And Promotions

# ASCAP Transformation Continues with New Hires, Promotions

### Alice Kim Appointed as EVP, Chief Strategy & Development Officer

ASCAP has appointed top digital strategist Alice Kim as the organization's EVP, Chief Strategy & Development Officer, reporting to ASCAP CEO Elizabeth Matthews. Alice will oversee

Strategy, Business Development, Product Development and Administration Services as ASCAP charts a new course to offer enhanced services to its songwriter, composer and music publisher members and to its licensing partners.

Matthews commented: "ASCAP is transforming to offer innovative new services to our members and licensing partners in order to meet their needs in this new and evolving era in the

music and media landscape. Alice has deep expertise of consumer behavior, trends in digital content adoption and monetization models. She is uniquely positioned to help us harness our assets for the benefit of our songwriters, composers and publishers as well as our licensing partners as we move into a world of increased data transparency and efficiency."

### Clara Kim Appointed as EVP and General Counsel

Clara Kim has been appointed as the organization's new Executive Vice President & General Counsel.

Kim follows Beth Matthews as General Counsel; Matthews was named CEO in January 2015. Ms. Kim will oversee all business and legal affairs of ASCAP, managing its legislative team, internal and outside legal services as well as business affairs in all areas of ASCAP's global operations.

Matthews commented, "I am thrilled to have someone of Clara's caliber, business acumen

and broad experience joining my senior leadership team to lead our business and legal affairs and legislative teams at ASCAP. Her expertise across the global media landscape and her knowledge of complex business transactions in the development, distribution and content areas are a perfect match for ASCAP as we evolve to offer best-in-class new services to our diverse constituents, including members and licensing partners. Her proven ability to successfully lead global legal and business affairs teams will be a huge asset to ASCAP as we realize our strategic vision for the future."

### Brian Roberts Appointed as EVP & COO

ASCAP has appointed music industry veteran Brian Roberts as the organization's Executive Vice President & Chief Operating Officer, reporting to ASCAP CEO Beth Matthews. Roberts was most recently Executive Vice President, Corporate Strategy & Operations, at Warner Music Group. In his new post at ASCAP, Roberts will be responsible for the royalty payment system for over 525,000 ASCAP members and will oversee ASCAP's worldwide infrastructure including Distribution and Repertory, Information Systems, Facilities and the Economist's Office.

Roberts will assume his new position on March 30th.

Commented Matthews: "ASCAP is embarking upon a new era of technology and transformation in order to continue to provide first in class services at the lowest possible cost to all of our members and licensing partners. Brian's extensive experience in the music sector and his impressive accomplishments in leading innovative infrastructure changes to support new strategic initiatives make him the perfect candidate to run ASCAP's operations today. Brian also shares my passion for music and the need to protect the value of the creative works of our members. We look forward to having his expertise as part of ASCAP's new executive management team."





### Christine Pepe Promoted to Vice President, Business and Legal Affairs

Christine Pepe has been promoted to ASCAP Vice President, Business and Legal Affairs. In her new role, Pepe will continue to be responsible for structuring and negotiating a wide variety of licenses and other agreements on behalf of ASCAP, as well as providing legal and business support to The ASCAP Foundation and The ASCAP Legislative Fund for the Arts.



“Christine has been instrumental in ASCAP’s recent efforts to revamp its licensing practices, which has enabled ASCAP to more efficiently and effectively finalize agreements with licensees and provide them with broader, better defined rights,” said Elizabeth Matthews,

CEO of ASCAP. “This promotion recognizes her efforts and the valuable contribution Christine makes to ASCAP every day.”

### Michael Martin Promoted to Vice President of ASCAP Nashville Membership

Michael Martin has been promoted to head its Nashville Membership office in the role of Vice President, reporting directly to

EVP of Membership John Titta. Martin has been with ASCAP for more than five years and previously jointly lead the Creative staff alongside LeAnn Phelan, who exited in April to help launch Sea Gayle Management. Martin joined ASCAP from Extreme Writers Group (EWG), which he co-founded in 2000 with Jason Houser and shared responsibilities for the day-to-day operations of the publishing and content development company.



ASCAP EVP of Membership John Titta stated, “ASCAP’s Nashville community of writers and publishers is a rich vein of musical creativity, collaboration and success. While ASCAP transforms itself to offer innovative new services to our members, we are fortunate that Michael has been at the vanguard of this change in his previous ASCAP role. Moving forward, we need a strong leader in Nashville that understands the dynamics and needs of this valuable community. Michael’s expertise in fostering close bonds with our Nashville membership and his vision for enhancing ASCAP’s relationship with both emerging and established writers and publishers make him the perfect choice to lead our talented Creative team in Music City.” ●

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## ASCAP Jazz Wall of Fame Inducts Living Legends Henry Threadgill and George Wein

**ASCAP ADDED FOUR MUSIC** greets to the ASCAP Jazz Wall of Fame on Monday, June 15<sup>th</sup> at a special event hosted by ASCAP President Paul Williams. The evening featured the induction living legends Henry Threadgill and George Wein, and posthumous honorees Hoagy Carmichael and Jelly Roll Morton. Participating as presenters and/or performers were: Alan Bergman, Jay Leonhart, Alf Clausen, Marcus Miller, Aaron Diehl, Warren Vaché, Jesse Harris, Roman Filiu and David Virelles. Acclaimed jazz vocalist and songwriter Lizz Wright was also presented with The ASCAP Foundation Jazz Vanguard Award for her innovative music. This award is made possible by a grant from the Louis Armstrong Educational Foundation.



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1. Jazz composer, bassist and new ASCAP Board member Marcus Miller (right) honors Jazz Wall of Fame inductee Henry Threadgill
2. Alan Bergman (right), Chairman of the ASCAP Jazz Wall of Fame Committee, with Hoagy Bix Carmichael, who accepted the honor on behalf of his father, Hoagy Carmichael
3. ASCAP Foundation Jazz Vanguard Award recipient Lizz Wright accepts her award from Grammy Award-winning singer-songwriter Jesse Harris, Wright's friend and collaborator
4. Legendary impresario and new Jazz Wall of Fame inductee George Wein (right) with ASCAP CEO Beth Matthews

5. ASCAP Board member Alex Shapiro (right) presents the Jazz Wall of Fame honor to New Orleans pianist Davell Crawford on behalf of inductee Jelly Roll Morton
6. ASCAP Foundation Herb Alpert Young Jazz Composer Award recipient Guy Mintus performs award-winning piece, "Offlines"
7. Young Jazz Composer Award winners: (front row, l-r) ASCAP Foundation Director Colleen McDonough, composer and judge Chuck Iwanusa, Michael Schreier, outgoing ASCAP Foundation Executive Director Karen Sherry, Erica Segulne, Christopher Zuar, Colleen Clark, Quentin Angus, ASCAP's Cia Toscanini and ASCAP Board member Alex Shapiro



7



Sibu Simonian of Capital Cities performs his band's hit "Sale and Sound."



Prescription Songs were named ASCAP's Independent Publisher of the Year Award.

# THE 2015 ASCAP POP MUSIC AWARDS

PHOTOS BY PICTUREGROUP

**A**SCAP HOSTED ITS 32<sup>ND</sup> ANNUAL POP MUSIC AWARDS on April 29<sup>th</sup> at the Loews Hollywood Hotel, where we recognized ASCAP's most performed pop songs of 2014. We also bestowed our highest honor, the ASCAP Founders Award on rock heroes KISS, and presented The Doobie Brothers with the ASCAP Voice of Music Award and St. Vincent with ASCAP's Vanguard Award. Top Pop Award winners included Max Martin (Songwriter of the Year), "All of Me," written by Toby Gad, performed by John Legend (Song of the Year), Sony/ATV Tunes, LLC (Publisher of the Year) and Prescription Songs LLC (Independent Publisher of the Year). ●



ASCAP CEO Rust Matthews, left, and ASCAP EVP Membership John Titta, right, present Max Martin with the ASCAP Songwriter of the Year Award.



ASCAP President Paul Williams, Michael McDonald, and Pat Simmons of The Doobie Brothers, Matthews, and John Titta on the red carpet.



Dave Grohl presents Gene Simmons and Paul Stanley with the ASCAP Founders Award.



Michael McDonald of The Doobie Brothers, left, and Pat Simmons, right, perform a Doobie Brothers classic.



Publisher of the Year Sony/ATV's Chairman and CEO Marty Bender.



The President of The Pearl River Music Group presents St. Vincent with the ASCAP Vanguard Award. Looking on are Titta and ASCAP's Executive Director.



Sony/ATV picked their ASCAP Publisher of the Year Award.

## John LoFrumento Honored By NMPA and SHOF

**F**ORMER ASCAP CEO JOHN LOFRUMENTO RECEIVED two prestigious awards recently. The National Music Publishers' Association gave him its Industry Legacy Award at their annual meeting on June 17th. The following evening, the Songwriters Hall of Fame honored him with its prestigious Visionary Leadership Award at their 46th Annual Induction and Awards Dinner.

The inaugural NMPA Industry Legacy Award honors LoFrumento for his achievements in support of creators. NMPA President & CEO David Israelite commented: "John LoFrumento's leadership of ASCAP benefited the lives of thousands of creators. He has fought alongside NMPA for decades to improve compensation for songwriters and music publishers, and I can think of no one more worthy." The SHOF Visionary Leadership Award acknowledges a member of the SHOF Board of Directors who has made a significant contribution in furthering the ongoing mission of the organization



and in elevating the SHOF to a level of prominence and distinction. SHOF President & CEO Linda Moran commented: "As a Senior Vice President of the SHOF organization, John's remarkable acumen in financial and executive matters, as well as his tremendous foresight, have contributed to his being a vital team member and has enabled SHOF not only to achieve its early goals, but also to continue to expand its ongoing mission."

LoFrumento retired at the end of 2014 after 33 years of service to ASCAP, the past 17 as ASCAP's CEO. During his tenure, LoFrumento helped ASCAP develop one of the most sophisticated technology platforms for performance tracking and royalty distributions across all media. At the same time, ASCAP's membership and distributions grew exponentially from 70,000 members in 1997 with distributions totaling about \$417 million, to 520,000 members, with 2014 distributions that exceeded \$883 million. 2014 also marked a milestone in ASCAP revenues, which soared to an all-time high of over one billion dollars. Further, the number of musical performances captured, identified, matched and processed for payment by ASCAP reached 500 billion in 2014. ●

## Longtime ASCAP Executive Karen Sherry Retires

ASCAP has announced that longtime ASCAP executive Karen Sherry is retiring from her position as Senior VP, Industry Affairs and as ASCAP Foundation Executive Director. Sherry, a former singer-songwriter, began her career with ASCAP in 1979 as head of public relations. During her time with the organization, she worked with numerous ASCAP presidents, beginning with Stanley Adams, and then Hal David, Morton Gould, Marilyn Bergman and Paul Williams. A visionary, creative leader, she has been a trusted adviser to the ASCAP Board and her peers on the ASCAP executive leadership team as well as a mentor to countless colleagues.

"Karen has left an indelible mark on what ASCAP has become today, earning the respect and friendship of ASCAP members and music industry notables as well as her colleagues around the world," said ASCAP CEO Elizabeth Matthews. "We thank her for her expertise, passion, loyalty, dedication and for some of ASCAP's most memorable moments over the past four decades."

Sherry created many of ASCAP's signature events. She conceived ASCAP's Awards Shows honoring its members for their achievements and the annual "We Write the Songs" concert at the Library of Congress, where she spearheaded the effort to house the prestigious ASCAP Collection at the Library.

Sherry also established ASCAP's grass-roots advocacy network and produced the celebrations for ASCAP's 70th, 75th, and 100th year anniversaries. She spearheaded memorial tributes on Broadway for ASCAP greats and other events honoring some of the most revered creators of the American songbook.

Sherry became head of the ASCAP Foundation in 1998 and used her passion to further its mission of identifying and nurturing new talent, promoting music education in the schools and expanding its humanitarian "Music Heals" Division. She grew the body from a local entity with small resources to what is now a national organization with a \$10,000,000 fund balance distributing over one million dollars each year to scholarships, grants and prizes and to worthy internal and external programs. PB



Karen Sherry speaking to the audience at the ASCAP Centennial Awards at the Waldorf Astoria in November

(SHERRY) KEVIN MAZUR/GETTY IMAGES FOR ASCAP

# SONS OF ANARCHY



Chris Bush, Tereza, Curtis Stigers and Dave Nashinski perform their Grammy-nominated "This Life" (The theme from *Sons of Anarchy*)



ASCAP President Paul Williams, ASCAP Founders Award honoree L. Bad Gundersen, director Michael Mann and ASCAP VP of Film & TV's total Media Shawn Lafferty

## THE 2015 ASCAP FILM & TV MUSIC AWARDS

PHOTOS BY PICTUREGROUP



Undercover Boss, Big Brother, Survivor: California and Survivor: San Juan del Sur composer David Ian Koppe wins his award from ASCAP's Rachel Perkins



ASCAP President Paul Williams, ASCAP Founders Award honoree L. Bad Gundersen, director Michael Mann and ASCAP VP of Film & TV's total Media Shawn Lafferty



Sean Callery accepts his ASCAP TV Composer of the Year award from ASCAP's Shawn Lafferty



Austin Wintory accepts his ASCAP Video Game Score of the Year award from ASCAP's Shawn Lafferty



Jóhann Jóhannsson accepts his ASCAP Film Score of the Year award from ASCAP's Shawn Lafferty



Suzanne Paterson and vocalist Sammy Allen perform their award-winning "Everything is Beautiful" from the LEGO Movie



Paul Williams and John Williams present Nancy Knutsen with a special award honoring her 27 years of service to ASCAP and the composer community

ASCAP hosted its 30th annual Film & Television Music Awards at the Beverly Hilton Hotel in Los Angeles, CA on March 9th to honor the composers of the top film, television and video game music of 2014. Oscar-winning film, theater and classical music composer **Elliot Goldenthal** received the ASCAP Founders Award from four-time Oscar-nominated director **Michael Mann**, his collaborator on *Heat* and *Public Enemies*. In addition, composer **Deborah Lurie** was honored with the ASCAP Shirley Walker Award. ASCAP also bestowed its Composers' Choice Awards on Jóhann Jóhannsson (2014 Film Score of the Year for *The Theory of Everything*); Sean Callery (2014 TV Composer of the Year) and Austin Wintory (2014 Video Game Score of the Year for *The Banner Saga*). ASCAP also honored one of its own. Nancy Knutsen, a 27-year veteran of ASCAP's Film & Television Music Department and former SVP. ●

## Greil Marcus

The eminent rock critic's book *Mystery Train* is as incisive and relevant as ever, 40 years after it was first published. Here he explains what makes songs so powerful. **By Steven Rosenfeld**

**IN 1975 GREIL MARCUS**, the rock critic for *Rolling Stone* and then *Creem*, published his first book, *Mystery Train: Images of America in Rock 'n' Roll Music*. He showed how the music of six artists – Robert Johnson, Harmonica Frank, Randy Newman, the Band, Sly Stone and Elvis Presley – reflected the story of modern American culture. To celebrate the book's 40<sup>th</sup> anniversary we talked to Marcus about *Mystery Train*, just released in its sixth edition, and what makes songs so moving and timeless.

