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PLAYBACK

SUMMER 2009

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PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



Playing Several Roles

To thrive in our modern, rapidly-changing, information-rich world, the ability to multitask is essential. With your phone buzzing in one hand, your computer crammed with unanswered emails and the headlines screaming "Net Threats To Devour World," it's nice to know ASCAP is taking care of business on many fronts to cover your needs.

Fortunately for ASCAP members with careers in music, you belong to a performing rights organization with a strong history of anticipating change in the music industry and quickly evolving to meet the demands of the times.

Today, ASCAP is much more than a performing rights organization that collects and distributes royalties. Although that is and always will be a core function, and we are the best in the world at it, we now perform several vital roles that serve music creators unlike any other organization.

This issue of *Playback* illustrates some of the many ways ASCAP continues to champion and serve all music creators, whether you are an emerging writer or composer taking your first steps in the business or a Grammy Award-winning artist.

We are advocating for stronger copyright protection by bringing the voice of the music creator frequently to Washington, D.C., as we did at recent events such as the CISAC World Copyright Summit (page 17), the ASCAP Foundation's "We Write the Songs" event at the Library of Congress, and when we walked the halls of Congress to meet with legislators from both parties to help them better understand the importance of strong creators' rights.

We are nurturing the art, craft and business of music by continuing to enhance our educational "I Create Music" EXPO each year in Los Angeles. This year's successful EXPO (page 44) was a remarkable event that reflected the power of a community of music creators that came together to share knowledge and skills and to discuss common challenges.

We are recognizing our members achievements by honoring them across all genres. This issue provides coverage of our recent awards events (starting on page 40), celebrating the success of our members in Film & Television, Rhythm & Soul, Christian, and Concert music.

Congratulations to all of this year's award-winning songwriters, composers and publishers. Your much-deserved success is an inspiration to me and to all of your fellow ASCAP members.

Best wishes,

PLAYBACK

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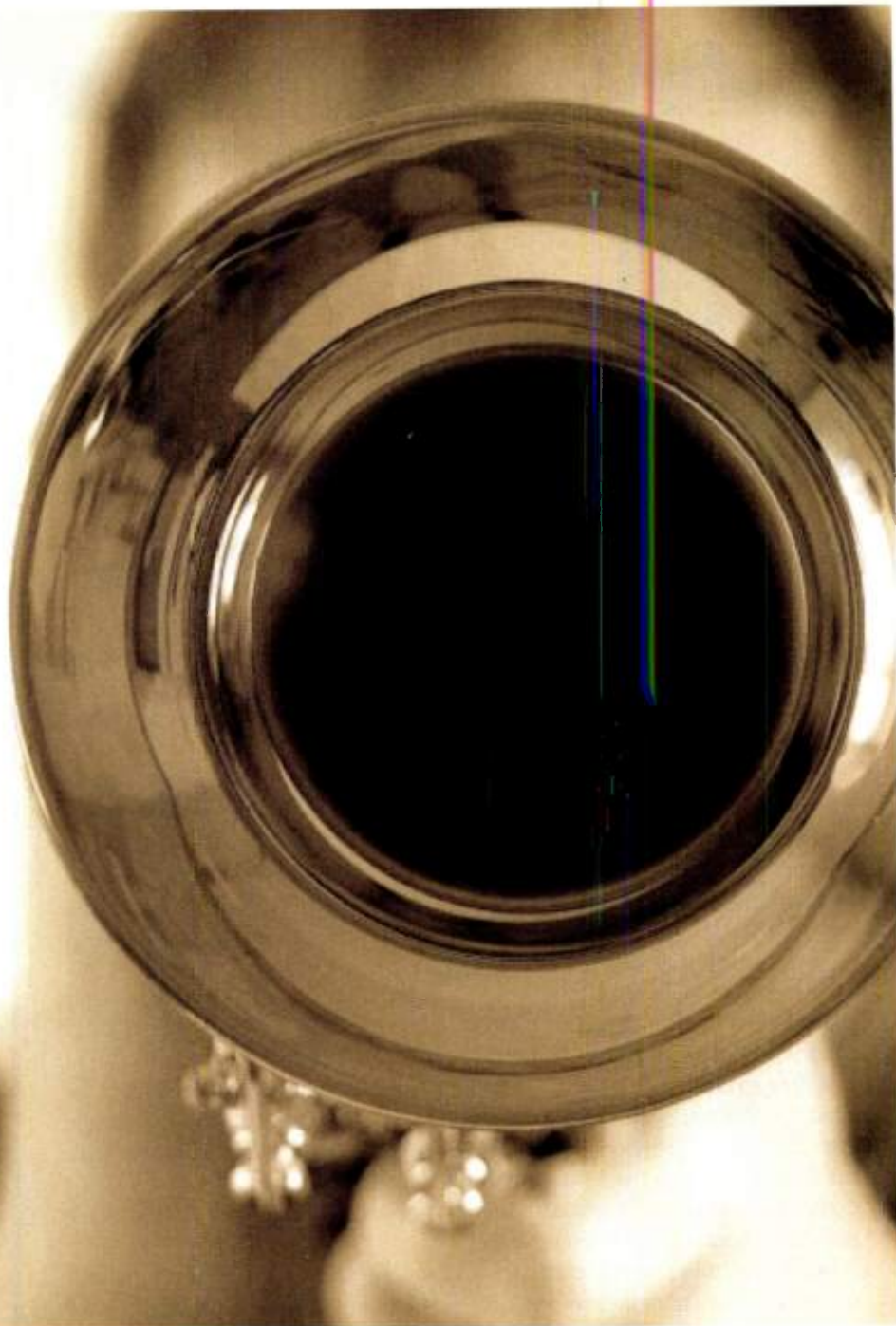
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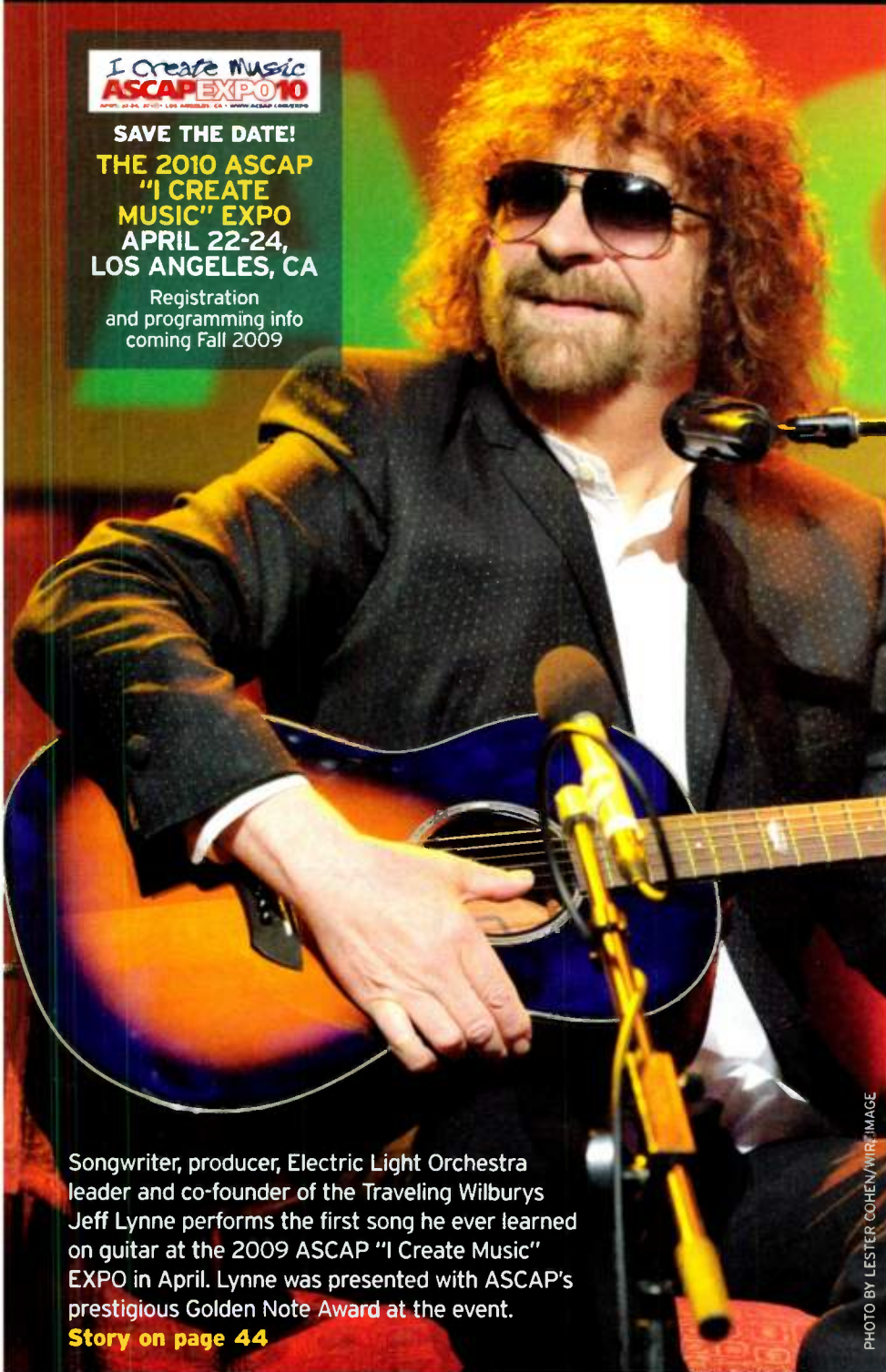
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INSIDE

I Create Music
ASCAP EXPO 10
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SAVE THE DATE!
THE 2010 ASCAP
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Registration
 and programming info
 coming Fall 2009



Songwriter, producer, Electric Light Orchestra leader and co-founder of the Traveling Wilburys Jeff Lynne performs the first song he ever learned on guitar at the 2009 ASCAP "I Create Music" EXPO in April. Lynne was presented with ASCAP's prestigious Golden Note Award at the event.

