

★ Songwriter Paul Williams Elected ASCAP President ★

# PLAYBACK

SPRING 2009

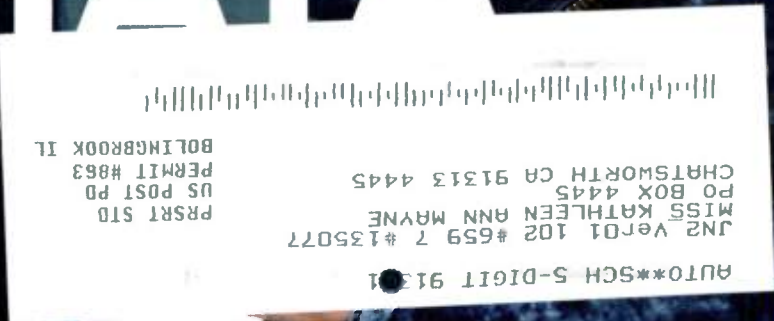
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# PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



## An Honor, A Legacy

It is a great honor and privilege to be elected President and Chairman of the Board of ASCAP. As a Board member for eight years, I know full well the challenges and opportunities facing the Society. Fortunately, I succeed one of ASCAP's most effective Presidents - Marilyn Bergman.

For her creative work alone Marilyn has earned a lasting place in music history. But her contributions to music - and especially to the future of music - are profound. She has been a great leader to the ASCAP Board and has led all songwriters, composers and music publishers through a most turbulent period for copyright with strength, conviction, eloquence and grace.

As Marilyn has done, I want to be a strong voice for the music creator. The ability to make a viable living from creating music is of critical importance not just to songwriters and composers, but also to our society as a whole. Recent advances in areas like technology have opened many new doors for music creators. But we also face a host of daunting challenges relative to how the act of creating music is both fairly valued and compensated.

Our focus will always remain on protecting your copyrights whenever and wherever possible and to making sure you are paid fairly for the performances of your music using the most efficient and effective tracking methods. But we also know that to build a future in which music creators can develop and thrive, ASCAP needs to keep re-inventing what it means to be a performing rights society. That is why we continue to develop a full range of services and resources to help you achieve success. From Mediaguide to the ASCAP "I Create Music" EXPO to MusicPro Insurance to some exciting new services we will announce later this year, we continue to create new ways to help protect, sustain and grow your careers.

There's no doubt we are living through challenging times for copyright owners. But I also have no doubt that ASCAP, from its senior management to its Board to its strong and united membership, has the talent, the skills and the vision to create a brighter future for all music creators.

I look forward to leading this great organization and to carry on the legacy of so many great writers and composers who have led before me. I also look forward to meeting many of you along the way and, of course, to hear more of your great music.

Best wishes,

# PLAYBACK

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SPRING 2009

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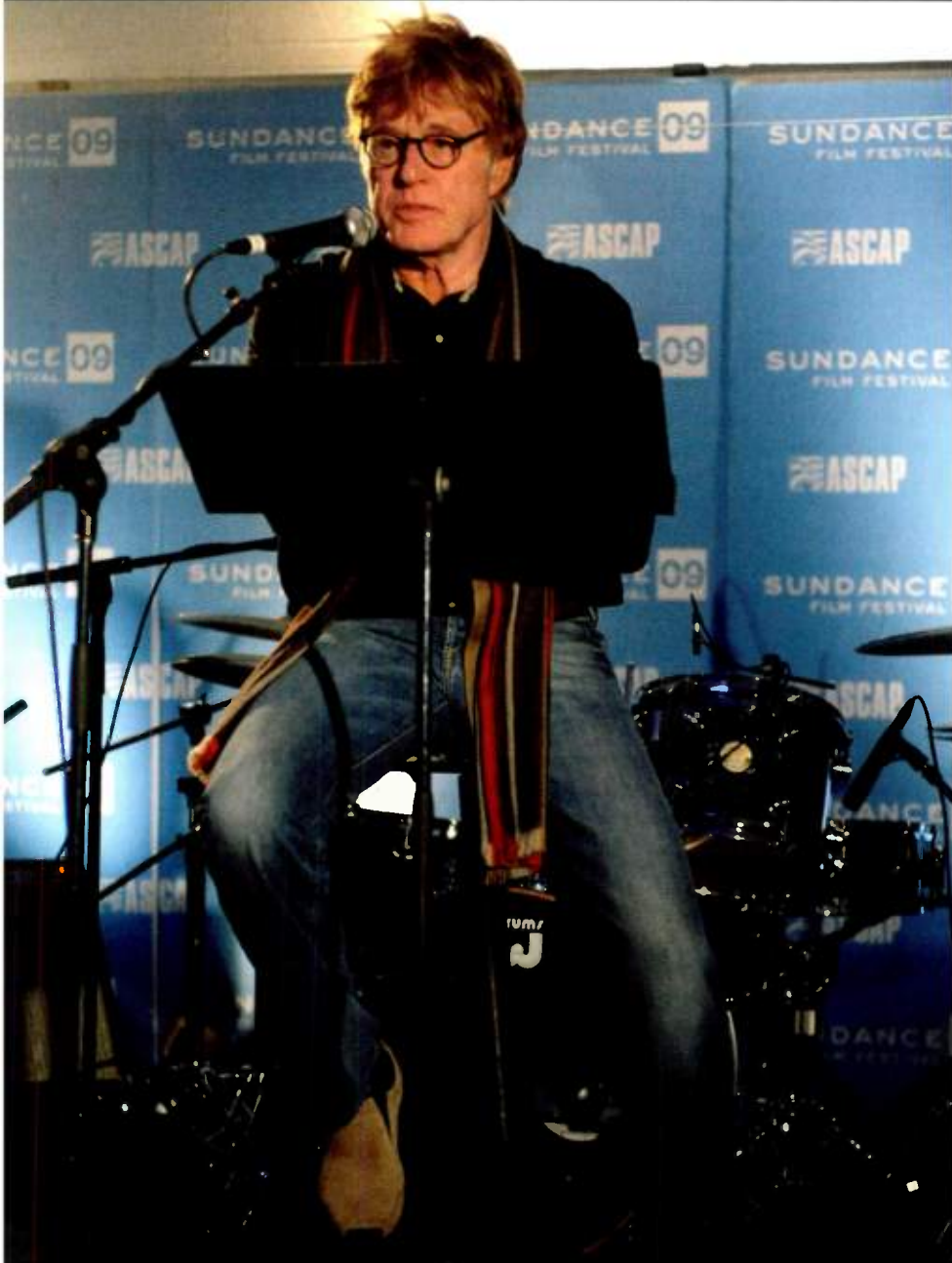
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# INSIDE



President and Founder of the Sundance Institute Robert Redford reads at the Sundance ASCAP Music Café as part of The People Speak presentation.

**Story on page 44**

## FEATURES

### 40

#### **SAN JUAN CELEBRATION**

Ricardo Montaner, Luis Fonsi and Omar Alfanno receive special awards as ASCAP honored its top writers and publishers of Latin music at its 17th Annual Music Awards in Puerto Rico.

### 44

#### **SUNDANCING IN THE STREET**

The 2009 Sundance ASCAP Music Café, presented by Ray Ban, was held in an exciting new location in Park City, Utah, and featured appearances by Wynonna, Damien Rice and Sundance Founder Robert Redford (pictured).

### 52

#### **NEW YORK SESSIONS**

An interview with Rob Thomas was a highlight of ASCAP's one-day event in NYC which brought together top music creators and music technology companies in a series of educational sessions.

#### **ON THE COVER**

Growing up in the Bronx, Aventura's Anthony Santos soaked up a wide range of musical styles and created his own blend that has brought him great success.

PHOTO BY FRED HAYES



Natalie Portman's Shaved Head rocked ASCAP's SXSW showcase

## COLUMNS

### 28 DIGITAL SONGWRITER

The virtues of Virtual Glass

### 29 MUSIC & MEDIA

Why video game music composers should reserve their rights

### 56 THE ASCAP GREEN ROOM

Eco musician Garrett Brennan runs a record company and a clean energy non-profit organization

### 58 PARTNERSHIPS

The Lenox CFO will provide members with a comprehensive online financial management service

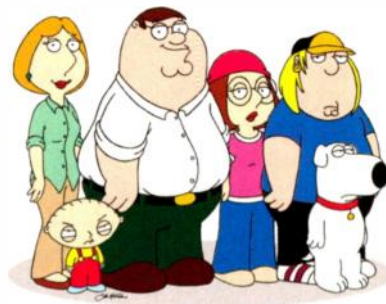
## DEPARTMENTS

### 8 ASCAP ACTION

Songwriter Paul Williams is elected ASCAP President and Chairman; ASCAP rocks SXSW in Austin

### 30 NEW MEMBERS

Smith & Pyle, Ricky C, Scooter Smiff, *Family Guy* composers Ron Jones and Walter Murphy, Owl City



*Family Guy* composers Ron Jones and Walter Murphy join ASCAP

### 32 RADAR REPORT

Joey & Rory, The Beach Boys' Dennis Wilson, Eddy Lover, Jonathan Coulton, Hobo Jim

### 22 FACES & PLACES

What's going on in different genres across the country and around the world

### 60 THE CREATOR'S TOOL BOX

The art and craft of Adam Schlesinger, digital audio workstations

## What's on ASCAP.com

The **ASCAP Network** at [www.ascap.com](http://www.ascap.com) is loaded with great multi-media content featuring our members in genre-specific and mixed radio channels, podcasts, audio portraits, video and in a new interactive member profile area. Check it out:

#### LISTEN to ASCAP Radio

On our Jazz station, Ken Cicerale just posted a new installment of his popular "Jazzcap" show with music from Lenore Raphael, Eric Bolvin, Tom Gavornik, Kate Schutt and more. Our Symphonic & Concert station welcomes a new program and a new host: "Trackings" with composer, writer and music scholar Allen Gimbel guides listeners to the best Contemporary Music. Another new show, "London Calling" on our Pop/Rock channel, features the best new music from ASCAP's Sean Devine and Ross Gautreau in the U.K.



JAY BENNETT

#### EXPERIENCE Audio Portraits

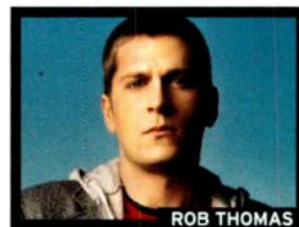
Hear in-depth interviews with a wide range of incredible ASCAP artists mixed with music clips in our popular Audio Portrait series. Recent highlights include Jana Mahonee, Jay Bennett, and Fareed Haque.



DAMIEN RICE

#### WATCH ASCAP Video

This year's Sundance ASCAP Music Cafe (with Damien Rice), the ASCAP EXPO and our debut New York Sessions (with Rob Thomas), featured extraordinary interviews with the best music creators in the business. Check out our video from these exciting events online.



ROB THOMAS

#### Our newest Playback Field Recording

, an intimate performance and interview with Jim Boggia is now available along with past editions featuring Dengue Fever, Demolition String Band and others.

Keep an eye on [ASCAP.com](http://ASCAP.com) for panel highlights video from this year's ASCAP "I Create Music" EXPO

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# ASCAP ACTION

★ PAUL WILLIAMS ★ GEORGE HARRISON ★ ASCAP "I CREATE MUSIC" EXPO ★ ROCK HALL 09 ★



## RECORD COLLECTIONS FOR MEMBERS IN 2008

Fair licensing fees from digital channels are vital for growth

**Consistent with its history** of leadership on behalf of music creators, ASCAP earlier this year reported a record level of money collected for its members in 2008. Representing nearly 350,000 music creators (including lyricists, songwriters, composers and publishers of music from every genre), the member-owned organization generated over \$933 million dollars while making royalty payments of more than \$817 million. It also reported an all-time low operating expense ratio of 11.3 percent.

Yet despite these record numbers, ASCAP anticipates challenges ahead relative to compensation for its members' music performances. Specifically, many of the businesses that are driving an explosive growth in music use across digital channels have yet to agree to fair licensing terms for the use of ASCAP members' works.

"ASCAP worked hard in 2008 to collect and distribute the most money possible for hard-working songwriters, composers, lyricists and music publishers," said ASCAP CEO John LoFrumento. "We also continued providing a strong slate of professional development opportunities, such as the annual ASCAP 'I Create Music' EXPO, and intensified our advocacy efforts on behalf of all music creators, through initiatives like the 'Bill of Rights for Songwriters and Composers.'"

But in looking ahead, LoFrumento sounded a note of caution. "We have faced strong resistance on the licensing front from many digital businesses. It is vital that all users of music in the online, mobile and other digital areas come to the table in good faith to negotiate fair licensing fees for music performances."

## SONGWRITER PAUL WILLIAMS ELECTED ASCAP PRESIDENT

An award-winning writer of timeless standards is elected President and Chairman of the Society

**Songwriter Paul Williams** was elected President and Chairman of the Board of ASCAP on April 16 by the ASCAP Board of Directors at its meeting in Nashville, TN.

Williams's election follows on the heels of songwriter Marilyn Bergman's decision to step down from the ASCAP presidency, although she will continue as an active Board member. Bergman announced her plans on April 8, 2009, after 15 distinguished years as President and Chairman of the Board (see story on page 10).

Songwriter Jimmy Webb has been elected writer Vice Chairman to replace Williams, who held that post for the prior two years. On the publisher side, the re-elected officers are:

Irwin Z. Robinson of Paramount Allegra Music as Vice Chairman; Kathy Spanberger of peermusic as Secretary; and James M. Kendrick of Schott Music Corporation/European American Music Corporation as Treasurer.

Commenting on the Board's choice for her successor, Bergman said: "I have worked closely with Paul during his eight years as a member of the ASCAP Board of Directors, and particularly since he assumed the post of writer Vice Chairman. He is an outstanding choice to lead the vital work that ASCAP conducts on behalf of all of us who create music. I have no doubt that he will be a powerful and vigorous advocate for our needs and rights."

Williams added: "It's a great honor and privilege to be elected President and Chairman of the Board of ASCAP. On behalf of my fellow Board members, I would like to thank Marilyn for her extraordinarily productive work and the dedication she has shown over the last 15 years."

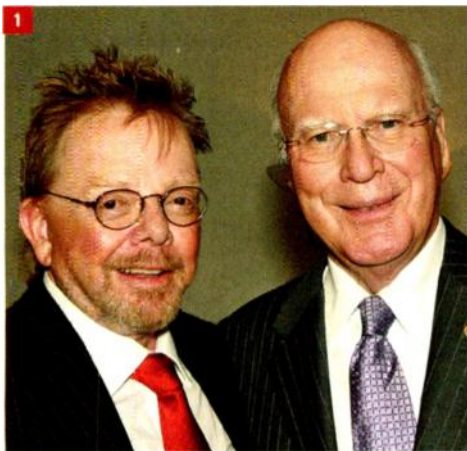
Paul Williams is an Oscar, Grammy and Golden Globe-winning Hall of Fame songwriter. "We've Only Just Begun," "Rainy Days and Mondays," "You and Me Against the World," "An Old Fashioned Love Song," "I Won't Last a Day Without You" and "Let Me Be The One" are among his timeless standards. His songs have been recorded by such diverse musical icons as Elvis Presley, Frank Sinatra, Willie Nelson, Ella Fitzgerald, David Bowie, Ray Charles, R.E.M., Tony Bennett, Sarah Vaughn, Johnny Mathis, Luther Vandross and Kermit the Frog.

**SONGWRITER  
JIMMY WEBB HAS  
BEEN ELECTED  
WRITER  
VICE CHAIRMAN**



# WALKING THE HALLS

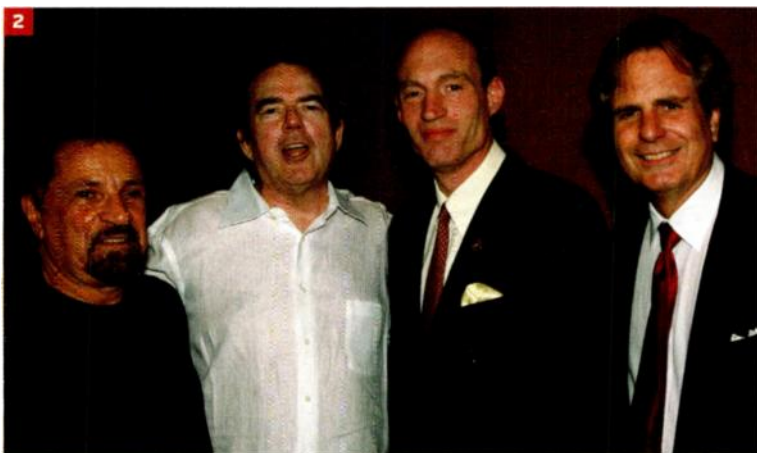
ASCAP Board members bring their message and music to Capitol Hill



On May 5, ASCAP and the Library of Congress jointly celebrated a new addition to the Washington institution's vast archive - the gift by The ASCAP Foundation of documents, photos, sheet music and other artifacts, now known as The ASCAP Collection at the Library of Congress.

Appropriately, the event took the form of a musical concert at the Library's Coolidge Auditorium entitled "We Write the Songs." Participating in the show were ASCAP writer Board members Hal David, Johnny Mandel (with vocalist Karrin Allyson), Valerie Simpson (with her husband, Nick Ashford), Jimmy Webb and ASCAP President & Chairman Paul Williams (who also served as Master of Ceremonies). Also on the bill were ASCAP members Alan Bergman, Felix Cavaliere and Don Schlitz, as well as singer

(Continued on page 10)



Pictured (l-r) are:  
**1.** ASCAP President and Chairman Paul Williams with Senator Patrick Leahy (D-VT);  
**2.** ASCAP songwriter Felix Cavaliere, new ASCAP Board Vice Chairman Jimmy Webb, Rep. Thaddeus McCotter (R-MI) and ASCAP Board member Dan Follart

# PRESIDENTIAL ZEAL

President and Mrs. Obama and ASCAP join in a musical celebration as Stevie Wonder receives the Gershwin Prize for Popular Song



**Pictured,** with President Obama and the First Lady in the East Room of the White House are ASCAP CEO John LoFrumento and ASCAP's Karen Sherry, following the presentation of the Gershwin Prize to Stevie Wonder.

## NOTABLE



## Passionate attendance fuels EXPO 09!

The 2009 ASCAP "I Create Music" EXPO, held April 23-25, was bigger and better this year. As evidenced by the large turnout, the music creator community came together to strengthen its bonds, make connections, share knowledge and confront the challenges of the digital era. After hearing from both outgoing and incoming ASCAP Presidents, Marilyn Bergman and Paul Williams, respectively, attendees packed the panel rooms, exhibits and evening showcases to experience what has become one of the most valuable and important music conferences of the year, and the only one solely dedicated to songwriters and composers. Attendees were able to learn from an extraordinary range of top music creators from across the spectrum, including Heart's Ann & Nancy Wilson, Jeff Lynne, Wyclef Jean, Natasha Bedingfield, Ryan Tedder, Craig Wiseman, Sean Callery, Stargate's Mikkel Eriksen, Dan Wilson, Antonia Armato, James Newton Howard, Ricky Skaggs, and many more. Panels covering publishing, social media, collaborating, networking, legislative issues, studio recording and more gave participants a comprehensive overview of what a music creator needs to know to make it in today's music environment.

Full coverage of this year's EXPO will be featured in the next print issue of the magazine, but visit: [www.ascap.com/expo](http://www.ascap.com/expo) now for photo and video coverage as well as selected panel recaps.



Audience at EXPO '09

# WALKING THE HALLS (CONT.)

(Continued from page 9)

Monica Mancini, who performed songs by her late father, Henry Mancini. A number of Senators and Congressional Representatives joined in to introduce the performers from the stage: Sen. Lamar Alexander (R-TN), Rep. Marsha Blackburn (R-TN), Sen. Barbara Boxer (D-CA), Sen. Sherrod Brown (D-OH), Rep. James Clyburn (D-SC), Rep. Joseph Crowley (D-NY), Rep. Lamar Smith (R-TX), Rep. Henry Waxman (D-CA) and Speaker of the House Nancy Pelosi. "We Write the Songs" successfully showed the packed audience of Washington legislative and cultural dignitaries the very human side of musical creativity.

The following day, May 6, ASCAP Board members and other members who traveled to Washington, expressed their concerns to elected officials on several pending legislative matters, including proper compensation for audio-visual downloads and copyright protections in emerging global economies. In addition to walking the halls of Congress for scheduled meetings with a number of legislators, the ASCAP group also heard remarks on music-related matters from Sen. Patrick Leahy (D-VT), Rep. Thaddeus McCotter (R-MI), Senator Bob Corker (R-TN) and Assistant U.S. Trade Representative Stan McCoy. More coverage available at [www.ascap.com](http://www.ascap.com)



**Pictured (l-r):** 1. ASCAP Board member Barry Coburn, Rep. John Conyers, Jr. (D-MI) and ASCAP Board member Roger Faxon walk the halls

2. ASCAP Board member Hal David, ASCAP's Randy Grimm, ASCAP Board members James Kendrick, Dan Follart, Kathy Spanberger (in back) and Valerie Simpson, songwriter Kate Taylor, and Rep. William Delahunt (D-MA)

3. Rep. Howard Coble (R-NC), Spanberger and Wayland Holyfield

4. ASCAP President and Chairman Paul Williams, Senator Edward Kaufman (D-DE), ASCAP Board members Irwin Z. Robinson and David Johnson

5. ASCAP Board members Johnny Mandel and Dean Kay, Ruth Elaine and Scott Schram, ASCAP Board members David Renzer and Bruce Broughton, Rep. Mary Bono Mack (R-CA) and ASCAP's Connie Bradley



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Two sizes

# MARILYN BERGMAN STEPS DOWN AS PRESIDENT AND CHAIRMAN OF ASCAP

Academy Award-winning lyricist's 15-year tenure leaves a strong legacy of advocacy, education and growth

On April 8, three-time Academy Award-winning songwriter Marilyn Bergman announced her decision to step down as President and Chairman of the Board of ASCAP. Her successor, songwriter Paul Williams, was elected by the ASCAP Board of Directors at their subsequent meeting in Nashville on April 16 (see story on page 8).

Bergman was the first woman to be elected to the ASCAP Board of Directors and was named President and Chairman of the Board in 1994. She will continue to serve as an active Board member.

Commenting on her decision, Bergman said: "I am grateful to have had the honor of serving as the President and Chairman of ASCAP for 15 years, and am exceedingly proud of all that was accomplished during my tenure. I will continue to be a passionate advocate for all music creators through my work on the ASCAP Board of Directors. But in terms of the Presidency itself, I see that now is the right time to step down."