**As a critic, you've written that you don't quite care about what songwriters are thinking as much as you care about characters, the voices in their words, and the connection all that creates in listeners. But in *Mystery Train*, you pay great attention to the words and phrases in songs. How do songs and songwriters fit into the history you're telling?**

I'm not interested in what the songwriter thinks he or she is doing, what their desires are, what their intent is. What I'm interested in is what happens to this song when it's out there in the world and somebody's singing it, somebody's playing it, other people are responding to it, whether that means fans, listeners, other performers.

A song to me is an event. It's an act. Performance is more important than composition in the way that I write about it. But I'll never forget writing about a song called "Boogie Woogie Country Girl" that was recorded by, God, was it Southwind? This would have been about 1970. In any case, I wrote about this record for *Rolling Stone*. A week or so later, the phone rings. "Hi, this is Doc Pomus." I didn't even know who Doc Pomus was, one of the great rhythm & blues and rock 'n' roll songwriters ever. And he says, "So, you wrote about 'Boogie Woogie Country Girl,' how come you never mentioned who wrote the song?" We ended up having this wonderful conversation for well over an hour. That made me realize that if I'm not going to write

about the person who wrote the songs, which I often don't in the chapter on Elvis Presley in *Mystery Train*, then I have to decide not to do that and *why* I'm not doing it. It has to be a conscious choice.

**Two ASCAP members play very specific and different roles in the book: the Band and Randy Newman. What was their importance as songwriters? Do you think they were conscious of it?**

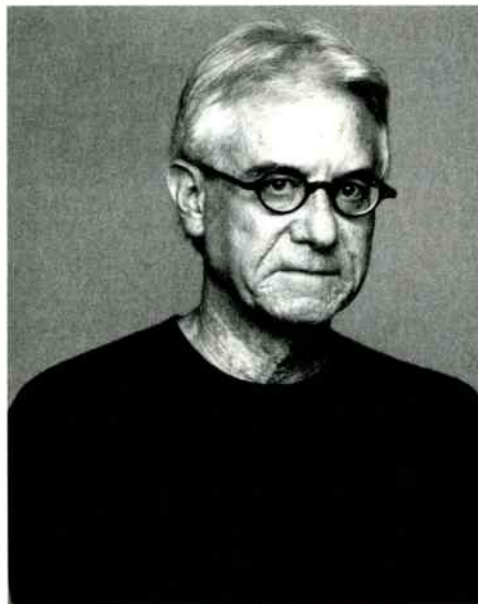
It makes sense to talk about the Band and Randy Newman together. They both come into the public eye right about the same time, it was '68 with their first albums, *Music From Big Pink* and *Randy Newman Creates Something New Under the Sun*. Robbie Robertson, Richard Manuel wrote the songs on the first Band album. Randy Newman writes his own songs. They're all very conscious of what's going on in the world and what stance they want to take in terms of it.

For Robbie Robertson and Richard Manuel, Canadians, but people who had been making their living, going to school as working musicians in the United States for years upon years – they looked at what's going on in terms of protest, in terms of denunci-

ation of the government, in terms of the Vietnam War, in terms of race riots going on. And they saw the stance people were taking – "the government is evil, I'm not part of this country" – and they thought this was a mistake. The first and second Band albums were fashioned as a way back into the idea of being an American. And if you're going to talk about that, then you have to say "What does being an American mean? What are the images, what are the phrases that capture America as something different from other places, other societies, other histories?" And so that became their project.

With Randy Newman, you've got a person from a more professional and more educated background than the people in the Band. His father's a doctor, but he's also a songwriter. He's got

*Continued on page 24*





# THE 2015 ASCAP LATIN MUSIC AWARDS

PHOTOS BY GETTY IMAGES



**C**laudia Brant and Romeo Santos were named Songwriters of the Year at the 23rd annual ASCAP Latin Music Awards, held on March 11th at The Beverly Hilton Hotel in Los Angeles, CA. ASCAP President Paul Williams presented the award to Claudia Brant. This is the second time that Brant has received the Songwriter of the Year award and Romeo Santos's fifth win. Williams also presented several exclusive ASCAP Latin honors at the ceremony: the ASCAP Latin Heritage Award went to La Original Banda El Limón de Salvador Lizárraga in recognition of their unique and enduring contributions to Latin music; David Bisbal received the ASCAP Voice of Music Award for songwriters and artists whose music gives voice to the spirit of a generation; and Mario Domm received the Golden Note Award for his extraordinary career milestones. The songwriters and publishers of ASCAP's most performed songs in Latin Music in 2014 were also recognized during the invite-only awards ceremony. ●



## Q&A With: Greil Marcus

Continued from page 22

two uncles [Alfred and Lionel Newman] who have been writing movie music all their lives and winning Oscars. He becomes a professional songwriter writing songs for Bobby Vee and Irma Thomas and The Fleetwoods. He's working for Metric Music in Los Angeles. He writes the songs. They go out and sell them to people.

When he steps out to record his own songs, he's so aware of what people are doing around him professionally and what people are doing around him socially. He's so aware of what's on the radio and what isn't on the radio, that when he steps out as a performer, it becomes a question of "What do I want to say, how do I want to say it?"

**One of the things I've noticed is that this tradition of storytelling songs, character songs, seems to have ebbed. We see many more songs now about people's feelings or their psychological dilemmas.**

**Do you see a change in what the landscape is today because there's not as much narrative storytelling?**

I think this has been with us since the early '70s. And it's something I take up very directly in the Randy Newman chapter in *Mystery Train* because he's writing fictions. He's inventing characters. He's not writing autobiographically.

Visit Greil Marcus online at [greilmarcus.net](http://greilmarcus.net).

When you read a short story by James Joyce or Raymond Carver or whoever, the writer creates an atmosphere, creates characters, and if you have half a brain, you let

yourself be seduced by the writer and into the story that he or she is telling. You don't say, "What does this tell me about Raymond Carver's true character? What is Raymond Carver trying to tell me about himself?" Who cares? Can he create a world that somebody else, a reader, can live in? That's the question. And yet, it's not just singer-songwriters wanting to dump their neuroses on the poor, innocent audience. It's also the audience wanting people to dump their neuroses on them, because they don't believe in the imagination.

Everything has to be real for it to have any meaning. You can see this in criticism over the last 20 years, where over and over again critics are writing about anybody's songs as if they're autobiographical, as if they're not fictions, as if they're not even professional attempts to get hits. To write songs that other people will want to hear and other people will want to sing; the craven, contrived, market-driven

"When I write, I'm not trying to convince anybody to do anything. I'm just trying to wrestle with something and see what it says, and try and make that interesting to other people."

-Greil Marcus

attempts at writing a song that will be popular. It's all "What does this tell us about this real person?" You know, here's Rihanna, and she gets beat up by her boyfriend, and all of her songs are interpreted through that scrim. That isn't really how anybody writes a good song. Somebody might start off writing a song because they broke up with somebody, but if the song is any good at all, becomes something else. It becomes a story. And the character in it becomes fictional.

But audiences want to believe what they're hearing. They want to be convinced that it's true. And so, for someone to get up and say "This is just what comes out of my imagination..." But you're cheating me! I remember having conversations with John Irving, the novelist, and Graham Parker, the singer, both of whom are quite short. And I remember both of them saying to me, "It must have taken a lot of nerve for a short person like Randy Newman to write ['Short People']." And I said "I hate to tell you this, but Randy Newman is six feet tall." And they were both, "What!? A tall person wrote that song about me?" Oh, they were upset. You know, Randy Newman always said this was a joke. It was supposed to be a satire on bigotry, how

could anybody take this seriously?

Ultimately when a songwriter is telling you about himself or herself - "this happened to me, this is my story" - ultimately you, as a listener, are frozen out. But when a songwriter's creating a fictional situation, that lets you in because that allows you to become a fictional character in your own mind. That to me is how art works, and that's what I was always looking for in *Mystery Train*. Whether Elvis wrote his own songs or not, he created the situations in which those songs became real.

**That is what makes a great song. I guess you would just encourage writers to keep doing that.**

When I write, I'm not trying to convince anybody to do anything. I'm just trying to wrestle with something and see what it says, and try and make that interesting to other people. That's not up to me.

But if I am trying to tell anybody anything, it's essentially two things: one, there's more here than there seems. Whether we're talking about a book, a movie, a song or a performance. And the corollary to that is, trust your imagination, don't limit yourself to facts. Let your imagination run. What is this song telling you? Go with that, trust that. And then your own response is not just "Oh I'm so moved." You really begin to think about it. You begin to think about where that came from and what you want, who you are. That's the interchange between art and audience, between performer and audience. ●





ASCAP President Paul Williams, ASCAP VP of Nashville Membership's Michael Martin, Song of the Year co-writer Josh Farro, Songwriter of the Year Ben Glover, LeAnn Phelan, Songwriter of the Year David Garcia, Publisher of the Year Capitol CMG EVP Casey McGrindy and ASCAP EVP of Membership John Tella at the 2015 ASCAP Christian Music Awards.

Winning duet Matt Crocker and Tad Gulisz perform "Oceans (Where's Your Boat)" by Matt Crocker.

# THE 2015 ASCAP CHRISTIAN MUSIC AWARDS

PHOTOS BY ED RODE



**A**SCAP honored the songwriters and publishers of Christian music's most performed songs of the past year at the 37th annual ASCAP Christian Music Awards, held on Monday, March 23rd at the historic Franklin Theatre in Franklin, Tennessee. ASCAP President Paul Williams was on hand to help celebrate the evening's honorees before an audience of distinguished songwriters, Christian music stars and music industry leaders. Top honors were awarded to the following: ASCAP Christian Music Songwriter of the Year (TIE): David Garcia and Ben Glover; ASCAP Christian Music Songwriter-Artist of the Year: Matthew West; ASCAP Christian Music Song of the Year: "This Is Amazing Grace," written by Josh Farro and Jeremy Riddle; published by Bethel Music Publishing, FBR Music, Josh's Music, Warner/Chappell Music Publishing and Word Music; and ASCAP Christian Music Publisher of the Year: Capitol CMG Publishing. ●

Visit [ascap.com](http://ascap.com) for complete coverage



Matthew West accepts the ASCAP Christian Music Songwriter-Artist of the Year award.

David Garcia and Ben Glover accept the 2015 ASCAP Christian Music Songwriter of the Year award.



It's Joel Taylor of Bethel Music and Josh Farro, writer of the Song of the Year, "This Is Amazing Grace."



ASCAP Christian Music Songwriter of the Year David Garcia, ASCAP President Paul Williams and ASCAP Christian Music Songwriter of the Year Ben Glover.





The Ting Tings at Cedar Street Courtyard

## HOW THE SXSW WAS WON

**A**SCAP RODE INTO Austin for the 29th Annual South by Southwest Music Festival in March with songs blazing. The ASCAP R&S Department kicked things off with its first ever SXSW R&B/hip-hop showcase at The Blackheart on Tuesday, March 17th. Then the ASCAP Presents...at SXSW showcase the next night at Red Eyed Fly featured a powerful and eclectic lineup of rock bands and performers, including Plain White T's, who performed a song co-written by frontman Tom Higgenson at the recent ASCAP Song Camp in France. On March 20th, ASCAP's Driskill Hotel showcase presented an acoustic oriented lineup featuring another group of extraordinary singer-songwriters.

But wait, that's not all. ASCAPEVP of the newly created Transformation Management Office Lynne Lummel spoke on a panel as did VP of Business and Legal Affairs Christine Pepe.

ASCAP also hosted its annual Boat Cruises on the Colorado River, with support from co-sponsors *Billboard*, *SOCAN* and *SunTrust Bank*, and hosted its first-ever SXSW ASCAP Mashup at Brush Square Park, where registrants gathered to meet and eat tacos. In addition, ASCAP curated a day of incredible bands on the outdoor stage at Cedar Street Courtyard as part of *FLOOD* magazine's FLOODfest. ●



Kevin Ross at The Blackheart

Plain White T's at Red Eyed Fly



Greg Holden at the Driskill

Tove Styrke at Cedar Street Courtyard



ASCAP's Christine Pepe on her panel

Max Frost at the Driskill

Alex Winstor at Red Eyed Fly

DeJ Loaf at The Blackheart



Registrants at the ASCAP Mashup

PHOTOS BY ERIK PHILBROOK AND ETAN ROSENBLUM



American Contemporary Music Ensemble (ACME) performing two movements from ASCAP Foundation Morton Gould Young Composer Award winner Timo Andres' Piano Quintet



Frances Richard together with ASCAP 2015 Honoree, Pulitzer Prize and Merit Award winning composer Julia Wolfe



ASCAP Foundation Award Recipients Charlotte J. Berben and Joseph P. Redmond together with ASCAP Board Member Alex Shapiro

# THE 2015 ASCAP CONCERT MUSIC AWARDS

PHOTOS BY RJ CAFK



Concert Awards Host Bill McGlaughlin



President Robert Sirota together with American Contemporary Music Ensemble (ACME) Honoree Members from Ben Russell, Violin; Timo Andres, Piano; Clarice Jensen, Cello; Caroline Shaw, Violin; Caleb Burghans, Viola

ASCAP held its 16th annual Concert Music Awards on Thursday, May 21st, 2015 at Merkin Concert Hall at the Kaufman Center in New York City. ASCAP member, composer, conductor and radio broadcast journalist Bill McGlaughlin hosted the event, which recognizes the achievements of ASCAP's 2015 concert music honorees, who represent the concert music world's diverse aesthetic spectrum.

Among this year's honorees were Julia Wolfe, the American Contemporary Music Ensemble (ACME) and all of the 2015 ASCAP Foundation Morton Gould Young Composer Awards Recipients. For complete coverage of this year's awards show, visit [ascap.com](http://ascap.com) ●



(l-r) ASCAP Foundation Young Composer Award Recipients J.P. Redmond, Paris Lawlis, Esin Ingalls, Jesse Thomas-Burghans and Karlyn Schubring



ASCAP Board of Director Member James M. Kendrick, Joseph P. Redmond, ASCAP Foundation Lecturer Award Recipient Brian Helm



(l-r) Morton Gould Award Recipient Paris Lawlis, ASCAP Foundation Board Member Alex Shapiro, and Morton Gould Award Recipients Erin Graham and Emily Carter

# Who Music Directs The Who?

BY FRANK SIMES

**F YOU TOLD ME FOUR YEARS**

ago that I'd be standing on the stage of the Royal Albert Hall as the musical director of The Who, alongside Pete Townshend and Roger Daltrey, I would've thought it was poppycock.