Story on page 44

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NEW YORK MOOD

New York City-based film composer and recent ASCAP Henry Mancini Award recipient Carter Burwell discusses his craft and career spent working on such Coen brothers films as *Blood Simple*, *Raising Arizona* and *Fargo*, among others, as well as the upcoming Spike Jonze film *Where the Wild Things Are*.

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ASCAP MUSIC AWARDS COVERAGE

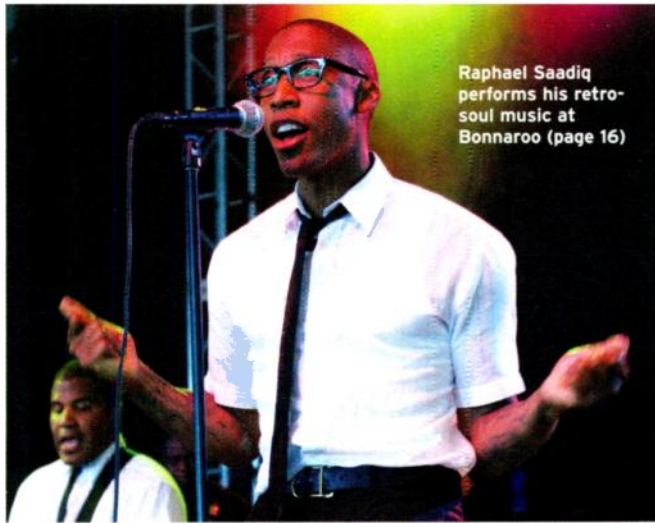
Full coverage of this year's Film & Television Music Awards begins on page 40. Rhythm and Soul Music Awards coverage begins on page 48 followed by Christian Music Awards on page 52 and and Concert Music Awards on page 54.

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GETTING CONNECTED

The 2009 ASCAP "I Create Music" EXPO featured a diverse and stellar group of speakers and performers such as as Jeff Lynne, Heart's Ann and Nancy Wilson, Chaka Khan, Wyclef Jean, Natasha Bedingfield, Ryan Tedder, Craig Wiseman, James Newton Howard, Ricky Skaggs and many, many more.

PHOTO BY LESTER COHEN/WIREIMAGE



Raphael Saadiq performs his retro-soul music at Bonnaroo (page 16)

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What's on ASCAP.com

The **ASCAP Network** at 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.



NATASHA BEDINGFIELD

WATCH ASCAP Video

View panel highlights and performances from this year's ASCAP "I Create Music" EXPO featuring insight, advice, personal stories and more from such songwriters as Wyclef Jean, Natasha Bedingfield, Ryan Tedder, Craig Wiseman, Sean Callery and more. Also, check out video from ASCAP's 2009



ALICIA KEYS

Rhythm & Soul Awards featuring award acceptance speeches and behind the scenes interviews with Golden Note Award winner Alicia Keys, Songwriter of the Year Mikkel Eriksen, Ne-Yo, and much more. You can also find behind the scenes interviews from our winners at the 24th Annual ASCAP Film & Television Music Awards.



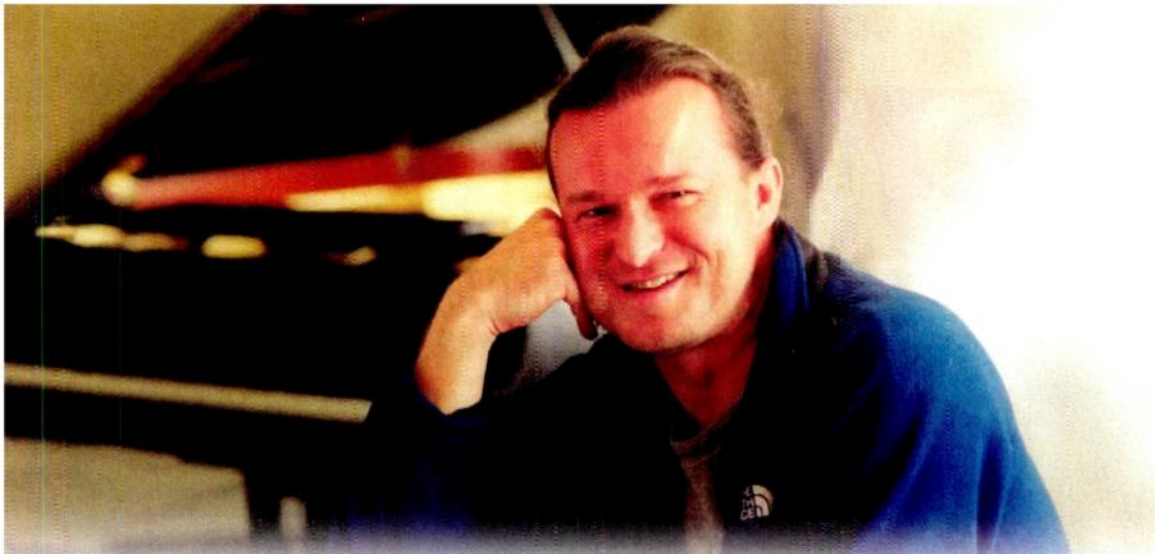
TINTED WINDOWS

EXPERIENCE Audio Portraits

Hear in-depth interviews with a wide range of incredible ASCAP songwriters and composers mixed with music clips. Recent highlights include Dan Hicks, Sweet Talk Radio, Tinted Windows, Jack Tempchin, Mike Stern Band, Jana Mashonee, and many more.

LISTEN to ASCAP Radio

Check out ASCAP's eight channels of content to hear the latest new music, timeless standards as well as career advice and interviews.



“I’ve Already Earned \$50,000 Using TAXI and My Little Home Studio.”

Matt Hirt – TAXI Member

Is your music good enough to make money?

I was pretty sure mine was too, but I didn’t have a clue how to make great connections. I’m just not good at playing the “schmoozing” game. And even if I was, I had little chance of meeting the right people.

I needed a way to market my music, so I joined TAXI and the results were nothing short of incredible.

Now, all I have to worry about is making great music. The people at TAXI do an amazing job of hooking me up with opportunities that I would never uncover on my own.

I’ve already cut deals for more than 70 of my songs, and they’re getting used in TV shows like Dateline, Law and Order SVU, and The Osbournes. And yes, I’m making money.

I was kind of surprised that the recordings I make in my little home

studio were good enough. I guess size really doesn’t matter;-)

Want to know what does matter? Versatility. Being able to supply tracks in different genres makes you even more desirable for Film and TV projects. I didn’t know that until I became a TAXI member and started going to their members-only convention, the Road Rally.

If you joined TAXI and never sent in a single song, you’d still get more than your money’s worth just by going to their convention. It’s three days of incredible panels loaded with some of the most powerful people in the music



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business, and the cool part is that it’s FREE!

Unlike some of the other conventions I’ve attended, the panelists at the Rally are friendly and accessible. I’ve never been anywhere that gives you so much great information, and so many chances to meet people who can help your career.

If you’ve needed proof that a regular guy with ordinary equipment can be successful at placing music in TV shows and movies, then my story should do the trick.

Don’t let your music go to waste. Join TAXI. It’s the best service on the planet for people like you and me – they really can turn your dreams into reality if you’re making great music.

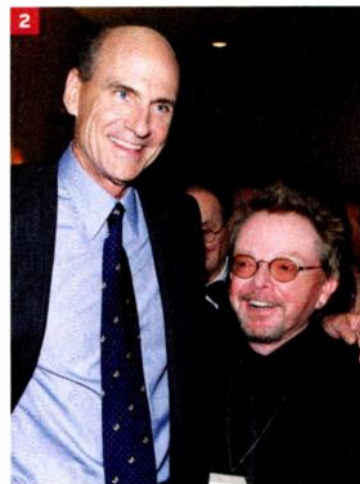
Do what I did. Call TAXI’s toll-free number, and get their free information kit. You’ve got nothing to lose, and a whole lot to gain!

ASCAP ACTION

★ SONGWRITERS HALL OF FAME ★ JAZZ WALL OF FAME ★ BONNAROO ★ WYCLEF JEAN ★



Richie Sambora and Jon Bon Jovi after their induction into the Songwriters Hall of Fame



2009 SONGWRITERS HALL OF FAMERS INDUCTED

This year's songwriter inductees and special honorees are feted in New York City

At the Songwriters Hall of Fame's 40th Anniversary gala, hosted by SHOF Chairman & CEO Hal David on June 18, songwriters and stars came out to fete this year's inductees and special honorees at the Marriott Marquis Hotel in New York City. ASCAP songwriters dominated this year's inductee roster, with Jon Bon Jovi & Richie Sambora, Felix Cavaliere & Eddie Brigati, Roger Cook & Roger Greenaway, Stephen Schwartz and the team of Galt MacDermot, James Rado and the late Gerome Ragni all taking their place in the Songwriters Hall of Fame. In addition, ASCAP member Jason Mraz received the Hal David Starlight Award and ASCAP standard "Moon

ASCAP SONGWRITERS DOMINATED THIS YEAR'S INDUCTEE ROSTER

River," by Henry Mancini and Johnny Mercer, was honored with the Towering Song Award. Welsh-born international superstar Tom Jones, who licenses his original songs through ASCAP, received the Howie Richmond Hitmaker Award.

The evening was highlighted by numerous moving acceptance speeches and outstanding performances. Jon Bon Jovi and Richie Sambora treated the crowd to a soaring rendition of their Bon Jovi smash, "Wanted Dead or Alive."

Felix Cavaliere and Eddie Brigati of the legendary Raspals performed two of their 1960's classics: "People Got to Be Free" and "How Can I Be Sure?" Rocker Ryan Tedder welcomed Cavaliere and Brigati into the Hall of

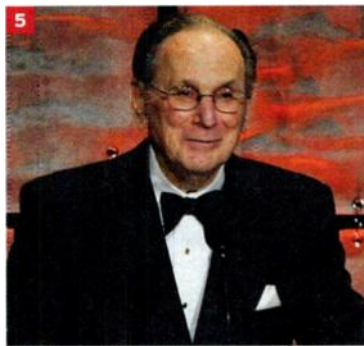
Fame with their "It's a Beautiful Morning."