Bergman noted that she and her writing partner and husband, songwriter Alan Bergman, have a number of new projects in the works which require her focus. The Bergmans have just completed work on Steven Soderbergh's film, *The Informant*, with composer Marvin Hamlisch, and are currently working on two musical theatre projects, one with Hamlisch and one with composer Michel Legrand.

Bergman's 15-year tenure as President and Chairman of the Board of ASCAP was marked by a series of noteworthy achievements. As a passionate voice for the rights of music creators, Bergman had a strong presence on Capitol Hill. She helped lead ASCAP to several major legislative victories, including most notably the Supreme Court's decision in 2003 to uphold the Sonny Bono Copyright Term Extension Act of 1998, which extended copyright protection an extra 20 years - to the life of the author plus 70

years. Other legislative highlights include:

- ▶ Helming ASCAP through the modernization of the Federal consent decree that governs ASCAP's operations.
- ▶ Leading ASCAP's lobbying effort that helped secure the passage and signing of the Digital Millennium Copyright Act in 1998 - bringing the U.S. into line with World Intellectual Property Organization treaties and strengthening music copyrights on the Internet.
- ▶ Serving on the National Information Infrastructure Advisory Council (NIIAC) from 1994 to 1995, at the request of Vice President Al Gore.
- ▶ Serving two terms (from 1994 to 1998) as President of CISAC, the International Confederation of Performing Right Societies.

Most recently, Bergman played a key role in the launch of A Bill of Rights for Songwriters and Composers, an ASCAP advocacy and awareness-building initiative designed to remind the public, the music industry and members of Congress of the rights of those who create music.

Bergman was also instrumental in the launch of the ASCAP "I Create Music" EXPO, the premier conference for songwriters, composers and producers. The 4th annual EXPO took place in Los Angeles in April.

She has also been a strong supporter of educating young people about the creative process and the rights inherent in the creation of music. Programs established under her leadership include:

- ▶ "The ASCAP Foundation Children Will Listen Program" - created in honor of ASCAP member and musical theatre great Stephen Sondheim (*West Side Story*, *Gypsy!*, *Pacific Overtures*, *A Little Night Music*) to provide the musical theatre experience to a genera-



Marilyn Bergman

tion of students who might not otherwise have this opportunity.

- ▶ "The ASCAP Foundation Creativity in the Classroom Program" - designed to help students recognize their own creative work, to understand their rights as owners of intellectual property and to respect the creative property of others.
- ▶ "The Donny the Downloader Experience" in partnership with

i-SAFE Inc., the worldwide leader in Internet safety education - an interactive school assembly program aimed at educating middle school students on what it means to be a music creator and the real cost of music piracy.

- ▶ "The Junior ASCAP Members (J.A.M.) Program" in partnership with MENC: The National Association for Music Education - created to support and nurture music students, and to educate them on the value of music and the importance of intellectual property rights.

She also supported the development of The ASCAP Foundation/Lilith Fair Songwriting Contest - a national competition designed to encourage unsigned women songwriters.

"From the moment she assumed the role of President and Chairman of the Board, Marilyn worked tirelessly on behalf of our membership to the benefit of all music creators," said ASCAP CEO John LoFrumento. "She has been tremendously effective in helping ASCAP anticipate the changing needs of our members - particularly given the immense shifts that have occurred in music, technology and society as a whole over the past decade. I am comforted to know that Marilyn will remain a strong and active presence on our Board of Directors."

Bergman presided over the largest expansion of ASCAP membership in its history - growing from 55,000 when she assumed the Presidency in 1994 to a current membership of more than 350,000 music creators.

**BERGMAN WAS THE FIRST WOMAN TO BE ELECTED TO THE ASCAP BOARD OF DIRECTORS**

## ASCAP ELECTS BOARD OF DIRECTORS

The results of the biennial election for the Board of Directors of ASCAP were announced in March. Twelve writer and twelve publisher members have been elected to serve on the Board for a two-year term commencing April 1, 2009.

Two writer and five publisher members have been newly elected by the ASCAP membership. They include compos-

er Dan Foliart, songwriter Valerie Simpson and publishers Marty Bandier (Sony ATV Music Publishing), Caroline Bienstock (Carlin America, Inc.), Barry Coburn (Ten Ten Music Publishing), David Johnson (Warner Music Group) and James Kendrick (Schott Music Corporation/European American Music Corporation) as director in the Symphonic and Concert field.

The writer members who were re-elected in the at-large field are: songwriter Marilyn Bergman, composer Richard Bellis, composer Bruce Broughton, songwriter Hal David, songwriter Wayland Holyfield, composer Johnny Mandel, songwriter Jimmy Webb, songwriter Paul Williams and composer Doug Wood. Re-elected in the Symphonic and Concert field

is composer Stephen Paulus.

The publisher directors re-elected in the at-large field are: John L. Eastman (MPL Communications), Roger Faxon (EMI Music Publishing), Dean Kay (Lichelle Music), Leeds Levy (Leeds Music), David Renzer (Universal Music Publishing Group), Irwin Z. Robinson (Paramount Allegra Music) and Kathy Spanberger (Peermusic).

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### Film, Film Trailers and Video Games

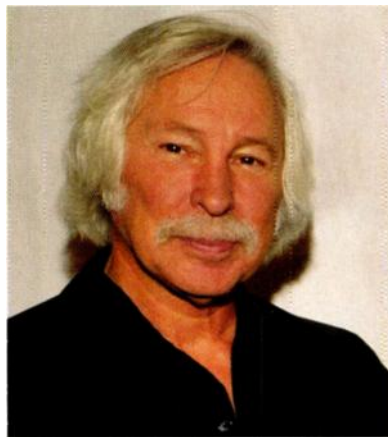
Horton Hears a Who, Superhero Movie, The Great Buck Howard, Live Free or Die Hard, Spiderman 3, Golden Axe: Beast Rider, Saints Row 2

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# TODD BRABEC LEAVES ASCAP AFTER DISTINGUISHED 37 YEAR CAREER

**Todd Brabec**, ASCAP Executive Vice President and Director of Membership, has left the Society after 37 successful years. As head of the Membership Department, he was in charge of all membership policies and personnel, writer and publisher signings, the retention of members, songwriter, composer and music publisher payment formulas and execution, foreign society member dealings, competitive payments and systems analysis, advances and projections of income, dealings with lawyers, managers and agents, and directing ASCAP's success in the competitive world of licensing and songwriter,



Entertainment and Sports forum of the American Bar Association, where he is the current Budget Chair.

composer and music publisher royalty payments.

As a highly regarded copyright authority, he will continue to teach courses at USC and other universities on music publishing, the licensing of music and film, television and videogame scoring and song contracts, as well as lecturing throughout the country on his successful book, *Music, Money and Success: The Insider's Guide to Making Money in the Music Business*.

He will also continue his law practice as well as his involvement in the

## THE ASCAP DAILY BRIEF PROVIDES VALUABLE NEWS AND INFORMATION



**The ASCAP Daily Brief** (Powered by the Dean's List), a daily email, is a new benefit offered by ASCAP for anyone who is concerned with what is happening in music,

copyright and new technology, and wants to stay informed with up-to-the-minute news about the issues.

ASCAP Board member, music publisher and songwriter Dean Kay ("That's Life") began compiling "The Dean's List" a few years ago when he saw a need to keep up on the rapidly changing technological developments in the music and media industries and how they were affecting music creators. His "Dean's List," an aggregate of links to articles, blogs and other sources of information on the Internet, was an immediate hit with many fellow songwriters, publishers and business associates.

Late last year Kay offered to provide ASCAP with his daily list so that his valuable efforts could be utilized by ASCAP's membership. So began The ASCAP Daily Brief Powered by the Dean's List, which now goes out to more than 115,000 readers.

Those who receive the email are able to educate themselves quickly on what is being written about on a wide range of issues, from illegal file sharing, copyright protection and digital distribution to Internet marketing, social media and new technology as well as news and info about many media companies, both large and small, such as Google, Apple, MySpace, Facebook, Twitter, Hulu, Pandora and others.

Readers of the list have been giving it rave reviews. "As a busy info hound it's a joy to have such a qualified and reliable source scoping out important news and information," says Peter Spellman, Director of Berklee College of Music's Career Development Center.

Film/TV composer Stephen Cullio says "It's tough to be up-to-date and honest about how tough things are, but I'm happy to say that you are finding the late breaking important stuff. I'm reading more and more of the articles as times goes by. Your reach is far and you are quickly becoming one of my important go-to news sources. Excellent work."

To subscribe to The ASCAP Daily Brief, click on "Join ASCAP's e-Newsletter" link in the left-hand menu at [www.ascap.com](http://www.ascap.com).

# COMMEMORATING COHAN

"Yankee Doodle Boy" writer and ASCAP co-founder to get statue in Providence, RI

If there is one city that is associated with ASCAP charter member George M. Cohan (1878 - 1942) - the multi-talented songwriter, song and dance man and musical theater producer who gave the world "You're a Grand Old Flag," "Over There" and "Give My Regards to Broadway" - it's New York City. In 2009, however, a committee of citizens of Providence, Rhode Island - the

actual city of Cohan's birth - is seeking to unveil a new bronze statue of Providence's most famous musical native son that will stand on Wickenden Street, where Cohan was born over 130 years ago.

George M. Cohan's impact on both the American

musical theater and the popular song is immeasurable. He grew up onstage as a part of the popular Irish-American family vaudeville group, the Four Cohans and by 1904, began to take Broadway by storm as the singing and dancing star, as well as principal songwriter and co-producer of numerous innovative hit musicals, beginning with *Little Johnny Jones*. That show featured both "Give My Regards to Broadway" and the

"The Yankee Doodle Boy," which contains the memorable phrase, "a real live nephew

of my Uncle Sam's, born on the Fourth of July."

Many more hit shows followed, including

*Forty-five Minutes from Broadway*

(1905), *George Washington, Jr.*

(1906), *The Talk of New York* and many

more. Among the timeless standards these shows featured were "Harrigan," "You're a Grand Old Flag" and "Mary's a Grand Old Name." His country's involvement in World War I spurred Cohan to write his anthemic patriotic classic, "Over There."

Sy and Judi Dill, a transplanted New York couple who head the effort to build the statue in Providence, view all Americans as "real live nephews" and nieces of their Uncle Sam and believe Cohan to be a major unifying cultural figure. For more information on the Cohan statue or to offer assistance to the Dills, email [sdsydill@gmail.com](mailto:sdsydill@gmail.com).

**IN 1904 COHAN TOOK BROADWAY BY STORM AS A SINGING AND DANCING STAR**





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# A STAR FOR GEORGE

Beatles great George Harrison honored with star on Hollywood Walk of Fame



VINCE BUCCI

On April 14 George Harrison's friends, family and fellow musicians came out to honor him as he received a star on the Hollywood Walk of Fame in

Los Angeles. Pictured at the ceremony (l-r) are Tom Petty, Jeff Lynne, Jim Keltner, Sir Paul McCartney, Joe Walsh, Olivia Harrison and Dhani Harrison.

## STRENGTHEN OUR EFFORTS

By giving to The ASCAP Legislative Fund for the Arts, members can help support our efforts in Washington D.C.

The ASCAP Legislative Fund for the Arts is ASCAP's Political Action Committee. It was established in 1988 as a way of ensuring that the rights of music creators are protected. At a time when changes in the performance and distribution of music have generated intense legislative battles, it is more important than ever that ASCAP's efforts in Washington, D.C. be strengthened. Members' support of the ASCAP Legislative Fund for the Arts is critical to the success of these efforts. We hope we can count on you to contribute to this campaign to safeguard your livelihood and the future of American music. Thank you for your support. To donate online, visit [www.ascap.com](http://www.ascap.com)

## CHANGE BEGINS WITHIN

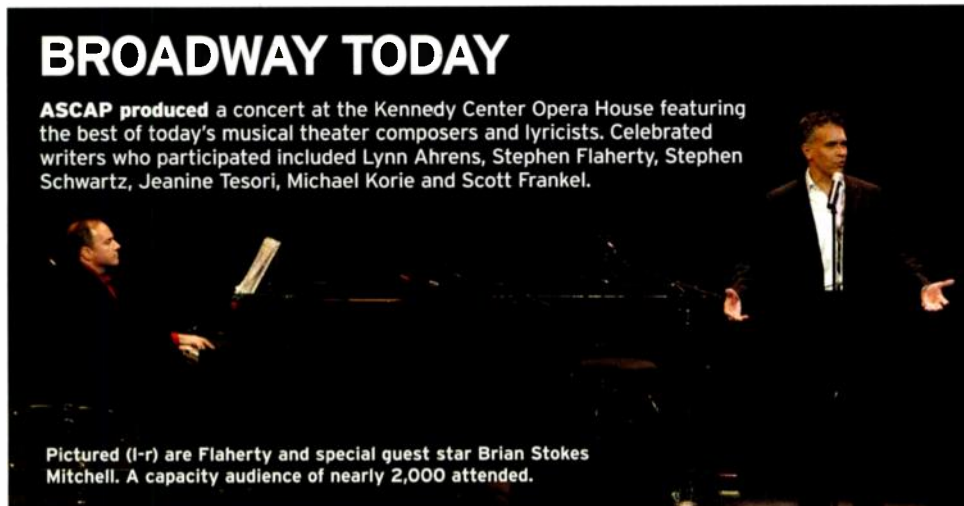
Composer Angelo Badalamenti kicked off the show at the The David Lynch Foundation's "Change Begins Within" benefit concert on Saturday, April 4th at Radio City Music Hall. Seated at the piano, and beginning in darkness, Angelo played what the *New York Times* called his "ominous and romantic theme" from *Twin Peaks* to introduce his dear friend David Lynch, who co-hosted the event with Laura Dern. The evening was headlined by Sir Paul McCartney, who was joined by Ringo Starr, and included performances from Sheryl Crow, Donovan, Eddie Vedder, Ben Harper, Moby, Paul Horn, Bettye Lavette, Jim James, Jerry Seinfeld, Howard Stern, and others.



Pictured (l-r) backstage are Badalamenti and Lynch

## BROADWAY TODAY

ASCAP produced a concert at the Kennedy Center Opera House featuring the best of today's musical theater composers and lyricists. Celebrated writers who participated included Lynn Ahrens, Stephen Flaherty, Stephen Schwartz, Jeanine Tesori, Michael Korie and Scott Frankel.



Pictured (l-r) are Flaherty and special guest star Brian Stokes Mitchell. A capacity audience of nearly 2,000 attended.

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# “I've had 1,064 TV Placements for My Music Because I Joined TAXI”

Stuart Ridgway - TAXI Member  
[www.pyramidmusic.com](http://www.pyramidmusic.com)

I'd seen the TAXI ads (just like this!) hundreds of times over the years and I was very skeptical. But when I got their free information kit and saw that the money back guarantee was for a full-year, I decided to make the leap.

Within weeks of joining, my music was in the hands of some A-list people in the film and TV industry. In less than a year I got the call from the music supervisor at one of LA's hottest TV production companies.

## Reality TV and Royalty Checks

We struck up a good working relationship, and when the supervisor needed music for a new daytime reality show, she asked me if I would like to join her team. For the next two years, I wrote music for an Emmy Award winning show, which aired every weekday on NBC. My first royalty check *alone* covered 10 years of TAXI memberships! All in all, those two seasons netted me more than \$50,000, and the company TAXI

hooked me up with has hired me to write for two other shows as well.

## Being “Great” Wasn't Enough

After making more than 1,000 cold calls, it dawned on me that music supervisors didn't care *how* great I was as a composer. How could they? They don't know me and that's that! I could only get so far on my own.

I realized I needed someone or something to be my champion - somebody to connect the dots. TAXI worked for me, and if you're really good at what you do, it just might do the same for you. If your music is up to snuff and you pitch it at the right targets, belonging to TAXI *can* change your life.



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Actually, I may have the greatest job on the planet because I can work in my studio all day, playing piano, writing string lines, recording guitar parts, and the hours easily slip by. I get paid to do what I love, and much of the credit for that goes to TAXI.

They don't blow smoke, and they don't promise miracles. But they *do* keep you focused, on track, and energized about your music. TAXI's expert feedback is priceless, and their free convention, the Road Rally, is worth more than the membership fee.

## I Volunteered to Write This Ad!

There are tons of companies that *imitate* TAXI, but how many have you seen that can run ads like this? TAXI is the world's *leading* independent A&R company because it's the one that really works.

Take my word for it. Call for their information kit now.

# BEST WESTERN

ASCAP rides high in the saddle at South by Southwest Music Fest in Austin

For perhaps the biggest week in the music industry calendar year, the South by Southwest Music Festival in Austin, Texas, which ran from March 17-22, ASCAP pulled out all the stops, proving that great live music is alive and well in 2009.

From ASCAP's rock showcase at the Dirty Dog on Wednesday, March 18th where Death on Two Wheels, Chief, The Temper Trap, Fool's Gold, Dananananaykroyd, Gay Blades and Natalie Portman's Shaved Head burned up the stage, to ASCAP's annual Quiet on the Set Showcase on Friday, March 20th at the Driskill Hotel, featuring Chanel Campbell, WAZ, Madi Diaz with Kyle Ryan, Jason Reeves, Five Times August, Samantha Crain & the Midnight Shivers and Lucy Wainwright Roche, ASCAP members were at the heart of what made the festival so great and still one of the most important industry events of the year.

In addition to the Society's own showcases, ASCAP co-sponsored the action-packed Filter Magazine Showdown at the sunny Cedar Street Courtyard, which featured such artists as Black Joe Lewis, N.A.S.A. and Flosstradamus. And all day on Thursday, March 19th, the ASCAP/Evergreen Copyrights Boat Cruises carried festival-goers up and down the river as a respite from the rumble.



1. Flosstradamus on Filter's Cedar Street Courtyard stage 2. Death on Two Wheels 3. Natalie Portman's Shaved Head 4. Chanel Campbell 5. ASCAP's Mike Todd (far left) and Marc Emert-Hutner (far right) hosted a reception as part of the SXSW Film Fest where they hung with (l-r) composers Scott Szabo and Robert M, who scored *Saving Evan White*, the film directed by Karen Aptekar (holding postcard) 6. (l-r) ASCAP songwriters Landon Pligg and Lucy Wainwright Roche, ASCAP's Josh Briggs, WAZ, ASCAP's Loretta Muñoz and Jesse Willoughby and ASCAP writer and co-founder of "I Heart" Arrica Rose





Pictured (l-r) are: 1. Run-DMC's Joseph "Rev. Run" Simmons, rapper and presenter Eminem and Run-DMC's Darryl "D.M.C." McDaniels; 2. Metallica's James Hetfield, Lars Ulrich, Robert Trujillo and Kirk Hammett.

# ROCK HALL OF FAME 2009 CEREMONY THRILLS CLEVELAND

Metallica and Run-DMC among those honored at all-star bash in Cleveland

The 24th annual Rock & Roll Hall of Fame induction ceremony was held on April 4th in Cleveland (the first time since 1997), home of the Hall of Fame's museum. The city rolled out the red carpet with a week's worth of shows and parties and the museum was open to the public for free - all leading up to the induction

of such rock greats as ASCAP members Metallica, Run-DMC and Jeff Beck (PRS). The night was full of all-star reunions. Metallica marked the occasion by reuniting with bassist Jason Newsted. Run-DMC's Reverend Run and Darryl "DMC" McDaniels joined together in paying tribute to the late

Jam Master Jay, whose mother Connie Mizell was on hand to reminisce about the group rehearsing in her Queens living room. As is tradition, the night was full of great performances by some of today's most enduring rock heroes, including ASCAP members Beck, Joe Perry, Jimmy Page and more.

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*Come meet USAlliance at the ASCAP Expo in Los Angeles this April!*





Lin Manuel Miranda (in green hat), the creator of the Tony Award-winning Broadway show *In the Heights*, is pictured with ASCAP staffers after a show. The employees were treated to a performance in recognition of their great work. Miranda generously met and joked with them in appreciation of their efforts.

# ASCAP QUALITY MOVEMENT DELIVERS FOR MEMBERS

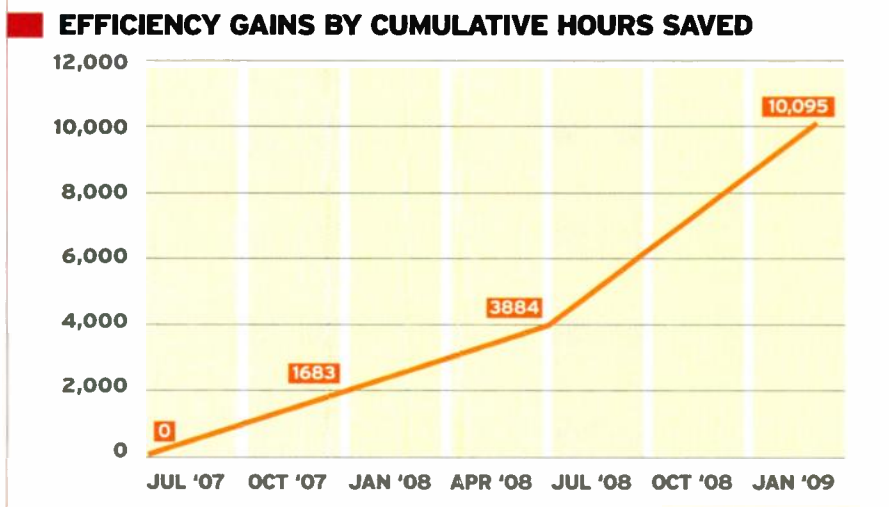
**Why is ASCAP the most efficient Performing Rights Organization in the world?** Rigorous and continuous effort keeps ASCAP's cost of operation down. We know that every minute we save reduces costs and every dollar we save goes into the pockets of our members.

In this never-ending quest, Chief Operating Officer Al Wallace (pictured) launched ASCAP's Quality Movement. ASCAP was already doing an optimum job. But in today's world, where business changes at light speed and technology, culture and organization gets turned upside down, there is a persistent need to innovate, to stay on top. So, we decided to raise the bar.



Wallace knew that, according to the experts, the average company has a 25% - 30% quality and efficiency gap. So he met with all of his managers and their staffs. He explained that ASCAP processes nearly 100,000,000 transactions each distribution quarter. That's on top of the research, matching, verification and documentation that goes along with those transactions. And, while ASCAP has a great track record, in order to deliver the lowest cost operation to members year after year, we have to squeeze out every efficiency we can find.

To achieve these goals, Wallace knew that he had to engage and inspire every worker in ASCAP's operating areas. He brought in a program developed by one of the world's leading gurus of business process, Tony



Dottino. Tony worked with a team at IBM that developed the foundation for what later became known as Six Sigma, most popular with large corporations. He was also a major contributor to the development of the Malcolm Baldrige Quality Program. The program he provided to ASCAP takes the best of process improvement and integrates it with breakthroughs in neuroscience to offer a method that taps the natural creativity of the workforce at the grassroots level - the people closest to the work who understand it best. That led to the program name - Grassroots Innovation. ASCAP's grassroots workers feed change and innovation up the line. This fuels

change that delivers consistent and measurable results, something that Wallace was clear that he wanted from the start of the project.