I was a 15-year-old musician when the Woodstock documentary was released. I spent all my allowance to see it eight times. More than any other performer, The Who took my breath away every time they showed up on screen. It became my fantasy to meld into the movie and become part of the band.

Well, the fantasy came true 12 years ago, when I met Roger Daltrey and played with him at a charity event. Soon after, I helped him form a band and we started touring. I put the music together for a successful world tour of *Tommy* with Roger. This led to my working with The Who, bringing the music together for the Olympics, the 2012 - 2013 *Quadrophenia* tour, and the current The Who Hits 50! tour.

As MD, I deconstruct the songs and generate scores of all the vocals and get the guys to sing them live. For Roger

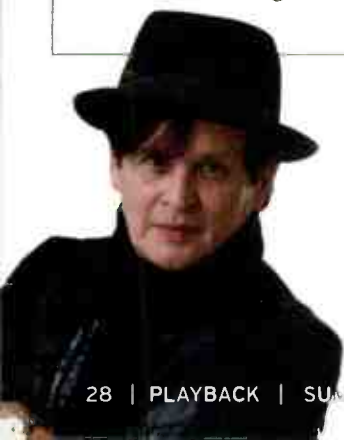
Daltrey's *Tommy*, The Who's *Quadrophenia* and The Who Hits 50! tours, I arranged the backing vocals, which range from three- to six-part harmonies ("Let My Love Open the Door" has eight-part vocals, but didn't make the final list).

What lends a sense of freshness to these tours was that all the backing vocals were represented live, which was impossible with the original lineup of only three singers: Roger, Pete and John Entwistle. Hearing all four vocal parts for songs such as "Listening to

You" or "I Can See for Miles," or all five parts of "The Kids Are Alright," or all six parts of "Cousin Kevin" or "1921" elevates the impact of the live performance, and pays deserved homage to the original recordings and original arrangers of the vocal harmonies - Pete, Roger and John.

"I'm always sensitive to allowing room for improvisation for the performance."

— Frank Simes



11 of the 16 songs of *Quadrophenia* require brass, comprising three trumpets, a trombone and a euphonium for the most part. Certain songs call for the mellophone. The horn parts are an amalgam of John Entwistle's original parts and scores I created. I hired two horn players, both of whom were capable of playing multiple brass instruments. The horn section would handle, say, a trombone part and one of three trumpet parts, and I would cover the euphonium and the two other trumpet parts.

I also make decisions about how to arrange the instrumental parts from the original album so that they are effective in a live setting. Which keyboardist is best suited to play the piano, organ, synthesizer and string parts? Which songs require audio tracks, and what parts supplement the orchestrations after the three keyboardists cover as many parts as we can feasibly handle? What parts can be played with real instruments, and what should be sampled and triggered? Which song tempos and keys call for alterations? Which songs should we consider adding to or throwing out of the master set list?

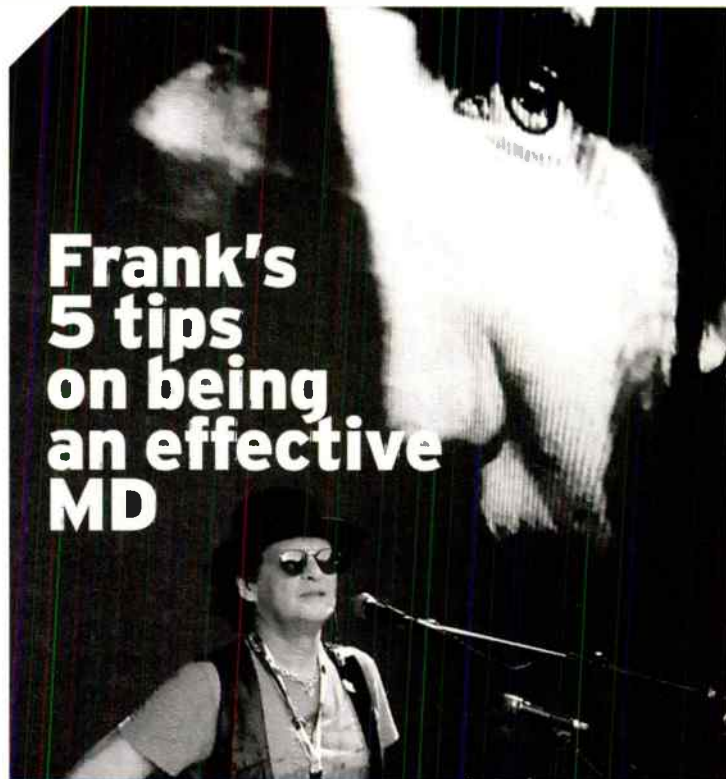
I'm always sensitive to allowing room for improvisation for the performance. Whereas other bands might have a train wreck, getting derailed from an intended structure, my bands are able to transform such moments into an incendiary ad-lib.

The fact of being MD for The Who never ceases to be surreal on some level. Nonetheless, I'm also proud to be part of The Who, the ultimate rock 'n' roll band, driven by a rebellious ideology. Their songs contain narratives about teenage angst, but they resonate with all of us.

My ultimate aims as an MD are threefold: first, to represent the original parts with the utmost integrity. Second, to make determinations about how to interpret the beauty and complexity of the music in a fresh and powerful way. And third, to retain the explosive power and sense of freedom that The Who's music signifies. **PB**

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**FRANK SIMES** is the recipient of 12 platinum records with such artists as Mick Jagger, Don Henley, Rod Stewart and David Lee Roth. He has produced five albums on major labels, recorded with Rod Stewart on *As Time Goes By*, performed on Roger Daltrey's *Moonlighting Anthology* and *Gold* releases, and appeared in The Who's *Amazing Journey* documentary. Frank has also recorded with Art Garfunkel, Engelbert Humperdinck, Mylene Farmer and Sylvie Vartan. He has written over 1,500 pieces of music for Paramount TV and Los Angeles Post Music, and composed original classical pieces for guitar and piano, some of which were recorded by the London Philharmonic Orchestra. See him on tour with The Who Hits 50! throughout 2015.



## Frank's 5 tips on being an effective MD

- 1** Be forensic in your approach to details. Go at it with a magnifying glass, and then a microscope to be error-free in your notation, whatever it takes! Details are not just details. The details are the work. Go ahead and be picky. That's your job!
- 2** Put the chord changes, tempos, vocal harmonies, arrangements and structures to memory whenever possible, so that you don't always have to refer to the printed music.
- 3** Be punctual. Be early. Being on time sets a good example for the other members. Being ahead of schedule reduces stress as you approach your deadlines.
- 4** Continually work on your communication and diplomatic skills. Read books of every genre. Keep a personal lexicon. The group depends on you to write and speak clearly and solve prickly problems. Your ability to express your thoughts clearly and tactfully, and to understand others, is of paramount importance.
- 5** Learn to play unfamiliar instruments and analyze unfamiliar music. For the current tour, I learned how to play banjo, mandolin, various percussion and a bit of violin.

### BONUS TIP

- 6** Be prepared to confront the artist/star with his or her mistakes. Disputing artists is tricky, and they may feel put off initially (did Frank really just say that?). But the principals depend on the MD to set them straight, to challenge them to grow artistically, and to help make the show stronger. I try to do the above with confidence and all the diplomacy I can muster. So far, no one has unleashed their wrath on me!

## Getting Your Music Into Film & TV

Nine music supervisors sound off on how to land a sync. By Rachel Perkins, ASCAP Film & TV Department

**G**ETTING YOUR MUSIC into film and TV can be a golden ticket for building momentum for your music career. Yet that same momentum is needed to grab the attention of music supervisors - some of the busiest, most influential players in the industry. We asked our friends at the Guild of Music Supervisors to give us one piece of advice about getting your music into their worlds of film, TV, advertising, trailers and video games.

**"WHEN SUBMITTING MUSIC** by an unknown act, I find it helpful when people put some bands that they may be compared to. Even though every artist is unique, I am more likely to check something out if I am a big fan of one of the bands they are similar to.



Always put as much contact information into the metadata of the songs as possible. Often times we

download music, but won't get a chance to listen to it for weeks or sometimes months. If we love it and it works for a spot we are trying to fill, we need to know how to get in touch with you!"

● **Gabe Hilfer Music Supervisor**  
(*Black Swan, The Drop, Fury, Sleeping with Other People*)

**"GET TO KNOW THE MUSIC** supervisor. Make an effort. Cold calls never get noticed. It's important to develop a friendly relationship with

the supervisor. Get out and meet them at industry mixers, conferences, panels, movie premieres and screenings. Make sure your music is unique and make yourself real. Like the



fox says in *The Little Prince*, "But if you tame me, then we shall need each other."

● **Sean Fernald Music Supervisor**  
(*Maggie, Wishmaster, Forever Strong, Rage*)

**"MAKE SURE THERE ARE** builds and changes in the music; a song should feel like it goes somewhere, even if only the instrumental is used. Always have instrumental versions and stems at the ready (and send them fast if requested!)"



● **Amanda Thomas Music Supervisor**  
Format Entertainment

**"MAKE SURE YOUR MUSIC** is awesome...sound quality and all! If you're finding it hard getting your music placed maybe find a third party company or music library that can rep your music."



● **Vanessa Jorge Perry Music Supervisor**  
(*Aspect Radio, Apollo, Final Destination, Kung Fu Panda 2, Monte Carlo, Spy Kids*)

**"MAKE SURE YOUR MUSIC** is appropriate for the project. Speak to friends who do have representation with reputable third party agencies. It's smart for the artist, it's smart for the supervisor. Songwriters are entering into legally binding agreements with strangers, so they need to protect themselves. It protects both parties."



● **Madonna Wade Reed Music Supervisor**  
(*American Crime, Reign*)

**"KEEP IT SHORT.** Pick one song to send me first and make it your best. It should be new, preferably yet-to-be-released. Take the time to know our company. Familiarize yourself with the kind of music [we use] and how. Include a short (short!) blurb in the body of the e-mail



about the artist (country of origin, label affiliation, tour plans, etc). Bottom line: if you make it simple and specific, you make it easier for us to recognize your masterpiece."

● **Cybele Pettus Senior Music Supervisor**  
Electronic Arts

**"I LOOK AT IT A LITTLE BIT** differently. I want music that is familiar to the masses. If you want to get your music into a commercial, you should really consider pushing yourself



out there as an artist. You need to have an audience when you pitch to a brand. We have to find stuff that already has a 'like' for other people."

● **Jason Kramer Music Supervisor** Elias Arts, DJ at 89.9 KCRW, Instructor at UCLA

**"ALWAYS TRY TO PLACE**



to songs you love first and foremost. Always seek advice from more experienced supervisors if you can."

● **Mathieu Schreyer Music Department** (Chef, *Hotel Noir*), DJ at 89.9 KCRW

**"DON'T LEAD WITH SONGS**

that are centered on specific names or specific year references. Specific city names in a lyric can sometimes limit the licensing potential. It is great to have these songs in your personal catalog, but the media licensing



community needs songs that say 'I love you,' not songs that say 'I love you Betty.' The

specificity of names and places can limit our ability to apply the song in a wide variety of scenes. Even if a character is coincidentally named Betty, any use would likely be too 'on the nose' to ever put in a scene."

● **John Houlihan Music Supervisor**, President of Guild of Music Supervisors

# How to Make Money with Your Music on YouTube

By Jim Koch, ASCAP Member Services

**DIGITAL HAS TRANSFORMED** the way we listen to music. These days it's more important than ever to have your music available on YouTube. Ever wondered whether ASCAP pays royalties for YouTube performances? The good news is YES, we do. Even better: ASCAP royalties are just one of two income streams available when your music is played on YouTube. Let's take a closer look at these two revenue streams and the steps you should take to get paid.

**YOUTUBE'S CONTENT ID SYSTEM**

There are literally billions of videos on YouTube, with more uploaded every second. Locating your performances can be like finding a few needles in a massive digital haystack. To make the search a little easier, YouTube uses a detection system called Content ID.

Content ID makes digital "fingerprints" of sound recordings—and to be clear, that's the actual recording of your music, not the underlying work. YouTube searches for your fingerprinted music in videos uploaded by you or anyone else. When a match is detected, they send notices to all of the copyright owners they know about—typically record labels and music publishers, or their designated agents. The copyright owners then have a choice:

- Allow YouTube to place ads on the video in exchange for part of the ad revenue
- Let YouTube display the video without ads
- Instruct YouTube to remove the video

**THE YOUTUBE PARTNER PROGRAM**

One easy, effective way for you to take advantage of Content ID and collect ad revenue is to work with a YouTube Partner service such as AdRev, Exploration or ONErpm. A YouTube Partner service takes the sound recordings that you give them and submits them to YouTube for Content ID. They will then place claims on videos that use your music, and send you usage statistics as well as your share of the ad revenue.

Your partner service can also identify covers of your music, even when the video doesn't include a fingerprinted sound recording. They'll do keyword searches to find new versions of your music, and report them to YouTube on your behalf.

Most YouTube Partner services offer free registration. In exchange for their services, most take a portion of the ad revenue, typically between 20% and 30%. There are no requirements other than that you own the rights to the music and have a clean history with YouTube.

**ASCAP PERFORMANCE ROYALTIES**

Once you've joined a YouTube Partner service, you're in a good position to earn ad revenue from YouTube video plays. You've also taken an essential step toward earning performance royalties from ASCAP.

Here's how it works. Once YouTube has received claims on videos that use ASCAP music, they send us quarterly performance data about those videos. We then automatically process this data with our sophisticated matching systems, and pay the entitled writers and publishers.

For music that doesn't match automatically, ASCAP will manually match and pay royalties for works that have earned over one ASCAP credit in YouTube performances. We also manually match and pay royalties on a sample of the remaining songs that weren't auto-matched.

Two important notes: The data we get from YouTube only includes views from within the US. That means the number of views on your play counter may be higher than the data ASCAP receives, since your counter may include performances from around the world. Secondly, as of now, YouTube doesn't permit claims on music used for less than 30 seconds. We're working with YouTube to share ad revenue for performances of all lengths.

By taking the steps above, you can earn money from two sources: ad revenue from your YouTube Partner service and performance royalties from ASCAP. Not bad! ●

## THE TO-DO LIST

- 1 Register your titles with ASCAP by logging into Member Access ([members.ascap.com](http://members.ascap.com))
- 2 Upload videos that feature your music to YouTube
- 3 Sign up with a YouTube Partner service to get your music onto YouTube's radar and monetize videos that use your work
- 4 Promote your videos to increase your potential earnings from both ad revenue and ASCAP



## Songwriters: The Next Generation

### Showcases New Talent at The Kennedy Center

**SONGWRITERS: THE NEXT GENERATION**, a program of The ASCAP Foundation and The John F. Kennedy Center for the Performing Arts, which is made possible by the Bart Howard Estate, showcased the original work of five emerging songwriters and composers on the Kennedy Center's Millennium Stage on March 25th and 26th, 2015. The performances of ASCAP members Sara McDonald, Jameson Rodgers, Todd Schefflin & Jacob Webb (The JT Project) and Natalia Zukerman were followed by a Q&A session giving the artists an opportunity to talk about their creative process. Each evening's hour-long program, which is designed to spotlight the talent of young songwriters and composers, is hosted by ASCAP singer-songwriter and arts entertainment producer Larry Groce, one of the founders of *Mountain Stage*, a live music program on NPR. The concerts and Q&A with the songwriters were webcast live and archived for viewing on the Kennedy Center Millennium stage website. ●



The JT Project: (l-r) Jacob Webb, Todd Schefflin, Nathan Webb, Ross Alston.