The great British songwriting team of Roger Cook and Roger Greenaway (who is ASCAP's Senior Vice President - International) was masterfully inducted by country music star Clint Black with a rocking version of the two Rogers' "Long Cool Woman in a Black Dress." And Cook and Greenaway thanked the SHOF with a beautiful rendition of their 1965 composition, "You've Got Your Troubles."

Musical theater and film lyricist-composer Stephen Schwartz was inducted by Five for Fighting frontman John Ondrasik, a friend and fan of Schwartz's. Ondrasik sang a topical song he wrote with Schwartz titled "Slice." In accepting the honor, Schwartz went to the piano to play and sing "Defying



Pictured (l-r) are 1. Songwriters Hall of Fame Inductees Roger Greenaway and Roger Cook 2. James Taylor and ASCAP President and Chairman Paul Williams 3. Inductee Felix Cavaliere, presenter Ryan Tedder, inductee Eddie Brigati, David Brigati and "Cousin Bruce" Morrow 4. Songwriter John Ondrasik, ASCAP's Karen Sherry and inductee Stephen Schwartz 5. Songwriters Hall of Fame Chairman Hal David



Gravity," one of the hits from Schwartz's long running Broadway show, *Wicked*.

ASCAP member James Taylor was on hand to honor his three inductee friends, David Crosby, Stephen Stills and Graham Nash. Taylor performed a memorable medley of the trio's songs - "Long Time Gone," "Love the One You're With" and "Teach Your Children."

The Abe Olman Publisher Award was presented to Williamson Music President Maxyne Lang by previous recipient ASCAP Board member and Chairman of Paramount Allegra Music Irwin Z. Robinson. Rob Thomas, who received the Hal David Starlight Award in 2004, presented the 2009 honor to his fellow ASCAP member, Jason Mraz. Mraz proceeded to deliver a crowd-pleasing rendition of his recent reggae-flavored smash,

"I'm Yours."

The Towering Song Award was presented by ASCAP President & Chairman Paul Williams to "Moon River" and was accepted by Johnny Mercer's grandson, Jim Corwin, and Henry Mancini's widow, Ginny Mancini, and the song's publisher, Sony/ATV Tunes Chairman Martin Bandier. Henry and Ginny's daughter, Monica Mancini, came out to sing the classic song and was joined on stage by Andy Williams, the vocalist most closely associated with "Moon River."

The evening also provided a thrilling performance by Howie Richmond Hitmaker Award recipient Tom Jones, who enthralled the audience as he performed two of his most enduring hits - "The Green, Green Grass of Home" and his signature song, "It's Not Unusual."

ASCAP JOINS ARTS + LABS COALITION

ASCAP has joined Arts+Labs, a unique alliance of the technology, content and creative communities. Launched in September 2008, Arts+Labs was created to encourage cross-industry collaborations that support enhanced and intelligent Internet infrastructure, safe, legal and accessible distribution of content, and respect and recognition of copyright. Arts+Labs aims to ensure that artists, creators and innovators can safely choose to make their works available through online distribution channels so that their right to earn fair compensation for their creativity is respected.

"It gives us great pleasure to welcome ASCAP to Arts+Labs," said Mike McCurry, co-chair of Arts+Labs. "We will look to ASCAP to play a critical role in our efforts to ensure a vibrant digital

society."

"After careful study, we've determined that Arts+Labs will be an important partner in our copyright advocacy efforts," commented Kevin Gage, ASCAP SVP of Strategic Planning and Digital Development. "ASCAP is leading the way in copyright advocacy with important digital rate court proceedings, a large and motivated grassroots assembly of members educating legislators and a comprehensive program of copyright education in America's schools."

Mark McKinnon, co-chair of Arts+Labs, commented, "Bringing aboard an organization like ASCAP is a big step forward for Arts+Labs. It will be a pleasure to collaborate with ASCAP as we drive awareness of the importance of respecting the rights and online property of today's artists."

NOTABLE



Providence Mayor David Cicilline and ASCAP's Jon Bahr

George M. Cohan Statue Unveiled in Providence, RI

■ ASCAP charter member George M. Cohan, 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," made his mark in New York City. But Providence, Rhode Island, the place of Cohan's birth, wants the world to know that one of the world's most famous songwriters was one of their own.

On July 3rd, a statue of George M. Cohan was unveiled in the newly named George M. Cohan Plaza on Wickenden Street in Providence. As part of the festivities, which included speeches, a parade, music, and more, Providence Mayor David Cicilline named July 3rd "George M. Cohan Day." ASCAP's Jon Bahr delivered a speech about Cohan's involvement as a charter member of ASCAP and his legacy.

Keeping Score: ASCAP Selects 12 Aspiring Composers for Annual Workshop with Richard Bellis

■ ASCAP selected 12 aspiring composers to participate in the 21st Annual ASCAP Television and Film Scoring Workshop with renowned composer, arranger and mentor Richard Bellis. This year's Workshop is generously supported by Avid - makers of Pro Tools, Sibelius and M-Audio products, ole Music, Screen Actors Guild, Recording Musicians Association, Variety.com and The ASCAP Foundation. It started July 7th in Los Angeles and ran through July 31st. Visit Variety.com/ascap for coverage from inside the workshop.

SEVEN MUSIC GREATS ADDED TO THE JAZZ WALL OF FAME

HONORING YOUNG JAZZ COMPOSERS



New inductees are living legends Jon Hendricks, Johnny Mandel, Annie Ross and Randy Weston and jazz giants of the past John Coltrane, Dave Lambert and Tito Puente

Annie Ross and Jon Hendricks performing a number of their beloved songs at the Jazz Wall of Fame event

ASCAP added seven music greats to the ASCAP Jazz Wall of Fame on Tuesday, June 16. The invitation-only event, hosted by ASCAP President and Chairman Paul Williams, was held in The Allen Room at Frederick P. Rose Hall, Home of Jazz at Lincoln Center in Manhattan.

The event highlighted the induction of seven giants of jazz: living Legends Jon Hendricks, Johnny Mandel, Annie Ross, and Randy Weston and posthumous honorees John Coltrane, Dave Lambert, and Tito Puente. Participating in the event as presenters and/or performers were

ASCAP Board member Marilyn Bergman and Alan Bergman, John Clayton, Joe Lovano, Eddie Palmieri, Karrin Allyson, Jay Leonhart, jazz historian Dan Morgenstern and WBGO radio personality Gary Walker.

In addition, acclaimed jazz violinist and composer Regina Carter was presented with The ASCAP Foundation Vanguard Award for her innovative musical activity. And the first-ever ASCAP Jazz Wall of Fame Prize was presented to clarinetist, saxophonist and composer Anat Cohen for her promise in jazz composition and musicianship.

ASCAP's Jazz Wall of Fame event on June 16th celebrated the seventh annual ASCAP Foundation Young Jazz Composer Awards. The program was established in 2002 to encourage the jazz creators of the future. The Awards recognize composers under 30 years of age whose works are selected through a national competition, and the program is in its fourth year of sponsorship by The Gibson Foundation, the philanthropic division of musical giant Gibson Guitar Corp. The Gibson Foundation supports The ASCAP Foundation Young Jazz Composer Awards in fulfillment of its commitment to educational excellence through music and the arts.

The 2009 award recipients are: Mike Baggetta, 29 (Brooklyn, NY); Tyler Gilmore, 26 (Denver, CO); Victor Gould, 21 (Boston, MA); Aaron Grad, 28 (Takoma Park, MD); Nick Grondin, 26 (Boston, MA); Alex Heitlinger, 28 (Brooklyn, NY); Armand Hirsch, 18 (New York, NY); Matt Holman, 26 (New York, NY); Remy Le Boeuf, 22 (New York, NY); Ben Markley, 27 (Longmont, CO); Kendall R. Moore, 22 (Miami, FL); Rob Mosher, 29 (Brooklyn, NY); Daniel Ori, 29 (New York, NY); Travis Reuter, 22 (Brooklyn, NY); Albert Rivera, 25 (Bronx, NY); Sam Sadigursky, 29 (Brooklyn, NY); Nikos Syropoulos, 20 (Los Angeles, CA); Matthew Vashlishan, 26 (Coral Gables, FL); Justin Vasquez, 26 (Austin, TX); and Brandon Wright, 26 (Brooklyn, NY).

The youngest ASCAP Foundation Young Jazz Composers, ages 15 to 17, are: Lucas Apostoleris, 15 (MA); Phillip Golub, 15 (CA); Nicolas Hetko, 17 (NY); David Lantz, 17 (PA); Caili O'Doherty, 16 (OR) and Keshav Singh, 17 (CA).

Composers receiving Honorable Mention are Benj Bellon, 17 (CA); Michael Collins, 29 (Tempe, AZ); Zaccai Curtis, 27 (Bronx, NY); Douglas Detrick, 25, (Eugene, OR); James Hirschfeld, 27, (New York, NY); Pascal Le Boeuf, 22 (Santa Cruz, CA); Chase Morrin, 15 (CA); Joshua Moshier, 22 (Evanston, IL); Matt Savage, 16, (NH); Erica Seguine, 21 (Rochester, NY); and Stephen W. (Red) Wierenga, 29 (New York, NY).



Pictured (l-r): 1. Tito Puente Jr., Audrey Puente and Ron Puente with ASCAP President and Chairman Paul Williams after he inducted Tito Puente into the Jazz Wall of Fame 2. Jazz Wall of Fame inductee Johnny Mandel (center) with presenters and Mandel collaborators Alan and Marilyn Bergman 3. Randy Weston performs 4. ASCAP's Randy Grimmert, ASCAP Jazz Wall of Fame Prize winner Anat Cohen, ASCAP Foundation Vanguard Award recipient Regina Carter, presenter John Clayton and ASCAP CEO John LoFrumento



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10 YEARS
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ASCAP CEO JOHN LOFRUMENTO DEFENDS CREATORS' RIGHTS IN *BILLBOARD* OP-ED

When digital companies use the performance of music to build their businesses, they have to pay for it, just as terrestrial broadcast, satellite and cable companies have for decades."