**What are the results?** So far, ASCAP has trained more than 100 people to use these tools. Working in small teams, they have already designed and implemented more than 40 projects that have saved over 10,000 hours of work annually, provided wide-ranging innovation and raised the bar on the quality ASCAP gives to its members. All projects are audited by ASCAP's internal auditor to certify measurements and to ensure efficiencies are real. **-Marshall Tarley**

**ASCAP QUALITY, ASCAP SYNERGY:** ASCAP's most important assets are our 350,000 members. ASCAP's most important resource is our workers. When the two combine, it's a catalyst for powerful change. The workers pictured above are one small group, who

delivered multiple projects and repeated success. At the same time, they performed their every day work and met all of their regular work goals. There's a reason ASCAP attracts such talented workers. They love music and they are dedicated to protecting the intellec-

tual property rights of music creators - you. So, why are these people smiling? They were treated to an evening at the Tony Award winning Broadway show, *In The Heights*. And, that's ASCAP member, writer, star of the show and Tony Award winner Lin Manuel

Miranda, generously meeting and joking with them. This is validation and appreciation of our workers by our members (the people for whom they work). This human side of business is the catalyst that ignites motivation and leads to great quality and a great ASCAP.



Pictured (l-r) are: 1. Course instructor Alex Steyermark, FMSMF Dennis Dreith, music editor Missy Cohen, composer Joachim Horsley, director Joe Saunders, composer Stuart Weinstock, director Amy Baer, ASCAP's Sue Devine and composer and course speaker Earl Rose 2. Composer Jared Gutstadt, director Jason Wood, composer Lydia Ainsworth, director Tatiana Lamela-Rabell, director Morgan Faust, producer Kristie Lutz and composer Evan Wilson

## UNIVERSITY SCORES

The 2009 ASCAP/Columbia University Film Scoring Workshop connects graduate film students with film composers in an intensive, valuable course

**ASCAP partnered** again this spring with the Film Division at Columbia University for the third year of the ASCAP/Columbia University Film Scoring Workshop. The program is taught by Alex Steyermark (director, *One Last Thing, Prey For Rock and Roll*; music supervisor for directors Ang Lee, Spike Lee)

Columbia opened the workshop as a course to over 60 graduate film students for submissions. Four 15-20 minute short films were selected, as was the Columbia University Film

Festival trailer. ASCAP curated a list of appropriate film composers who submitted to be hired by the five filmmakers. Steyermark guided the filmmakers through the film scoring process.

All five composers recorded their scores with a 14-piece ensemble at NYC's Legacy Studios. The films were screened, along with many other student films, at the annual Columbia University Film Festival (CUFF) this May in New York and Los Angeles.

### *Dash Cunning*

Director, Joe Saunders  
Composer, Joachim Horsley

### *Holy Water*

Director, Tatiana Lamela-Rabell  
Composer, Lydia Ainsworth

### *Breaking the Chain*

Director, Stuart Weinstock  
Composer, Amy Baer

### *This Is Madness*

Director, Jason Wood  
Composer, Jared Gutstadt

### *Film Festival trailer*

Producer, Kristie Lutz  
Director, Morgan Faust  
Composer, Evan Wilson

## CONGRATULATIONS TO OUR FILM SCORING WORKSHOP FILMS!

### 2009

Two of the 2009 Workshop films were presented awards at the Film Festival's "Faculty Selects" Night:

> *Dash Cunning*: 20th Century Fox/Farrelly Brothers Outstanding Achievement in Comedy Award; Student Honors and IFP Audience Awards.

> *Breaking the Chain*: EP Best Producer Award

### 2008

Two films from the 2008 Workshop screened at the Tribeca Film Festival this May.

> *3 Wheels*: Filmmaker Tony Wei; composer Julian Cassia. Voted Top 5 shorts of the Tribeca Film Festival by *New York Magazine*

> *The Last Mermaids*: Filmmaker Liz Chae, composer Joel Douek. One of 3 National Finalists in the Documentary category at the 36th Annual Student Academy Awards and has received Special Jury Mention in the Short Documentary Film Competition at the Tribeca Film Festival

The Workshop is sponsored by Film Musician's Secondary Markets Fund, AFM Local 802, RMA and Legacy Studios, with support from the ASCAP Foundation.



## SILL THE ONE

The ASCAP Foundation Lester Sill Songwriters Workshop gives talented writers a look inside the industry

The annual **ASCAP Foundation** Lester Sill Songwriters Workshop once again brought together a diverse group of songwriters to explore the art and business of songwriting. Run by ASCAP's Brendan Okrent and Etan Rosenbloom, the 2008 edition of the workshop united a class of 13 talented writers, hand-picked from hundreds of applicants, who met at the ASCAP L.A. offices for eight sessions of informative and inspiring seminars. The workshop participants were treated to colorful anecdotes and advice from hit songwriter/producer Emanuel "Eman" Kiriakou. They learned the publishing ropes from attorney Doug Mark and Michael Eames (Pen Music Group). Hit songwriters Billy Steinberg,

Michelle Lewis and Robin Lerner led a night dedicated to the art and craft of lyric writing, while manager Lynn Grossman (Secret Road) talked to the group about artist development and DIY marketing strategies.

Singer/songwriter Michelle Featherstone, Cherry Lane VP Brooke Primont, 20th Century Fox's Ward Hake and ASCAP's Mike Todd dropped in for a Film/TV summit. Sony/ATV Co-President Jody Gerson, who discovered and developed superstar Alicia

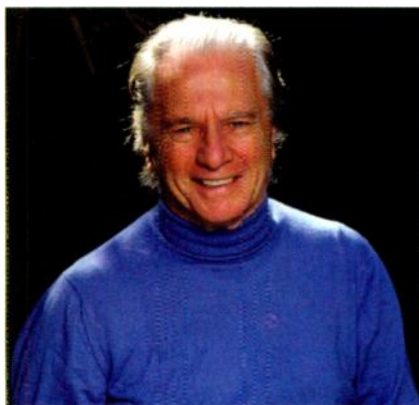


Pictured: The group takes their "class picture" with the evening's esteemed guest, Jody Gerson, co-president of Sony ATV Music. (l-r) Brian Cohen, Matthew Puckett, Janet Onyenucheya, Kenny Foster, Jess Furman, Lea Herman, Jason Whitton, Rinat Arinos, Ryan Dilmore, Gerson, Amy LaCour, Jeremy Silver, Shawn Pander, Brian Lam. Seated: ASCAP's Brendan Okrent

Keys among others, talked about the creative dynamic between songwriters and publishers. To cap off the 2008 Lester Sill Songwriters Workshop, the class collaborated on a special showcase at Genghis Cohen in Los Angeles.

## Film & Television

# LEGENDARY FILM COMPOSER MAURICE JARRE DIES



It is with heavy heart that ASCAP says goodbye to composer Maurice Jarre, who passed away on March 29th. The Oscar-winning French composer provided some of the most memorable themes and scores in film music history. ASCAP composer Charles Bernstein, also a member of the ASCAP Foundation Board of Directors and a long-time friend of Mr. Jarre's, has written an eloquent tribute to his departed friend (which can be read in its entirety at [www.ascap.com](http://www.ascap.com)). The piece originally appeared in the Society of Composers and Lyricists' member newsletter. Mr. Jarre was a member of the SCL's Advisory Board.

Bernstein writes: One of the measures of Maurice Jarre's enduring greatness is the

fact that all of us can still remember and hum so many of his indelible themes decades after they were written. In my conversations with Maurice over the years, he was always wise, witty and very generous in appraising the people he worked for and with. His list of director collaborators is certainly impressive, including David Lean, Alfred Hitchcock, John Huston, Luchino Visconti, Franco Zeffirelli, Volker Schlöndorff, Peter Weir, Arthur Hiller, and Michael Apted, to name only a few. He seemed to get along with everyone, which is rare in the film business."

Maurice Jarre's legacy lives on nobly through his monumental contributions to film music. He will be missed.

## DIVERSE GROUP OF ASCAP COMPOSERS SPEAK AT NEWPORT BEACH FILM FESTIVAL

As part of the Newport Beach Film Festival on April 25, *Variety's* Steve Chagollan moderated a panel on film composing

featuring ASCAP composers Shawn Clement, John Debney, Marc Shaiman and Austin Wintory.



Pictured l-r: Clement, Chagollan, Wintory, Shaiman and Debney.

## COMPOSER EARL ROSE INVENTS SCORE FOR FEATURE DOCUMENTARY

ASCAP composer Earl Rose recently scored the music for the documentary *Inventing LA: The Chandlers and Their Times*. The film tells the story of the *Los Angeles Times* and one of the city's most powerful families and had its world premiere at the 2009 Santa Barbara International Film Festival.

Pictured: Producer/director/writer Peter Jones and composer Earl Rose attend the reception at the Santa Barbara Historical Museum following the world premiere of *Inventing LA: The Chandlers and Their Times*



## O BROTHER!



Helmut and Franz Vonlichten



Neil and Matthew de Lucas

De Luca Brothers Score Independent Film, *Noir*

## SCORING IS A FAMILY AFFAIR FOR THESE TWO SETS OF BROTHERS

Vonlichten Brothers Score Sports Emmy Award

ASCAP composers Franz and Helmut Vonlichten recently took home a 30th Annual Sports Emmy Award in the category of Outstanding Music Composition/Direction/Lyrics for their music from NFL on CBS. The piece of music scored by the duo was titled "AFC Championship Game Tease."

The Vonlichtens are no strangers to winning awards for their music, having earned multiple ASCAP Film & TV Music Awards for their music from the long running CBS television series, *Cold Case*.

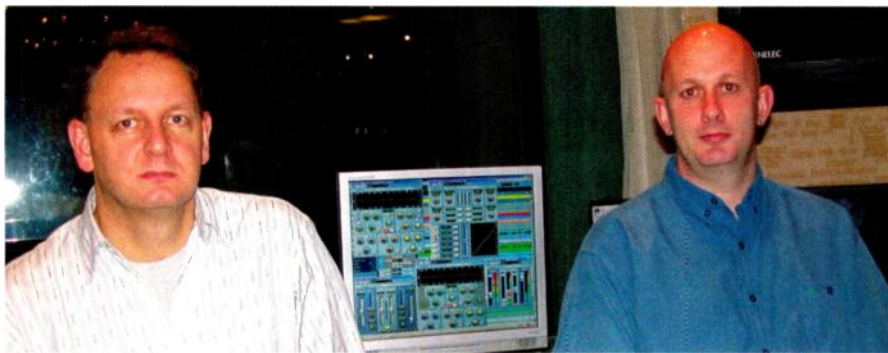
Composers Neil and Matthew de Lucas' success is on the rise. The brothers recently completed an original music score for the independent film, *Noir*, a black and white feature length film based in 1946. They have signed on to score the independent feature *The Children of Fleeting Light* as well as *Something Beautiful*, a short film by award-winning director Jeff Knight. Recently they worked with Warner Brothers to custom score final orchestral pieces for the *Terminator: Salvation* advertising campaign. The composing duo continues to rack up numerous network and cable TV credits as well.

# London

## KING OF THE BRITS

On **February 18 2009**, London's Earls Court's hosted The 2009 Annual Brit Awards. The night was filled with great live performances and award winners. ASCAP had many reasons to celebrate as various members earned big honors. Kings of Leon received awards for "The Best International Group" and "The Best International Album." Another big winner was Katy Perry who received the award for "The Best International Female Solo Artist."

The awards also proved to be a big night for English ASCAP members as well. The English pop girl group Girls Aloud were nominated in four different categories and won for the "Best British Single" with the hit song "The Promise." One of the most influential metal bands of all time, Iron Maiden, received an award for the "Best British Live Act" award. The band Elbow was also among the English ASCAP members that won the prestigious award for "Best British Group."



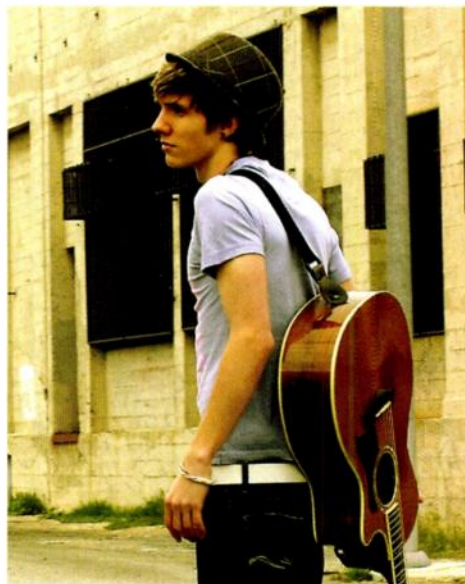
## "RIGHT ROUND" # 1 ON HOT 100

ASCAP's Mike Percy (PRS) and Tim Lever's (PRS) classic "You Spin Me Round (Like A Record)" has found yet another life on the *Billboard* charts. Flo Rida's adaptation of the song renamed "Right Round," has shot up from number 58 to the Number One spot on the latest US Hot 100 chart. It also debuted at Number One on the Hot Digital Songs chart with sales of 636,000. The original "You Spin Me Round" song came from the catalog of the successful group Dead or Alive, which was written by Percy and Lever and produced by Stock, Aitken and Waterman. Commenting on Flo Rida's song, Mike Percy said "We love this track...the production is awesome."

Percy and Lever's version has spawned many remakes from several different artists including Dope, Bastard, Ten Masked Men, Effiel 65, and more. Jessica Simpson also gained *Billboard* success with her remake of the song which reached #20 on *Billboard* Bubbling Under Hot 100 Singles chart and #95 on the *Billboard* Pop 100 in 2006. Flo Rida's version is unarguably the most successful beating out "Crack A Bottle" featuring Eminem, Dr. Dre, and 50 Cent, to earn the highest first week sales in Nielsen's Sound Scan digital history. "Right Round" will be featured on Flo Rida's album *R.O.O.T.S.*

## JOE BROOKS IS THE #1 UNSIGNED ARTIST FROM THE UK ON MYSPACE

At just 21 years old, singer-songwriter Joe Brooks is on track to sell out his debut tour in London and Birmingham without the help of a label, publisher or even a commercially available CD. Raised in Southampton, his nearly 12 million plays have made him the #1 unsigned artist from the UK on MySpace. For over a year, with over 100,000 "friends," his virtual audience has now translated into actual sales which have raised industry eyebrows worldwide. While continuing his online campaign from his bedroom and rehearsing with his band, Joe continues to win over fans one-by-one with his pitch-perfect voice, uplifting lyrics and youthful spirit.



## THE GADSDENS

The Gadsdens are a four piece pop band with a sardonic twist. The band is known for creating songs out of awkward beauty. They perfectly blend elements of blue-eyed soul, infectious hooks, and rhythmic piano lines added with the instantly loveable vocals of Jody Gadsdens. They combine melodic sensibilities with a heartfelt delivery that results in poignant pop music that will move you. Performing at various venues and events such as The Manchester Academy and the Secret Garden party in London, The Gadsdens have cemented themselves as one of the unsigned live acts to watch in the British capital.



# Latin



## MEDI AND THE MEDICINE SHOW GETS A LITTLE HELP FROM DAVE STEWART

With just a few years as a band under their belt, big things are happening for frontman Medi and his band. After fleeing their native Paris, Medi and The Medicine Show were noticed in London by the Eurythmics' Dave Stewart, who helped them to record their debut in 2006. Word had spread like wildfire around the UK and into America about their exciting rock sound, and with dates at this year's SXSW festival behind them and tons of buzz surrounding them, we can all expect to hear more about Medi and the Medicine Show!



## RACHEL THIBODEAU'S STAR SHINES BRIGHT

ASCAP Country Song of the Year writer, Rachel Thibodeau, dropped by ASCAP's London office partway through her European writing trip. Rachel had already visited Norway and Sweden and the UK was the last leg of the trip for her. While in the UK she wrote with Sasha Scarbeck and Jamie Hartman. Rachel said "I have had such a great time writing in Europe and I look forward to coming back several times this year." **Pictured are** ASCAP's Sean Devine with Thibodeau.



## MALANGA'S MUSIC BREAKS OUT OF VENEZUELA

El grupo venezolano MALANGA es la nueva promesa del pop rock latino. Preparados para el lanzamiento de su album "Aunque Mueran las Flores," los chicos de Malanga están listos para visitar en tour las ciudades y países de habla hispana. Malanga ha conquistado el corazón de los venezolanos al igual que en más de 10 ocasiones el puesto número 1 en las carteleras radiales de dicho país con grandes éxitos como Latin Lover (feat. Ruben Blades), De Caracas a Madrid, Si tú no estás, Acércate (feat. Franco de Vita) y Mil Copas. Para conocer más de la banda

visita [www.myspace.com/grupomalanga](http://www.myspace.com/grupomalanga).

**The Venezuelan group MALANGA**, who are a new face in Latin pop rock, are ready to launch its album *Aunque Mueran las Flores*. They will also tour several Hispanic cities and countries. Malanga has conquered the hearts of Venezuelans on more than 10 occasions with the Number One position on the Billboard charts in that country with great hits as "Latin Lover" (feat. Ruben Blades), "De Caracas a Madrid," "Si tu no estas," "Acercate" (featuring Franco deVita) and "Mil Copas."

## MONTEROSA IN MEMPHIS, TENNESSEE

El pasado 23 de enero MonteRosa tuvo un exitoso viaje a la ciudad de Memphis, TN gracias a la invitación del hospital St. Jude Children's Research Hospital. Tuvo la oportunidad de conocer a los niños y sus familias que son atendidos y ayudados por este hospital, y también se presentó junto a dos grandes artistas Chenoa y Fanny Lu. MonteRosa pudo aportar a la causa en esta ocasión siendo parte del entretenimiento de la noche para el Seminario Promesa y Esperanza.



On January 23, MonteRosa had a successful trip to the city of Memphis, TN thanks to the invitation of the hospital of St. Jude Children's research. MonteRosa had the opportunity to meet the children and their families that are serviced and supported by this hospital. He also participated with two great artists, Chenoa and Fanny Lu. He was able to contribute to the cause by being part of the entertainment for the night of the seminar "Promesas y Esperanza."

## ASCAP CHAT 101 HELD IN SAN ANTONIO, TEXAS



El ASCAP Chat 101 fue presentado en San Antonio, Texas en el Departamento de Radio, Television y

Cine de el College de San Antonio el 11 de Febrero, 2009. Autor y compositor de musica de Hollywood Rick Garcia fue el orador invitado. El maestro de ceremonias fue el Señor Sonny Melendrez. La Academia de Grabacion de Texas, Sonnyradio.com y EP Photography fueron patrocinadores del evento presentado por Velia Gonzalez de ASCAP. Fue un evento en cual dejo los estudiantes de Radio, TV Y Cine muy inspirados junto a los artistas, autores y facultad de San Antonio College en asistencia.

**ASCAP** Chat 101 was held in San Antonio, Texas at San Antonio College's, Radio, TV & Film Department on February 11, 2009. ASCAP songwriter and Hollywood music composer Rick Garcia was the guest speaker. The MC was Mr. Sonny Melendrez. The Recording Academy of Texas, Sonnyradio.com and EP Photography sponsored the event, held by ASCAP's Velia Gonzalez. It was an inspirational speaking engagement for the students majoring in Radio, TV & Film, along with many artists, songwriters and San Antonio College faculty. **Pictured are** ASCAP's Velia Gonzalez and Rick Garcia

## THE VIRTUES OF VIRTUAL GLASS

In this day and age of high-tech, low budgets and the increasing green consciousness, the Internet provides songwriters and artists with an endless array of creative choices. In this article, I'm going to focus on real-time collaboration and how co-writers can work together without leaving their homes.

The basic ingredients you need are a computer, high speed Internet connection and a web cam. While you don't need a home studio to co-write over the Internet, there are advantages for those who do use some kind of music software such as Garage Band, Pro Tools, Logic or Cubase.

The easiest solution to co-write over the Internet is to use a free chat application such as Skype, AIM or Yahoo Messenger. While these free applications do allow you to connect and work in real-time, the disadvantage is that you are limited to using your web cam's microphone and your computer speakers. You also have to deal with the delay between two users over the Internet. This delay is called Latency and it makes it impossible to play with or sing with someone at the same time. If you just want to bounce ideas back and forth, a free chat app will work just fine. It's very convenient to use the

text chatting for co-writing lyrics.

The ideal solution for the professional songwriter is an audio/video plug-in called Virtual Glass for those who use music software. We developed Virtual Glass at eSession.com to allow two people to write, produce and record music over the Internet from within their music software. For those who don't know, a plug-in is a piece of software that plugs into another piece of software. For example, Photoshop has plug-ins that add certain visual effects to photos. All music applications have plug-ins that allow you to add reverbs, delays, compression and even virtual instruments to your songs.

There are two major advantages that Virtual Glass has over the free chat applications. The first advantage is that the instrument you're playing and/or the music you have recorded in your audio software goes through Virtual Glass

directly into your co-writer's audio software. So, instead of playing your guitar into the web cam's inferior microphone, you're sending your guitar directly from your music software to theirs. For example, I could be playing guitar in Austin using Pro Tools while my co-writer plays piano in Nashville using Digital Performer and when I hit spacebar to play my song, he hears it from his studio speakers, not his low quality computer speakers.

The other huge advantage is that Virtual Glass allows two people to work in sync. We built the plug-in with Latency Compensation and Rewire Synchronization, so, one user tells Virtual Glass to send sync while the other tells Virtual Glass to receive it. The user who is sending sync can then control the transport and location of both users' software. For example, my co-writer in Nashville could sit back and play guitar and I could be stopping and starting both of our songs from my computer. I could stop playback if the player makes a mistake and say, "Hey, lets take that chorus again" and play from the new location.

The plug-in is designed in 3D to depict a conventional recording studio that has a glass partition between the control room and cutting room. The glass partition in Virtual Glass is the video screen between the two users, so it's as close to working in the same studio as you can get without the hassle, use of fuel and expense of travel and studio time.