Composer Sara McDonald with her quartet (l to r) Kiho Yutaka, Alicia Bisha, Susan Davita Mandel and Laura Huey.



Mountain Stage's Larry Groce (l) with ASCAP Foundation Director Colleen McDonough and ASCAP member Jameson Rodgers.



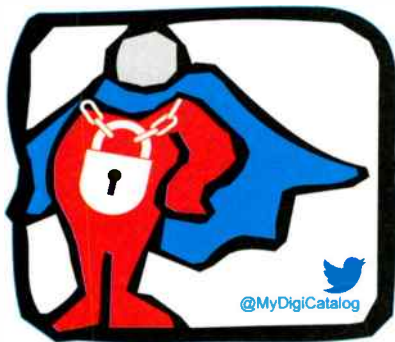
Singer-Songwriter Natalia Zukerman (l) with Meghan Toohey (r).

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## ASCAP Member Generously Donates Guitar to The ASCAP Foundation

**ASCAP MEMBER** Richard Kok was the lucky winner of an SE Angelus 10 guitar at the ASCAP EXPO in April. Rather than keep the guitar for himself, Richard decided to donate it to The ASCAP Foundation to be used for a music education program. The ASCAP Foundation selected one of its long-time grantees, the LA-based organization *Education Thru Music (ETM)*, which gratefully accepted the guitar. It will be used for ETM's songwriting program which targets fifth graders at the K-8 Guardian Angel School in Pacoima, California. The school is located in one of the highest gang-infested neighborhoods in Los Angeles, and 95% of the students qualify for the Free/Reduced Lunch Program. ETM-LA's partnership with Guardian Angel makes it possible for Guardian Angel School to provide comprehensive, sequential, weekly music instruction to every student. ●



A student from Guardian Angel School tries out the newly donated guitar





## Fetty Wap

**N**ew ASCAP member Fetty Wap was born Willie Maxwell II in Paterson, NJ. At first, he was strictly a rapper, writing verses and dropping mixtapes with his Remy Boyz 1738 crew. But on his breakout hit, the head-nodding “Trap Queen,” the young MC sings about cars, cash and love in a quivering croon that’s become part of his signature sound.

The #2 *Billboard* success of “Trap Queen” opened a lot of doors for Fetty Wap, including a spot on the *Tonight Show with Jimmy Fallon* and a live collaboration with Fall Out Boy during the MTV Movie Awards. Record biz legend Lyor Cohen signed Fetty to his 300 Entertainment imprint. He’s gotten public co-signs from Rihanna and Trey Songz. Kanye West brought Fetty onstage to perform “Trap Queen” at the Roc City Classic show in New York, and connected him with Drake for an official remix of Fetty’s single “My Way.”

Fetty’s putting the finishing touches on his self-titled debut album, set for release in 2015. In the meantime, you can get your fill of his distinctive voice on his SoundCloud page ([soundcloud.com/harlem\\_fetty](http://soundcloud.com/harlem_fetty)), where he releases a steady stream of new music with his crew. Asked why he decided to join the ASCAP crew, Fetty Wap says: “ASCAP is the world leader in performance rights, but I signed with the organization because they really care about the artists they work with.”

## Students of The Lyric Project

**A** song is more than just music and lyrics. It can be an outlet for expression, a way to make sense of the world around you, and for a new songwriter, an opportunity to discover an untapped ability you didn’t know you had.

Few understand the power of songwriting quite like the students of The Irving Caesar Lyric Project. Funded by the ASCAP Foundation, the program pairs inner city teens with professional music instructors, who teach them how to transform their personal experiences into lyrics. The finished lyrics get reviewed by supportive mentors at ASCAP and LA’s Skylight Theatre, and the best of the lyricists get to work with professional composers/songwriters to set their words to music.

As part of their immersion into the art and craft of professional songwriting, each of the teens in The Lyric Project becomes an official ASCAP member and learns the ropes of the music business from an ASCAP mentor. To cap off the program, the new songs are performed by professional singers and musicians in a live concert.

On April 28th, The Lyric Project students Shannon DA Fernandez, Matthew Merlo, Cole Holden, Natalie Wire, Vivian Leilanny Arciga, Joselee Medina (pictured l-r) came to the ASCAP offices to join. The Lyric Project’s Program Director and Developer Sari Rose Barron enthused: “Joining ASCAP is a profound opportunity for The Lyric Project lyricists. They are now part of a community of songwriters where their feelings and stories are verbalized, validated and celebrated. Becoming part of the ASCAP family has given many of them the confidence and push to continue writing and challenging themselves to express creatively through song. Thank you ASCAP!”



# Whiskey BUSINESS

On his new album, Nashville singer-songwriter **CHRIS STAPLETON** distills vintage Southern sounds and themes into powerful songs that bring a shot of soul back to the country charts

By Erik Philbrook

**K**

ENTUCKY-BORN AND BRED, Chris Stapleton couldn't be more authentically Southern. Big of heart, beard and hat, he's made a name for himself in Nashville writing songs for some of the top names in country music and has become one of the most respected

craftsmen in music. He has written more than 150 songs for a wide variety of artists, from Adele to Jason Aldean, including five #1 songs written for George Strait, Luke Bryan, Kenny Chesney, Darius Rucker and Josh Turner. He has contributed cuts to several major motion picture soundtracks. He has won seven ASCAP Country Music Awards. He's also been nominated for three Grammy Awards and, through his acclaimed work with his former bluegrass band, The SteelDrivers, he won the International Bluegrass Music Association Emerging Artist of the Year Award.

This year Stapleton emerges in a different way - as a solo recording artist. His newly-released and highly

anticipated album, *Traveller* (Mercury Records) contains 14 songs overflowing with whiskey, redemption, devils, stars, heartbreak and love. It's raw, rowdy and real. It debuted at #2 on the *Billboard* Country Albums chart. And it is sure to establish Stapleton as more than a best-kept Music City secret. As he set out on a tour to support *Traveller*, Stapleton talked to *Playback* about his music, his motivation and his mission.

**► You are well into a successful music career, yet you are just now releasing your first album under your own name. Why now?**

It just was the right time to do it. Universal had come to me a number of years ago - I don't know how long it's been now - and asked me to make a record for them, and then there were some switchover things in there that kind of postponed it, but really it came down to the fact that they asked me to do it, so I did - as simple as that.

**► You've had a number of hit songs written for other artists. When it came time to putting your**



PHOTO: ANDREW LITTON



Chris Stapleton is pictured performing at the 2011 ASCAP "I Create Music" EXPO. A video of his EXPO performance of his song "Whiskey and You" is the most-watched video on ASCAP's YouTube channel with more than 630,000 views. The song is featured on his new album.

Last year, Stapleton (far right) was featured at the Sundance ASCAP Music Café alongside (from left) Lee Ann Womack, Brett James and Brandy Clark



**name on these songs and putting them out as a record, were they songs that you had held back for yourself over the years or were they written as a group for this record?**

They span probably the entirety of my 15-year career and I don't believe in holding songs back at all. I mean, if somebody wants to record them, that's fine with me, but it doesn't prevent me from recording them too. My wife really was the main compiler of songs, I guess. She helped me sift through my songs and made a list. And then, Brian Wright at Universal A&R got a few entries in there, and then some of the things we wound up recording on the record just kind of happened in the studio.

► **When you do write for other artists, do you approach a song differently than when you know you're going to record it yourself?**

The goal is always just to write the best song that you can write. I mean, the process for writing a song is the process for writing a song. It's not something I look at it as something I need to do something different. But for me, unless I'm specifically writing with an artist for a specific project, I'm always just trying to write the best song that comes up that day, regardless of what kind of genre it's supposed to fit into. You just try to do the best version of whatever song you write.

► **You embrace a wide variety of music. You've had your foot in the bluegrass world with The SteelDrivers, played straight-up rock with The Jompson Brothers and you're loved by the Nashville**

**community for writing great country songs. Stylistically, what does this album reflect about your own personal tastes and what you wanted to share musically?**

Well, I don't know if I'm trying to make a statement or anything as much as just trying to do things that I think are good. It was a matter of me trying to do things that were tasteful and good and had the best opportunity to be timeless, which should always be the goal when making records.

► **You have two young kids. And balancing a family life with a professional music career is always a challenge for anyone. How do you do that?**

Well, my kids are riding on the bus with me. They come with me whenever they can, and I have my in-laws and my mother, who both live nearby in Nashville - we have a really good family support system. I don't look at family and what I do for a living as separate things. They're all kind of one thing, and this is part of their life just like it's part of mine.

► **You came out of Kentucky. Your father was a coalminer. What motivated you to move to Nashville to become a songwriter?**

Probably a lack of interest in anything else. That's truthful. I went to college a little bit and that didn't work out and I didn't finish. So, I would play in bars until I ran out of money and then I'd get a real job.

I met a songwriter named Steve Leslie, and once I found out that there somebody would pay you to sit around and write songs [LAUGHS], I thought that was the job I had to do. And so, the first three or four

**"It was a matter of me trying to do things that were tasteful and good and had the best opportunity to be timeless, which should always be the goal when making records."**

(LEFT) ERIK PHILBROOK, (RIGHT) PICTUREGROUP

Stapleton is pictured at ASCAP's "We Write the Songs" concert at the Library of Congress in 2012

years after I moved to Nashville, that was the focus. And then, born out of songwriting came The SteelDrivers and then came The Jompson Brothers. Here we are 15 years later.

► **In Nashville it seems like to be a successful songwriter you really need to hustle, because there's so much competition. That doesn't seem to be your nature and yet you have written with so many people. How have you been able to achieve that?**

I'm not a hustler. I don't pitch songs. I don't ask people to write with me. It's not what I do. I've been fortunate to have really great publishing partners over the years. You know, Liz O'Sullivan of Sea Gayle Music was a champion of mine for a dozen years. I'm at Warner/Chappell now and Ben Vaughn and Alicia Pruitt are my champions. So I'm not the kind of guy - I'm not a salesman. Some guys are and there are guys who are more successful at songwriting because they are that personality type, but that's not me and I've never been comfortable doing that [LAUGHS], so - I'll just write songs and hope they find a way. So far, that's worked out for me.

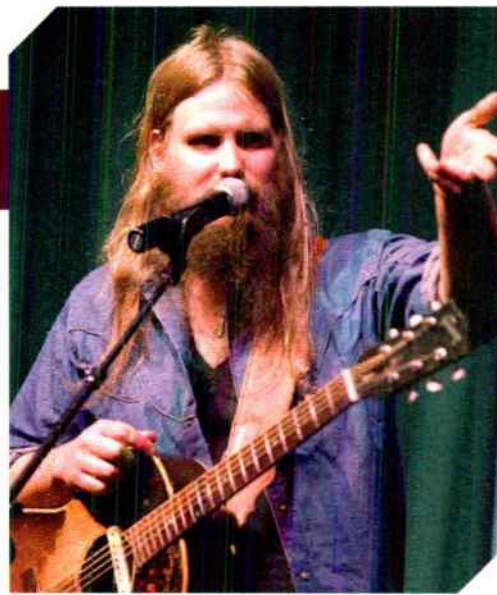
► **You seem fortunate to be able to express yourself in these different musical formats, like bluegrass and rock. Do you feel lucky that you're able to do that? So many artists can get boxed in.**

Well, I think any artist that gets boxed in, it's their own fault. If you're not doing something that's authentic to what you should be doing, then you're not doing the right thing anyway, and if you're doing it just for the money, then it's probably the wrong reason.

I do feel very fortunate that I've been able to do what I do. You know, for years when I played bluegrass I saw songwriting income dip quite a bit because I was out playing bluegrass, but that's what I wanted to do and out of that I got into this. So I mean, there's all these things that you do for the right reasons and hope the back end of it works out. And for me, that's generally been the case. I really don't like to operate any other way. When I do it upsets the balance to me of trying to make music for the right reasons.

► **What was the music you grew up on? Was it something specific to the South or was it a combination of stuff you heard on the radio?**

Oh, all things. My earliest memories of music are probably my dad listening to a bunch of outlaw country, but also old R&B and Ray Charles, Aretha Franklin. But, you know, I had rock phases and liked



more modern R&B acts. I've always listened to all kinds of music, and I like all kinds of music. When I first moved to Nashville, there was a producer friend of mine that said there's two kinds of music, good music and bad music. That's really how I feel about music. I try to focus on listening to and making the good music as much as I can. But sometimes, you know, you can fall short of that mark.

► **Are there any songs on Traveller that you're particularly proud of, or that you hold dearer than the others for any personal reasons?**

No, I don't really look at them as individual songs, even. I look at them as a body of work. And for that reason, I'm proud of all of them together. I feel they all kind of came together in a way that I would have hoped for. I'm a fan of records. I'm a fan of listening to something cover to cover and not wanting to skip over anything. I still kind of feel that way about this one, and anybody who makes records will tell you that if you don't have a hard time making a record at some point, you're real lucky [LAUGHS]. And I was real lucky in that this was an easy and natural thing.

► **One of the joys of performing your own songs on tour is to feel those songs experienced by a live audience. Having written for so many other artists who perform your music, are you enjoying the electric charge you get from performing these songs live?**

It's nice to see people invest in what you do as an artist, and sing the songs back at you, and feel something. You get to feel something more than what you were feeling when you made the record. So it's always a new thing and you never get tired of it.

► **Is there a common thread running through these songs?**

Hopefully they're good. [LAUGHS]. They all have flashes of meaning, whether it's the story behind the songs themselves or the time period surrounding the creation of the song. They're all little pieces of the last 14 or 15 years of my life. So that's the thread.