As our nation embraces digital communications, we have reached a "now or never" moment. Our society cannot allow businesses to take a dismissive view of copyright protections in the digital space when the rights of those who create books, music, movies and other kinds of art are at stake.

The risk is particularly acute for music creators, who by law are entitled to compensation for public performances of their work. ASCAP, which represents 360,000 U.S. music creators and publishers, is clarifying the online value of music with multiple filings in Federal Rate Court, where an impartial determination can achieve a fair resolution.

Downloads and ringtones are among the matters ASCAP has brought to Rate Court, with the firm belief that these transmissions of music - whether in a sound recording or audiovisual work - clearly meet the definition of public performance:

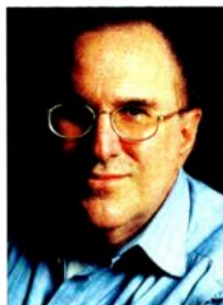
"...to transmit or otherwise communicate a performance to the public by means of any device or process...in the same place or in

separate places and at the same time or at different times..."

This performance right often occurs in addition to a "mechanical right," which arises when a musical work is copied. There is nothing unfair or unusual about multiple rights existing in one work.

Under the Copyright Act there isn't a compulsory mechanical license associated with the reproduction of music embodied in audiovisual works. So ASCAP is fighting vigorously to protect the performance right that occurs when audiovisual programs are downloaded. There isn't a meaningful distinction between downloading and streaming, since both protocols enable a transmission to the public, the basis for the performance right.

Recently critics have implied that ASCAP may hold consumers responsible for the public performance of a ringtone, falsely suggesting that it would be like charging them for playing a car radio with the window open. But the comparison makes no sense; Radio broadcasters have been paying license fees for music performances since the early 20th



century without a direct impact on consumers.

Wireless carriers and content providers - not consumers - are responsible for obtaining music performance licenses. Music generates billions of dollars for them - easily enough to cover a reasonable payment to ASCAP members and provide an ample profit without increasing fees to consumers. In fact, ASCAP has been licensing carriers since 2001 without impact on prices to wireless customers.

The bottom line? When digital companies use the performance of music to build their businesses, they have to pay for it, just as terrestrial broadcast, satellite and cable companies have for decades.

Digital businesses, many now well-established, must find innovative, profitable ways to serve consumers. However, in doing so, they should develop win-win models that also respect the rights of content creators. In pursuing these solutions, they will find in ASCAP a fair-minded, reasonable and collaborative partner.

This article originally appeared in July 25 issue of Billboard Magazine.

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CELEBRATING MARILYN

ASCAP honors Marilyn Bergman's 15 years of great service as President and Chairman



ASCAP President and Chairman Paul Williams with former ASCAP Presidents Marilyn Bergman and Hal David

In June, ASCAP held a dinner at New York City's Regency Hotel to honor former ASCAP President and Chairman Marilyn Bergman's extraordinary tenure from 1994 through April of this year. Gathering to perform her songs and talk about her service to ASCAP were many of her fellow Board members, close personal friends and collaborators and ASCAP senior staff. Special messages were received from Quincy Jones, Barbra Streisand and President Barack Obama.



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Pictured (l-r): 1. Alan Bergman performs "The Windmills of Your Mind" and "The Way We Were" 2. Michael Feinstein performs "Where Do You Start?" 3. Nickolas Ashford performs "In the Heat of the Night" (a duet with James Ingram) 4. Marvin Hamlisch with Joel Grey. Hamlisch performed "The Way We Were" 5. Tyne Daly performs "Fifty Percent" from the Broadway show *Ballroom* 6. Marilyn with ASCAP Vice Chairman Jimmy Webb 7. ASCAP Board member Valerie Simpson with James Ingram performing "How Do You Keep the Music Playing?" 8. Roberta Flack performs the theme from *Tootsie*, "It Might Be You"

THE 2009 NYU/FOUNDATION FILM SCORING WORKSHOP IN MEMORY OF BUDDY BAKER



The 2009 NYU/ASCAP Foundation Film Scoring Workshop, under the artistic direction of NYU Steinhardt Associate Professor and Composer Ron Sadoff (*The Moon and the Son*) and in partnership with ASCAP's Senior Director of Film/TV Sue Devine, featured a faculty of world-renowned film composers, orchestrators and music editors. The participating composers were chosen competitively from a broad field of applicants and they worked closely with Steinhardt Film Scoring faculty Ira Newborn (*Naked Gun*), David Spear (*The Courage To Care*), Deniz Hughes (*Pokeman*), Michael Patterson (*Radioland Murders*), music editor Tim Starnes (*Lord of the Rings: The Return of the King*), and summer artist faculty member Mark Snow (*X-Files*).

The workshop, in memory of its founder and Disney Legend Buddy Baker (*The Fox*

and the *Hound*), trains composers in the tradition of classical Hollywood film scoring practices, yet incorporates leading-edge technological trends in the process. The daily sessions stress the mechanics and the broad skill set necessary for the rigors of film scoring: spotting, timing, composing, MIDI-mockups, orchestration, conducting, and recording. An orchestration clinic featured Sonny Kompanek (*Casanova*) and Mark Suozzo (*The Nanny Diaries*).

Held in The Frederick Loewe Theatre at NYU, the workshop was highlighted by two outstanding presentations sponsored by ASCAP and the Society for Composers and Lyricists. SCL President and ASCAP Board member Dan Foliart (*Seventh Heaven*) interviewed legendary songwriter Jimmy Webb. In the course of an extraordinary evening, Jimmy Webb performed his song "Galveston,"

affording the overflow audience a rare alternative glimpse into the intimacy and essence of a song largely known solely through Glen Campbell's hit record. ASCAP and the SCL also presented Tom Salta, the prolific video game composer for such popular titles as *Red Steel* and *H-A-W-X*. In an ultra-focused presentation, Salta detailed the creative nuts-and-bolts, and the technical and business acumen necessary for a successful career in an industry where projected sales are expected to reach \$65.9 billion in 2011.

Seven scholarships were endowed for the workshop this year, provided by The Film Music Foundation; The Sorel Charitable Organization for Women in Music; and from Charlotte Baker in memory of Buddy Baker. Stephanie Baer, the NYU Director of Strings, contracted the musicians for the recording sessions that featured top-tier players drawn from the Metropolitan Opera Orchestra and NYU Steinhardt's instrumental faculty. A final critique session featured Mark Snow, David Shire (*Zodiac*) and NYU Clinical Associate Professor David Spear.

Ron Sadoff noted an expansion in the diversity of musical backgrounds demonstrated by the participating composers. "Over the past three years, we've experienced a broadening stylistic breadth among these young composers. Their training and interests enable them to cross genres and respond to the expanding and demanding marketplace where composing music for film and a widening range of commercial products will continually pose new challenges."



Pictured (l-r): 1. SCL's Chris Hajian, NYU/SCL's Ron Sadoff, Tom Salta and Mike Patterson and ASCAP's Sue Devine 2. Tim Starnes, Sonny Kompanek, David Spear, Mark Suozzo, Gary Chester, Ira Newborn, Mike Patterson, Ron Sadoff and Mark Snow 3. ASCAP's Seth Saitzman, Sadoff, ASCAP Board member Jimmy Webb, SCL's and ASCAP Board member Dan Foliart 4. Composer Phil Servati conducts his cue 5. The 2009 NYU/ASCAP Recording Session 6. NYU Film Scoring Faculty members Ira Newborn and David Spear

WAXPLOITATION PRESENTS: CAUSES 2

ASCAP members join forces on compilation album with a humanitarian purpose

Waxploitation, founded by Jeff Antebi in 1997, is a label with a cause. *Causes 2* is a compilation composed of creative and artistic voices who have come together with one purpose in mind, to raise awareness and concern regarding the political injustices within Sudan's western region of Darfur.

Antebi previously released a compilation titled *Causes 1*, featuring artists such as Animal Collective and The (International) Noise Conspiracy, and many more to benefit the work of Médecins Sans Frontières (Doctors Without Borders), Human Rights Watch and Oxfam America and principally establishing peace in Darfur. 100% of the proceeds go to these organizations.

Antebi who also serves as executive producer on the CD's says, "It's easy for fatigue to set in when a crisis goes on for a number of years, but no one has given up hope that things can change for the better in Darfur. There are untold numbers of people committed to changing the outcome. It takes humanitarian assistance, tenacity and political will."

The album is worth listening to not only for its creativity and production but also the cause it

stands for. *Causes 2* has a variety of contributions from ASCAP members, including Diplo, LCD Soundsystem, RJD2 and Tim & Eric, to name a few.

Waxploitation has captured the essence of conscious music, with their gripping music video to promote *Causes 2*, currently available online.

Waxploitation cites that between 200,000 to 400,000 people have been killed by the conflict in Darfur. In addition, more than 2 million people have fled their homes, and 4 million are in dire need of humanitarian assistance. It is widely accepted that this is one of the worse crises in the world today."

Causes 2 includes exclusive songs from a variety of artists in the indie and alternative worlds, such as RJD2, who was previously named

#10 on a list of the Top 100 artists of the Decade. With other exclusive tracks recorded especially for *Causes 2* from LCD Soundsystem and Matthew Dear and exclusive remixes from Diplo and Tim & Eric, this compilation undoubtedly has a selection of respectable artists that appeals perfectly to the indie audience and consists of quality tunes and some real gems. Audiences will not be disappointed.



LCD Soundsystem's James Murphy

HISTORIC AGREEMENT

ASCAP signs historic reciprocal agreement with Vietnamese Performing Rights Society (VCPMC)



The leaders of Vietnam's performing rights society, VCPMC, were recently in ASCAP's New York headquarters where they signed a historic reciprocal agreement with ASCAP. Pictured (l-r) at the signing are (seated) VCPMC Director and composer Duc Phuong Pho and ASCAP CEO John LoFrumento, and (standing, l-r) VCPMC's Permanent Vice Director Trung Kien Bui, Vice Director and Composer Trun Can Dinh, and ASCAP Senior VP/International Roger Greenaway.