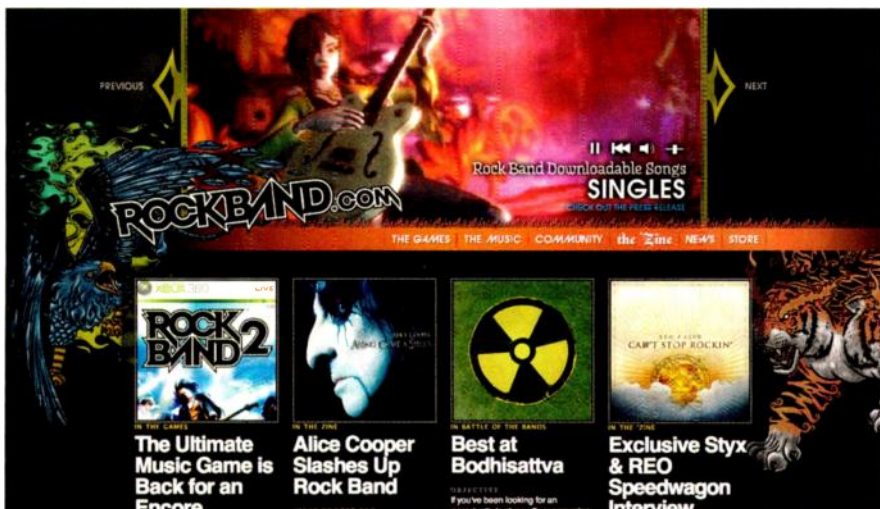
**If you'd like a one-on-one training session on how to use Virtual Glass, please contact eSession's Director of Operations, Marc Rosenberg, [marc@eSession.com](mailto:marc@eSession.com).**

**The ideal solution for the professional songwriter is an audio/video plug-in called Virtual Glass for those who use some kind of music software.**



# THE GAIN FROM GAMES

**Video game music composers** should reserve their performance rights



Rock Band®, Guitar Hero®, Dance Dance Revolution® (DDR), Stubbs the Zombie®—these are just a few examples of video games in which music has increasingly become a focal point, or at the least, an important element. As a side note, for those indie rock fans, the Stubbs the Zombie soundtrack is quite good, featuring classic songs covered by bands such as Rogue Wave, Death Cab for Cutie, The Raveonettes, The Flaming Lips, and last but not least, The Dandy Warhols. I highly recommend it.

Now, there was a time when video game music was simplistic, rudimentary if you will. Think Pac-Man®, Ms. Pac-Man®, Donkey Kong®, Donkey Kong Junior® and Galaga®. It is probably difficult to imagine a use of these trademark video game songs in a context other than the games themselves. So it isn't surprising that, beginning decades ago, a practice developed whereby the music composers for these games typically relinquished all of their rights (including their performance rights) to the game developer and producer in exchange for an upfront payment. Once the physical copy of the game was sold, no more fees went to the music composers.

That was then. Now, because video games are being delivered by entities other than developers and on transmission-based platforms such as the Internet, there is no reason that composers of music for video games should sign away their rights. Take

for instance, X-Box—it is now fully integrated with the Internet and allows users to stream games, instead of just purchasing the physical product in the store. Internet-based services that now offer streaming of video games are causing the music contained in such games to be publicly performed. The providers of these video game services typically have or should have a license from ASCAP (and possibly other public performance right organizations). ASCAP is actively licensing such online video game services. If a game's songwriter or composer is a member of ASCAP, and has reserved his or her right to collect the writer's share of the performance royalty, that writer or composer is

**Now, because video games are being delivered by entities other than developers and on transmission-based platforms such as the Internet, there is no reason that composers of music for video games should sign away their rights.**

now in a position to receive recurring royalties. In fact, game developers who register as publisher members of ASCAP would also be eligible to collect public performance royalties when their games are delivered via online services licensed by ASCAP.

ASCAP encourages its members who work in the video game industry to adopt the model that has developed in the film and TV industries. In the film and TV worlds, the reality is that a producer needs to hold all rights in order to distribute the ultimate work. Therefore, film/TV songwriters and composers are required to give up their ownership rights in the musical work, typically through a "Work for Hire" agreement, which is the industry standard. Nonetheless, in this industry, the composers and songwriters routinely negotiate a contractual provision allowing them to receive performance royalties, which can be a significant revenue source.

Similarly, songwriters and composers in the video game industry may reserve the right to receive performance royalties and should not simply consider the upfront payment, but also the potential use of the music (e.g., in television, film and commercial contexts) and the potential for recurring performance royalties in the future. Sample contractual language that would reserve the performance right would be as follows: "Composer shall be entitled to collect the 'writer's share' of public performance royalties (as that term is commonly used in the music industry) directly from a public performance society that makes a separate distribution of said royalties to composers and publishers."

**For more information about how ASCAP is leading the call for performance royalties in new media video games, please contact Shawn LeMone in ASCAP's Los Angeles Membership office at [slemone@ascap.com](mailto:slemone@ascap.com), and check out the Game Audio Network Guild (GANG) at <http://www.audioqang.org>.**



# ▶ NEW MEMBERS

★ SMITH & PYLE ★ RICKY C ★ OWL CITY ★ FAMILY GUY: RON JONES AND WALTER MURPHY ★ SCOOTER SMIFF ★



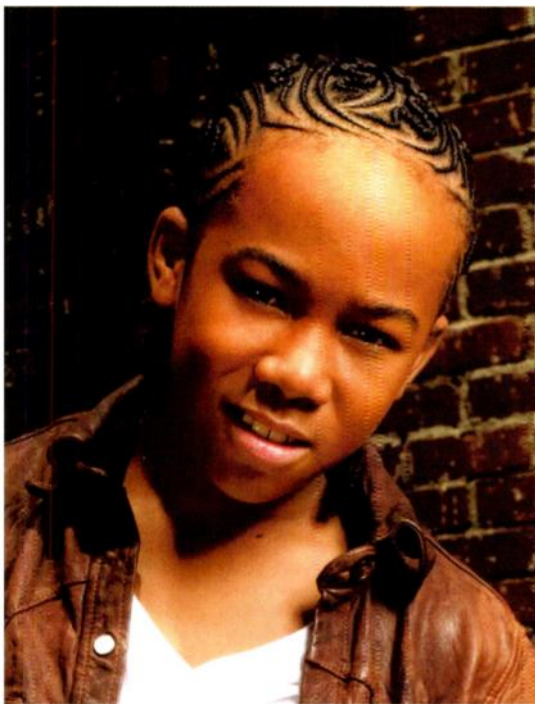
## Smith & Pyle ▶

Initially a silly muse on the set of a comedy pilot, the country rock duo Smith & Pyle became a reality when actresses Shawnee Smith and Missy Pyle teamed up to pursue their life-long fantasies of forming a band. They soon formed their production company and record label Urban Prairie, and wrote and recorded their first album with the help of producer, and "desert rock godfather," Chris Goss. Looking ahead, the songwriting duo is excited to contribute not only their acting talents to countless films and television series, but also their new, roots-oriented country rock music.



## Ricky C ▶

ASCAP's Latin Department signed Ricky C, who represents the next evolution of the Spanish pop music. He began his musical endeavors at an early age under the guidance of his father, who was also a musician in his time. Now with his new single, "Otro Amor," Ricky C has called industry-wide attention upon his work, and is critically-acclaimed as the next big thing in Latin music. Ricky C is signed to the Universal Music label.



## Scooter Smiff ▲

The résumé of Baltimore-born and bred Scooter Smiff, only thirteen-years-old, is one any thirty-year-old would envy. Smiff performed at Showtime at the Apollo at age five, and began recording in L.A. at age eight. After performing as a dancer in Chris Brown's shows and music videos, Brown discovered Smiff's talents as a rapper, and put him in touch with Interscope Records, which signed him on as an artist on their roster. His debut album, *Head of My Class*, features Chris Brown and producers like Swizz Beatz and Eric Hudson.

## Ron Jones ▼

Veteran television and film composer Ron Jones has written music for numerous network and syndicated television series. His projects include *Family Guy*, *Duck Tales*, *Star Trek: The Next Generation*, and *American Dad*. His theme for the *Fairly Odd Parents* was the most performed theme in broadcasting worldwide for three years. In addition to his work for picture, Jones is leader of a nineteen-piece All-Star jazz orchestra called Influence, made up of some of the best session players in L.A.



## Walter Murphy ▼

Composer Walter Murphy burst into the music industry with his innovative disco remix "A Fifth of Beethoven," which was featured in the film *Saturday Night Fever* and on the Grammy-winning soundtrack album. Since then, he's composed the theme songs and underscore for FOX animated series *Family Guy*, *American Dad*, and upcoming *Cleveland*. His song "You've Got A Lot To See" composed for *Family Guy* won an award at the 2002 Emmys. Murphy's work can also be found on TV series *Buffy*, *The Vampire Slayer* and Looney Tunes feature cartoons, and the Lionsgate animated feature film *Foodfight!*, premiering in theaters this year.



## Owl City ◀

While many songwriters prefer to write in the morning over a cup of coffee, Owatonna, Minnesota native Adam Young prefers sleepless nights, when his explorations of the space between dreams and reality inspire surreal electronic soundscapes. As part of his project Owl City, Young released two full-length electronica-pop albums, with another en route for this Fall. With over 10 million plays, Owl City reached the Top Unsigned Artist position on MySpace.

## How They Duet

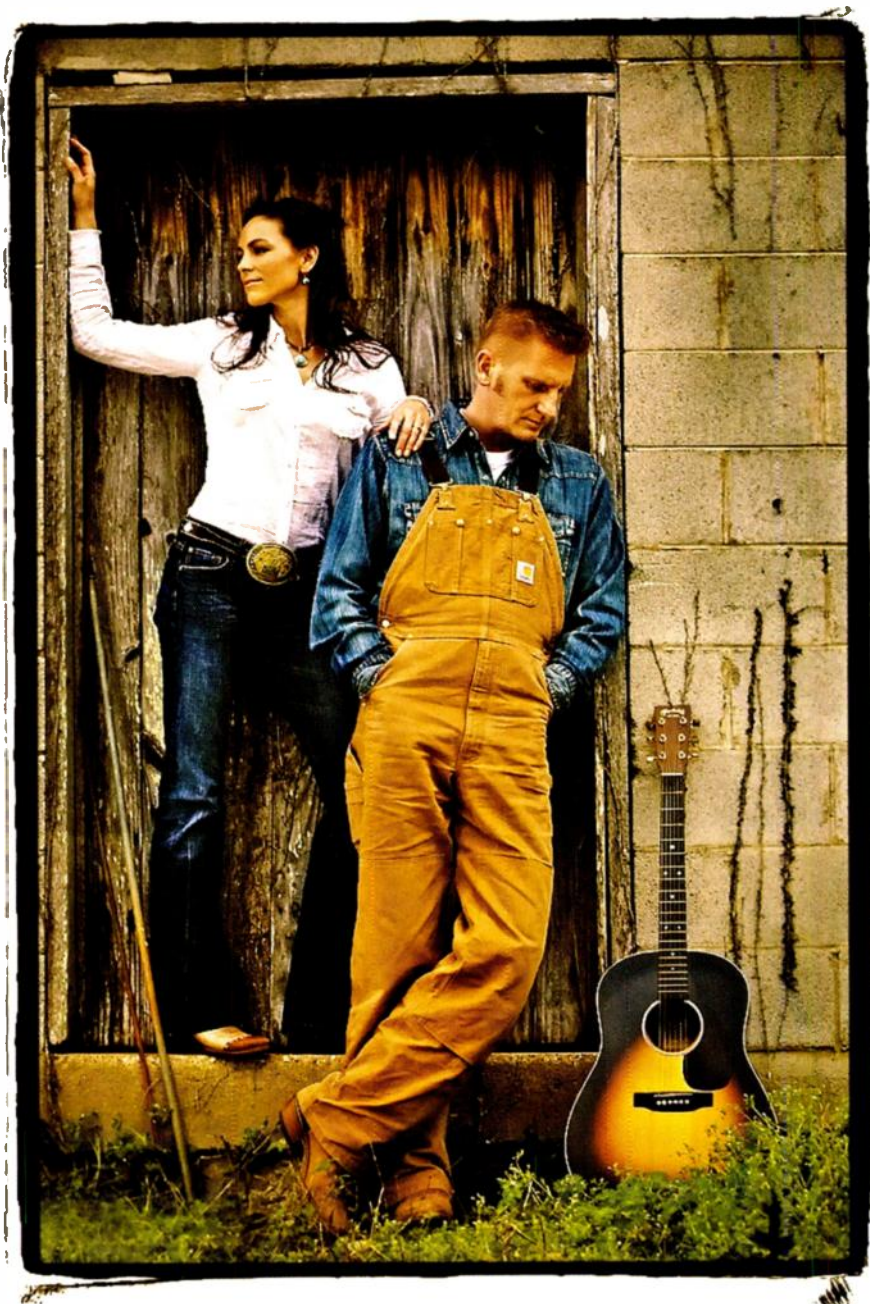
After wide exposure on a TV talent show, JOEY and RORY FEEK mix marriage and music with great success

Television has always been a powerful force in bringing musical artists to the attention of the public. In the 1950's and 60's, it was an appearance on *The Ed Sullivan Show* that could bring masses to the record store. Today, prime drivers of recorded music sales are the musical reality programs: *American Idol* and its country cousins, *Can You Duet?* and *Nashville Star*. *Can You Duet?* turned out to be the launching pad for rising husband-and-wife country duo Joey + Rory, whose debut album, *The Life of a Song* (Sugar Hill/Vanguard) was released last fall. The pair's first single, "Cheater, Cheater," a sassy, acoustic novelty on infidelity, was a big-selling chart single.

Rory Feek, a veteran Music Row songwriter, is still amazed by the success he and his wife, vocalist Joey Martin, have enjoyed as artists. "I never aspired to be more than a husband and a songwriter," says Feek. "I was a 42 year-old wearing overalls when we were cast on the *Can You Duet?* TV show. The marketability factor for Joey and I as a husband and wife duo -- we'd have been laughed out of every office on Music Row. But the TV audience looks deeper than that -- do we like these people; are they genuine; are they talented?" The following Joey + Rory gained from the television show was enhanced by their being at the center of a TV ad campaign by Overstock.com, which focused on the Feeks' real lives and aspirations.

One of the ingredients behind the success of *The Life of a Song* is the fact that its lyrical content reflects what is genuinely important to Joey + Rory. There are several Western-themed songs, which were inspired, says Joey, by her lifelong fascination with cowboys and horses. "I may have these ideas or concepts I want to write about and Rory is the perfect person to help craft those and mold those into songs." Rory has his own theory about what works in creating songs: "When you're a songwriter, you're supposed to show up every day and write a love song that is different from all the other love songs that have been written over the last hundred years and that's tough. But Joey and I really tried to make this an album filled with songs that say stuff about us."

—Jim Steinblatt



"When you're a songwriter, you're supposed to show up every day and write a love song that is different from all the other love songs that have been written."

—Rory Feek



Dennis Wilson (right) is pictured in the studio with Gregg Jakobson

# Moment in the Sun

Beach Boy DENNIS WILSON'S brilliant music shines under a new light

It isn't common knowledge, but it is a fact that pop genius Brian Wilson was not the first member of The Beach Boys to release an acclaimed solo project. That honor went to Brian's younger brother Dennis, the band's sex-symbol drummer, who shocked the industry in 1977 with a gorgeous solo LP titled *Pacific Ocean Blue*. Dennis was, and is, mostly known for his bad boy persona and wild lifestyle choices, which unfortunately led directly to his tragic death in 1983 at age 39. But to a loyal cult of fans, Dennis Wilson represents one of the most passionate songwriters of all-time. And finally, 2008 saw the long-awaited re-release of his truly magnificent *Pacific Ocean Blue* in a deluxe package

that also includes Dennis's legendary unreleased follow up *Bambu*. The double-disc package was released on the Caribou/Legacy label last year.

Dennis Wilson was living proof that The Beach Boys' iconic California image was no myth. Born the middle child in a family of gifted singers, musicians and songwriters, Dennis was undoubtedly the square peg. Early on, Dennis rarely hung around the Wilsons' piano and harmonized; instead he became a constant seeker of action and fun. Dennis lived in constant motion and celebrated freedom as if he'd invented it himself. Once the Beach Boys were formed, he gamely pounded the drums with passion if not precision. More impor-

tantly, it was Dennis who inspired his big brother Brian to write songs about surfing, hot-roads and California girls, and of course, the rest is history. As the Beach Boys evolved into stars, Dennis became a living symbol of the freewheeling west-coast lifestyle. That was Dennis Wilson the "Beach Boy"...which made what came later all the more intriguing.

Even before the cultural euphoria of the 60's had peaked, the perceived sunny innocence of The Beach Boys and their summer dream had already become part of yesterday. After crafting dozens of era-defining hits, an increasingly troubled Brian Wilson withdrew into semi-seclusion while the Beach Boys looked elsewhere for new

songs. Few would have predicted wild-child Dennis would be the one who emerged from Brian's massive shadow as a prolific source of composing talent, but the lessons of Brian's incredible artistic gift, one that generated what many consider the greatest pop LP ever in *Pet Sounds*, were not lost on Dennis. He developed a soulful style that retained some of Brian's harmonic sense while simultaneously breaking new ground with his introspective and intimate balladry. Dennis drew much inspiration from the classical inventions of 19th century German composer Richard Wagner, from whom he adapted a penchant for dramatic orchestrations and chromatics.

**Dennis Wilson drew much inspiration from the classical inventions of the 19th century German composer Richard Wagner**

With a maturing confidence, Dennis Wilson composed a string of impressive titles like "Little Bird," "Be With Me," "Cuddle Up" and "Only With You," which were standouts in the 1968 - 1973 era Beach Boys catalog. One song in particular entitled, "Forever," which graced the group's LP *Sunflower*, has become something of a timeless romantic favorite, covered in recent concerts by none other than Brian Wilson himself. The song was co-written with Dennis's longtime friend and collaborator Gregg Jakobson. When it came time to develop a Dennis Wilson solo project, it was Jakobson

who served as Dennis's co-producer and who also contributed lyrics to many of his amazingly diverse tracks. "Dennis had a gift that was similar to Brian's," says Jakobson. "He just had a great instinct for melodies and chords and he was always at the piano trying to find that next song."

Grammy-winning producer James Guercio was one of the first to recognize Dennis's potential beyond the Beach Boys and signed him to a solo record deal on his Caribou label in 1976. "Dennis was one of the greatest artists I ever had the honor of working with," recalls Guercio who is best known for producing piles of hits for Chicago as well as an album-of-the-year for Blood Sweat and Tears. "Dennis' style was unique. I think some of the

things he did are musical masterpieces. It's an absolute tragedy that he died the way he did considering the promise his talent showed." Upon its release in the late summer of 1977, *Pacific Ocean Blue* proved to be a decent seller and a surprisingly strong critical favorite. As a songwriter, Dennis was compared to John Lennon, Marvin Gaye, and Brian Wilson; however, the music of Dennis Wilson possesses an absolute one-of-a-kind fingerprint. It shows little favor for trend or particular genre, while exploring nearly all of them in a fresh way.

The Beach Boys' founding free-spirit and cultural spark plug Dennis Wilson has been gone for nearly a quarter of a century, but in a way he's just arriving. The recent *Pacific Ocean Blue/Bambu* set includes about 20 previously unreleased songs, many of which rank with his greatest works ever. A mysterious lost song titled "Holy Man," left behind as a complete and typically magical track but with no vocal, has been given special treatment with the addition of a new Jakobson lyric sung by Taylor Hawkins of the Foo Fighters. For purists, the original bare track is also included in the package. Jakobson feels the new version is something Dennis would have loved. "There were several attempts at finishing "Holy Man," when Dennis was alive but he was never happy with the lyrics," remembers Jakobson. "I think this finally comes close to the way he would have wanted it." —Jon Stebbins

*With the ego of a lamb  
The Holy Man can  
Calm the swaggering lust  
That is the ego of man*

*The one you love is everywhere*

**"Holy Man" lyrics copyright Dennis Wilson/Gregg Jakobson used with permission**

## Lover's Leap

Known for his romantic flair, reggaetón artist EDDY LOVER is winning hearts and rising up the charts

By the age of 11, Eduardo Mosquera's favorite hobby was singing songs with his neighborhood friends with one goal in mind: to be the voice of romance. He began knocking on various radio stations' doors in his home country of Panama. Even though he couldn't count on the support of his parents, he had strong faith that someone would believe in his talent and give him the opportunity to reach his dream.

When DiBlasio, a well known Panamanian producer, took 15 year-old Eddy to visit a studio, he recorded his first single, "Lloro." It was the song that would transform him into "Eddy Lover" and set him on a course for musical success.

After many years of working his way up in the music industry with various producers, Lover finally managed to reach his primary goal in music. In 2006, he signed with Panama Music Corp., which allowed him to participate with various artists on a project called "La Conquista," which was a compila-

tion of the best Panamanian reggaetón artists such as Aldo Ranks, La Factoria, Mach & Daddy, and Jr Ranks. Eddy Lover provided two songs that he composed with his characteristic romantic flair. It was his first recording as a solo artist for the Panama Music Corp label and Universal Music.

In 2006, he swept the airwaves with his song "Gitana" —a work on which he collaborated with Jr. Ranks. "Gitana" won the love and support of his Panamanian audiences and since then "The Romantic Voice of Eddy" has enchanted people of all ages with songs such as "Ya Tu No Vales La Pena," "Perdoname," and "No Debiste Volver."

In 2007, Lover grew to become a Panamanian reggaetón icon and one of the most requested performers all over his country of Panama.

Most recently, Lover is living up to his



promise in countries such as Peru, Chile, Nicaragua, and the United States. He is collaborating with many artists in the reggaetón genre and because of his undeniable talent, he has occupied many positions on the Billboard charts in many countries, especially with the hit single "Perdoname." Eddy Lover promises to cross musical boundaries and to represent the best qualities of Panama. —Karl Avanzini



# Stunt Man

Innovative, Internet-savvy singer-songwriter JONATHAN COULTON's feats of creativity have gained him a worldwide audience

Indie singer-songwriter Jonathan Coulton has achieved a cult following by providing the soundtrack to the geek-chic era. He has thrilled computer, video game and Internet junkies the world over with his clever songs, such as "Skullcrusher Mountain," "Code Monkey" (the anthem for software designers) and "Re: Your Brains." He first rose to notoriety with an experimental musical stunt - the year-long "Thing a Week" podcast project, in which he produced 52 songs covering a range of unusual topics not addressed. He then solidified his success by winning 2007's Game Audio Network Guild "Song of the Year" award for his "Still Alive." Now an in-demand live performer, Coulton has released a DVD/CD collection called *Best. Concert. Ever.*, filmed in San Francisco, which captures Coulton in all of his goofy glory, and further cements his reputation as one of the digital era's most accomplished independent musicians.

## When did you first make a serious attempt to have a music career?

It was always my plan to become a professional musician. The real point came in 2005 when I left my job working at a software company and started doing the "Thing a Week" project. I had been paying attention to the Internet, MP3s and blogs that hadn't happened before. All these ideas convinced me that it might be possible to make a living this way. So I thought why not start with the best-case scenario: I sit at home, make music, put it on the Internet, and that's my job.