► **Unlike other art forms like films and paintings, music is such a unique sort of experience for the person experiencing it. What is it about music that you think you can only get through listening to a song?**

It's one of those experiences that you can put yourself inside maybe more so than movies or other visual arts. When you're listening to a song in that that moment, it's you. If the creator and the sound and the musicians are all doing their job, they can get to places that maybe other things can't and really tap into some powerful emotions. It's a unique thing, and it's probably the thing I love most about songs and music - their ability to connect in a human way. **PB**

**ASCAP**  
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APRIL 30 - MAY 2  
**2015**  
LOS ANGELES

# A TOP



Above: Aloe Blacc and Bill Withers at the panel "Who Is He (and What Is He to You?): 'I Create Music' Interview with Bill Withers"

Left: Richard Marx performs during his master session

Opposite page (l-r): Darrell Brown leads his live multi-genre song feedback panel

Ingrid Michaelson performs "The Way I Am"  
ASCAP's CEO Beth Matthews and President Paul Williams at the ASCAP General Annual Membership Meeting and EXPO Kick-Off

PHOTOS BY PICTUREGROUP AND SALVADOR OCHOA

# Advocacy, Community and Creativity Reign Supreme at the 10th Annual ASCAP "I Create Music" EXPO

BY ERIK PHILBROOK

# TH



## DAY ONE

"You know who the true innovators are? You are!" said a fired-up ASCAP President Paul Williams at ASCAP's General Annual Membership Meeting and ASCAP "I Create Music" EXPO Kick-off on the morning of Thursday, April 30<sup>th</sup>. "Can you get more innovative than creating new music? Or creating whole genres of music that have fueled major cultural and political movements throughout the world?" So started the 10<sup>th</sup> annual EXPO, which achieved record high attendance and hit greater levels of connection amongst a passionate community of music creators eager to advance their careers and ensure a stronger future for music.

Williams spoke about the challenges facing music creators today and the urgent need for songwriters and composers to get involved in ASCAP's advocacy efforts, and encouraged everyone to support the Songwriter Equity Act (bit.ly/Support\_SEA), the bill recently re-introduced in both houses of Congress.

Then it was on to the "We Create Music" panel which offered career perspectives from five very different writers: Hit songwriters Toby Gad and Claudia Brant, hip-hop and R&B producer No ID, composer and





(l-r) ASCAP Board member Valerie Simpson, Kevin Cronin, Mike Reid, Isaac Hanson, Zac Hanson, and Taylor Hanson performing at the "I Create Music" Center Stage showcase at the Ohm nightclub

ASCAP Shirley Walker Award winner Deborah Lurie and Grammy award-winning songwriter-producer Richard Marx.

"Hit Songwriters: In It to Win It" presented a rare gathering of some of today's chart-topping songwriters, including Kevin Kadish (Meghan Trainor's "All About That Bass"), Greg Kurstin (Kelly Clarkson's "Heartbeat Song"), William Larsen (Nico & Vinz's "Am I Wrong"), Jesse Shatkin (Sia's "Chandelier") and Sevyn Streeter (Chris Brown's "Yeah 3x"). The five writers discussed what it takes to break through and get your music heard by the right people.

The "Women Behind the Music" panel featured Goapele, Faith Newman, Santigold, REVOLT's Whitney-Gayle Benta and Sevyn Streeter, and they shared their experiences in navigating the modern music industry with panel moderator, Erica Grayson.

Singer-songwriter Ingrid Michaelson shared humorous stories and wisdom drawn from her decade-long career as one of today's most accomplished independent pop music artists. She also performed some of her best-known songs including "The Way I Am," "Girls Chase Boys" and a newly-written song, all in a Master Session hosted by ASCAP Playback Editor-in-Chief Erik Philbrook.

Other sessions covered a wide range

of musical territory, including "How to Choose Between a Music Publishing and Admin Deal," "Straight Talk and Feedback from Country Music Pros," "An Interactive Master Session with Da Internz," a "Master Session with Mike Reid," "How to Boost Your Music Career with Partners and Sponsors (Presented by Billboard)," "Growing a Career in Gospel Music," "Making the Most of Your ASCAP Membership," and more.

After a busy day of packed panel and sponsor session rooms, EXPO attendees swarmed to the terrace outside the Dolby Ballroom for an opening networking reception (presented by the Recording Academy). The Dolby Terrace was also the site for the Squarespace Studio, new to the EXPO this year, which featured an environment to relax, learn about Squarespace and even record a live-to-vinyl demo in an on-location recording studio.



Later they were treated to an intimate, "in-the-round" performance of ASCAP songwriters performing some of their best-loved and classic songs: Hanson ("Weird" with special guest, Desmond Child, and "MMMBoB"), Mike Reid ("I Can't Make You Love Me"), Valerie Simpson ("Ain't No Mountain High Enough") and REO Speedwagon's Kevin Cronin ("Time for Me to Fly").

And wrapping up Day One was the always popular ASCAP EXPO iStandard

The "Women Behind The Music" panel backstage including (l-r) ASCAP's Nicole George Middleton, Santigold, Goapele, Faith Newman, Whitney-Gayle Benta, moderator Erica Grayson and Sevyn Streeter







Hanson's Taylor (left) and Isaac (far right) participate in the Lunch Roundtable discussions at Preston's

ASCAP President and legendary songwriter Paul Williams (right) stops to take a selfie with an attendee



Producer and Rapper Showcase, a unique showcase giving producers and rappers a chance to present their music to a distinguished panel of judges. As well as the WorldArts After-Hours Networking event at the Squarespace studio, where attendees could mix, mingle, meet the WorldArts team and grab drinks at the bar.

## DAY TWO

Friday morning's sessions began with expert country songwriter Darrell Brown opening the first of his three "Live Multi-Genre Song Feedback" sessions. Many EXPO attendees performed their songs live and got feedback in real time from the audience and from Brown, who has written for Keith Urban, Bon Jovi, LeeAnn Rimes and Faith Hill, among others. Acclaimed singer-songwriter Jason Mraz was in the audience and provided feedback of his own for the benefit of the attendees.

Another morning EXPO highlight was "On the Come Up: Mama We Made It," featuring rising artists telling their stories. Kirby Lauryen ("FourFiveSeconds"), Victoria Monet ("We the People") and Grammy-nominated Mali Music ("Beautiful") shared candid thoughts on their creative processes and the hard work it took to get where they are.

One of the most highly anticipated sessions of the conference took place on Friday afternoon when hit songwriter Aioe Blacc interviewed the monumental Bill Withers. Blacc attended ASCAP EXPO in 2010 specifically to hear Withers speak on another panel. This time Blacc was able to talk personally with his inspiration, and the packed Dolby Ballroom was enthralled by a thoughtful conversation with an abundance of witty aphorisms from Withers on his life, music and songwriting process. "If you have a gift, put it out there. The world will let you know," said Withers, simply and beautifully.

Music creators' rights were on the agenda again on Friday, with the panel "Desmond Child Presents Fair Trade Music: Re-Visioning the Music Ecosystem." Child, joined by composer and ASCAP Board member Doug Wood (Omni Music Library) along with songwriter-producer Eddie Schwartz (Pat Benatar's "Hit Me With Your Best Shot"). The panel outlined what creators need to do to help sustain a fair and sustainable music ecosystem, from creator to consumer and everyone in between.

Other sessions on day two included "Ralph Murphy's Laws of Songwriting," "The Music Supervisor's Mission," "Rock Songwriters on the Move," "Managing Your Online Presence (Presented by Squarespace)" and "Show Me the Money: Creating Your DIY Monetization Strategy (Presented by CD Baby)."

Friday night's ASCAP EXPO Attendee Showcase is always a



Attendees toasting a fun night at the WorldArts After-Hours Networking event at Squarespace Studio on the Dolby Terrace



Hanging in the Squarespace Studio

ASCAP President Paul Williams, Rep. Doug Collins (R-GA), Rep. Makeem Jeffries and songwriter Aioe Blacc on their panel: "Washington DC: How New Laws and Copyright Changes Will Impact Music Creators"



**ASCAP EXPO**  
 APRIL 30 - MAY 2  
 2015  
 LOS ANGELES



## EXHIBITION GAME

**THE ASCAP EXPO HAS ALWAYS FEATURED** a broad spectrum of exhibits, sponsored demonstrations and events, and this 10th anniversary EXPO was no exception. From the opening networking reception sponsored by The Recording Academy to the Sam Ash "pop-up" store to the Squarespace recording booth and stage to the WorldArts GIF Booth and "One on One" room sponsored by Sennheiser, the EXPO's cadre of supporting companies presented attendees with a great array of interesting and informative experiences. For more on the EXPO's sponsors and sponsorships, go to [ascap.com/expo](http://ascap.com/expo).

SQUARESPACE





ASCAP's Jonn Titta and Marc Emert-Hutner, moderator and REVOLT TV's Amrit Singh, and music creators Claudia Brant, Toby Gad, Deborah Lurie, Richard Marx, and Mo'Nique backstage at the "We Create Music" panel



Ashley Gorley performing during The Writers Jam



ASCAP's Marc Emert-Hutner and Savan Kotecha on their panel: "The Economics of a Hit Songwriter: Master Session with Savan Kotecha"



Film composer and ASCAP Board member Richard Bellis



treat and this year was no exception. Matt Sucich (New York City), Chaz Langley (Brooklyn, NY), Steven Davis (Nashville), Bonavox (Los Angeles), Jeffrey Kolhede (Los Angeles) and Hewan (Bay Area, CA) each performed a set of compelling songs that reached into hip-hop, rock and even big band that had the whole crowd moving to every note and lyric.

And for night owls, the EXPO rolled on into the night with the She Rocks Showcase (Presented by The Women's International Music Network and Tinhorn Flats) and the WorldArts After-Hours Networking event at the Squarespace Studio on the Dolby Terrace, featuring a DJ set by MICK.

## DAY THREE

In a sign of the growing awareness and importance of music licensing reform, attendees turned out in droves for Saturday morning's legislative panel, "Washington DC: How New Laws and Copyright Changes Will Impact Music Creators." The high profile lineup delivered a call to action for songwriters to support changes to outdated copyright regulations and featured ASCAP President Paul Williams, Congressman Doug Collins (R-GA), Congressman Hakeem Jeffries (D-NY) and singer-songwriter Aloe Blacc.

"The dynamic of the music industry is changing," said Rep. Collins. "We have to get government out of the way and let the free market work." Rep. Jeffries offered inspiring advice to the audience: "Harness the power of your music in creating the change that you need. It can really make a difference." And Aloe Blacc emphasized

the truth that "the big companies know how the law works. Songwriters know how songs work. But we need to know what we are up against."

The four leaders spoke passionately about how reform is needed fast, and urged the crowd to visit [ascap.com](http://ascap.com) to learn more and contact their elected representatives.

Later, award-winning songwriter Savan Kotecha was interviewed by ASCAP VP Pop/Rock Membership Marc Emert-Hutner for a Master Session, "The Economics of a Hit Songwriter." Kotecha talked about the hidden costs and tenacity required to build a career, but also offered encouragement to those just starting out on the path. He even picked up on the advocacy theme of the day, saying: "People are inherently fair. We just need to let people know we exist. And that this is a job."

Day three's sessions included "Nuts and Bolts of the Music Business with Donald Passman, Esq.," "Versatility in TV Composing," master sessions with film/TV composer Richard Bellis, TV and opera composer Douglas Cuomo, Latin songwriter Claudia Brant, "Building Your Team," and more.

As is tradition, this year's EXPO finished strong with The Writers Jam, a live concert in the round featuring some of today's top songwriters, including Andrew Bird, Aloe Blacc, Ashley Gorley and Andrea Martin. Hearing songs performed by the writers who created them is perhaps the most inspiring experience for attendees. It brings it all back home, to the music, where everything begins. **PB**

# TIGER'S TALE

This year **JIM PETERIK** marks 50 years in music. He's written some of rock's most memorable hits - from "Vehicle" for Ides of March to "Eye of the Tiger" for Survivor, from "Hold on Loosely" for 38 Special to "That's Why God Made the Radio" for The Beach Boys, and many others. Here he talks about his phenomenal career and why he remains so driven.

By **Jim Steinblatt**

PHOTO: KRISTIE SCHRAM

Jim "Jimbo" Peterik's Ides of March have just released a 50th anniversary box-set



S

SONGWRITER/BANDLEADER/RECORDING ARTIST AND MUSICAL INSTITUTION

Jim "Jimbo" Peterik is 64 years young. The Chicago-area singer and guitarist became a recording artist five decades ago at the age of 14 with a group of his school friends in a group they first called The Shon Dels. They later morphed into the Midwest powerhouse, the Ides of March, best known for their driving 1970 chart topper, "Vehicle." Though the Ides called it quits in 1973, they reformed in 1990 with the same core of original members. The non-Ides years were anything but idle for Peterik, however: He recorded solo albums and was a member of and songwriter for the successful arena-rock band, Survivor who enjoyed a monster hit with "Eye of the Tiger." He wrote songs with and for Sammy Hagar ("Heavy Metal"), Southern rockers .38 Special ("Hold on Loosely," "Caught Up in You"), Brian Wilson and the Beach Boys ("Your Imagination," "That's Why God Made the Radio") and a slew of others. Peterik and the Ides of March have just issued a 50th anniversary box set, *Last Band Standing*, tracing the band's entire career going back to their days as the Shondels to brand new material. Last year, Peterik's autobiography, *Through the Eye of the Tiger* (co-written by Lisa Torem) was published. *Playback* recently spoke with Peterik, who is friendly and modest, but immensely proud of his incredible career milestone.

# JIM PETERIK

**Jimbo, congratulations on *Last Band Standing*, the new 50th anniversary anthology of the Ides of March. Let's start with talking about the formation of this band, back in 1964.**

I look at this band as a block of granite. We have the granite graphic on the slip cover of the collection. It really feels like we're set in stone. We've known each other since [LAUGHS] - it's really weird. I went to Cub Scouts with Bob Berglund and Larry Mills. We were in the grade school band together, we were in marching band together in high school. We were friends before we were a band.

We all played instruments by about fifth grade. We chose each other because we were great friends as well as musicians. And I think that's the reason that 50, 51 years later we're still together and still having a blast. And we still have a common destiny, just like we had when we scraped together \$300 and went into the studio to cut our first self-financed 45 called "Like It or Lump It" which was very influenced by the groups that we loved so much around the mid-'60s, like the Zombies, the Kinks and, of course, the Beatles.

But we just kept developing and, gradually, we morphed into more of a horn band, and by 1968 we added a few trumpets and started doing music that we loved at the time, Stax-Volt material like "In the Midnight Hour" and Otis Redding. That was really the start of our horn period which, of course, culminated in the hit "Vehicle" in 1970.

"After 45 years of writing some of the most memorable hooks in rock music, a guy who signs every e-mail "Keep Rocking!" is not going to stop. At 64, Jim has more energy than most 19-year-olds, and his passion for songwriting is only rivaled by his will to perform - wherever someone lets him carry a guitar!"