OUTSTANDING OUTFEST

ASCAP's Michael A. Kerker moderated an illustrious panel devoted to movie musicals and their Broadway origins as part of the annual Outfest Film Festival in Los Angeles. Pictured (l-r) are H.P. Mendoza (screenwriter, director, *Fruit Fly*), Bill Condon (screenwriter/director, *Dreamgirls*), Randal Kleiser (film director, *Grease*), Outfest Executive Director Kirsten Schaffer, Allison Burnett (screenwriter, *Fame*), Leslie Dixon (screenwriter, *Hairspray*), Peter Barsocchini (screenwriter, *High School Musical*), Winnie Holzman (libretto, *Wicked*), Linda Woolverton (screenwriter and libretto, *Beauty and the Beast*) and Kerker.



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Headliner Bruce Springsteen & the E Street Band electrifies the crowd



BONNAROO: MUSIC ON A FARM NEVER SOUNDED SO GOOD

The **Bonnaroo Music Festival** is now in its eighth year on a farm in Manchester, TN. Every year the lineup cuts across all music genres to build a broad roster of artists, much like ASCAP. At Bonnaroo, many artists stick around for more than one day - some even come just to see old

friends and catch music, even if they aren't on the bill. Bruce Springsteen performed on Saturday, but stayed for the rest of the festival to watch a number of artists and sit-in with the closing headliner Phish. For more pictures of the 2009 Bonnaroo, visit *Playback* online.



5 Pictured (l-r) are:
 1. Grace Potter & the Nocturnals
 2. Grizzly Bear
 3. Elvis Costello
 4. Raphael Saadiq
 5. Mac McAnally who performed with Jimmy Buffett

COPYRIGHT ADVOCACY

ASCAP brings voice of the music creator to high profile events in DC

CISAC WORLD COPYRIGHT SUMMIT

ASCAP President and Chairman and songwriter Paul Williams, along with ASCAP Board members songwriter Hal David, composer Stephen Paulus, publisher Roger Faxon (EMI Music Publishing) and publisher David Renzer (Universal Music Publishing), joined with representatives from rights societies around the world to participate in the CISAC World Copyright Summit at the Ronald Reagan Center in Washington DC on June 9th and 10th. The two-day summit brought together over 80 renowned creators and industry leaders representing creative industries to discuss the current state and future of copyright. ASCAP was a leading host and participant of the event, which is organized by CISAC (International Confederation of Societies of Authors and Composers).

Through strong debate and brilliant music, ASCAP delivered its clear message that it will continue to protect the rights of music creators in the digital age. ASCAP CEO John (continued on page 18)



Pictured (l-r) are: **1.** ASCAP President and Chairman Paul Williams, CISAC President Robln Gibb and ASCAP Board member Hal David **2.** Stefon Harris, Ann Hampton Callaway, Joe Lovano and the Smithsonian Jazz Masterworks Orchestra lead by David Baker **3.** Moderator and founder of Media Clarity Jeremy Silver, President and CEO of HFA Gary Churqin, Managing Director of Sony/ATV (France) and Chairman of the International Confederation of Music Publishers (ICMP) Nicolas Galibert, Swedish composer and TONO Board member Benkik Hofseth, YouTube's Chief Counsel and Google's Associate General Counsel Zahavah Levine, ASCAP CEO John LoFrumento and Assistant Executive Director of WGA West Charles Slocum **4.** Senator Orrin Hatch (R-UT) and Williams at the CISAC World Copyright Summit in Washington D.C.





The audience in the Ronald Reagan Center's Amphitheater



(continued from page 19)

LoFrumento vigorously defended the rights of ASCAP's songwriter, composer and music publisher members on a panel that also included YouTube's Chief Counsel Zahavah Levine. ASCAP and YouTube are currently in rate court to negotiate fair compensation for copyright owners. On the panel, LoFrumento made the point that if a business such as YouTube was going to be built using the intellectual property of ASCAP members, then it would be only fair to meet with ASCAP first. Levine argued that the current licensing process for new media companies is too complicated.

Another major theme to emerge from the panel discussions is that since digital music is transferred easily across national borders, the world's copyright societies need to work more closely together to simplify licensing on a global scale.

On the evening of June 9th, ASCAP co-hosted a night of jazz music in a glorious theater on the National Mall. The event featured performers Ann Hampton Callaway along with fellow jazz luminaries Stefon Harris and Joe Lovano, backed by the Smithsonian Jazz Masterworks Orchestra. The performances dazzled the gathering of international delegates with one of America's greatest musical forms.

On a creators panel on June 10th that included a filmmaker, an artist and an author as well as musician, composer and SACM President Armando Manzanero, ASCAP President and Chairman Paul Williams shared his insights and perspectives as a songwriter with ample dashes of wit and humor. Both Manzanero and Williams defended their rights as music creators but emphasized that they must establish commercial partnerships with technology companies that benefit both parties.

ASCAP's delegation met with several United States legislators throughout the





summit, including Senators Patrick Leahy (D-VT), and Orrin Hatch (R-UT), who are both supporters of creators' rights and who both spoke at the summit.

Senator Leahy remarked, "The art of creating copyright law is in understanding the need to provide strong and sufficient protections for creators, while making sure that their creations can be used, enjoyed, and appreciated."

In his remarks, Senator Hatch said, "During this time of economic turmoil, we must ensure that all copyrighted works, both here and abroad, are protected from online theft and traditional physical piracy. After all, U.S. copyright-based industries continue to be one of America's largest and fastest-growing economic sectors."

After a closing speech by CISAC President and Bee Gees songwriter Robin Gibb on the last day of the summit, ASCAP co-hosted a special reception and dinner for CISAC Board members, which included a trip to the Rayburn House Office Building on Capitol Hill to meet with Congressman Howard Berman (D-CA). Berman has also played a vital role in helping to protect copyrights.



5. Senator Patrick Leahy (D-VT) gives a keynote address on US copyright policy 6. Congressman Howard Berman (D-CA), with ASCAP CEO John LoFrumento looking on, speaks to the CISAC Board and guests at The Rayburn House Office Building on Capitol Hill 7. (l-r) LoFrumento, CISAC Director General Eric Baptiste, songwriter and ASCAP Board member Hal David and Rep. Bob Wexler (D-FL) 8. Chairman and CEO of Universal Music Publishing Group and ASCAP Board member David Renzer (l) is interviewed by APRA CEO and CISAC Chair Brett Cottle 9. ASCAP Board member and Chairman and CEO of EMI Music Publishing (second from left) Roger Faxon speaks on the panel entitled "Europe, the Borderless State? Progress in Multi-territorial European Licensing" 10. (l-r) LoFrumento, ASCAP President and Chairman Paul Williams, Irish society IMRO's Keith Donald and ASCAP Board member Stephen Paulus 11. (l-r) ASCAP Senior VP/International Roger Greenaway, JASRAC Director Masayuki Ohara, Williams, JASRAC International Relations' Satoshi Watanabe and LoFrumento 12. Musician, composer and SACM President Armando Manzanero with songwriter and Williams



WE WRITE THE SONGS

The **CISAC World Copyright Summit** followed on the heels of an ASCAP Foundation event at which ASCAP Board members came together with key legislators in Washington to focus on the value of music and music creators' rights. On May 5, the event at the Library of Congress 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 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.



Pictured (l-r) are: 1. ASCAP Board member Valerie Simpson, Nickolas Ashford, Eulada Paysour-Watt and Rep. Mel Watt (D-NC) 2. Senator Barbara Boxer (D-CA), ASCAP Board member Marilyn Bergman and House Speaker Nancy Pelosi (D-CA) 3. ASCAP CEO John LoFrumento, former Senator John Glenn and ASCAP Board member David Renzer 4. ASCAP President Paul Williams talks to Senator Lindsey Graham (R-SC) 5. Felix Cavaliere, Williams, ASCAP Board Vice Chair Jimmy Webb and Mariana Williams

WALKING THE HALLS

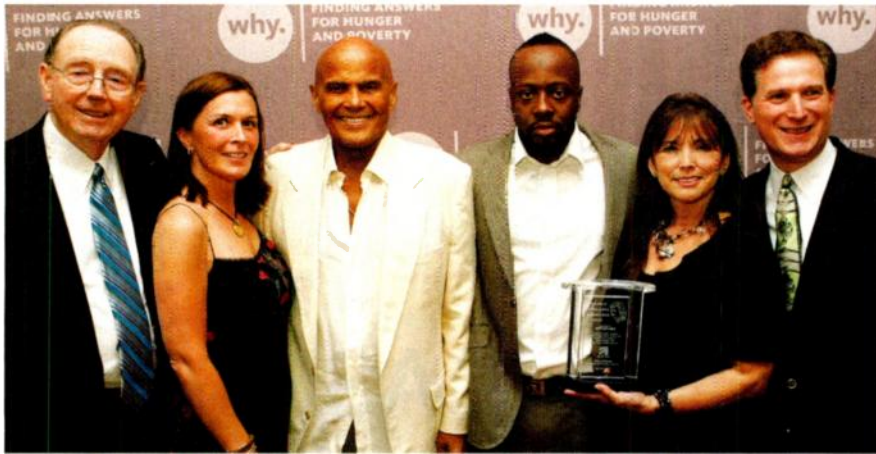
On the day after the Library of Congress event, ASCAP Board members, along with other ASCAP members who traveled to Washington, expressed their concerns to elected officials on several pending legislative matters, including proper compensation for audio-visual downloads and copyright protections in emerging 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), Sen. Bob Corker (R-TN), Assistant U.S. Trade Representative Stan McCoy and more.



Pictured (l-r) are Frank Maddione, Jane Olivor, ASCAP CEO John LoFrumento, Felix Cavaliere, ASCAP Board member Irwin Z. Robinson, ASCAP's Karen Sherry, Rep. Steny Hoyer (D-MD), ASCAP President and Chairman Paul Williams, ASCAP Board members Wayland Holyfield and David H. Johnson, and Matt Ranck.