## Was the "Thing a Week" idea a way to impose discipline on yourself to write songs? Or was it to connect in a new way with an audience?

It was both. I saw it as a stunt. I thought it might attract attention. But I was also pretending that it was my job. I thought, if I was paid to do this, what would that be like? I'd have to create on a consistent basis, and could I do that?

## How daunting was that?

I have always been the kind of songwriter who treats each idea like this precious thing. It has to carefully be brought to fruition. I'm envious of people who can write songs in five minutes. So I wanted to be more like that, or at least teach myself that it wasn't so important to stress about every little thing and wait until something is perfect.

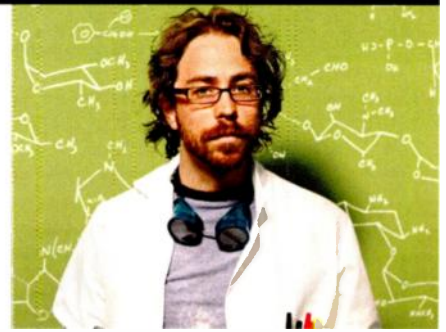
Your "52-song Thing a Week" project is now available as four separate collections. Some of the songs received a lot of attention. Were

## you able to predict which one of your songs would become the most popular?

There's not a lot of correlation between the ones I thought were good and the ones that people turned out to like. There's one song in particular that comes to mind. "Mr. Fancy Pants." It doesn't make any sense. But it is evocative of something that I find really charming. It got picked up and passed around and mentioned on blogs and caused a huge spike in traffic to my website. At the time, I hadn't even set up my store yet. I thought, that was your 15 minutes and you blew it.

## But yet you didn't blow it. People kept coming back. And you started making money.

Last year I netted more money than if I continued working at the software job. I'm not



getting rich, but I'm making a comfortable living and living in a desirable neighborhood in Brooklyn. That's amazing to me.

## You chose to film your first concert film in San Francisco. Why that city?

San Francisco is one of the cities where there are a lot of geeks. They are super excited in the way that only geeks can be into something. They are the most powerful group to have as fans, because they evangelize like crazy. They are all about pushing their ideas out to other people. I mean, they know how to use the Internet. —Erik Philbrook

# Field and Strum

HOBO JIM, "Alaska's State Balladeer," has turned a love of the great outdoors into a great music career

There are some songwriters who write about the life they want to live. Then there are songwriters like Alaska's Hobo Jim, who live the life they want to have and then write about it. Today, Hobo Jim, who has spent most of his adult life in Alaska chronicling his experiences in song, is a beloved musical icon. As Alaska celebrates its 50th anniversary as a state, Jim was asked to write a song commemorating the occasion. His work, "I Am Alaska," couldn't possibly have been written by any other songwriter.

Leaving home as a young man, Jim hitchhiked around the country, rode freight trains and eventually headed to Alaska where he found work as a commercial fisherman, a logger and as a cowboy. "I couldn't leave," he says. "I absolutely fell in love with the beauty and the people up here. I still feel the same."

Jim, an avid hunter and fisherman, began writing and singing songs almost exclusively about the Alaskan lifestyle and the backwoods. And it caught on.

Jim has performed with Reba McEntire, Ricky Skaggs, Mark Chesnutt, Sam Bush, Bela Fleck and many more of country music's biggest names. To date, he has recorded six albums as well as three children's records, and has gained a wide audience that stretches from his home state to other "big-sky" states such as Idaho, Arizona and Missouri as well as in

Europe, where audiences appreciate an authentic American musical hero when they hear one. Jim says he was "raised on the music of Woody Guthrie, Hank Williams and Rambling Jack Elliot," so it is no surprise that his music evokes the spirit of those genuine American troubadours. His songs have also been recorded by the likes of George Jones, Randy Travis, Lee Roy Parnell and many others.

After having been featured in Peter Jenkin's bestselling book *Walk Across America* and after having been named "Alaska's State Balladeer" in 1994 by the state legislature and governor of Alaska, Hobo Jim, who is currently working on a new recording, remains grounded in what he loves. "I sing to fish," he says. "I work in the evening, but no matter where I'm working, I have something outdoorsy that I can do. I get to combine hunting and fishing with playing for people." —Erik Philbrook



# BOY FROM THE BRONX TO KING OF BACHATA

## THE INCREDIBLE MUSICAL JOURNEY OF ANTHONY SANTOS

From the Bronx to the *Billboard* charts, *Aventura*, the self-proclaimed “Kings of Bachata” brought fame to both themselves and their musical style. Formed in 1994 with the initial group name, Los Tinellars (The Teenagers), the four young men sought to share their passion of the blues and guitar-based music of the Dominican Republic with the world. Under the tutelage of lead singer-songwriter Anthony “Romeo” Santos, the group - made up of Santos, his cousin Henry Santos, and a pair of brothers, Lenny and Mike Santos (no relation), has achieved great success.

BY JONCIER “MS. BOOGIE” RIENECKER

'A



Pictured:  
Anthony  
Santos and  
Aventura in  
concert



**F**ollowing their debut album, appropriately titled *Generation Next*, Aventura completed five critically-acclaimed albums. They are the first band to fuse Bachata with other musical genres, such as R&B and hip-hop. In 2006, Santos received an ASCAP Award in the tropical music category for the megahit, "Obsesión," and another in the American pop category. The latter honor marked the first time a Hispanic

writer won two ASCAP Latin Awards for the U.S. market.

In addition to his work with Aventura, Santos has penned hits for Latin music sensations Thalia ("No No No"), El Torito ("Me Voy"), and Wisin & Yandel ("Noche de Sexo"). Santos recently discussed with *Playback* his background in the Bronx, Aventura, Bachata and his forthcoming project.

**From a musical standpoint, what was it like growing up in the Bronx?**

The cool thing about living in the States, especially in the Bronx, is you get to listen to a little bit of everything. You know, from one window you hear hip-hop. Then a cab driver passes you by playing bachata or merengue. It is always a mixed culture. At home, you could have your parents blasting classics like Julio Iglesias and Jose Jose. Basically, you are exposed to everything.

**When did you decide to pursue music?**

Everything began as a hobby. I was singing in the church choir with Henry and, through a musician at school, I was introduced to Mikey and Lenny. We started just having fun, but then we realized we really had something.

**Do you play any instruments?**

Guitar and - even though I'm not great - piano. I do a lot of effects in my productions on keyboards.

**What inspires you to write and compose music?**

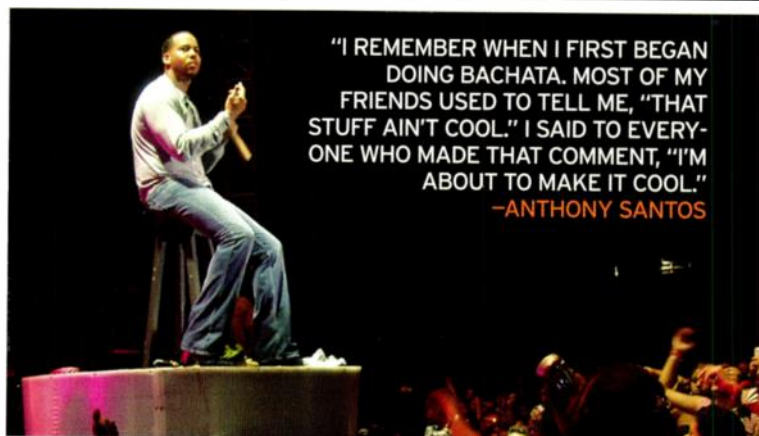
I would like to say women and situations that happen daily. I'd say that 85% percent of the music I write about with sad love stories has nothing to do with me.

**Why are Spanish and English used in Aventura's lyrics?**

It is who we are; it's natural and it is the way we speak. If you talk to us, even when we're not making music, we talk like that. Sometimes when I'm speaking Spanish and I can't find the right word, I'll say it in English and vice versa.

**It's been stated that Aventura is the first "bachata boy-band." What is your take on this statement?**

I don't like the title "boy-band." We are a music group and we are musicians. I write all of my songs and the music is all



"I REMEMBER WHEN I FIRST BEGAN DOING BACHATA. MOST OF MY FRIENDS USED TO TELL ME, "THAT STUFF AIN'T COOL." I SAID TO EVERYONE WHO MADE THAT COMMENT, "I'M ABOUT TO MAKE IT COOL."

-ANTHONY SANTOS

original. Not to disrespect boy-bands out there, but when I hear that word, it almost makes me feel like that it means a bunch of boys jumping around dancing and that is a little bit "bubble gum." We are so much more than that.

**How would you describe the state of bachata now versus when you first entered the industry?**

I would love to think that Aventura are responsible for a new sound that has inspired young people to listen to and play the music. I remember when I first began doing Bachata. Most of my friends used to tell me, "that stuff [Bachata] ain't cool." And I still remember what I said to everyone who made that comment, "I'm about to make it cool."

**Your music infuses other genres, such as R&B and hip-hop. Do you have any interest in completely transitioning into another musical genre, with or without Aventura?**

I absolutely would love to explore other genres, but I do believe there is a time for everything. Right now, we have more to accomplish in the genre we are in. But, you better believe that when you speak about Romeo, I want to make a statement about diversity. In the new production we are bringing out, you will see exactly what I am talking about.

**How has being honored by ASCAP affected you?**

This is the type of award that means a lot to me because I truly feel that my most precious talent is my writing skills. It's one thing for you to know you're good, but it's another thing when ASCAP acknowledges it.

**What is your next project?**

The next project is the album Aventura just finished called *The Last*. This is our best album yet. I know that every artist says that. I will make better ones, but this is my best, so far.

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# '09 LATIN MUSIC AWARDS

Marco Antonio Solís and Joan Sebastian named Songwriters of the Year at 17th Annual ASCAP Latin Awards in Puerto Rico; Ricardo Montaner, Luis Fonsi and Omar Alfanno receive special awards

**Marco Antonio Solís and Joan Sebastian** were named Songwriters of the Year at the 17th Annual ASCAP Latin Music Awards, held on March 3 at The Ritz-Carlton Hotel in San Juan, Puerto Rico. Ricardo Montaner, Luis Fonsi and Omar Alfanno received special ASCAP honors for career achievement, "Para Siempre" was named Latin Song of the Year and Publisher of the Year honors went to Sony/ATV Music. The songwriters and publishers of ASCAP's most performed songs in Latin Music in 2008 were also honored during the awards celebration.

The ASCAP Latin Awards ceremony is one of the most attended and celebrated events in the Latin entertainment community. This year's ceremony was co-hosted by comedian Luis Raúl and TV personality Desiree Lowry. Among the honorees, performers and luminaries present were: Gilberto Santa Rosa, Omar Alfanno, Amérika, Wilfran Castillo, Jorge Celedón, Jezai Duarte, Giovanni Hidalgo, Luis Enrique, Luis Fonsi, Alejandra Guzmán, Juan José Hernández, Carlos Lara, Ismael Miranda, Ricardo Montaner, Roberto Sueiro and Wise.

Joan Sebastian and Marco Antonio Solís shared Songwriter of the Year honors. Both songwriters have received this coveted award multiple times in the past, and their wins this year are a testament to the enduring and universal qualities of their musical gifts.

The evening was highlighted with special presentations to three of the finest and most successful Latin songwriters of our time - Ricardo Montaner, Luis Fonsi and Omar Alfanno.

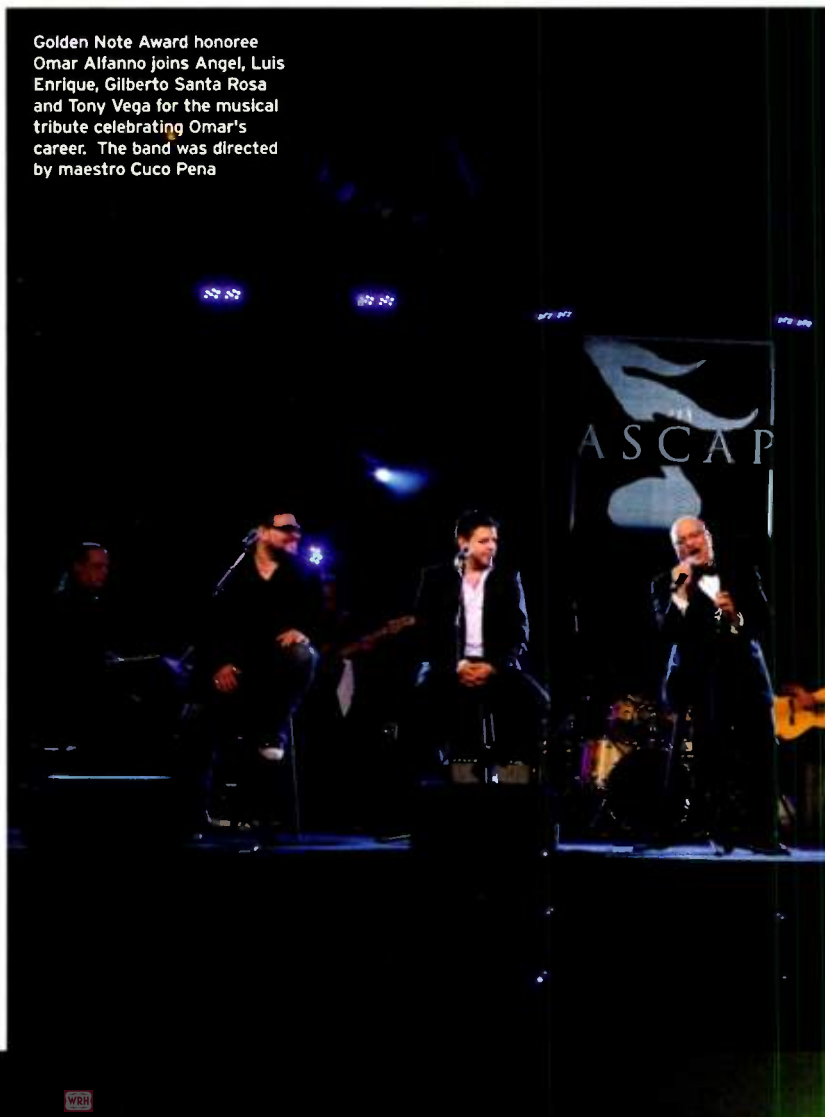
Oscar, Grammy and Golden Globe-winning Hall of Fame songwriter and Vice Chairman of the ASCAP Board of

PHOTOS BY MARITZA TRINIDAD



## SAN JUAN WINNERS

Golden Note Award honoree Omar Alfanno joins Angel, Luis Enrique, Gilberto Santa Rosa and Tony Vega for the musical tribute celebrating Omar's career. The band was directed by maestro Cuco Pena





Pictured (l-r) are: 1. Omar Alfanno, Luis Fonsi, Alejandra Guzmán and Ricardo Montaner 2. Voice of Music Award honoree Luis Fonsi, with his awards for "No Me Doy Por Vencido" in the Pop/Ballad category 3. Alejandra Guzmán with her award for "Soy Solo Un Secreto" in the Pop/Ballad category 4. Latin Heritage Award honoree Ricardo Montaner joins Chucho Avellanet on stage to sing "Bésame," one of Montaner's biggest hits 5. ASCAP Board member and songwriter Paul Williams performs 6. Carlos Marmo and ASCAP's Mike Todd 7. Edwin Pérez and ASCAP's Alexandra Lioutikoff 8. Vico C signs the Songwriters Bill of Rights 9. Carlos Lara signs the Songwriters and Composers Bill of Rights 10. Giovanni Hidalgo performs 11. ASCAP's Randy Grimmitt and Juan José Hernández Doejo 12. ASCAP's Ana Rosa Santiago with Jezai Duarte 13. ASCAP's Velia Gonzalez and Miguel De Narváez 14. ASCAP's Karl Avanzini with Jorge Mejía, Jorge Celedón, Gisela Forero



Amerika  
performs



★ 1. Jorge Celedón performing 2. Ángel López, Luis Enrique, Omar Alfanno, Gilberto Santa Rosa and Tony Vega perform 3. ASCAP's Karl Avanzini with Daniel Monción 4. Juan José Hernández Doejo performs 5. Latin Music Publisher of the Year Sony/ATV Music with ASCAP's Randy Grimm (second from left) and Alexandra Lioutikoff (fourth from right) staff 6. ASCAP CEO John LoFrumento (far right) and Lioutikoff with Wise and Wilfran Castillo (with medals)

Directors Paul Williams presented ASCAP's Latin Heritage Award to Ricardo Montaner in recognition of his unique and enduring contributions to Latin music, and ASCAP's Voice of Music Award to Luis Fonsi for illuminating people's lives through song.

Longtime friend and advisor Roberto Sueiro, Nicaraguan salsa singer Luis Enrique and ASCAP CEO John LoFrumento presented songwriter/producer Omar Alfanno with ASCAP's Golden Note Award in recognition of his extraordinary songs which have enriched Latin music worldwide for three decades. Garth Brooks, Joan Sebastian, Jose Feliciano, Quincy Jones, Sean "Diddy" Combs, Stevie Wonder, Tom

Petty and Victor Manuelle are among ASCAP's Golden Note Award winners' circle.

LoFrumento was joined onstage by ASCAP Senior Vice President, Membership Group – Latin Alexandra Lioutikoff who presented the Publisher of the Year award to Sony/ATV Music for their 37 award-winning songs. This is the tenth time that Sony/ATV has received this honor.

"Para Siempre," written by Joan Sebastian and published by Vander Music, was named Latin Song of the Year. Awards were also presented in the following categories: Regional Mexican, Tropical, Television, Pop, Rock and Urban.

Visit [ascap.com](http://ascap.com) for a full list of this year's winners.



# El Premio ASCAP 2009

## Congratulations to All of Our Honorees!



**Canción Latina Del Año**  
**Compositor Del Año**  
**JOAN SEBASTIAN**



**Compositor Del Año**  
**MARCO ANTONIO SOLÍS**



**Premio Latin Heritage**  
**RICARDO MONTANER**



**Premio Golden Note**  
**OMAR ALFANNO**



**Premio Voice Of Music**  
**LUIS FONSI**



**Editora Del Año**  
**SONY/ATV DISCOS MUSIC PUBLISHING**



**CANCION LATINA DEL AÑO**  
"Para Siempre"  
compositor: Joan Sebastian  
editora: Vander Music

**Canción del Año Regional Mexicano**  
"Para Siempre"  
compositor: Joan Sebastian  
editora: Vander Music

**REGIONAL MEXICANO**  
"Amantes Escondidos"  
compositor: Wilfran Castillo (SACM)  
editora: Juan & Nelson Publishing

"Culpable O Inocente"  
compositor: Camilo Blanes (SGAE)  
editora: Blanes Publishing (SGAE)  
editora: Universal Music - MGB Songs

"Dame Tu Amor"  
compositores: Jazzi Duarte  
editora: Cancion Animal Music  
editora: Muralla Publishing

"Estos Celos"  
compositor: Joan Sebastian  
editora: Vander Music

"La Derrota"  
compositor: Joan Sebastian  
editora: Vander Music

"Si Te Agarran Las Ganas"  
compositora: Mariana Raquel Rosas (ADAMCA)  
editora: EMI April Music

"Te Quiero Mucho"  
compositor: Jacinto Mendivi Quintero (SACM)  
editora: Vander Music

"Tomame O Déjame"  
compositor: Juan Carlos Calderón (SGAE)  
editora: Universal Music - MGB Songs  
editora: Universal Music Publishing S.A. (SGAE)

"Un Buen Perdedor"  
compositor: Franco De Vita (SGAE)  
editora: YB Music Corp.

**Canción del Año Tropical**  
"Canteo Regresivo"  
compositor: Juan José Hernández Danilo  
editora: Clair Bass Music  
editora: Sony/ATV Discos Music Publishing

**TROPICAL**  
"Amor Desperdiciado"  
compositor: Daniel Monción Pichardo  
editora: Juan & Nelson Publishing

"Donde Están Esos Amigos"  
compositor: El Chaval De La Bachata  
editora: Rincon Musical Publishing

"El Arroyito"  
compositor: Wilfran Castillo (SACM)  
editora: Editora C3 Res

"El Perdedor"  
compositor: Anthony Santos  
editora: Premium Latin Publishing

"Me Vieo Llorar"  
compositor: Jorge Celedón (SACM)  
editora: Sony/ATV Discos Music Publishing

"Mi Corazoncito"  
compositor: Anthony Santos  
editora: Premium Latin Publishing

"No Me Digas Que No"  
compositor: Steven Topada  
editora: Univision Songs

"No Te Vayas"  
compositor: Omar Alfanno  
editora: Capuri Music Publishing  
editora: Sony/ATV Discos Music Publishing

"Sin Perdón"  
compositor: Jorge Celedón (SACM)  
editora: Sony/ATV Discos Music Publishing

**TELEVISION**  
"Al Diablo Con Los Guapos"  
compositores: Mauricio L. Arriaga  
Jorge Eduardo Murguía  
editora: Editora San Angel  
programa: Telenovela 'Al Diablo Con Los Guapos'

**Música Original/Incidental**  
compositor: Carlos Marmo  
editora: Nuestro Music  
programa: Historias Para Contar

**Música Original/Incidental**  
compositor: Carlos Marmo  
editora: Nuestro Music  
programa: Premios Lo Nuestro

"Para Siempre"  
compositor: Joan Sebastian  
editora: Vander Music  
programa: Telenovela 'Fuego En La Sangre'

"Sin Senos No Hay Paraíso"  
compositor: José Miguel De Narváez (SACM)  
editora: TeleMundo Music Publishing  
programa: Telenovela 'Victoria'

**ROCK/POP**  
"Arde El Cielo"  
compositor: Pher  
editora: Tulam Music, WB Music Corp.

"Dos Palabras"  
compositor: Emil Guillermo Méndez Carranza (SACM)  
editora: SACM Latin Copyright

"El Último Vals"  
compositores: Pablo Benegas (SGAE)  
Xabier San Martín (SGAE)  
Alvaro Fuentes (SGAE)  
editora: Sony/ATV Discos Music Publishing

"Si No Te Hubieras Ido"  
compositor: Marco Antonio Solís  
editora: Crisma

**Canción del Año Pop/Balada**  
"Donde Están Corazón"  
compositores: Enrique Iglesias  
Cristi Soriano  
editora: Double Aventura Songs  
editora: EMI April Music, Enrique Iglesias Music  
editora: WB Music Corp.

**POP/BALADA**  
"Cada Que"  
compositores: Ricardo Arreola  
Denisse Guerrero, Edgar Huerta  
editora: Universal Music - MGB Songs  
editora: WB Music Corp.