**Jake Wisely, CEO,  
The Bicycle Music Company**



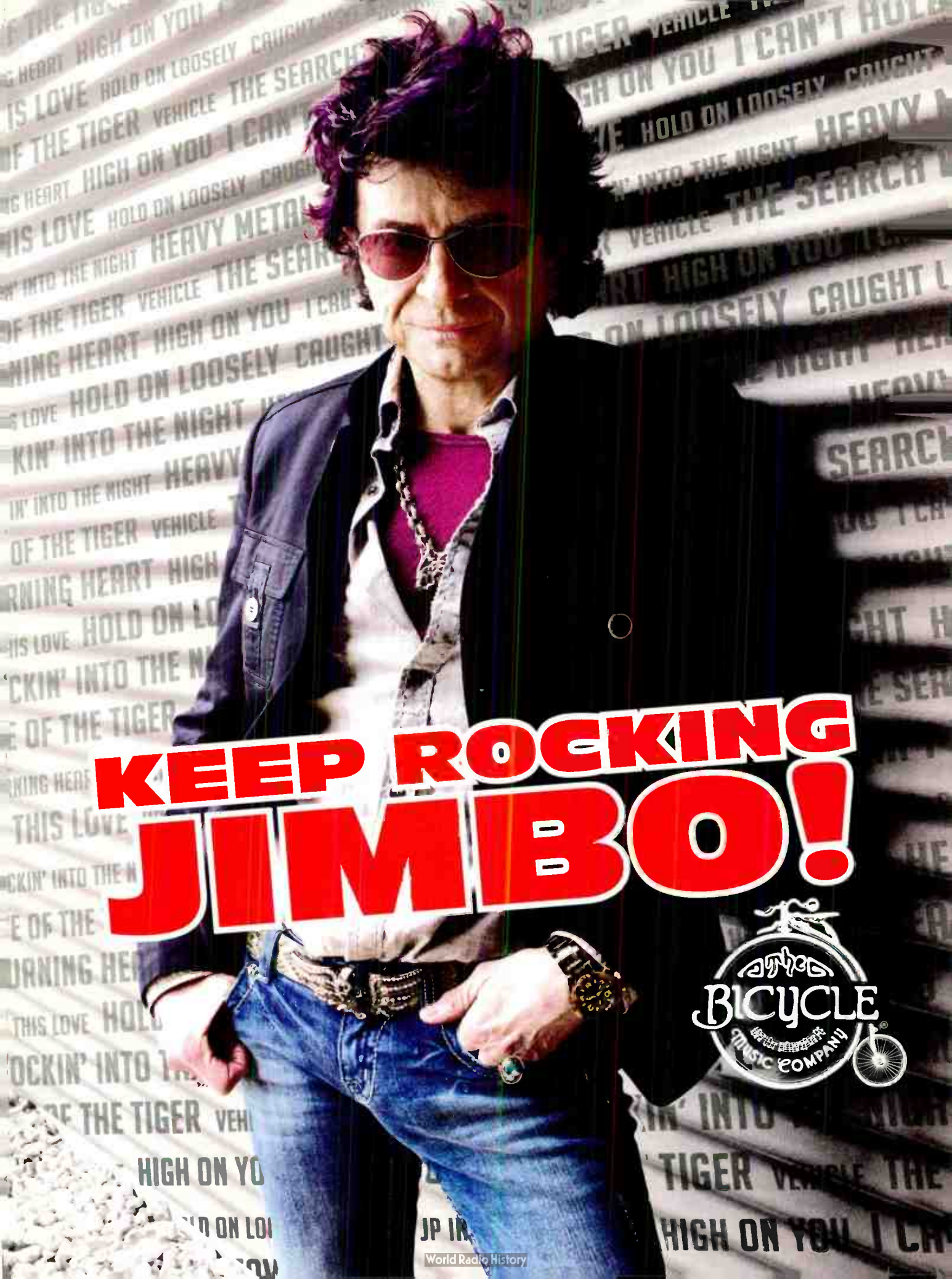
**A pre-"Vehicle" photo of the Ides of March (left) and the early incarnation of the Ides (below), then known as The Shon Dels.**



**And at that point, had you already gotten your deal with Warner Bros.?**

We started with Parrot Records, which is a subsidiary of London, back in '66. We had a song called "You Wouldn't Listen" that made it to #42 on the Billboard chart, and suddenly we were on the road, at age 15, touring with the Allman Brothers. They weren't called the Allman Brothers yet; they were called the Allman Joys. We just knew that they were great. We were playing shows with them and - and then we had a few more singles on Parrot. Everybody thought we were British, because Parrot was the home of the Zombies, Engelbert Humperdinck, Tom Jones and the Ides of March. So, we had to fake a British accent for a while.

We finally convinced America that we were from Chicago. We had a number of Parrot singles that didn't really catch on. Finally, Parrot dropped us and through some synchronicity the managers, Frank Rand and Bob Destocki, got us a deal with Warner Bros. And our early cut was a thing called "One Woman Man" which was a beautiful song, very influenced by the Association and Gary Puckett, and it was what they called a turntable hit, which means it got played but it really fell through.



# KEEP ROCKING JIMBO!



HIGH ON YOU

HOLD ON LOOSELY

JP IN

"It's hard to believe that it has been over three years ago since I was introduced to Jim. He was told about Ariel, Zoey & Eli (Ariel and Zoey, identical twins, were 13 and younger brother, Eli, was 10) and their interest in combating bullying. The three use their national television show, Ariel & Zoey & Eli, too, to spread this message and Jim felt he had the perfect song. The song was Hey Bully! and, after the recording, we realized a new television show was born. That show would become Steal the Show and we are now in our third season of production. In fact, Jim and the three would be nominated for a national daytime Emmy for outstanding original song in its very first year. What the kids and I have learned the most about Jim is that not only is he one of the great songwriters - A national treasure, he is one one of the kindest and most inspiring individuals you could ever meet."

- Matthew T. Engelbert, Esq



(Top) The Ides of March enjoying their newfound success and (below) the band recently at Chicago's House of Blues



And Warner was just ready to drop us and our manager said, "Just give them one more chance - they've got some new songs; let them cut a demo." So they gave us a few bucks to go in the studio.

We cut four songs, and the fourth song we put on the demo tape was a thing that we really didn't value beyond it being a really great dance song for live shows. It was a thing I wrote for my girlfriend to try and win her back. The song was called "Vehicle."

And to show you how little we thought of the song, we put it fourth on the Warner Bros. demo. Well, Joe Smith, the head of Warner's, said those first three songs were really not that great, but that fourth song is a smash! So Joe Smith signed the Ides of March, and that song "Vehicle" went to #2 on the *Billboard* charts. It became the fastest-breaking single in Warner Bros.' history up to that time. It was on all the stations in the Drake-Chenault chain in a week and a half. And the Drake-Chenault chain at that time was God. If you got on there you basically covered the whole country. And it went like wild-fire. It sold a million copies.

And then we went on the road seriously in the summer of 1970, which is when the record came out. And these were the glory days of the Ides of March, touring, doing shows with Led Zeppelin, the Grateful Dead, Poco, Janis Joplin, Jimi Hendrix, all across the country, up into Canada.

When we opened for Led Zeppelin, the bill was the Youngbloods - who had the hit with "Get Together" - and Iron Butterfly. It was 25,000 people in a hockey rink in Winnipeg. We followed Iron Butterfly, who'd done a great job. And then it was the Ides of March. We had the set of our lives, standing ovations after every song. We thought we were dreaming, it was so good. Canada loved us.

And then Led Zeppelin came on, and they had a bad night and they were - they were, you know, not happy with



the PA and they were just kind of phoning it in and - and the next morning the headline in the local paper's entertainment section said, "The Ides of March steal the show from Led Zeppelin." That was just a great, great moment. If people ask, "What was the greatest moment in your career?" I always remember that night because it was just so triumphant.

### How many horns did you tour with at the time?

We had two trumpets and a sax. We were different than a lot of horn bands. Our guys were integral members of the band. They helped us arrange the horns and it was like a family. At that time, the trend was what you'd call the jazz-rock bands, Chicago and Blood, Sweat & Tears.

### Did you feel more of an affinity with the Blood, Sweat & Tears guys?

We started with the Memphis Horns stuff but then we really got hooked on that first Blood, Sweat & Tears album, where Al Kooper was still singing and wrote all the songs - we got into that type of rock. We always considered ourselves a rock 'n' roll band with horns, as opposed to a jazz rock band. We weren't as sophisticated as even Blood, Sweat & Tears, but especially not as sophisticated as Chicago. I think we had more in common with bands like Lighthouse and Cold Blood, but we loved Blood, Sweat & Tears.

We saw Blood, Sweat & Tears at the Kinetic Playground in Chicago. We were just in the audience. And they blew us away. David Clayton-Thomas was now the lead singer, and he was singing great, and I idolized him. So afterwards, I went up to him on the stage right after the show and I said, "David, I got to tell you, I'm your biggest fan; you're my hero." And he just blew me off! And I made a mental note not to ever be like that to any of my friends or my fans. But I had a cassette in my hand and on that cassette was a song called "Vehicle." And at the time, we didn't know that "Vehicle" was going to be a smash - it's just a demo. And, of course, David didn't take the tape. I was very ambitious. I walked upstairs to the dressing room and met the band's guitarist, Steve Katz, and I gave him the tape. He was very gracious and said he'd listen to it.

Well, about nine months passed, and by that time, "Vehicle" was at the top of the charts. We ran into Blood, Sweat & Tears in the Atlanta airport, and Steve came up to me. I said, "Did you ever listen to that tape?" He said, "Oh no, I haven't. I'm sorry." I told him to listen to it, because it's #1 right now. He answered, "No shit!"

There are so many funny stories about "Vehicle." In 2005, Bo Bice brought that song to #1 again, with a great version of "Vehicle" (as the flip side of "In Your Heaven"). He came in second in the *American Idol* contest that year and just knocked it out of the park, and he had Richie Sambora doing the lead work and - it's just a tremendous version. I made friends with Bo after that because we had that connection. He called me about a year ago, and he said, "You'll never guess who I'm singing lead for now." I said, "Who?" He said, "Blood, Sweat & Tears. And you know what's in our set every night?" I said, "Don't tell me, 'Vehicle.'" Talk about a full circle moment!

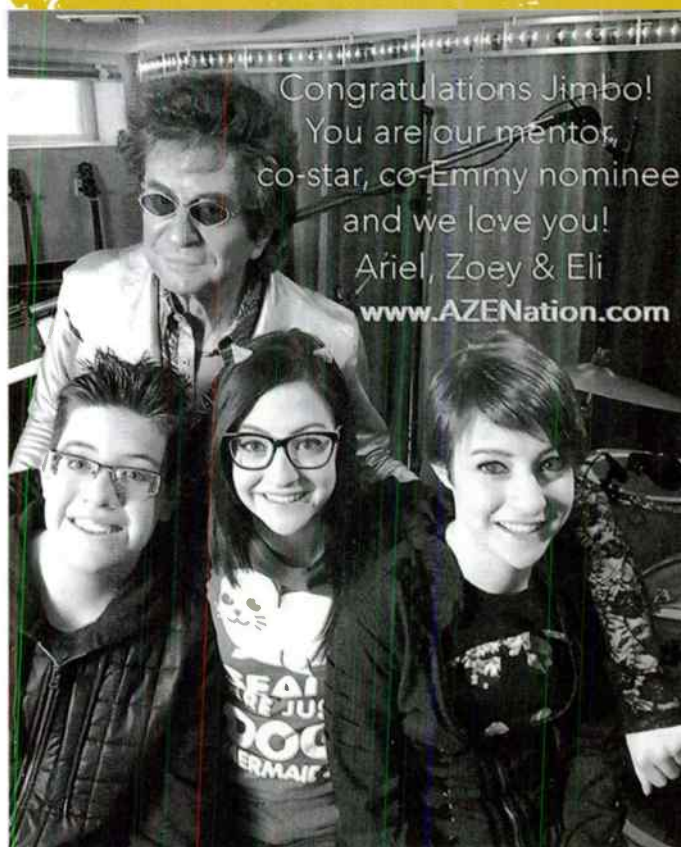
### What's the origin of the band's name?

We were called "The Shon Dels" and I named the band after Troy Shondell. I really liked his hit song, "This Time." I just thought it was a cool-sounding word, so we were The Shon Dels.

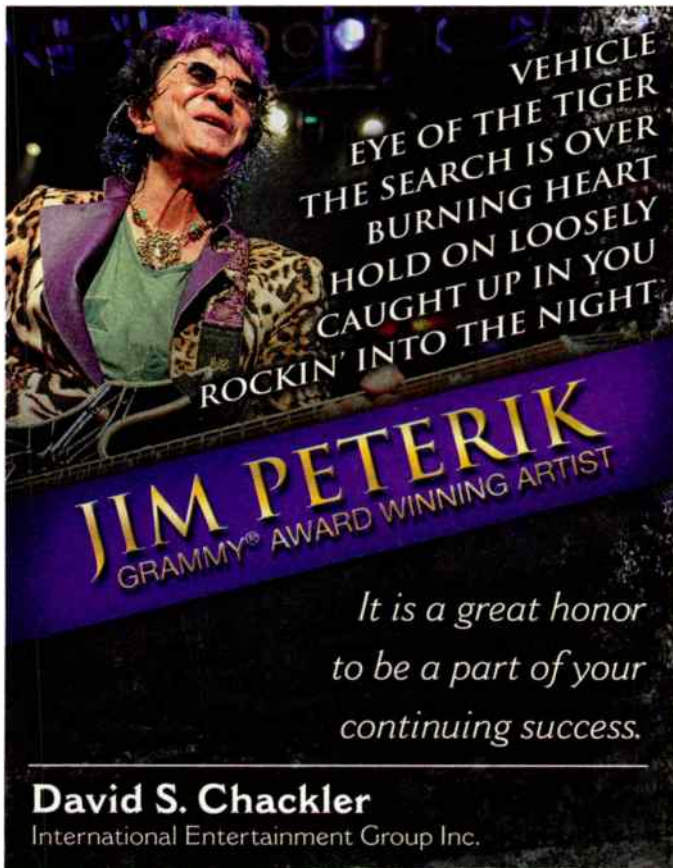
We signed with Parrot and they were just getting ready to press the record, "You Wouldn't Listen" and I'm riding down the street and I hear on WLS, the Chicago station, the deejay saying, "New from the

"Jim's songs have stood the test of time and he continues to write more classics. Some people don't realize that Jim is a real-deal kid prodigy in rock. He was competitively writing, singing, playing, and performing at an age when most teenagers were still trying to find the zippers to their pants. He hit the Top 10 when other kids were just realizing there was a Top 10. "Vehicle" was a great song, a great performance and made riding in the car something heroic and dramatic. That was the beginning and it has never stopped since."

- Fred Mollin, composer-producer



# JIM PETERIK



VEHICLE  
EYE OF THE TIGER  
THE SEARCH IS OVER  
BURNING HEART  
HOLD ON LOOSELY  
CAUGHT UP IN YOU  
ROCKIN' INTO THE NIGHT

**JIM PETERIK**  
GRAMMY® AWARD WINNING ARTIST

*It is a great honor  
to be a part of your  
continuing success.*

**David S. Chackler**  
International Entertainment Group Inc.

"Jim Peterik is not only one of the most talented people in the music business, he is also one of the most honorable!"

- David Chackler  
Dead Rabbit Films

Tommy James and the Shondells, 'Hanky Panky.'" And I pulled over to the side of the road. Oh, boy!. So we had to scramble for a name. And we were all in high school, don't forget. We were all in Morton West High School. And all of us were in sophomore literature reading *Julius Caesar*. And Bob Bergland, our bass player, turns the page and says, "Look at this. Brutus says to Julius Caesar, 'Beware the ides of March.' And we look at each other and go - "there's our new name."