WYCLEF HONORED AS HUMANITARIAN

Wyclef Jean Receives ASCAP Harry Chapin Humanitarian Award at World Hunger Year Gala



Pictured (l-r) are WHY's Executive Director Bill Ayres, WHY's Director of Fundraising and Marketing Noreen Springstead, Harry Belafonte, Wyclef Jean, ASCAP's Loretta Muñoz; and WHY Director Charles Sanders

On June 8, 2009 at World Hunger Year's annual gala at the Lighthouse at Chelsea Piers in New York City, multiple Grammy Award-winning writer, musician, and producer Wyclef Jean was presented with the ASCAP Harry Chapin Humanitarian Award for his dedication to fighting hunger and poverty in his native Haiti. Past honoree Harry Belafonte presented the award to Jean before an audience of more than 400 people from the political, business, entertainment and non-profit worlds. Also honored the same evening were WFAN Sports

Radio 66, Growing Power and several groups from around the country who have been influential in their communities in helping to raise awareness and battle the causes of hunger.

Co-founded by the late singer-songwriter and ASCAP member Harry Chapin and radio producer and current Executive Director Billy Ayres in 1975, WHY aims to help create self-reliance, economic justice and equal access to nutritious and affordable food. ASCAP is a founding sponsor of WHY's Artists Against Hunger and Poverty.

THE HITMAKERS

Jermaine Dupri, Johntá Austin, C. "Tricky" Stewart and more participate in ASCAP's professional development series

ASCAP held The Hitmakers panel on Saturday, February 7 at the Musicians Institute in Hollywood, CA. The event was part of the ongoing ASCAP series of professional development programs that focus on the music creation process.



Pictured (l-r) are panelists C. "Tricky" Stewart, Jermaine Dupri, Johntá Austin and Manuel Seal.

PLAY-N-SKILLZ

ASCAP's Jay Sloan stopped by EMI's Studios in Santa Monica, CA to visit the Grammy Award-winning producers and rap duo Play-N-Skillz. The brothers just inked a deal with SRC/Universal.



Pictured: Play, ASCAP's Jay Sloan and Skillz



TOTO MEETS TUTU AT UNITED NATIONS EVENT

ASCAP member and Toto founder David Paich recently performed at the United Nations in honor of Archbishop Emeritus Desmond Tutu and Dr. Kevin Cahill, who were presented with Millennium Development Goals Awards for their lifetime of humanitarian service.

Accompanied by the Harlem Boys Choir and members of Paul Simon's band, the seven-time Grammy Award-winning writer performed "Africa," his 1982 chart-topping hit he co-wrote with Toto band mate Jeff Porcaro. Paich (left) is pictured with Desmond Tutu at the United Nations event.



Pictured (l-r) are ASCAP's Lisa Phuaphes, K.O., & Tionne Watkins (T-Boz of TLC)

K.O. SIGNS IN ATLANTA

Tionne Watkins (T-Boz of TLC) stopped by the ASCAP Atlanta office with her brother, K.O., when he signed with ASCAP as a writer member.

FACES & PLACES

LATIN



Pictured (l-r) are: 1. Wise, ASCAP's Alexandra Lioutkoff, Toby Love, Eddie, ASCAP's Karl Avanzini and Ana Rosa Santiago 2. Lioutkoff, MonteRosa and Avanzini 3. Ricky C, Avanzini and MonteRosa

BILLBOARD SHOWCASE

La noche 20 de Abril fue una gran noche para ASCAP, pues se celebró el evento anual "Sonidos Acústicos" durante la Conferencia de Billboard de la Música Latina en el restaurant Yuca. Este año contamos con la participación de los artistas y compositores Ricky C, Wise, Toby Love y MonteRosa. El "show" comenzó con la energía inigualable de Rocky C, un cantautor considerado como parte de la nueva evolución de la música pop-latina. Ricky C, presentó su nuevo sencillo "Otro Amor", el cual está rotando fuerte en la radio. Esta noche también fue espectacular para el compositor Wise, quien brindó uno de los espectáculos más variados al interpretar temas de su autoría que han sido grabados por artistas como: Rakim y Ken-Y, Toby Love, Daddy Yankee y RBD entre muchos otros. Toby Love llegó al escenario listo para entregar lo mejor de sí. Con su voz romántica y su sencillez cautivó a todo el público presente. "Llorar Lloviendo"

fue uno de los temas interpretado por Toby Love el cual está incluido en su producción "Love is Back", un álbum muy personal que está a la venta. El show lo cerró MonteRosa, un cantautor versátil e intenso, él brilló por su voz y por el son de su guitarra; su música incorpora los elementos Pop/Rock Latino y Alternativo. Este evento es uno de los muchos que pasará a la historia por su concepto diferente, atrevido e inigualable.

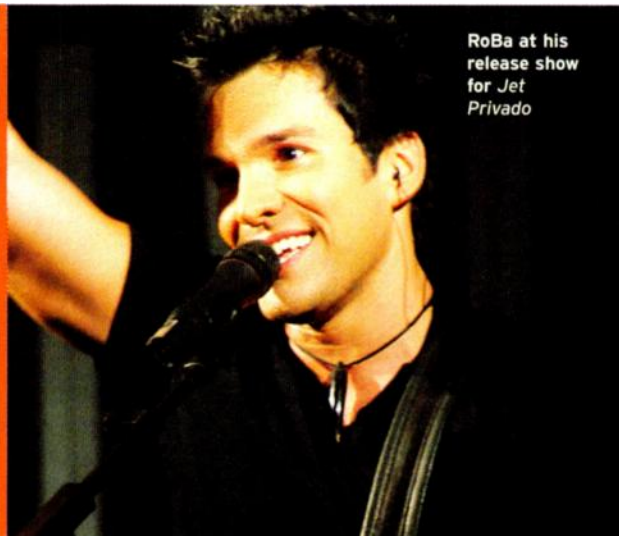
The night of April 20th was a great night for ASCAP. On that night, the Society's Latin department celebrated its annual showcase "Sonidos Acústicos" during the Billboard Latin Music Conference & Awards in Yuca. This year the artists participating were Ricky C, Wise, Toby Love and MonteRosa. With an electrifying energy, Ricky C opened the show. He is a singer/composer considered as part of the new evolution of the Latin pop music.

Ricky C presented his new single "Otro Amor," which is in heavy rotation on radio. This night was spectacular for Wise, who presented one of the evening's most varied sets, singing original songs that were interpreted by famous artists such as Rakim y Ken-Y, Toby Love, Daddy Yankee and RBD, among many others. Toby Love arrived to the stage ready to deliver his best. With his romantic voice and natural presence he captivated the audience, winning everybody's heart. "Llorar Lloviendo" was one of the songs he interpreted that night. The song is included on his latest production, *Love is Back*, a very personal album. The show ended with MonteRosa, a versatile and unique singer/composer. He shined with his voice and the sound of his guitar. His music incorporates elements of pop and alternative rock. This event was one of many passing into history as ASCAP Latin presented a concept that was different, audacious and unmatched.

ROBA ROCKS

RoBa se apoderó del escenario el pasado jueves 28 de Mayo, en el aeropuerto de Isla Grande, Puerto Rico; para celebrar el lanzamiento de su producción discográfica, *Jet Privado*; su primera producción bajo el género pop/rock. RoBa interpretó temas como "Laberintos," "Jet Privado," "No Te Arrepientas," "Miserable" y "A Cada Cual" que contó con la participación especial de Kristian Bob. *Jet Privado*, es un viaje musical a través de diez canciones que relatan vivencias propias de amor y desamor.

RoBa took the stage on May 28, when he held the release of his album *Jet Privado*. This new album is his first release under the pop/rock genre. RoBa interpreted songs like "Laberintos," "Jet Privado," "No Te Arrepientas," "Miserable" and "A Cada Cual," on which he invited his special guest Kristian Bob to join him on stage. *Jet Privado* is a musical journey through ten songs that relate to his own experiences and disaffection.



RoBa at his release show for *Jet Privado*

SUPERSAM RELEASE PARTY

ASCAP fue patrocinador de la fiesta del lanzamiento del álbum de la nueva banda Supersam. El evento se llevó a cabo el día 9 de Junio en el edificio de MAC. La banda ha labrado sus propios caminos en Miami y Latinoamérica con su distinguida música. Después de un año de búsqueda y de escribir canciones, ellos estrenan su nuevo álbum "Un Tiempo en Marte". El público presente pudo apreciar las canciones y la capacidad musical de estos muchachos. El evento fue de mucho agrado para los presentes.

ASCAP was a sponsor for the album release party of the new band Supersam. The event took place on June 9th at the MAC building in Miami. The band has paved their own paths in Miami and Latin America with their distinguished music. After a year of soul-searching and writing songs they release their new album called *Un Tiempo en Marte*. The audience was able to appreciate the songs and musical ability of the group. It was a great night for this new band.



Pictured (l-r) are: 1. Supersam with ASCAP's Karl Avanzini 2. ASCAP's Ileana Cerna, MonteRosa and Avanzini 3. John Tovar with Avanzini

4th ANNUAL MERCER FOUNDATION WORKSHOP

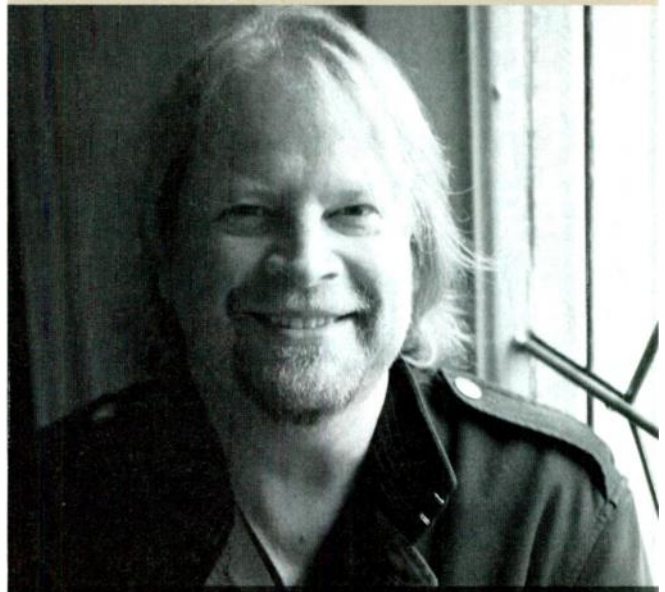
The **Johnny Mercer Foundation** presented its 4th Annual Songwriters' Project at Chicago's Northwestern University in June and ASCAP members Craig Carnelia and Lin-Manuel Miranda served as master teachers for the 15 students including Obie Bermudez and Jennifer Pena.