"Cinco Minutos"  
compositor: America Jimenez  
editora: La Venus Music

"Inalcanzable"  
compositor: Carlos Lara (SACM)  
editora: SACM Latin Copyright

"Lloro Por Ti"  
compositores: Enrique Iglesias  
Deszemer Bueno Martínez (SGAE)  
editora: EMI April Music  
editora: Enrique Iglesias Music

"Mi Sueño"  
compositor: Franco De Vita (SGAE)  
editora: WB Music Corp.

"No Me Doy Por Vencido"  
compositor: Luis Fonsi  
editora: Fonsi Music Publishing  
editora: Sony/ATV Discos Music Publishing

"No Puedo Olvidarla"  
compositor: Marco Antonio Solís  
editora: Crisma

"No Te Quiero Nada"  
compositor: Aureo Baqueiro (SACM)  
editora: WB Music Corp.

"Pegadito"  
compositor: Tommy Torres  
editora: Mostlyadsongs, WB Music Corp.

"Quiero"  
compositor: Ricardo Arreola  
editora: Sony/ATV Discos Music Publishing

"Si Tu Te Vas"  
compositor: Adolfo Angel Alba (SACM)  
editora: Sideris

"Soy Solo Un Secreto"  
compositora: Alejandra Guzmán  
editora: WB Music Corp.

"Yo Quiero"  
compositores: Héctor Domínguez  
Eliam Orta (SACM)  
editora: EMI April Music  
editora: Sony/ATV Discos Music Publishing

**Canción del Año Urbano**  
"Perdoname"  
compositores: Eddy Lover, Aldo Rankin  
editora: Nuyorican International Publishing  
editora: Universal Music - MGB Songs

**URBANO**  
"Ahora Es"  
compositor: Víctor El Nasí  
editora: Universal Music - MGB Songs

"Dime"  
compositores: U/ba  
Michael Monserrate  
editora: Monserrate Music Publishing  
editora: Urban Music Publishing

"He Venido"  
compositor: Wise  
editora: Sony/ATV Discos Music Publishing  
editora: Wise W Publishing

"Llorar Lloviendo"  
compositores: Toby Love  
Edwin Perez, Pedro Polanco, Wise  
editora: EMI April Music  
editora: EZ Vida Music  
editora: White Kraft Music Publishing  
editora: Scarito Ent., Sony/ATV Discos Music Publishing

"Luna"  
compositor: Eddy Lover  
editora: Nuyorican International Publishing  
editora: Universal Music - MGB Songs

"Na De Na"  
compositor: Keko  
editora: Sebastian Vidal Publishing

"Pose"  
compositor: Daddy Yankee  
editora: Cangris Publish

"Quitarte To"  
compositores: Tego Calderón  
Dexter, Guelo Star, Mista Greenz  
editora: EMI April Music  
editora: Las Leoncitas Music  
editora: Leon Negro Music Publishing  
editora: Malito Music, WB Music Corp.

"Sexy Movimiento"  
compositor: Víctor El Nasí  
editora: Universal Music - MGB Songs

"Siguelo"  
compositor: Víctor El Nasí  
editora: Universal Music - MGB Songs

"Soy Igual Que Tú"  
compositores: Alexis, Doble AA,  
Fido, Toby Love, Nales  
editora: Alexis Y Fido Music Publishing  
editora: EMI April Music, Scarito Ent.  
editora: Sony/ATV Discos Music Publishing  
editora: White Kraft Music Publishing

"Va No Llores"  
compositor: Roberto Benítez  
editora: Universal Music - MGB Songs



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# DANCING IN THE STREET



A view of the Sundance ASCAP Music Café



1



2



3

**THE 2009 SUNDANCE ASCAP MUSIC CAFE, PRESENTED BY RAY BAN, WAS HELD IN AN EXCITING NEW LOCATION IN THE MIDDLE OF MAIN STREET IN PARK CITY, UTAH. A HIT WITH FILMMAKERS AND FESTIVAL-GOERS, IT FEATURED EIGHT DAYS OF LIVE MUSIC FROM SONGWRITERS SUCH AS WYNONNA, DAMIEN RICE AND DAN WILSON AND READINGS BY ROBERT REDFORD, WOODY HARRELSON, MARISA TOMEI AND MORE.**



4



5



6



7



8

PHOTOS: 3, 4, 5, 6, 8, 11 AND 16 BY FRED HAYES



**AT LEFT:** Pictured backstage at the Music Café is the stellar cast of actors and writers who participated in The People Speak event (standing, l-r): Wyclef Jean, President and Founder of the Sundance Institute Robert Redford, Benjamin Bratt, Rich Robinson, 2009 Academy Award nominee Marisa Tomei, *People Speak* Executive Producer Anthony Arnone, 2009 Academy Award nominee for Best Actress Melissa Leo, Q'Orianka Kilcher, historian and editor of *A People's History of the United States* Howard Zinn and (kneeling, l-r) 2009 Academy Award nominee for Best Supporting Actor Josh Brolin and Woody Harrelson.



**PICTURED (L-R):** 1. Damien Rice and Wynonna 2. Katie Herzig, Rosi Golan and Rachael Yamagata 3. Malysya and Tyrone 4. John Rzeznik 5. The Gin Blossoms' Jesse Valenzuela, Robin Wilson and Scott Johnson 6. Sara Watkins 7. Tom Freund 8. Dave Barnes (right) and Nathan Dugger 9. ASCAP's Josh Briggs and Lenka 10. ASCAP's Loretta Muñoz, Phil Vassar, Angel Taylor and Tom DeSavia 11. Chris Mann 12. Locksley 13. Chad Stewart, Muñoz, Dan Wilson, Jennifer Knoepfle and Jeremy Clyde 14. Birdmonster's Peter Arcuni, Justin Tenuto, David Klein, Muñoz and Birdmonster's Zach Winter 15. Peter Groenwald, Landon Pigg, The Guggenheim Grotto's Kevin May, Montell Jordan, The Guggenheim Grotto's Mick Lynch and Shep Crawford, who performed with Montell 16. Wyclef Jean with Youth Speaks's B. Yung, Alexis Marie, Joshua Bennett, Lauren Whitehead, Jasmine Mans, Kayan James and Katri Foster

## In Park City, Utah,

as the Sundance Film Festival celebrated its 25th anniversary and everyone was energized by the inauguration of Barack Obama, ASCAP added to the excitement with the presentation of the 2009 Sundance ASCAP Music Café Presented by Ray Ban.

In a beautiful new tent location on lower Main Street in the heart of the festival, this year's Café quickly became a major draw, with lines of music fans snaking up the street, waiting to get inside to experience performances from an extraordinary range of singer-songwriters and bands. In the first four days of the Café, audiences were treated to the music of: Wynonna, Damien Rice, John Rzeznik of the Goo Goo Dolls, Malysya, Birdmonster, Rachael Yamagata, Katie Herzig, Chris Mann, Dan Wilson, Chad & Jeremy, Gin Blossoms, Tom Freund and Rosi Golan.

A highlight of the week was on Thursday, January 22nd, when *The People Speak: Voices of A People's History of the United States*, which brings to light little known voices in U.S. history and

is based on the forthcoming documentary *The People Speak*, was presented at the Music Café. The special event featured readings by Robert Redford, Woody Harrelson, Q'Orianka Kilcher, Benjamin Bratt, 2009 Academy Award nominees Josh Brolin, Melissa Leo and Marisa Tomei and performances by Wyclef Jean and Rich Robinson of The Black Crowes.

Capping an extraordinary week and playing to a packed house to the very last day of the festival was a stellar group of writer-performers representing a diverse range of music. In the final days of the Café, memorable performances were delivered by Angel Taylor, Dave Barnes, The Guggenheim Grotto, Landon Pigg, Lenka, Locksley, Sara Watkins, Phil Vassar, Montell Jordan and performers from Youth Speaks, a program which organizes the National Youth Poetry Slam.

**ONLINE VIDEO:** Check out performance highlights and interviews featuring performers from the 2009 Sundance ASCAP Music Café at [www.ascap.com](http://www.ascap.com)



## PICTURED (L-R):

1. ASCAP's Mike Todd, composer Deborah Lurie (*Spring Breakdown*), Avid's Paul Foeckler, music supervisor Julia Michels, film director Ryan Shiraki, Avid's Adam Castillo and Anthony Gordon
2. Composer Mark Kilian (*La Mission*), Todd, songwriter-artist Lili Haydn and composer Kim Carroll (*Over the Hills and Far Away*)
3. ASCAP's Sue Devine, composer Mateo Messina, composer Dale Cornelius, composer Joachim Horsley (*Concerto, PAL/SECAM*), composer Marcelo Zarvos (*Sin Nombre, Taking Chance*), composer Austin Wintory (*Grace*), composer Ramon Balthazar and composer Kubilay Uner
4. Composer Steven Martini (*Lymelife*) and Devine
5. Composers Blake Williams and Mary Lago Williams (*Zion and His Brother*)
6. Composers Kenneth Lampl (*Abbie Cancelled*) and Kubilay Uner with APRA composer Dale Cornelius (*Mary and Max*). *Mary and Max* was the opening film at this year's festival.

# RISE AND SHINE!

## THE 2009 COMPOSER & FILMMAKER BREAKFAST – SPONSORED BY AVID



### AT THIS YEAR'S SUNDANCE FILM FESTIVAL,

ASCAP hosted a special Composer & Filmmaker Breakfast, sponsored by Avid Technology, Inc., exclusively for Sundance Film Festival Filmmakers and their film composers - as well as other ASCAP composers who were in Park City for the Festival. ASCAP presented a roundtable discussion about the composer/filmmaker collaboration with *Spring Breakdown* (Warner Bros. Films) director Ryan Shiraki, film composer Deborah Lurie and music supervisor Julia Michels. The comedy had its world premiere as part of the Festival's Park City at Midnight lineup.

# THE SUNDANCE ASCAP ONLINE COMPOSER SPOTLIGHT

**THE ASCAP COMPOSER SPOTLIGHT** at The 2009 Sundance Film Festival features composers who scored Festival films this year.\* See more detail on each composer and the film they scored at: <http://www.ascap.com/eventsawards/events/sundance/2009/composer/index.aspx>

\* Please note: the Festival does not keep or post film composer credits. The Composer Spotlight is based on our own research and on ASCAP composers who notify us of their Festival film. It is, therefore, not fully comprehensive. If you would like to be added to the On-Line Spotlight at ASCAP.com, please contact [JPassman@ASCAP.com](mailto:JPassman@ASCAP.com)



**MARK KILIAN**  
*La Mission*



**AUSTIN WINTORY**  
*Grace*



**BOBBY JOHNSTON**  
*No Impact Man*



**BRIAN TYLER**  
*The Killing Room*



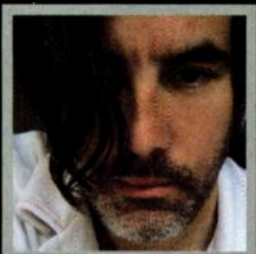
**DANIEL BELARDINELLI**  
*Don't Let Me Drown*



**DEBORAH LURIE**  
*Spring Breakdown*



**MICHAEL GIACCHINO**  
*Earth Days*



**JEFF MARTIN**  
*Art & Copy*



**JEFF CARDONI**  
*The Vicious Kind*



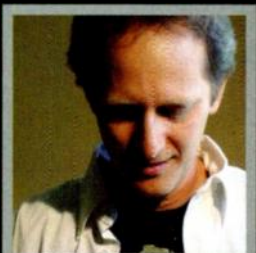
**JOACHIM HORSLEY**  
*HUG*



**JORGE CORANTE**  
*Dirt! The Movie*



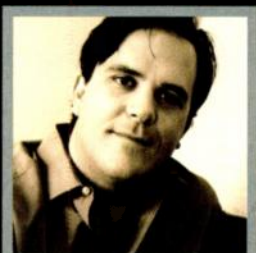
**KAYS ALATRAKCHI**  
*Rite*



**KENNETH LAMPL**  
*Abble Cancelled*



**KIM CARROLL**  
*Over the Hills and Far Away*



**MARCELO ZARVOS**  
*Sin Nombre*



**MARCUS MILLER**  
*Good Hair*



**GARY GUNN**  
*The Young and Evil*



**JEFF SUDAKIN**  
*Sparks*



**WENDY BLACKSTONE**  
*Crude and Quest for Honor*



**JAY LIFTON**  
*Peter and Vandy*



**DARIUS HOLBERT**  
*Treevenge and World's Greatest DAD*



ASCAP CEO John LoFrumento, ASCAP President and Chairman Paul Williams, ASCAP Founders Award honorees Nancy Wilson and Ann Wilson and Jerry Cantrell from Alice In Chains

THE ASCAP

# POP ★ '09 MUSIC AWARDS

★★★ HITMAKERS IN HOLLYWOOD

Top Awards Presented to Stargate's Mikkel Eriksen & Tor Hermansen, Jesse McCartney, Ryan Tedder, EMI and Sony/ATV. Ann & Nancy Wilson of Heart, Wyclef Jean and Santigold Receive Special Honors

More than 600 songwriters, recording artists, industry leaders and members of the music community gathered at the 26th Annual ASCAP Pop Music Awards on Wednesday, April 22nd at the Renaissance Hollywood Hotel in Hollywood, California to salute the songwriters and publishers behind some of today's most popular music.

Top awards included Songwriter of the Year, presented to Stargate's Mikkel Eriksen & Tor Hermansen; Song of the Year was awarded to "Bleeding Love," written by Jesse McCartney and Ryan Tedder; and Publisher of the Year, a tie between EMI Music Publishing and Sony/ATV Music Publishing.





ASCAP Songwriters of the Year Mikkel Eriksen (left) and Tor Hermansen (right).

Pictured (l-r) are: 1. Natasha Bedingfield performs at the ASCAP Pop Music Awards 2. Wyclef Jean performs at the ASCAP Pop Music Awards 3. Jesse McCartney performs at the ASCAP Pop Music Awards 4. Nancy and Ann Wilson perform at the ASCAP Pop Music Awards 5. OneRepublic's Ryan Tedder after the band performed 6. Quincy Jones, ASCAP President and Chairman Paul Williams, Creative Voice Award honoree Wyclef Jean and ASCAP SVP, Domestic Membership Randy Grimm 7. ASCAP Vanguard Award honoree Santi White (aka Santigold) with ASCAP CEO John LoFrumento 8. ASCAP President and Chairman Paul Williams with former ASCAP President and Chairman Marilyn Bergman





Pictured (l-r) are: **1.** Singer-songwriter and *American Idol* Judge Kara DioGuardi performs at the ASCAP Pop Music Awards **2.** Mikal Blue and Jason Reeves at the ASCAP Pop Music Awards **3.** Chairman of Paramount Allegra Music and ASCAP Board Member Irwin Z. Robinson, ASCAP Pop Music Publisher of the Year Chairman and CEO of Sony/ATV Music Publishing Martin Bandler and ASCAP President and Chairman Paul Williams. **4.** Wyclef Jean and Quincy Jones arrive at the ASCAP Pop Music Awards **5.** Songwriters Jesse McCartney and Ryan Tedder received ASCAP Song of the Year honors for "Bleeding Love" **6.** ASCAP Pop Music Publisher of the Year, Chairman and CEO of EMI Music Publishing Roger Faxon, and ASCAP CEO John LoFrumento



Special awards were presented to Ann & Nancy Wilson of Heart who were honored with the ASCAP Founders Award, Wyclef Jean who received the ASCAP Creative Voice Award, and Santi White (aka Santigold) who received ASCAP's Vanguard Award. Awards were also presented to the songwriters and publishers of ASCAP's most performed pop songs of 2008.

Newly elected ASCAP President and Chairman Paul Williams and ASCAP CEO John LoFrumento presented Norwegian songwriters/producers Mikkel Eriksen and Tor Hermansen with ASCAP's Songwriter of the Year award. Collectively known as Stargate, the duo was responsible for penning an impressive six of the most performed songs of the past year: Chris Brown's "With You," Ne-Yo's "Closer" and "Miss Independent," Rihanna's "Don't Stop the Music" and "Take a Bow," and Jordin Sparks's "Tattoo." This is the second time that Stargate have been named Songwriters of the Year – the hit-making duo picked up the coveted prize at the 2007 ASCAP Awards in London after taking the charts by storm with a string of hits, including the Billboard #1 "So Sick" by Ne-Yo.

The Song of the Year award went to Jesse McCartney and Ryan Tedder for the Grammy-nominated song "Bleeding Love," performed by British singer Leona Lewis. McCartney and Tedder were on hand to accept their awards, and Tedder along with OneRepublic bandmates also collected Pop Awards for "Apologize" and "Stop and Stare."

The Top 5 most performed songs of 2008 (in alpha order) were: "Apologize," written by Ryan Tedder; "Bleeding Love," written by Jesse McCartney and Ryan Tedder; "Love Song," written by Sara Bareilles; "Low," written by Flo-Rida; "No One," written by Kerry "Krucial" Brothers, DJ Dirty Harry and Alicia Keys.

ASCAP Publisher of the Year honors went to both EMI Music Publishing and Sony/ATV Music Publishing,

who tied with 20 award-winning songs each. John LoFrumento and Chairman of Paramount Allegra Music and ASCAP Board member Irwin Z. Robinson presented the awards to Roger Faxon, Chairman and CEO of EMI Music Publishing and Martin Bandler, Chairman and CEO of Sony/ATV Music Publishing and their creative teams.

Jerry Cantrell of the influential band Alice in Chains and Paul Williams presented Ann and Nancy Wilson of Heart with ASCAP's Founders Award. During their extraordinary 35-year career, Heart have sold more than 30 million records, had 21 Top 40 hits, sold out arenas worldwide and kicked down barriers that once held back women in Rock & Roll.

ASCAP Senior Vice President of Domestic Membership Randall Grimmett presented Wyclef Jean with ASCAP's Creative Voice Award, which is bestowed upon an ASCAP member or group whose significant career achievements are equally informed by their creative spirit and by their contributions to the role that a creator can play in their community.

Downtown Music Publishing artist Santi White was also honored with ASCAP's Vanguard Award, which recognizes the impact of musical genres that help shape the future of American music.

The awards celebration featured several performances throughout the evening, including those by special honorees Ann & Nancy Wilson and Wyclef Jean. New ASCAP member Natasha Bedingfield performed two songs, including "Pocketful of Sunshine" which earned her co-writer John Shanks a Pop Award. Jesse McCartney sang his hit "Leavin'," which was penned by Corron Cole, Terius "The Dream" Nash and Christopher "Tricky" Stewart. OneRepublic performed their Pop Award-winning hits "Apologize" and "Stop and Stare," and Jason Reeves and Mikal Blue were on stage to sing their award-winner, "Realize" (a hit for Colbie Caillat) with songwriter and *American Idol* judge Kara DioGuardi, who signed Reeves to Warner Bros. Records.

**Fergie won two Pop Awards for "Big Girls Don't Cry" and "Clumsy"**





# ASCAP CONGRATULATES OUR 2009 POP AWARD HONOREES



**"Addicted"**  
Writers: Jason Null, Jared Weeks  
Publishers: Crazy You Publishing, Primary Wave Music

**"All Summer Long"**  
Writers: Edward King, LeRoy P. Marinell, Waddy Wachtel  
Publishers: EMI Music Publishing, Leadsheet Land Music, Tiny Tunes, Universal Music Publishing Group

**"Apologize"**  
Writer: Ryan Tedder  
Publishers: Midnight Miracle Music, Sony/ATV Tunes LLC, Velvet Hammer Music

**"Better In Time"**  
Writer: Andrea Martin  
Publishers: God's Army Publishing, Sony/ATV Tunes LLC

**"Big Girls Don't Cry"**  
Writers: Stacy Ferguson, Toby Gad  
Publishers: Big Girls Don't Cry Publishing, Sony/ATV Tunes LLC

**"Blinding Love"**  
Writers: Jesse McCartney, Ryan Tedder  
Publishers: Jambition Music, Write 2 Live

**"Bubbly"**  
Writer: Jason Reeves  
Publishers: Dancing Squirrel Music, Inaf Music, Sony/ATV Tunes LLC

**"Bust It Baby (Part 2)"**  
Writers: Jimmy Jam, Terry Lewis, Ne-Yo  
Publishers: EMI Music Publishing, Flyte Tyme Tunes, Pen In the Ground, Universal Music Publishing Group

**"Can't Believe It"**  
Writer: David "Preach" Bal4  
Publishers: Ahmaadajz Music, Universal Music Publishing Group, Veracity Music

**"Closer"**  
Writers: Magnus Beite, Mikkel Eriksen, Tor Hermansen, Ne-Yo  
Publishers: EMI Music Publishing, Pen In the Ground, Sony/ATV Tunes LLC, Universal Music Publishing Group

**"Clumsy"**  
Writers: Stacy Ferguson, Bobby Troup  
Publishers: EMI Music Publishing, Headphone Junkie Publishing, Warner/Chappell Music, Inc.

**"Dangerous"**  
Writers: Cristian "Kemo" Bahamonde, Kardinal Offishall, Donald "HAZEL" Sales, Aliqune "Akon" Thiam  
Publishers: Byefall Music LLC, Chrysalis Music, EMI Music Publishing, Give Me Sweets, One Man Music, Sony/ATV Tunes LLC

**"Disturbia"**  
Writers: Andre Merritt, Brian Kennedy Seals  
Publishers: B-Uneek Songs, Ms Lynn Publishing, Universal Music Publishing Group

**"Don't Stop the Music"**  
Writers: Mikkel Eriksen, Tor Hermansen  
Publishers: EMI Music Publishing, Sony/ATV Tunes LLC

**"Feels Like Tonight"**  
Writers: Lukasz "Dr. Luke" Gottwald, Max Martin  
Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc.

**"Forever"**  
Writers: Andre Merritt, Brian Kennedy Seals  
Publishers: B-Uneek Songs, Ms Lynn Publishing, Universal Music Publishing Group

**"Good Life"**  
Writer: Quincy Jones  
Publisher: Yellowbrick Road Publishing

**"Hot N Cold"**  
Writers: Lukasz "Dr. Luke" Gottwald, Max Martin, Katy Perry  
Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc., Warner/Chappell Music, Inc., When I'm Rich You'll Be My Bitch

**"I Kissed A Girl"**  
Writers: Cathy Dennis, Lukasz "Dr. Luke" Gottwald, Max Martin, Katy Perry  
Publishers: EMI Music Publishing, Kasz Money Publishing America, Inc., Warner/Chappell Music, Inc., When I'm Rich You'll Be My Bitch

**"I'm Yours"**  
Writer: Jason Mraz  
Publisher: Goo Eyed Music

**"Independent"**  
Writers: Jeremy "Mouse" Allen, Torence Hatch, Webbie  
Publishers: Boosie Bad Azz Publishing LLC, Mouse On Tha Track LLC, Savage Life Publishing LLC, Trill Productions

**"Leavin'"**  
Writers: Corron Cole, Terius "The Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, Holy Corron, Marchninth Music, Songs of Peer Ltd., Universal Music Publishing Group, Warner/Chappell Music, Inc.