**50 years later, it's still the name of a band that people love. On the new anthology, which is four CDs and a DVD, what will people find there?**

There are four music CDs, which encompass 77 songs from the Parrot singles to the masters of the two Warner Bros. albums to the best of our RCA releases. The RCA stuff, which is really Sony now, it's the first time it had ever been transferred from analog tape to digital. And to hear those RCA masters is a revelation to me because they sounded great on the big studio speakers when we were recording in LA and Chicago, but when the RCA Dynaflex vinyl came out, we were shocked at the thin fidelity. And now they have studio playback kind of fidelity and it's just really, really exciting for us. The same thing with the Warner Bros. stuff.

We want to show the world that we're still vital and vibrant and rockin'. We're still touring, too. One song, in particular, is the title track of the album called "Last Band Standing," really a testimony to the 50 years we've been together and it tells the story within the lyric of what we've lived through. And Steve Cropper, the Stax guitar player and the guy that really started us out on the horn band path - he came into Chicago and did a big show with the Ides and he stayed an extra day and put in guitar parts on the songs, and we were very, very honored with that. So those are the first three songs, and then right back, the fourth cut is "Like It or Lump It," the very first record we ever did.

And what's funny to me is that technology has come so far and it's so different than it was, but when I go from track three which is brand new to track four which is 1964, it still sounds like the same band, it still sounds like the same minds and the same group personality on both of those songs. We have a certain signature that is only the Ides of March.

And then disk five is a DVD. We did an 11-camera shoot last year, May 31st at the House of Blues in Chicago. It was a magical night. It was a full house. "Vehicle," naturally we end every night with that.

**There is quite a bit you've done outside the confines of the Ides of March. Is that represented in the set?**

I've also written a lot of songs with other bands. I was a member of

**"Jim, it has been both a pleasure and a privilege to have known and represented over the years, not only the "eye of the tiger" but the rest of you as well."**

**- Mark**

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"I like great songs. Genres are not as important to me as the good basic songs. You can basically take a song and arrange it 15 different ways, if it's a great song it's a great song."



Survivor, was responsible for writing or co-writing their catalog, also .38 Special which I was like a fifth or sixth member of that band, and we had a really great string of hits. And the songs I wrote with Sammy Hagar, we put all those under the Ides of March umbrella and kind of rearranged the songs as if they were Ides of March arrangements, with the horns and the harmonies. The songs are still the songs. And when they play "Hold On Loosely" it's not radically different but when you have the Ides of March playing, it becomes something else. So the House of Blues DVD is all those things in one step

**You personally have had a long career. You hung it up with the Ides of March for a long while.**

Yeah, we did a last show for the initial period in '73. Larry was serious about being a recording engineer and Bob became a property manager. We never stopped playing. We would play every year but we were basically retired as a band.

I put together Survivor in 1977, after my solo album in '76 didn't do what I was hoping it would do. It was called *Don't Fight the Feeling*. It was on Epic. And Lennie Petze signed me, and it was a good album but it came out the same week as Boston's first album on the same label.

Talk about bad timing. All the promotion went to Boston. I did okay and I went out on tour with Heart and Boston, but the album never really broke through.

Two years later, I was in the hospital recovering from pneumonia and probably high on a codeine drip. So from this little delusion of grandeur of the best rock 'n' roll band ever, I started scheming how to make that so and that became Survivor.

I don't know that I changed that much. Deep down I'm still an R&B guy. But I also knew what was happening in the marketplace - and I'm also aware of commerciality, what's really gonna make it. I loved Kansas and I loved Yes,

and I was starting to feel that that might be a direction I could move my writing into. And that culminated in Survivor.

We were consciously a commercial rock band, big harmonies, big keyboards and heavy drums. It was very much away from the R&B thing. And the tenor - the vocalist who had the high range - was key at that time. Like Lou Gramm of Foreigner and Steve Walsh of Kansas. And Dave Bickler and I used to sing jingles together in Chicago. This guy had this incredible tenor.

Some might think he's a nut, and maybe he is, but that is why we are such kindred spirits and why I love the guy like I do.

Rock on brother...

—  
Kevin Cronin



# JIM PETERIK

He became the voice of our biggest song ever, "Eye of the Tiger."

Survivor has such a different feel than the Ides. I think most people who know the Ides of March have a greater affection for that particular sound and your very strong masculine vocal on "Vehicle."

When people heard "Vehicle" they thought I was a 35-year-old black guy. Case in point, we were hired at the Carter Barron Amphitheater in Washington, DC on a bill with The Five Stairsteps, The Chairmen of the Board and BB King. We were the opening act. The promoter thought we were black. So we get there and we're all "crackers." The curtain opens and the audience was about 90 percent

black and you heard this audible gasp. By the third number we won 'em over and by "Vehicle" they got it. I loved singing like that, and I missed it all throughout the Survivor years because that wasn't the style of the day or what we were shooting for.

**The interesting thing is the range of your own songwriting, as well as the fact that you have had all these different bands and your own solo career over the years - that you have collaborated with Sammy Hagar, the .38 Special guys, and then later Brian Wilson. And you also worked with that smooth jazz group, Chase.**

I like great songs. Genres are not as important to me as the good basic songs. You can basically take a song and arrange it 15 different ways, if it's a great song it's a great song. You can stretch that a little too far but when Wilson Pickett does "Hey Jude," you know that anything's possible.

I kind of thing of myself as a blotter in a way. When I sit in a room I like to just soak up the vibe of whoever's in there with me.

And .38 Special, they were a Southern rock band. I was a pop rock guy from the Midwest. They're from the South. And I didn't want to change 'em, you know, but I did want to add my commercial pop sensibilities to what they had. With "Hold on Loosely," Jeff Carlisi had this really cool rhythm section lick and I

## WHAT AN ACCOMPLISHMENT!

Congratulations, Jim and Karen on an unbelievable career in the music business. All of us at SB Wealth Strategies are honored to be your partners and we hope you have another 45 years in music.

All the best,  
Pat Severo, *Financial Advisor* and SB Wealth Strategies.

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Congratulations! - Carol Kaye and Kayos Productions



*"Jim, You are the epitome of Music Legends! It's been an honor to be a part of your WORLD!" -Lynne*

[www.LynnePeters.com](http://www.LynnePeters.com)

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"I realized that when I was on the road or when things would go wrong, I would bury myself in another song. That was my drug; that was my escape."

developed that into a Cars meets .38 Special song called "Hold on Loosely." And it just became their first really major hit. I like to complement what that artist is and then enhance it a bit with whatever I know about songwriting.

**I don't think anybody would think though that the guy who wrote "Eye of the Tiger" could do the sweet pop that Brian Wilson does.**

You have your basic song but I'm very lucky to be a big fan of so many different kinds of music. When we were growing up, there was the Beatles and the Beach Boys. I mean, those were our heroes. When we got to tour with the Beach Boys in '72, I was in heaven. And I was on the airplane talking to Carl and Brian and Mike and just palling around.

So, obviously, when the opportunity came around and I got a call from their producer to write with Brian

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SINGER  
GENIUS  
BROTHER

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CONGRATULATIONS, JIMBO!  
LOVE, THE IDES



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# JIM PETERIK

Wilson for his *Imagination* album, I just about went off the road. I was nervous and very excited. I sat down with Joe Thomas and Brian and wrote "Your Imagination" and "Dream Angel" for that record. But it really wasn't until about eight years later when I was sitting at a restaurant with Brian and we were talking about AM radio and how - I said, you know, nothing ever sounds as good to me as a great song, through the AM radio or through the oval speaker of my matching 64 Valco amps. And [everybody was nodding their head, and Brian threw out, a mouthful of shrimps and said, "cause that's why God made the radio."

And I told Brian, "You don't know it but we just wrote your next hit." And we developed it over the next couple of months, and in 2012 it came out as the name of their comeback Beach Boys tour, "That's Why God Made the Radio."

It was #1 on the Amazon charts for weeks, and #3 in *Billboard*. And here I am - if I was writing with Paul McCartney, it would be the same experience. That's how much of an idol Brian Wilson is.

**I'm sure that there were plenty of struggles but it's been a happy career for you.**

It has. I wrote a book that's out right now called, *Through the Eye*

*of the Tiger*. And I hesitated for a few years because I'm a voracious reader of rock autobiographies, and, almost all of those biographies are train wrecks.

In the Duran Duran book, every member had his tale of drugs and rehab and groupies. There are all those kind of stories. So though I really didn't get into stuff specifically - you see, and I've been married for 42 years - am I gonna have anything interesting to say? I realized that there was a lot more conflict in my life than I thought, you know, the inner struggles with Frankie Sullivan in Survivor for leadership and direction of the music, being away from home for months and months at a time, being on tour, challenging our marriage in so many different ways and my family.

I realized that when I was on the road or when things would go wrong, I would bury myself in another song. That was my drug, that was my escape.

So as I'm writing it occurs to me it was a good life, I don't regret it, but it wasn't as easy as I sometimes think. And I think the book is a good story because I stuck with it and I never let the so-called "celebrity thing" change me at all, and I still feel exactly like that guy when I was 14 that hit the stage with The Shon Dels and gave it my best. **PB**



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and good  
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*Jim*



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## Get Frets on Film—Faster

For soundtrack work, the electric guitar seems to be more popular than ever. Here are some ways to quickly produce authentic-sounding guitar tracks in any size studio. **BY EMILE MENASCHÉ**

**T**HE ELECTRIC GUITAR may not be as ubiquitous on the pop charts as it once was, but it's all over film and TV soundtracks these days. Because guitar is so wired into our cultural cerebral cortex, a single chord or riff is often all you need to establish a scene's time, place, or mood. But the electric guitar's effectiveness as a scoring tool isn't just about the musical parts. The sound of the instrument (or, more accurately, the instrument and amplifier) is just as crucial.

Our ears have been conditioned to hear the guitar recorded the old-fashioned way: through tube amplifiers, turned up and miked up. But even assuming that you can turn up an amp without getting kicked out of your home or studio, miking a loud amp doesn't always capture the sound you're hearing in the room. And what if you have to go back to your guitar part days or weeks after recording it? Unless you place the mics and speakers in exactly the same place and set all the amp's controls as they were the first time, it can be hard to match the original.

Fortunately, there are a few ways to capture hardworking amp sounds at housebroken volumes. We're not going to get into engineering techniques like microphone choice and placement; that part is up to you. Instead, we'll focus on ways to get the most from some common and musician-friendly tools.

If you're using a DAW, the quickest and quietest way to record an electric guitar or bass is with digital modeling software. Plug-ins from Native Instruments, Universal Audio, Waves,



Line 6, Peavey, and many others emulate every aspect of the guitar's signal path, minus the guitar itself: amp, effects, speakers, even the microphones. Many DAWs come with built-in guitar modelers, as well, and you'll also find modeling apps for mobile devices. If you create a DAW template file with your modeler(s) preloaded, you can be ready to record as soon as you boot up.

But even if you're a gear geek, the sheer number of options offered by modeling plug-ins can be a little overwhelming. Should you use a Marshall, a Fender, a Vox? What kinds of speakers? How about effects? The bigger question is: Does it matter? A Vox model won't make you sound like George Harrison circa 1965 all by itself. The guitar's pickups, the level of the guitar coming to your computer, and your playing technique all play a role, too. The same holds true if you're feeding the amp modeler a sampled guitar. In other words, be prepared to tweak.

In terms of sound control, amp modelers are a bit different than most effects. You choose components (amp, effects, speakers, etc.) and *then* adjust their settings. Changing components can affect the sound more than moving the controls, so it's worth taking the time to compare the various combinations. Instead of merely editing factory presets, you'll get a better understanding of how things work by starting from scratch and loading different amps and speakers. Focus on amp and cabinet combinations with minimal effects and see how they react to the guitar. You'll have a good starting point when it's time to record and can always add effects later.

Modeling plug-ins can be employed two ways. The most common is to insert the plug-in on a track and put that track into record. The signal path is: guitar to interface to track to plug-in to monitors. You're actually recording the clean guitar from



your interface, but you're hearing the plug-in. This lets you adjust or remove the plug-in after the track has been recorded and gives you a pure, unprocessed recording to work with. On the downside, you'll need to load a separate instance of the plug-in for every guitar track you record (which can be taxing on your CPU). You also risk losing the amp sound if your project moves to a computer without the same version of your plug-in.

Here's an alternative strategy that's supported by most DAWs: Set up a track (or aux input), feed it signal from the audio interface, and load the plug-in. Set this track to "input monitoring" so that you can hear the guitar going through the plug-in. Then, create a second track and set its input to the output of the amp modeler track; record onto this track. This can save both time and CPU processing power, and removes the worry that you'll lose the sound. If you want to record a new track with a different amp model, save a preset with first track's settings so you'll be able to go back to it. For an even more "live" experience, you can use MIDI to change amp modes and effects as you play.

If you can't decide which method to use, try both. Put two tracks into record at the same time: Feed Track 1 directly from the interface while sending the output from the plug-in to Track 2. You now have two recordings of the same take: one "amped," one clean.

### THE FEEL FACTOR

Modeling software can produce classic tones; it can also generate sounds that would be impossible with real amps and effects. So why use anything else?



An input channel with plug-in (left) feeds recording track (right). A direct track (center) simultaneously captures guitar straight from the interface.



Using a mic and a direct box lets you capture the tone and feel of a real amp while allowing for additional processing through plug-ins. Here, a guitar cable (1) is plugged into a direct box. A 1/4" pass-through connection feeds the guitar to a Peavey Valve King micro-amp (2). The direct box's XLR output (3) feeds one channel of an audio interface, while Shure 57 microphone (4) feeds a second interface channel. Each channel is routed to a different track to keep the amp and direct sounds separate.

For some players, it's a matter of feel. With most interfaces, you can expect at least a few milliseconds of latency between the note's attack and the sound coming through the monitors—and that's with a DAW's buffers set low. The more tracks, effects, and software instruments your project has, the higher the buffer you may need—adding to the latency. With an acoustic guitar or vocal, you might choose to monitor in zero-latency mode (if your interface supports it). This doesn't work as well with an amp plug-in because zero latency is achieved by sending the interface's input directly to the monitors—the dry sound will either replace or be mixed with the plug-in's sound.

Another option is to use a guitar preamp in front of the interface. You'll find a range of models using tube, solid state, and digital modeling circuits. If you're after the flexibility of a plug-in without the computer, the better hardware digital modelers, though pricey, can oblige. But don't ignore the analog options. You can

use a tube or solid state pre-amp for the basic sound, then use a plug-in's effects, cabinet emulation, etc., to enhance it.