Pictured (l-r) are Tony-nominated songwriter and composer Carnelia, ASCAP's Alexandra Lioutikoff, Pena, ASCAP's Vella Gonzalez, Bermudez, ASCAP's Michael Kerker and Tony Award-winning *In the Heights* creator Miranda (seated).

FACES PLACES

LONDON



STEVE BOOKER'S "MERCY" MOMENT ENDURES

The echoes of Steve Booker's 2008 smash hit collaboration with Duffy on the No. 1 hit "Mercy," as well as three other tracks from the singer's debut album, *Rockferry*, are still ringing in huge successes for the British songwriter. Booker was just nominated for Best Newcomer at the Music Producers Guild Awards and "Mercy" garnered nominations for Best British Single at the 2009 Brit Awards and Best Female Pop Vocal at this year's Grammy Awards. Booker's impressive credits also include songs penned with, and for, Stevie Nicks, Sugababes, and Shannon Noll among many others.

BRUNO BROTHER'S SOARING SCORES

Among the diverse musical adventures Erran Baron Cohen has taken are orchestral commissions, specifically a symphony for the Kazakhstan Philharmonic recorded in London's Abbey Road studios, a world tour as a founding member of "World Fusion Beat Scientists" Zohar, and most famously, the scores for brother Sasha Baron Cohen's hit films *Borat: Cultural Learnings of America For Make Benefit Glorious Nation of Kazakhstan* in 2007 and this year's *Bruno*. The final song for his *Bruno* score, an epic pop song performed by Elton John, Bono, Sting, Chris Martin, Snoop Dogg and Slash is certainly more than enough to catapult Baron Cohen into the musical collaborating hall of fame. With so many divergent and award-winning projects already under his belt, it will be exciting to see what the freewheeling Baron Cohen brings us next.



FACES & PLACES

FILM & TELEVISION

ASCAP COMPOSERS PRESENT CONCERTS AT KRAKOW MUSIC FESTIVAL

Pictured are Tan Dun and soloist Ma Xiang-hua performing excerpts from Dun's Academy Award-winning score from *Crouching Tiger, Hidden Dragon*.

The second edition of the Film Music Festival of Krakow took place in May and featured several prominent ASCAP composers who performed music from their films. The Festival is entirely dedicated to music created for cinema, and includes both film retrospectives and exclusive gala concerts. This year's festival featured the music of Ramin Djawadi, Tan Dun, Reinhold Heil and Johnny Klimek, along with their long-time collaborator, director/composer Tom Tykwer, Howard Shore and Jan A.P.

Kaczmarek. SGAE composer and conductor Diego Navarro, music director of the Fumicite Film Music Festival in Tenerife, Canary Islands, conducted suites from several films, and renowned Swiss conductor Ludwig Wicki conducted the entire score from Shore's *Lord of the Rings: The Two Towers*, with film, in the famous Blonia Fields of Krakow. The concerts were performed by local ensembles, including the Sinfonietta Cracovia, the Polish Radio Choir, the Krakow Philharmonic Orchestra, and

the Choir Pro Musica Mundi. Five concerts were held during the three-day festival, and attracted an audience of more than twenty thousand film music fans from throughout Poland and other European countries.

ASCAP's Nancy Knutsen was invited to address representatives of the Polish music and film industries and copyright organizations, and spoke about various developments and perspectives of the American film music industry.

SCORES & SCREENS



SCL SCREENING OF UP

The Society of Composers and Lyricists (SCL) recently held a screening of *Up* followed by a Q&A with composer Michael Giacchino. Giacchino has had a busy summer, with music in *Star Trek*, *Land of the Lost*, and *Up* all on the big screen.

Pictured are (l-r): ASCAP's Jeff Jernigan, composer Michael Giacchino, ASCAP Board Member and SCL President Dan Foliart, and SCL Executive Director Laura Dunn.



SEVEN POUNDS

The SCL and ASCAP hosted a screening of *Seven Pounds* with Angelo Milli, moderated by Dan Foliart in Los Angeles.

Pictured (l-r) are SCL Exec. Director Laura Dunn, SCL President and ASCAP Board Member Dan Foliart, composer Angelo Milli and ASCAP's Mike Todd and Jeff Jernigan.



THE MUSIC OF BATTLESTAR GALACTICA

On June 13th, ASCAP composer Bear McCreary performed his critically acclaimed original score for the hit series *Battlestar Galactica* at the Grand Performances outdoor space in downtown Los Angeles. A huge audience was there to witness his music leap from the screen to the stage.

Pictured (l-r): ASCAP's Jeff Jernigan, composer McCreary, ASCAP's Charlyn Bernal, and Soundtrack Music Associates' Koyo Sonae.

FACES&PLACES

SYMPHONY & CONCERT



Pictured (l-r): David Lang, Robert Geary, ASCAP's Cia Toscanini, Alice Parker, Gary McKercher, ASCAP's Krystal Jones, Executive Director of the San Diego Master Chorale Joanne Couvrette, and Donald Nally.

ASCAP AND CHORUS AMERICA HONORS FOUR CHORAL ENSEMBLES

ASCAP joined Chorus America in honoring four choral ensembles for their adventurous programming during the 2008-2009 Concert Season at a special awards presentation held on Saturday, June 13th at Chorus America's 32nd Annual Conference in Philadelphia. The awards were presented by David Lang. The ensembles, who were presented with plaques and cash awards, are:

The Crossing, Donald Nally, Conductor; Volti, Robert Geary, Artistic Director; Piedmont East Bay Children's Choir, Robert Geary, Artistic Director. The Chorus America/ASCAP Alice Parker Award was presented to San Diego Master Chorale, directed by Gary McKercher. ASCAP's Cia Toscanini and Krystal Jones were on hand to congratulate the winners.



Pictured (l-r): ASCAP's Allen Alexander, St. Louis Symphony's Adam Crane, Vermont Symphony's Alan Jordan, Los Angeles Philharmonic's Gretchen Nelson, Berkeley Symphony Orchestra attendee, Cornell University Chris Younhoun Kim, ASCAP's Frances Richard, South Dakota Symphony Delta David Gier, orchestra attendee, Minnesota Orchestra's Heather Shell, Cabrillo Festival's Ellen Primack.



Pictured are (l-r) Krzysztof Wolek, Berklee College of Music's Kari Juusela and Jeremy Podgursky.

ASCAP/SCI COMMISSIONS PREMIERED

Two commissioned ASCAP/SCI pieces premiered at the 2009 National Society of Composers Conference in Santa Fe, NM in April, 2009. Jeremy Podgursky's 1st prize-winning ASCAP/SCI commission, entitled "Residues [or don'ts]" and Krzysztof Wolek's 2nd prize winning ASCAP/SCI commission, entitled "Arguro for Flute and Live Electronics" were both premiered.

FACES&PLACES

JAZZ

FRED HO TO RECEIVE HARVARD ARTS MEDAL

Fred Ho will be given the Harvard Arts Medal and be the 16th recipient of this prestigious award. The award presentation will be on November 13, 2009 at Harvard University in Cambridge, MA. The following evening will be the world premiere of a new work of Ho's for the Harvard Jazz Big Band, commissioned by the Harvard Office of the Arts, entitled "Take The Zen Train."



FACES&PLACES

NASHVILLE

CNN'S MEADE JOINS ASCAP

John Rich brought Robin Meade, the anchor of CNN HLN's morning show, *Morning Express with Robin Meade*, by ASCAP's Nashville office to discuss performing rights and join ASCAP as a songwriter member. Based in CNN's headquarters in Atlanta, Meade is passionate about music and songwriting and has already co-written with Craig Wiseman and others on Music Row.



Pictured (front, l-r) are ASCAP's Connie Bradley, and Meade and (back row, l-r) ASCAP's Herky Williams and John Rich

FACES & PLACES

NASHVILLE

STEVE MARTIN AND FRIENDS AT THE OPRY

Legendary comic actor, author and musician Steve Martin, who recently released a new bluegrass album entitled *The Crow: New Songs for the Five-String Banjo*, performed at the Grand Ole Opry with some of Nashville's finest musicians.



#1 PARTIES ABOUND FOR ASCAP WINNERS

ASCAP celebrated the success of Rodney Atkins's #1 song "It's America" with hit writers Brett James, Angelo Petraglia and other industry VIPs.

Chris Farren, President of Combustion Music, hosted a party at his home to celebrate three #1 songs produced by Frank Rogers, all co-written by Combustion Music's Ashley Gorley. Rogers produced the three recent #1 singles which include Trace Adkins's "You're Gonna Miss This," Brad Paisley's "Start A Band" and Darius

Rucker's "It Won't Be Like This For Long." **An enthusiastic crowd** invaded Cabana on Tuesday, June 2nd to celebrate Rascal Flatts's chart-topper, "Here Comes Goodbye." Co-written by Clint Lagerberg and Chris Sligh, the song helped make the trio's latest album for Lyric Street Records, *Unstoppable*, the top-selling album in the country, with more than 350,000 copies sold in the first week alone.

Produced by Dann Huff, "Here Comes Goodbye" is the first #1 for both Lagerberg

and Sligh, who first turned heads as a contestant in the sixty season of *American Idol*. Lagerberg's songs have also been recorded by Sligh, Bucky Covington, Clay Aiken, Phil Stacey and Mandisa.

ASCAP also celebrated the success of Darius Rucker's 2nd #1 song "It Won't Be Like This For Long" from his debut country album *Learn to Live* with Rucker, co-writers Ashley Gorley and Chris DuBois, producer Frank Rogers and other industry VIPs.