**"Like You'll Never See Me Again"**  
Writers: Kerry "Krucial" Brothers, Alicia Keys  
Publishers: Book of Daniel Music, EMI Music Publishing, Lellow Productions Inc.

**"Live Your Life"**  
Writers: Dan Balan, Justin "Just Blaze" Smith  
Publishers: EMI Music Publishing, FOB Music Publishing

**"Lollipop"**  
Writers: Stephen "Static Major" Garrett, Darius "Deezle" Harrison  
Publishers: Black Fountain Music, EMI Music Publishing, Herb Licious Music, Roynet Music, Three Nails and a Crown

**"Love In This Club"**  
Writers: Darnell "BigD" Dalton, Ryan Lovett, Keith Thomas, Usher  
Publishers: 1110 Entertainment, EMI Music Publishing, Keef Tha Beef, Ry Love Music, Sony/ATV Tunes LLC, UR-IV

**"Love Song"**  
Writer: Sara Bareilles  
Publishers: Sony/ATV Tunes LLC, Tiny Bear Music

**"Low"**  
Writer: Tramar "Flo-Rida" Dillard  
Publishers: Lacel Publishing, Sony/ATV Tunes LLC

**"Miss Independent"**  
Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo  
Publishers: EMI Music Publishing, Pen In the Ground, Sony/ATV Tunes LLC, Universal Music Publishing Group

**"Never Too Late"**  
Writers: Gavin Brown, Adam Gontier, Neil Sanderson, Brad Walst  
Publisher: EMI Music Publishing

**"No Air"**  
Writers: James Fauntleroy II, Harvey Mason Jr., Steven Russell, Damon Thomas  
Publishers: Almo Music Corp., Demis Hot Songs, EMI Music Publishing, Strange Motef Music, T & Me Music, Underdog West Songs, Universal Music Publishing Group

**"No One"**  
Writers: Kerry "Krucial" Brothers, DJ Dirty Harry, Alicia Keys  
Publishers: Book of Daniel Music, D Harry Productions, EMI Music Publishing, Lellow Productions Inc., Universal Music Publishing Group

**"Paralyzer"**  
Writers: Scott Anderson, Sean Anderson, Rich Beddoe, Janies Black, Rick Jactett  
Publisher: State One Sorqs America

**"Pocketful of Sunshine"**  
Writer: John Shanks  
Publishers: Sony/ATV Tunes LLC, Tone Ranger Music

**"Realize"**  
Writers: Mikal Blue, Jason Reeves  
Publishers: Dancing Squirrel Music, Inaf Music, Opium For the People Music, Sony/ATV Tunes LLC

**"Say"**  
Writer: John Mayer  
Publishers: Sony/ATV Tunes LLC, Specific Harm Music

**"Sexy Can I"**  
Writers: Victor Carraway, Noel "Detail" Fisher, Christian "Yung Berg" Ward  
Publishers: Draw First Publishing Company, EMI Music Publishing, Joseph's Trail, Universal Music Publishing Group, Victor S. Carraway Publishing

**"So What"**  
Writer: Max Martin  
Publisher: Kobalt Music Publishing America, Inc.

**"Sorry"**  
Writers: James Ashhurst, Steven Dacanay, Xavier Muriel, Keith Nelson, Joshua Todd  
Publishers: Cash and Carry Music, Chiva Music, Dago Red Music, Lick the Star Music, Numbie Music, Warner/Chappell Music, Inc.

**"Stop and Stare"**  
Writers: Andrew J. Brown, Zach D. Filkins, Eddie R. Fisner, Tim Myers, Ryan Tedder  
Publishers: Black Searl, Butterfowl, L.J.F Publishing Co., Midnite Miracle Music, Sony/ATV Tunes LLC, Veil Over Downfalls, Velvet Hammer Music

**"Suffocate"**  
Writers: Terius "The Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, Marchninth Music, Morningtide Trail Music, Songs of Peer Ltd.

**"Take A Bow"**  
Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo  
Publishers: EMI Music Publishing, Pen In the Ground, Sony/ATV Tunes LLC, Universal Music Publishing Group

**"Take You There"**  
Writers: Kisean Anderson, Theron Thomas, Timothy Thomas  
Publishers: B Heights Music, Eyes Above Water Music, Sony/ATV Tunes LLC, Universal Music Publishing Group

**"Tattoo"**  
Writers: Mikkel Eriksen, Tor Hermansen  
Publishers: EMI Music Publishing, Sony/ATV Tunes LLC

**"Touch My Body"**  
Writers: Cr1\$TeL, Terius "The Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, Cstyle Ink Music Publishing, EMI Music Publishing, Marchninth Music, Slide That Music, Songs of Peer Ltd., Warner/Chappell Music, Inc.

**"Viva La Vida"**  
Writers: Guy Berryman, Jonathan Buckland, William Champion, Chris Martin  
Publisher: Universal Music Publishing Group

**"Wake Up Call"**  
Writer: James Valentine  
Publishers: Universal Music Publishing Group, Valentine Valentine

**"What You Got"**  
Writer: Aliqune "Akon" Thiam  
Publishers: Byefall Music LLC, Sony/ATV Tunes LLC

**"Who Knew"**  
Writers: Lukasz "Dr. Luke" Gottwald, Max Martin  
Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc.

**"With You"**  
Writers: Johnita Austin, Mikkel Eriksen, Tor Hermansen  
Publishers: Chrysalis Music, EMI Music Publishing, Naked Under My Clothes Music, Sony/ATV Tunes LLC



THE WORLD'S GREATEST SONGWRITERS AND COMPOSERS PUT THEIR TRUST IN...



# CROSSROADS OF CREATIVITY

**ASCAP**  
**NEW YORK SESSIONS**  
a one-day music career boost  
**MARCH 10, 2009**

New York Sessions, ASCAP's one-day career-boosting event, brought together top music creators, music technology companies and music creators from throughout the Northeast



**On March 10,** following ASCAP's General Annual Membership Meeting in New York City, the Society presented ASCAP New York Sessions, a one-day career-boosting event designed to strengthen the skills, knowledge and craft that music creators need to succeed in today's music business. The event was held at Frederick P. Rose Hall, home of Jazz at Lincoln Center, and featured an insightful keynote interview with Grammy Award-winning singer-songwriter Rob Thomas, in addition to educa-

tional panels and informative technology demos and exhibitors. In a loose, funny and insightful interview with *Playback* Editor in Chief Erik Philbrook, Rob Thomas, spoke at length about his formative years in Florida, how he rose to success with his band matchbox twenty, how he approached writing for artists such as Mick Jagger, Carlos Santana, Willie Nelson and others, and the inspiration behind writing songs for his solo projects, including his soon-to-be released album *Cradlesong*.

After the Thomas interview, registrants had a choice of attending a variety of educational panels, sponsored by some of today's top music technology and service businesses, covering such topics as: Marketing from the Driver's Seat (Presented by ArtistForce); How Music Creators Can Make the Most from Digital Streaming (Presented by SoundExchange); When Demos Turn Into Masters: The Importance and Relevance of Project Studio Recordings (Presented by Cakewalk); and Your Dream Team: Manager,



Pictured (l-r) are: **1.** Rob Thomas and Playback Editor in Chief Erik Philbrook **2.** Crossroads of Creativity - A Meeting of Musical Minds: Songwriter/producers Adam Schlesinger, Sam Hollander, Carvin Haggins (Karma Productions), songwriter Kristal "Tytewriter" Oliver, ASCAP's Randy Grimmert, composer, arranger, conductor, pianist Nico Muhly and songwriter/producer Ivan Barias (Karma Productions) **3.** Your Dream Team: Manager, Label, Publisher and Attorney working together for You (Presented by Cherry Lane Music Publishing Company, Inc.): SVP, Creative Services/A&R and Marketing for Cherry Lane Richard Stumpf, Manager for John Legend and Partner with the Artists Organization Ty Stiklorius, SVP, Brand Partnerships and Commercial Licensing - for Atlantic Records Camille Hackney, Indies Correspondent for *Billboard* and panel moderator Cortney Harding, and attorney (Greenberg Traurig, LLP) Matt Greenberg **4.** When Demos Turn Into Masters: The Importance and Relevance of Project Studio Recordings (Presented by Cakewalk): Lead Acoustical Engineer - Aurealex Acoustics Gavin Haverstick, producer (Paramore, Hawthorne Heights, The Red Jumpsuit Apparatus, Breaking Benjamin) Kato Khandwala, VP, A&R - Hollywood Records Jason Jordan, producer, engineer, songwriter, A&R Consultant for Cakewalk and panel moderator Jimmy R. Landry, lead singer, songwriter for Alpha Rev Casey McPherson, VP, Creative, East Coast - EMI Music Publishing's Jake Ottmann and producer, programmer, musical director for Alpha Rev Joshua Moore **5.** Rob Thomas talks to attendees after his interview **6.** ASCAP's Randy Grimmert, Rob Thomas, ASCAP's Loretta Muñoz and ASCAP CEO John LoFrumento **7.** How Music Creators Can Make the Most from Digital Streaming (Presented by SoundExchange): President - PopCore Entertainment and DJ - 94.3 WMJC "Unlabeled" Rick Eberle, Founder and President - MusicDish/MI2N Eric de Fontenay, CEO - Toolshed Dick Huey, Director, Artist-Label Relations for SoundExchange and panel moderator Neeta Ragoowansi, ASCAP's Marc Emert-Hutner and artist manager (Almee Mann, Suzanne Vega, Marc Cohn) Michael Hausman **8.** Marketing from the Driver's Seat (Presented by ArtistForce): President - 23 Omnimedia Lawrence Peryer, Founder, CEO - Tommy Boy Entertainment Thomas Silverman, Founder, CEO - ArtistForce and panel moderator Jonathan Romley, Director, Digital Marketing & Content - Clear Channel Online Music & Radio Irving Fain, artist manager (Brett Dennen, The Walkmen) for Mick Management Jonathan Eshak, Director, Artist Relations - ArtistForce and songwriter/artist Reed Calhoun and publicist for Swift PR Lucy Weber.

## SPONSORED BY...

**M**any sponsors and exhibitors joined forces with ASCAP to help make New York Sessions a success. Special thanks go to Cakewalk for their demonstrations and their help in creating the "Home Studio Master Classes," and to ole Music Publishing, SoundExchange, Cherry Lane Music Publishing, MillerCoors, Shure Microphones (The Official Mic of the NY Sessions), ArtistForce, Gibson, Aurealex Acoustics, Notion, Broadjam, MusicPro Insurance, USAlliance Federal Credit Union, Disc Makers, Harry Fox, The Music Business Registry, Nimbit, The Musician's Atlas, MachTech Music, Behringer, Blue Microphones, iZotope, Solid State Logic, Korg and the USA Songwriting Competition, for partnering with ASCAP to help build a more creative, productive and successful future for music creators.



Pictured: **1.** A Home Studio Master Class **2.** Exhibitors and attendees **3.** BroadJam booth **4.** The Musician's Atlas **5.** Nimbit's Patrick Faucher discussing his service **6.** Notion's booth **7.** A Cakewalk demo

Label, Publisher and Attorney working together for You (Presented by Cherry Lane Music Publishing Company, Inc.)

An ASCAP Super Panel entitled Crossroads of Creativity: A Meeting of Musical Minds, moderated by ASCAP SVP/Domestic Membership Randy Grimmert, featured a diverse and multi-talented group of East Coast-based songwriters, composers and producers, representing a cross-section of genres, who discussed the common rewards and challenges they all have faced in forging suc-

cessful careers. Panelists included songwriter/producers Adam Schlesinger, Sam Hollander, Carvin Haggins and Ivan Barias (Karma Productions), songwriter Kristal "Tytewriter" Oliver and composer, arranger, conductor and pianist Nico Muhly.

In addition to an exhibit area featuring many of today's top music service organizations and music technology companies, other highlights of New York Sessions included a Cakewalk-sponsored demo room as well as a Home Studio Master Class operating through-

out the day. This "teaching studio" was staffed by a working producer and engineer who developed a piece of music in a series of cumulative sessions. Also, attendees were able to utilize a Mobile Application sponsored by ole Music Publishing that supplied additional information about the day's programming. Capping the day was a networking mixer across the street at the Hudson Hotel bar, with drinks courtesy of MillerCoors, where attendees could connect and talk more about the sessions.

# NURTURING THE NEXT GENERATION

Scholarship and Award recipients are recognized at The ASCAP Foundation Awards ceremony in New York



**T**he ASCAP Foundation honored legendary songwriter, singer and recording artist Judy Collins with The ASCAP Foundation Champion Award for music in the service of vital causes dedicated to better the world. The accolade was presented during the Foundation's 13th Annual Awards Ceremony held December 10th at The Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center, in New York City. The event, hosted by ASCAP Foundation President Marilyn Bergman, also honored a wide variety of Scholarship and Award recipients, all of whom benefit from programs of The ASCAP Foundation.





Pictured (l-r) are: **1.** Judy Collins with Champion Award co-presenters ASCAP Foundation President Marilyn Bergman and Suzanne Vega. **2.** ASCAP CEO John LoFrumento presents the Max Dreyfus Scholarship to Felice Kuan. **3.** ASCAP Foundation Executive Director, Karen Sherry with ASCAP Foundation donors Irving Burgie (center) and Desmond Child. **4.** Patty Allen presents the Robert Allen Award to Shwa Losben. **5.** EMI Classics/Blue Note Records President Bruce Lundvall with the inaugural recipient of the Cy Coleman Award, Molly Gachignard. **6.** Mike Willis (center) recipient of the Leon Brettler Award with Shapiro, Bernstein & Co.'s Michael (l) and Doug (r) Brettler. **7.** Louis Armstrong Foundation Board Member Robert O'Meally with Dean Saghafi-Ezaz, recipient of the Louis Armstrong Scholarship. **8.** David Del Tredici with the Louis Dreyfus Warner/Chappell CCNY Scholarship recipient, Ziv Shalev. **9.** Foundation Board Member James Kendrick (center) with recipients of the Morton Gould Young Composer Awards (l to r) Angel Lam, Emily Bear, Jane Lange and Thomas Reeves. **10.** Cherry Lane Music Group Chief Executive Officer, Peter Primont (l) with Corey Hawkins, recipient of The ASCAP Foundation John Denver Music Scholarship supported by Music Alive! & the Cherry Lane Foundation. **11.** Foundation Board Member Bruce Broughton (2nd from right) with Irving Caesar Scholarship recipients (l to r) Matija Budisin, Elvis Vanterpool-Krajnak, Michael Lofaso and Daniel Lofaso. **12.** Peter Stoller with the Leiber & Stoller Music Scholarship recipient, Erik Muench. **13.** Nina Bernstein Simmons presents the Leonard Bernstein Fellowship to Jeff Stanek. **14.** Jamie deRoy and Johnny Rodgers, recipient of the Jamie deRoy & friends Award. **15.** Hal David (Foundation Board Member) & his wife, Eunice, with Madelyn Deutch (center) accepting the Eunice & Hal David Instructor-In-Residence Award for Pat Bass. **16.** Foundation Board Member Irwin Robinson (r) and his wife Joan with the recipient of the Joan & Irwin Robinson Scholarship, Kevin Dalias. **17.** Dustin James (l) and Christopher Dimond (r) received the Harold Adamson Lyric Award from ASCAP Foundation Board Member Paul Williams. **18.** Mark Evans accepts the ASCAP Foundation Frederick Loewe Scholarship from Foundation Board member Ed London. **19.** Linda Oh (bassist), a Young Jazz Composer Award recipient, performs her song, "Venetian Cafe," with her band. **20.** Foundation Board Member Stephen Schwartz (r) with the Harold Arlen Award & Sammy Cahn Award recipient, Cinco Paul. **21.** Foundation Board Member Ginny Mancini with Ernest Adzentoivich, recipient of the Henry Mancini Music Scholarship. **22.** Foundation Board Member Dean Kay (l) with Josh Freilich recipient of the Fran Morgenstern Davis Scholarship. **23.** Foundation Board Member Robert Kimball (l) with the recipient of the Ira Gershwin Scholarship, Dwight Rivera. **24.** Christopher Castro (r) recipient of the Boosey & Hawkes Young Composer Award with Foundation Board Member Doug Wood. **25.** P Morgan Chase Managing Director & Advisor to the Irving Berlin Estate, Mary Dickens (l) & Ilana Rainero-de Haan, recipient of the Irving Berlin Summer Music Camp Scholarship.



## NEED A "PERSONAL" CFO?

ASCAP is partnering with a wealth advisory firm, Lenox Advisors, to offer members and their financial managers an innovative and exclusive new benefit: a comprehensive online financial management service at a substantial discount.

In ASCAP's continuing efforts to help members simplify, expedite and manage their financial lives as music professionals, the Society has partnered with a nationwide wealth advisory firm, Lenox Advisors, who have developed an innovative technology platform - the Lenox CFO - that serves as a "personal CFO" to help members manage all aspects of their finances. *Playback* Editor in Chief Erik Philbrook here interviews Lenox Advisors' Rick Van Benschoten and ASCAP Senior Vice President, Domestic Membership Randy Grimmer about the new benefit.

### Playback: Who are Lenox Advisors?

**Rick Van Benschoten:** Lenox Advisors are a wealth advisory firm based in New York with offices in San Francisco, Chicago, and Stamford, CT. The majority of our clients engage us to be their "personal CFO." We coordinate all aspects of their financial lives including retirement, asset management, risk management, estate planning, insurance, children's college funding, and so on. For our corporate clients, we advise them on different types of benefit programs and qualified plans for their employees, including customized carve-out programs for senior executives.



Rick Van Benschoten

### What is the Lenox CFO?

**Rick Van Benschoten:** In order to better serve our clients as their financial situations became increasingly complex with their continued financial success, we built the Lenox CFO™ to provide a powerful management tool. The program, which is accessible via a secure website, allows our planners to respond to any questions a client has based on up-to-date information and also facilitates proactive planning.

### Is Lenox a technology company?

**Rick Van Benschoten:** No. But Lenox affords its individual and corporate clients a series of service and technology platforms (like the Lenox CFO Program) that allow us to be

smarter managers and keep clients better informed. Technology also allows us to be faster managers—information travels virtually rather than by paper—and therefore more efficient managers, freeing us to do the work our clients require. Lenox's technology simply allows us to better oversee client situations and to give more proactive planning advice.

### How does the Lenox CFO work?

**Rick Van Benschoten:** There are two basic components to the technology. First is an Account Aggregation technology, which consolidates all of your accounts and holdings. Basically, any account that has an online password, whether it's at Fidelity, Merrill, Schwab, or a Chase or National City bank account, or a Northwestern insurance policy...it doesn't matter. Any account that has online access is scraped every night into our system, including the cost basis information, so that we are always looking at an up-to-date asset allocation, balance sheet, cash flow, and retirement model. Every-thing is updated on a nightly basis. Any account that does not have online access, such as private equity or hedge funds with lack of transparency, we manually input them on a quarterly basis.

The second part of the technology is the Online Vault, where we scan in ALL of your personal documents. We scan in your contracts, wills, trusts, tax returns, deeds to your homes, private equity documents, passports, birth and marriage certificates. Anything you can possibly think of can be scanned into one place.

### How are the financial projections generated?

**Rick Van Benschoten:** A client will say, "I want to hang it up in 5 years.... I think I'm in good shape but I'm just not sure." We build out a cash flow and retirement model for each client to test whether or not they are on the right path. Once the model is built, they can play any "What If" scenario that they want to see the impact it would have on the

client's long-term cash flow.

### What is the vault and who has access to it?

**Rick Van Benschoten:** The Online Vault is a secure repository for all of a client's personal financial documents such as property deeds, recording and other contracts, passports, birth certificates, etc. Accessible from the secure website, each of the documents are organized into folders for quick and easy access with a few clicks of the mouse. For example, if a mortgage broker needs your last few tax returns, with the client's okay, they can be accessed and delivered via fax or secure e-mail within minutes to facilitate the transaction.

### How does the Lenox CFO help financial managers?

**Rick Van Benschoten:** Instead of using limited human resources generating reports, managers are better equipped to utilize their resources more proactively, better serving their clients' needs.

### How does the Lenox CFO improve financial managers' productivity?

**Rick Van Benschoten:** Lenox developed the Lenox CFO platform in order to improve our service level to meet an expanding clientele and maintain the outsized level of service for which we are known. By leveraging technology, we have been able to be more proactive with our clients in their planning and especially in the execution of those plans. Now, through the ASCAP/Lenox partnership, business managers and others have access to that technology.

### How does the Lenox CFO™ work with existing financial managers' systems?

**Rick Van Benschoten:** The Lenox CFO works seamlessly with managers' current accounting systems and allows a bolt-on planning resource improving proactive planning opportunities. Lenox has developed and used the system for the past eight years and has realized incredible success in its own operations, and now is offering this valuable resource to ASCAP.

### What's the benefit for ASCAP members?

**Randy Grimmer:** ASCAP and Lenox have teamed up to make the Lenox CFO platform available to business managers of

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## **What is the alliance between ASCAP and Lenox Advisors?**

**Randy Grimmer:** Lenox Advisors has agreed to provide their technology services to ASCAP members at a substantially reduced rate. In fact, the Lenox CFO is not available as a stand-alone technology component except through this ASCAP partnership. In order for business managers to incorporate the technology into their operations, they should contact Joseph Hanson at Lenox Advisors or their Membership Rep at ASCAP. Individual member inquiries are also welcome.

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**Randy Grimmer:** After a thorough due diligence process, ASCAP selected Lenox Advisors as a way to offer additional, outsized benefits to its membership beginning with a select group of their financial managers. Ultimately, Lenox was selected because of their professionalism, integrity, and exclusive technology resources.

## **What is the benefit to ASCAP for the Lenox CFO™?**

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**For more about Lenox, contact:**  
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[jhanson@lenoxadvisors.com](mailto:jhanson@lenoxadvisors.com)


# IT'S UNDER CONTROL

From compact units that can slip into a laptop case to consoles that resemble professional studio mixers, control surfaces are making computer-audio productions more of a hands-on experience than ever before.

BY EMILE MENASCHE



Cakewalk by Roland's VS-700C console offers direct control of the company's SONAR 8 software.

 Computer-based digital audio workstations (DAWs) are incredible tools, but the hours of jockeying around with a mouse and QWERTY keyboard can turn even the coolest project into a chore. A control surface can vastly improve your creative flow by giving you immediate command of your mix, push-button access to important software commands, and intuitive and flexible control of playback recording, and song navigation.