If nothing but an amp and a speaker will do, consider getting a "micro amp" for recording. Manufacturers seem to be spending a lot of R&D on tube amps putting out anywhere from 20 to five watts or less. These little amps let you crank the power section to that mythical "sweet spot" at a manageable volume. Many micro amps can also be used as a preamp with no

speaker; some even have USB outs for direct connection to a computer.

If you already have a mid- to high-powered amp, you've got options, too. Some players swear by *isolation cabinets*, which place a speaker in a virtually soundproof box. Others use an attenuator between the amp and the speaker(s) to get the power section working hard while controlling the

volume. Attenuators have been around since the 1970s, but there are now many more options than there were even a few years ago. It's important to make sure that the attenuator's impedance matches your amp's speaker outputs.

**PUTTING IT TOGETHER**

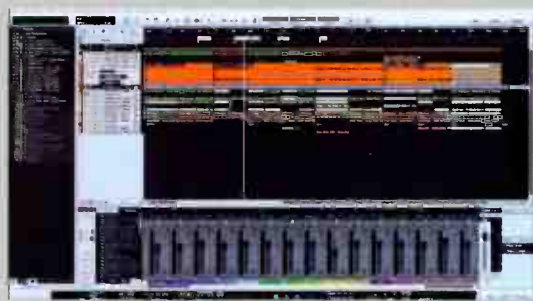
What if you like the flexibility of digital modeling but also crave the purity of a hardware amp or preamp? You can combine both in similar fashion to the

clean-plus-modeled technique mentioned earlier. You'll need a microphone, direct box (DI), two mic cables, and two guitar cables. Plug the guitar into the DI's 1/4" input and use the DI's 1/4" pass-through connection to feed the amp or preamp. Send the DI's balanced output to one channel of the audio interface and send the mic (or preamp's direct out) to a second interface channel. Create two tracks, one for the DI, the other for the mic/preamp. You can add

a modeling plug-in to the DI channel or leave it clean and blend it with the amp/preamp.

If you record a clean DI track in parallel with your amped track, you can also send the DI track through your interface to guitar amp mic up the speakers. This works best with the aid of a *reamp*, a device that fools your amp into thinking that the signal is coming from a guitar. You get to focus on playing now and fine-tune the sound later. ●

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**Coda Conduct** ▲

With 88 full-sized hammer-action keys, the Alesis Coda Pro digital piano is designed to be both portable and easy to use. Highlights include a 20-voice sound engine, two-voice splitting and layering, digital reverb, chorus, and EQ, a library of sounds developed by AIR Music Technology and SONIVOX, and more. If you don't need the Pro's hammer action, you can opt for the standard Coda. [alesis.com](http://alesis.com)

**New Cans Cancel Hearing Loss** ▶

Developed with the Fraunhofer Institute for Digital Media Technology, Sennheiser's new RS 195 wireless headphones are designed to compensate for age-related hearing loss by letting users adjust the sound to match their preferences and hearing levels. The headphones receive sound via Sennheiser's latest 2.4-GHz band digital wireless system, which has a range of up to 100 meters.



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The VoiceLive 3 Extreme is a major upgrade to TC Helicon's popular floor-based vocal effects unit. In addition to its high-end signal path, the Extreme boasts an expanded array of algorithms for voice and guitar, enhanced harmony processing, internal 24-bit recording, and USB connectivity. It also quadruples standard VoiceLive's internal memory for backing tracks and allows users to automate effects in sync with the backing tracks' playback. [tchelicon.com](http://tchelicon.com)



# Mixing for the Master(er)s

Veteran mastering engineer Chris Athens offers some do's and don'ts when preparing your mixes for that final stage before release. **BY RICH TOZZOLI**

## **I**F YOU'RE LIKE A LOT OF SONGWRITERS

and composers, you're probably wearing many hats in your home studio—writing, producing, recording, and mixing your own work. But once the mix is done, there's one more stage: mastering.

Mastering plug-ins have become popular with home producers. But is it really something you should do yourself? A professional mastering engineer can listen objectively and also has a trained ear for what works on radio, on screen, or in whatever medium you plan to release. To get the most out of a mastering engineer's talents, however, it's important to prepare your mixes properly—and avoid the critical mistakes that can limit their ability to enhance your hard work.

For some insight, we turned to veteran mastering engineer Chris Athens. Before moving into his well-equipped home studio in Austin, Texas, Athens spent time at both Sony and Sterling Sound in New York City. His credits read like a who's who across a wide variety of styles, ranging from Coldplay to AC/DC to the Beastie Boys and Notorious B.I.G.

### **What are some of the basic problems that you hear in mixes produced by artists, composers, and songwriters?**

There are a couple of things that seem to apply to every genre, such as sending tracks that are too loud so that there's no headroom to work with. People send me stuff that is really unbelievably loud and then they expect to get it back even louder. Sometimes that's not possible. Another common mistake is having either too much of a mix in stereo, or too much of it in mono.

### **Can you elaborate on that?**

Sometimes, the balance between mono and stereo is a little off. I think it's often due to the use of keyboard samples [which are usually stereo recordings]. Sometimes, almost everything is stereo—including bass. A lot of times, those mixes sound "big," but they don't sound powerful. They sound oddly empty in the middle, almost like there's a bass prob-



lem. Down the line, if people are listening in cars or at a club—where the stereo can be unbalanced or collapsed—the mix will not translate.

The opposite is true of the mixes that are too mono, where almost everything is straight up the middle. Sometimes that can sound super aggressive, very "in your face," and really loud. But they lack a certain excitement by not having much interesting stuff panned out wide. Mixes that are this narrow can end up sounding unpolished.

### **What would you suggest people do?**

My first suggestion—not for a professional mixer because they all know this already, but for someone who's just making their way or an artist and mixing their own music—is to get your favorite mixes and compare them to your own work. Just remember that a commercial release will likely be a finished, finalized, mastered version. In that case, you should turn the sound down a bit so that you have some headroom and can hear it at a realistic mix level. I don't think it's useful to attempt to make your mix as loud as a commercially mastered mix. It's more important, inter-

esting, and informative to listen for things like balance, tone, dynamics, panorama, placement, and things like that. Those are much more useful comparisons than overall loudness. Loudness could get you into trouble quickly because getting a song to its final commercial level is a matter of several processes, not just one big leap. But if you were to back off several dB, then you can start making some really educational comparisons.

**Is there an optimal mix level to deliver to a mastering engineer?**

That's kind of a moving target, and it's an interesting

question because there's no one answer. But if the mix that you send is very loud, and requires a fair amount of processing in order to get it where at least I think it should be in terms of impact, dynamics and sound, then that doesn't give me a whole lot of room [to solve] any mastering issues.

The other thing is that a mastering engineer can't undo overzealous limiting and compression. You can't unbake a cake, as they say. But if someone is confident in their art and their technical expertise and they're sure their mix sounds great, I don't have to do a bunch of crazy things just to say I mastered it. However, if it needs a lot of work,

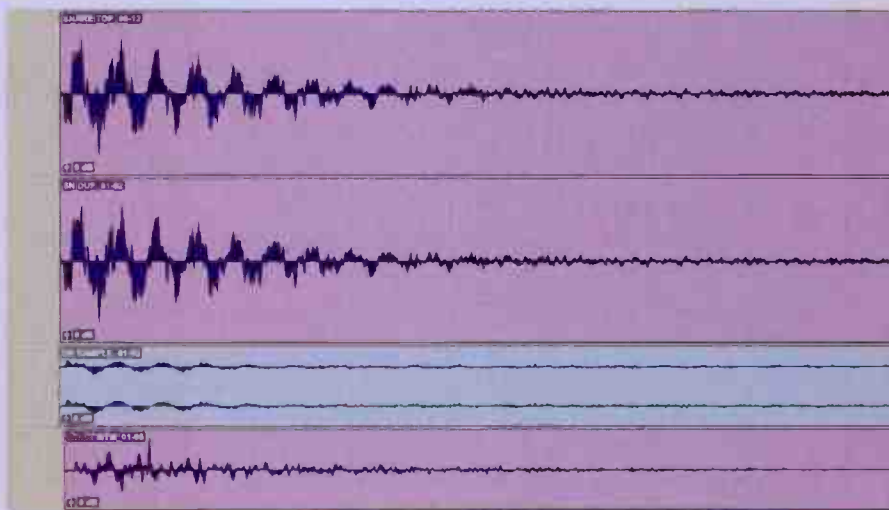
# MY FAVORITE TOOL

## Layering sampled and acoustic drums

**T**HE REALITY OF TODAY'S MODERN production is that your kick and snares need to cut through better than ever. One way to make this happen is by layering samples with acoustic drum tracks. Sure, this has been done for years, but there are now some great tools available that make it quick and easy.

The first thing I do with a recorded drum kit is use the Massey DRT V2 Drum Replacement Tool (massey-plugins.com). The free version (with some stipulations) lets you identify the transients of the original drums and generate a MIDI file from them.

Once you have a MIDI file, you can assign that to any sampler you want. I happen to use Steven Slate Drums, which has some great sounding samples. My favorite for kick is Kick Black SSD, which is a powerful ambient stereo kick with a lot of top or "tick" in it. I bounce the samples down to an audio track and then line the sampled kicks up perfectly with the original part. From there, I typically make a blend of around 80/20 (original/sample) in the mix. It really brings out the impact of the drum. The same applies for snare: I generate a MIDI track, assign it to SSD, and choose a snare from the library. Once again, the right blend between the original and sample gives the part a whole new punch. *- Rich Tazzoli is a GRAMMY-nominated producer/mixer as well as a TV composer whose music has been used in over 370 series in 20 countries.*





# NOTEBOOK

Your Music Career Connection

We can't undo overzealous limiting and compression. You can't unbake a cake, as they say.

you can be handcuffed by a mix that has no dynamic range left in it. So those are a couple of good reasons to *not* make it too loud. Everybody wants to hear their stuff really loud, and the reference mixes these days are usually crazy loud, whether it's somebody trying to get the artist to approve or the artist themselves trying to make themselves happy compared to other commercially released stuff. One way to get around this issue is to do your mix at about 90% of the way there without losing all the dynamics. Just get your perfect mix where it's not crazy loud, and stop there. Then if you want, try limiters and compressors and get a little height in the mix at the very end. At that point you have two choices, the crazy, loud mix—which you may actually prefer—and the sonically, really great mix that you didn't crush just to get loud. Often, the mastering engineer can make an even better sounding loud mix out of that lower-level one.

### Would you prefer someone to give you two mixes?


You don't have to, but you could do so for reference. Send one as an example of the kind of level and dynamics you want so I know what to shoot for, but also send a perfected mix that, hopefully, isn't suffering from overcompression and limiting—one that gives a more headroom and is a little more dynamic.


### Do you feel there's any benefit to high bit-rate masters?

I don't think there's any detriment other than the size of the download. I think 24-bit is more valuable and interesting than high sample rates. I'm perfectly fine with a 44.1kHz (sample rate) but 24-bit is always better than 16-bit. So I would say definitely yes to 24-bit over 16-bit, and it couldn't hurt to use any sampling rate over 44.1kHz. **PB**


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
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## California Dreaming

Thanks in part to Fox's hit show *Nashville*, longtime Los Angeles-based singer-songwriter Eric Kaz is experiencing a revival **By Jim Steinblatt**

### LOS ANGELES-BASED SINGER-SONGWRITER

**L**Eric Kaz is modest and unassuming but he has a formidable catalogue of songs written over the past four decades. They include: "Love Has No Pride" (recorded by Bonnie Raitt, Linda Ronstadt, Lynn Anderson, Johnny Cash and more); "Blowing Away" (Linda Ronstadt, Joan Baez, Cher); "Mother Earth (Provides for Me)" (Tom Rush, Nitty Gritty Dirt Band); "That's What Love Is All About" (Michael Bolton); and Number One Country hits "I Cross My Heart" (George Strait) and "Hypnotize the Moon" (Clay Walker) 2015 is shaping up to be a particularly strong year for Kaz with a new eight track EP (titled *Eric Kaz*) and the reissue in Japan of his two 1970s solo albums on the Atlantic label (*If You're Lonely* and *Cul-de-Sac*). In addition, the archival Real Gone label is about to release a remastered version of Kaz's 1978 collaboration with former Pure Prairie League frontman Craig Fuller (Craig Fuller/ Eric Kaz), an album that received superb reviews when it first appeared. The cherry on the cake for Kaz was the recent feature performance of a new song he co-wrote with J.D. Souther on the Fox Network program, *Nashville*. The song, "The Rivers Between Us," has now been released as a single, after being performed as a duet by the show's principal stars during a pivotal plot moment.



**For people who may not know about your early career, I know you grew up between Brooklyn and Woodstock, New York. And your early influences include gospel music, as I can hear on those early solo records.**

It was also folk music. And it was especially having the opportunity to see Bill Monroe or Flatt & Scruggs and all the black country blues singers like Skip James, up close and personal in clubs and small concerts – that was the chance of a lifetime to get that kind of exposure. It all had an influence, along with my classical background. My grandparents were violinists and pianists. Although I showed no talent as a musician, even as a young kid I was able to put what I heard from them into the songs I started writing. So it all kind of came together in a strange way.

**So when did it come together for you?**

I would say I was a late bloomer. I was encouraged to write, being in creative bands instead of top 40 bands. But it just took me a while to find

my own style. My songs didn't really go over well live back then – there were lots of ballads and serious lyrics. I began to come into my own when I finally was introduced to Tracy Nelson, a very great country blues singer from Nashville; and Bonnie Raitt and Linda Ronstadt, who both came out of the same folk school of music and had the same influences that I did. Their appreciation and their interest in a few

songs that I had written earlier on like "Love Has No Pride" (co-written by Libby Titus). Once that started, I realized I could settle into something and not have to just write whatever was popular at that moment on AM radio or whatever Grateful Dead or Starship songs were going on.

**The three ladies you just mentioned have all recorded your music multiple times. How did you meet them, how did they find out about you?**

I met Tracy through Happy and Artie Traum. The Traums were folk singers in Woodstock, and they had gone to record their own album in Nashville, where they met Tracy. I was a side man in their group and she took an interest in my songs. Bonnie, I met through the producer who ultimately signed me, Michael Cuscuna.

I played Bonnie every song, which was maybe ten at that time, that I had written. She didn't like anything. Then I pulled out "Love Has No Pride" and she loved that. There's a phrase I always associate with my own career, miracle to miracle.

**The latest miracle was the show *Nashville*. Was "The Rivers Between Us" written on assignment or was that something you happened to write with J.D. Souther?**

Although we had so much of a connection in the early Ronstadt and Bonnie Raitt days, because they both recorded a lot of J.D.'s great songs, we didn't see each other then. But then we ran into each other much later and we hit it off and became friends. Then we started writing and recently we wrote "The Rivers Between Us." It wasn't on assignment -- although J.D. was a cast member on the show. We played it for the team behind the show but they were so particular with the lyrics fitting the character and the storyline, it took them a while, at least one season, to find a spot where it really worked -- and then they found a spot and it really worked. And I was very pleased -- completely out of left field again. **PB**

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