If you're looking to add a control surface to your studio, you'll be glad to know that there's something available for just about every budget and application. But before we weigh the options, let's define the general category: A control surface is any device that can be used to access individual settings in a piece of music software. Within that very wide field, you'll find models that are designed to work with a particular brand of software, as well as "universal" controllers that are equally compatible with four or five programs. Some models have motorized faders that move automatically to reflect changes in the software's mixer; with others, the faders may command the

software, but do not themselves change position unless you physically move them. A growing number of devices include touch screens in addition to—or in place of—hardware knobs and faders. Some control surfaces can be as large as an old-school mixing console; others are small enough to carry to gigs.

While most control surfaces do little or no actual audio routing, some models also sport built-in audio interfaces. Then there are the true "moon lighters"—devices such as some digital audio mixers, synthesizers, and MIDI keyboard controllers that can be configured so that their various knobs and faders control your music software without affecting their internal sound processing.

## The Right Profile

No matter what kind of control surface you choose, it'll only be as effective as its ability to access individual parameters in your software. While almost any MIDI device can be used for basic tasks like starting playback or changing the volume of a single track, most of the better control surfaces employ a complex combination of MIDI controller and system exclusive messages to get deeper inside the software. This allows them to command many channels at one time while simultaneously accessing the software commands that would otherwise require the mouse and/or QWERTY keyboard.

With the more interactive controllers, this is a two-way conversation; the software sends messages back to the controller so that it "knows" how each of its faders, knobs and buttons is assigned.

Predictably, with something as complex as music software, there's no universal standard for which of these messages controls what software feature. In order to communicate effectively, the controller



## NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

### A Logical X

Solid State Logic, long known for its huge professional consoles, has made a big push into the high-end home and project studio market recently. Among its latest products is the compact X-Desk (\$2,899), a rack-mountable analog summing mixer with 16 "SSL SuperAnalogue" inputs (via eight dual-input channels), eight inserts, 100mm faders, onboard EQ, and cue/monitoring features. The X-Desk can be cascaded with other SSL gear to form a larger system. [ssl.com](http://ssl.com)



### Compact 'Cussion

Roland's new TD-4S V-Compact Series V-Drums kit (\$1,199) offers the sound and feel of the company's larger V-Drum products in a package ideally sized for small studios. The basic set sports five drum pads—including a snare that features Roland's patented multi-layer mesh head for a more natural feel—plus two cymbals and a hi-hat, all triggering the upgraded TD-4 sound module, which offers hundreds of percussion sounds and effects. Other features include a built-in metronome, a rhythm trainer, and inputs for additional pads. [rolandus.com](http://rolandus.com)

### PreSonus Studio One

Designed to streamline audio production, Studio One (OS X; Windows XP/Vista) is compatible with a range of audio devices but offers special integration with PreSonus hardware. Key features include drag and drop arranging with easy tempo-matching; intuitive MIDI controls, and up to 64-bit floating-point processing. The program comes with an extensive collection of plug-ins and software instruments, including a mastering suite. [PreSonus.com](http://PreSonus.com)



### Shure Thing

The Shure SM27 (\$460)—which replaces and improves upon the company's KSM27—is a large-diaphragm, side-address cardioid condenser microphone for use on both instruments and vocals. It boasts a one-inch ultra-thin Mylar diaphragm, and offers low self noise (9.5 dB SPL), fast transient response and strong low-frequency reproduction. [Shure.com](http://Shure.com)

and the software need to have a compatible setting, a called "profile."

Universal controllers, such as the Mackie Control Universal Pro, can store numerous profiles, which can be switched when you change software applications. The functions of some of the hardware controls may change each time you switch the controller's profile. (The Mackie comes with plastic overlays that relabel them.) For example, that button above the transport bank may open an auxiliary send in Cubase, but it may set a marker in Logic, or trigger a loop in Live.

Back in the late 1990s, Mackie's HUI (short for Human User Interface) was the first controller to really catch on as a controller for

Pro Tools. Because of its early popularity, most software applications come with HUI profiles, and many digital mixers with control capability offer a "HUI emulation" mode. This can make it easier to switch between apps without reconfiguring the controller, though you may not be able to access some of the more advanced software commands, and some of the hardware buttons may have no function in a given piece of software.

Control surfaces that are designed for specific programs, such as Cakewalk by Roland's VS-700C (for SONAR) and Digidesign's compact Command8 (for Pro Tools LE) and larger C|24 (for Pro Tools HD), are pre-configured for their respective software. Such task-spe-

cific devices can be great because every control on the unit has a job to do—there won't be unassigned knobs or features that seem inaccessible. Note that not all application-specific controllers come from the software's manufacturer: Akai's APC 40 is a third-party device specifically for Ableton Live; its buttons correspond directly to Live's clip launching slots.

### Get Your Motor Running

Although you can do a great deal with "passive" faders, control surfaces with motorized faders give as close to a traditional mixing experience as you'll find in the virtual world. Once you get past the



Digidesign's C | 24 offers extensive hands-on control for Pro Tools.



Akai's APC 40 is specifically designed for users of Ableton Live.

novelty or watching the faders zing up and down, the practical benefit is that the faders let you see the relative levels of multiple channels at one time, and always reflect the actual setting of the channel. Because of this, you can use the faders to "read" your mix, even when the software's mixer window is not visible. With passive faders, the fader's position might have nothing to do with that of the channel: you need to move the fader to "capture" the current setting.

Knobs, on the other hand, are typically not motor-controlled. You'll have to rely on the controller's display to show the knob's current position vis-a-vis the parameter it's controlling.

### Channel Surfing

Unlike a hardware mixer, a control surface doesn't need to have one fader or set of knobs for every track. Most devices have channels grouped in banks that can be rotated at the touch of a button. For example, at launch, the mixer might have faders 1-8 assigned to mix channels 1-8; you hit a bank

switch to assign these same faders to channels 9-16, 17-24, and so on. You can usually also move the fader assignments one channel at a time (say, from 2-10), but this can get a little confusing; you'll have to remember that fader 2 was assigned to channel two, but is now assigned to channel 3.

### Looks Can Thrill

Although they can't offer the kind of detail provided by a computer monitor, some control surfaces can convey enough information about your mix to free you from looking at the computer screen—which in turn leaves more screen space for other elements of your project.

Most of the motorized-fader models employ a combination of LCD screens (offering text information about a given channel) and LEDs that indicate things

such as the position of a given knob or the status of various switches. This isn't always the most elegant way to see the information, but it works.

Though they have less physical hardware, touchscreen-equipped models bridge the

display gap by displaying more information on the controller itself. JazzMutan's universal Dexter and Lemur use touch screens to control all of their functions. Others, like the Mac-compatible Euphonix MC Control, combine the screen with hardware knobs



Steinberg's CC121 offers transport and fader control for Cubase.

and motorized faders. The screen shows each knob's current function, lets you reassign the knobs and can activate software commands.

### They Get Around

While there's no doubt that having banks of knobs and faders is definitely an upgrade over mouse mixing, a good set of transport controls may be even more valuable, especially when you're tracking and editing. A controller with a built-in jog-shuttle wheel lets you navigate quickly through a project or fine-tune edit points. It also helps to have buttons for setting markers, loops, and punch in/out points on the fly. Some models even include a footswitch input for hands-free punch recording.

You don't need a full-sized console to upgrade your transport. Universal devices include the Euphonix MC Transport, PreSonus Fader Port, and Frontier Design's wireless TranzPort. The Steinberg CC121—which sports a single fader, a set of knobs, and a transport—is specifically tailored to work with Cubase.

### Taking Control

Ultimately, using any control surface is as much about "feel" as it is about features. If possible, demo one thoroughly before adding it to your arsenal.



Left: The Euphonix MC Control augments its hardware knobs and faders with a touchscreen interface.

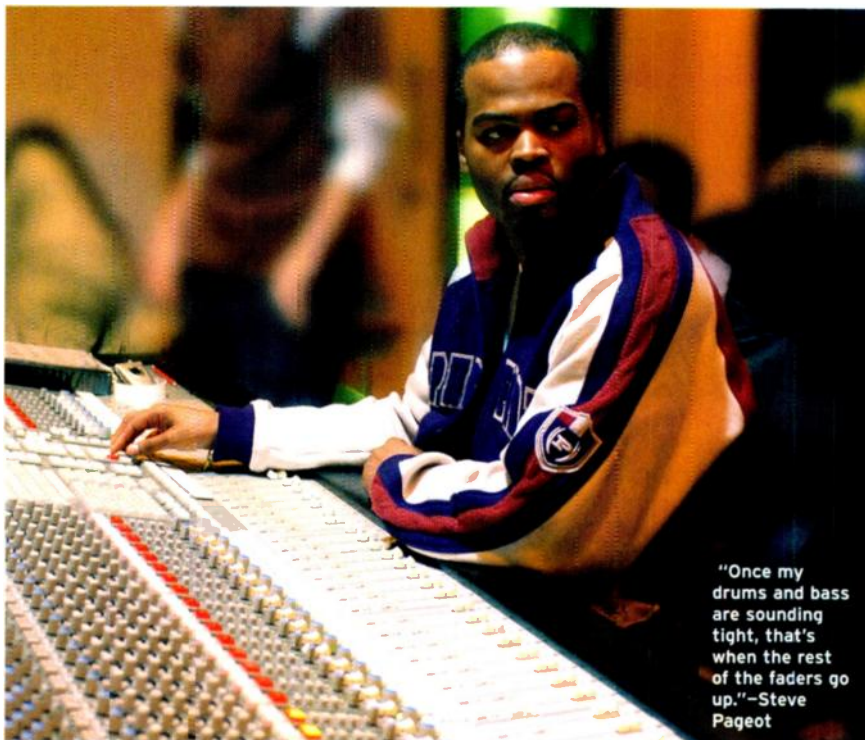
Below: Korg's nanoKontrol is small enough to slip into a laptop case yet boasts eight knobs, a transport, and eight non-motorized faders.



# THE LOWDOWN ON GETTING DOWN LOW

The ability to create the ideal bass balance is an essential studio skill; these tips should help achieve a healthy bottom line.

BY RICH TOZZOLI



➔ Whether your mission is to lend room-shaking thump to a hip-hop kick or set the foundation for a rock anthem, the craft of creating a great pop mix usually starts at the bottom. But while it's an essential part of a track's sonic success, delivering great low end can also be challenging, especially for those working at home.

How much bass is too much? And how can you create mixes that sound good in all listening environments? To do so, you must account for a host of variables, like speaker monitors, subwoofers, room acoustics, track compression, and even Internet delivery systems, which influence the way you—and your audience—hear 'low' frequencies. We asked some of the industry's most respected producers for the lowdown.

## Listen Up

One of the biggest factors influencing a bass mix is the choice of monitors in the studio. All speakers handle bass differently, and many models—even some designed

for studio use—color the lows and low mids in some way, thereby presenting a less-than-accurate picture of what's going on "down there."

So whether you're using giant wall-mounted monsters, nearfields, a system with a subwoofer, or desktop computer speakers, it's vital that you understand how your system handles bass. Make sure you listen to plenty of well-mixed records on your speakers; choose productions that you *know* have great low end. Many industry veterans have been using the same speakers for years, so they intimately know their sound and can compensate for deficiencies the speakers may have.

If you're checking a recording that's per-

fectly balanced on other systems, yet hear too much bass on your studio monitors, you can be sure your speakers are putting out too much bottom. The same applies if your speakers sound "light" in comparison to the others. You may need to adjust the speaker itself (many models offer controls that let you tweak bass response) or use a master EQ, plugged between the output of your recorder/mixer and the speaker monitors. (Note: this EQ should not be printed to the mix itself; it is for monitoring purposes only.)

When judging speakers, try not to listen to audio in MP3, AAC or other compressed formats. These files do not represent the full range of an audio recording and tend to color the low end.

As you listen, A/B the sound of the speakers in your room with that of your favorite headphones—assuming that you're familiar enough with the 'phones' sound to compare their bass handling to that of your speakers.

## Room for More

The monitors themselves are not the only factor influencing the way you hear low frequencies. Your actual mixing/production environment may color the sound coming from the speakers, which can lead you to make improper choices with EQ and overall balancing. This is especially true in home and small project studios, where acoustics can be challenging.

Unfortunately, there is no one easy fix for acoustical problems. But you can improve your listening environment by "decoupling" your speakers from whatever they rest on, which prevents them from vibrating with the floor, stand, shelf, etc. There are plenty of inexpensive products available to help with this, such as isolation pads made of foam or Sorbothane (the same stuff used in sneaker insoles). You can also try cutting up a mouse pad and placing the pieces under each corner of the speakers. Isolating stands, such as Auralex SpeakerDudes, can also be effective.

Acoustically treating the room itself is a little more complex. Indiscriminately putting up some foam probably won't help bass response; actually, if it absorbs only high and upper midrange frequencies, cheap foam can make

things worse! But such units such as bass traps and acoustic panels *can* improve the overall quality of room sound when used correctly. You'll find products and information from companies such as RealTraps (realtraps.com), Auralex (auralex.com), Acoustical Solutions (acousticalsolutions.com) and Ready Acoustics (readyacoustics.com). There are even DIY bass-trap tutorials on YouTube (youtube.com/watch?v=iyYUpkpLOgw).

How much treatment do you need? It varies from room to room. You can measure and analyze the sound of your space with products such as IK Multimedia's (ikmultimedia.com) Advanced Room Correction system, or ARC. This package includes measurement software, a measurement microphone and a software plug-in that can adjust your monitor output to compensate for the room.

If possible, however, invest in some professional help. Think of it as you would a new computer or mixer; it's a necessary investment to help make your productions more competitive. If that's out of the budget, a little research and DIY effort can yield some great results.

### Jump In

Once you've got your room and speakers set up properly, it's time to think about what's cooking inside your mixes. How you approach the low end of your recording can be a matter of personal taste, but it may also depend on the style of music you're producing. Some genres—especially dance and R&B—require a bigger bottom than others. This in turn will dictate how you mix the entire track.

In a typical recording that includes bass and drums underneath a full arrangement, a good starting point is to step back and think about how the individual low voices in the rhythm section relate to one another, both in terms of frequency and level. Many of today's productions not only include real acoustic kick and bass, may also feature sampled and electronically generated sounds in the low end. All these tracks combined can create a muddy bottom that lacks definition.

If you determine that the kick drum will sit *below* the bass guitar or synth, then set your EQs, levels, compression and filtering accordingly. For example, you may want to try cutting the frequencies of the bass where the kick resides—say in the 60-110Hz range. Then, make room for the bass relative to the kick by EQing some of the 110-150 Hz range out of the drum's track. If you boost a frequency range on one, try to cut the same range on the other. Adding some compres-



**"I listen [to unfamiliar monitors] for at least 15 minutes before starting."**

**—Jay Messina**

sion to the drums and bass will also help even out the peaks and create a smooth overall sound. At this point, you can adjust them both until each can be properly heard on even the smallest of monitoring systems.

Another way to make the kick and bass stand out is by filtering low end from other tracks. Using a hi-pass filter to cut frequencies below 150Hz or so on vocals, pianos, guitars, keyboards, etc. will leave more sonic space for the relevant low-end instruments to shine through. If you get too "light," simply adjust the frequency of the filter to bring back in more bottom. Remember to listen in context. For example, on its own, the filtered guitar track may sound thin. But mixed with the bass, it should sound punchy and present.

### Some Words of Wisdom

The general guidelines above should help you get good results, but for more individualized advice, we asked three GRAMMY Award-winning and legendary engineer/producer/mixers about their experiences with the bottom end.

"I'm using Dynaudio BM5As without a sub [woofer]," says Jay Messina (Aerosmith, Cheap Trick, Kiss) about his speaker choice. "I find using a sub in mixing is more confusing than helpful. When starting a project, particularly on a pair of monitors I'm not familiar with, I listen to something I know to be a good reference—something I know sounds good, and that I'm familiar with in terms of sonic properties. I'll listen for at least 15 minutes before starting. By that time, I believe your brain has become accustomed to what things are supposed to sound like."

Messina went on to note that listening to a mix on several different monitors (headphones included) is always a good test. He feels it shouldn't sound wrong anywhere, or at any volume level. He also listens at a very low level overall.

"The bass sound is usually a function of what the kick sounds like," he says. "I gen-

erally try to mix the two [as a unit], so they make a 'new' sound when they are played together. I usually use a combination of EQ and compression. If I'm adding bottom [with EQ], I like to have the compressor after the EQ [in the signal chain], so as to 'contain' the sound and not have the low end feel like it's spreading. When adding some top end on bass, I usually put the compressor before the EQ, so the [boosted] top end doesn't trigger the compressor."

Bob Power (Erykah Badu, D'Angelo, India.Aire) has strong opinions on the subject as well. "Number one, the issue of the private studio is something that's become not just relevant but necessary in today's paradigm," he says. "I have a loft in New York, and the hugest issue in bass is monitoring, particularly with mixing and the relative accuracy and stability of the monitoring environment. And that's a huge X factor—you can put \$200,000 into a room and not get it right. You can put \$20 into a room and put up a cheap rug and it will work. In some ways, it's the luck of the draw.

"Truthfully, the bottom end is one of the most difficult things for many people [to master], particularly in a mix environment," he continues. "It starts with the monitoring, but the second most important thing for me is genre. You have to remember exactly what type of music you're doing, what kind of low end is appropriate and on what particular elements. The genre is terrifically important.

"The third thing that's an issue with bottom is level and mastering." Power says. "Bass frequencies take up a lot of room in the mix bus, which can lower the RMS or 'average' level to the listener." If your goal is to produce a loud "rock radio" record, you have to be cautious with the bottom end. "It takes up a lot of gain," Power explains. "And it's not the thing that we hear first. That's why all the good really super loud rock radio mixes really work in the midrange—that's where all the really cool stuff goes on."

Steve Pageot (Aretha Franklin, Bone Thugs-N-Harmony) starts his low end by mixing his bass track in relation to the kick drum. "I'll make sure that the bass is brighter than the kick so the frequencies of each won't interfere with each other in the mix," he says "To achieve that, I'll compress the kick and the bass to make them punchy and then cut out some of the low end of the bass so that it sits right on top of the kick.

"Once my drums and bass are sounding tight, that's when the rest of the faders start going up," Pageot continues. "Also, I never stay in the main room when auditioning a bass track because the further you are from the monitors, the more apparent the low frequencies are going to be. That's my way of knowing if the bass is sitting perfectly in my mix. Finally, it's important to have a great pair of speakers. I do all my mixes on my Event Studio Precision 8s because they're so precise. I know them so well, I never even have to A/B my mixes with other speakers."



**"Truthfully, the bottom end is one of the most difficult things for many people [to master]."**

**—Bob Power**

THE ART AND CRAFT OF...

# ADAM SCHLESINGER

BY DANNY MILES



Tinted Windows brings together established rockers (from left to right) James Iha (Smashing Pumpkins), Taylor Hanson (Hanson) Schlesinger, and Bun E. Carlos (Cheap Trick).



Adam Schlesinger is one of those rare musicians who can thrive in different musical environments while maintaining the stylistic integrity of each one. His last 15 years have included a steady regimen of overlapping projects, and while he's had success in individual assignments—producing artists like They Might Be Giants and Motion City Soundtrack; penning hit songs for films like the Academy Award-nominated “That Thing You Do”; add writing for other artists, including teen idols the Jonas Brothers—Schlesinger is also a consummate band member. We asked him how he adapts his working methods when shifting from critically acclaimed indie-pop trio Ivy to GRAMMY-nominated power-pop outfit Fountains of Wayne to his most recent unit, Tinted Windows, where he joins forces with established rockers from several generations.

## Do you write on a schedule?

I am not very regimented unless I have to be. I wish I was someone that could just write every day, but I tend to work on specific projects for a specific period of time and then stop. Either I need an assignment with a strict deadline—like something for a movie or a TV show or whatever—or else I need to create a made-up deadline for myself for my own records. Otherwise, I don't write anything. Also, I almost never write songs in a vacuum without knowing who's going to be singing the song.

## How do new songs evolve?

I normally write on acoustic guitar, although piano is the instrument that I actually studied. Occasionally, I'll write on the piano or sometimes with no instrument

at all. I generally prefer to come in to the studio with a fully written song and then work on the arrangement with the band. Sometimes even the arrangements are pretty much already worked out in my head, but other times we experiment. Fountains of Wayne usually comes up with arrangements in an hour or two and then we cut the track right away. With Tinted Windows, the process was similar—a couple of hours of experimenting to get a basic feel and structure, and then we just cut the song. With Ivy, we have occasionally done a bit more jamming in the studio without having finished pieces, and then we develop our musical ideas into finished songs. Sometimes it works well for me to work like that, but other times it's very painstaking and frustrating. It certainly

makes the recording process faster if you start with a song that's already written.

## How does your approach change from project to project?

With Tinted Windows, we wanted to write songs which were very high-energy and were intentionally straightforward from a lyrical perspective. We were going for a slightly retro or power-pop approach in terms of the spirit of the music, but with more modern-sounding loud guitars. Lyrically, it was refreshing to me to just write a batch of songs about girls, etc.

Fountains of Wayne songs tend to be more specific lyrically. Sometimes they're little stories or character sketches—or they're about slightly stranger subjects. Fountains lyrics usually take a while to finish, even if the basic idea for the song comes quickly. And musically, Fountains of Wayne tends to genre-hop a lot: We have some stuff that's very current-sounding, and other songs that sound like they're from various earlier eras of pop and rock music.

Ivy songs are really more about the mood and the atmosphere...and we consider the vocals and the lyrics in Ivy to be almost another instrument in the track. Overall, in Ivy we like a sense of melancholy, with some sort of bittersweet quality as well.

## Is there a formula for writing a great hook?

I don't really know how to define a great hook, but you know it when you hear it. I do think that repetition is the key to hookiness and almost anything can become a hook if you repeat it enough times. When I'm working on a song, sometimes I think, “What part of this song would someone sing to someone else if they were asking them if they knew it?” That part is the hook.

## SELECTED DISCOGRAPHY

- > Fountains of Wayne: UTOPIA PARKWAY (1999); WELCOME INTERSTATE MANAGERS (2003)
- > Ivy: APARTMENT LIFE (1997); GUESTROOM (2002); IN THE CLEAR (2005)
- > Tinted Windows: TINTED WINDOWS (2009)

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

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**Find the best talent  
for your tracks!**

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POWERED BY



## An online talent marketplace...

ASCAP's Collaborator Corner 2.0, powered by eSession, will help you:

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- Find the talent you need for your tracks
- Organize your future recording projects

## Features include:

- FREE search in eSession's talent database
- Drag and drop file transfer and storage
- Compatibility with all browsers and music software
- Communication via live audio and video chat
- Tools to organize your tracks and mixes

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