Pictured l-r: 1. ASCAP's Mike Sistad, Petraglia, James, Atkins and ASCAP's Connie Bradley 2. ASCAP's Mike Sistad, Combustion Music's Ashley Hertzog, Gorley, Farren, Rogers, Combustion Music's Stephanie Greene and Chris Van Belkom, and ASCAP's Earle Simmons 3. Pictured (back row, l-r) are Rascal Flatts' Joe Don Rooney and Jay DeMarcus, Big Loud Songs' Mark Driskill, and Brentwood Benson's Dale Mathews; (front row, l-r) ASCAP's Connie Bradley, Extreme Writers Group's Jason Hauser, #1 writers Clint Lagerberg and Chris Sligh, Brentwood Benson's Stacey Wilbur, Rascal Flatts' Gary LeVox, Big Loud Songs' Craig Wiseman, Lyric Street Records' Doug Howard, Extreme Writers Group's Michael Martin, BMI's Clay Bradley, and ASCAP's Earle Simmons 4. ASCAP's Herky Williams, #1 co-writer Ashley Gorley, Darius Rucker, #1 co-writer Chris DuBois, ASCAP's Connie Bradley and producer Frank Rogers

FACES&PLACES

THE ASCAP FOUNDATION

NEW SCHOLARSHIP HONORING ASCAP MEMBER JAY GORNEY IS ESTABLISHED

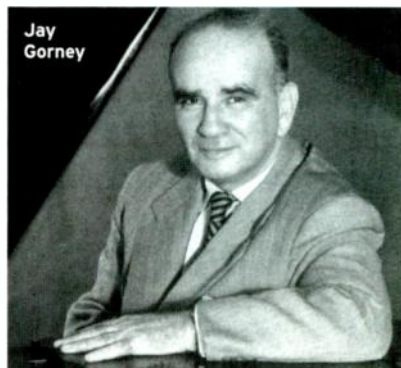
The ASCAP Foundation Jay Gorney Scholarship was established by his wife, Sondra, and son, Dr. Roderic Gorney, to commemorate Jay's career and legacy. Gorney, a longtime ASCAP member and composer, along with lyricist E. Y. "Yip" Harburg, wrote the 1930s classic, "Brother Can You Spare a Dime?," which became the anthem of the Great Depression.

Early in his career, Gorney's focus was on Broadway where he wrote scores for a number of shows including *Merry-go-Round*, *Top Hole*, *Touch and Go* and *Vogues of 1924*. In the early 1930s he wrote music for Earl Carroll's *Vanities*, *The Ziegfeld Follies*, Schubert's *Americana* and his biggest stage success, *Meet the People*. During that same time he went to Hollywood to work for Fox Studios. It was there that he discovered Shirley Temple for whom, with lyricist Lew Brown, he wrote the song "Baby Take a Bow" which she sang in the movie *Stand Up and Cheer*. In the 1940's he became a composer and producer for Columbia Pictures, writing the scores for *Hey, Rookie*, and the *The Gay Senorita*,

among others.

Jay Gorney was a strong believer in giving back. In 1948, he began teaching his craft of writing for musical theater when he and his wife Sondra created a musical play department at the Dramatic Workshop of the New School in New York City. They ran the department for 3 years. In 1952, they joined the faculty of the American Theatre Wing's professional training programs where they produced an original student musical. He received a special Tony Award for his dedicated teaching at the American Theatre Wing and received The ASCAP Foundation Richard Rodgers Award in 1986.

The ASCAP Foundation Jay Gorney Scholarship will be awarded to a songwriter from the Berklee College of Music for an original song that, honors the memory of Jay Gorney and reflects the sentiment of Jay's song, "Brother, Can You Spare a Dime?" The song will be judged on overall craft and artistry, on compositional elements and its message of social conscience/social significance. The inaugural recipient will be selected this summer.



Jay Gorney



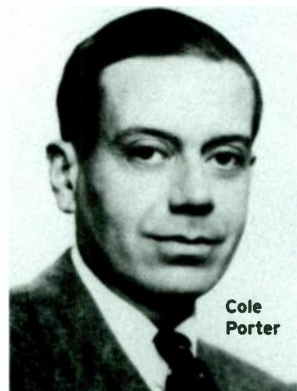
Sondra Gorney (center) presents a check to ASCAP Foundation Executive Director Karen Sherry (l) and ASCAP Foundation Director Colleen McDonough.

THE ASCAP FOUNDATION COLE PORTER AWARD

Established in 2009 with a gift from the Cole Porter Musical and Literary Trusts, we are pleased to announce the new ASCAP Foundation Cole Porter Award, which will be presented annually to an ASCAP or unaffiliated member who writes music and lyrics, whose work shows promise, and who has participated in an ASCAP Foundation Musical Theatre Workshop.

Cole Porter, a long-time ASCAP member who wrote such classics as "I Get a Kick Out of You" and "Night and Day," was known for his sophisticated lyrics, clever

rhymes and complex forms. He was one of the most prolific contributors to the Great American Songbook and is one of the few Tin Pan Alley composers to have written both lyrics and music for his songs. For nearly thirty years--from his first success with *Paris* (1928) until his last show, *Silk Stockings* (1955) - Porter was one of the most successful composer/lyricists on Broadway. In the 1930's



Cole Porter

and 1940's Porter provided full scores for a number of Broadway and Hollywood productions, among them *Anything Goes*, *Jubilee*, *Rosalie* and *Kiss Me Kate*.

MANUP4KIDS

ManUp4Kids is an educational program established at The ASCAP Foundation by Grammy award-winning ASCAP songwriter/producer Desmond Child. Child who was inducted into The Songwriter's Hall Of Fame in 2008 and is known for his collaborations with many big-name pop artists such as KISS, Aerosmith, Bon Jovi, Cher, Michael Bolton and Ricky Martin during his 30-year tenure at ASCAP. He has over 70 top 40 singles to his credit including: "Angel," "I Was Made For Loving You," "Livin' On a Prayer," "Livin' La Vida Loca" and "Dude Looks Like a Lady," to name a few.



Desmond Child

ManUp4Kids provides low-income families the opportunity to attend music, theatre and cultural events within their community that would otherwise be unattainable, as well as sponsoring instrument rentals, lessons and scholarships to music summer camps. ManUp4Kids helps to give struggling parents the possibility of sharing life changing musical moments and unforgettable memories with their children.

▶ NEW MEMBERS

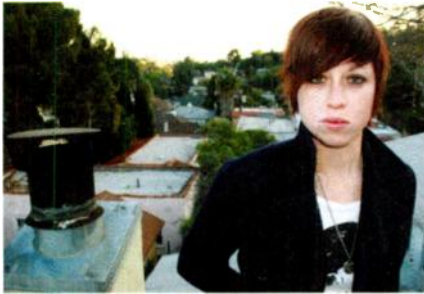
★ PRIESTHOOD ★ LORIAN HEMINGWAY ★ RACHEL CANTU ★ ED VALLANCE ★ JESSE BORREGO ★



Priesthood ▶

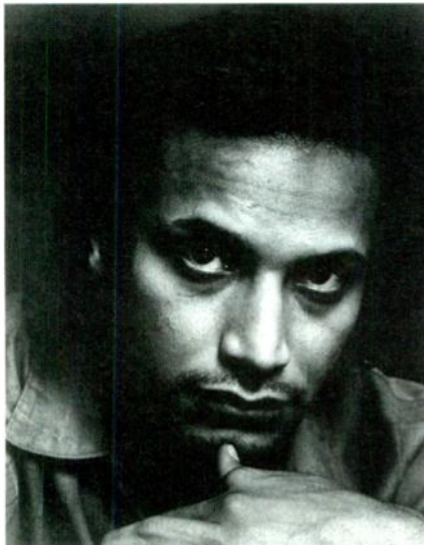
Led by founding members, rapper/writer J-Rizzo and beat maker and sonic architect Mr. Swift, Priesthood scored numerous awards and accolades in the Christian rap market for their first three albums in the early 2000s. The second generation Samoan rap group Priesthood emerged, amid diverse cultures, from a tightly knit community in Los Angeles. Picking up years after BooYaa Tribe (the first Samoan rap group to go mainstream) left off, Priesthood continues to keep things gritty and real while offering hope via their profound spiritual purpose.

On their new album, *Thug Worship*, Priesthood gets back to the hoods of L.A. where their journey began. The instantly infectious, ultra-provocative 17-track collection combines massively grooving beats by Mr. Swift—who hails from the SoCal town of Paramount—with the edgy, hard-hitting but ultimately hopeful rhymes and rapping of the current crew of J. Rizzo (Compton), Chico Breeze (Carson), Tapasu (Santa Ana) and Kartoon (Carson). With a fresh and positive approach, Priesthood are embarking on a mission to touch the world with their music.



Rachel Cantu ▲

Californian born singer-songwriter Rachael Cantu has a sound that fuses folk, indie and pop/rock in a way that draws comparisons to the likes of Bjork and Patty Griffin. Cantu started out performing in her teens with her then band Quite Satellite, later pursuing a solo career. Now an East Coast resident, Cantu has opened for Tegan and Sara, Limbeck and Ben Lee, among others, released an EP, *Blood Laughs*, and signed with Q Division Records to release her debut album, *Run All Night*. Earlier this year Cantu released a self-titled EP, and her second full-length is on the horizon. She is currently on tour opening for blues legend B.B. King.



Jesse Borrego ▲

Jesse Borrego, a Mexican-American born in San Antonio, Texas, is best known for his role playing Cruz Candelaria in *Blood In, Blood Out*. After having studied theatre and dance at the University of the Incarnate Word and acting at The California Institute of the Arts in 1984, Jesse starred as "Jesse Velasquez" in the TV Series *Fame* from 1984 until 1987. Borrego continues to be versatile and multi-talented as an actor in film and on stage, as well as a producer of theatrical productions and concerts.

Ed Vallance ▶

Brit indie-folk rocker Ed Vallance first made an impression on the U.S. music scene with *The Modern Life*, a catchy and lyrically engaging acoustic album released in 2008. His UK hit "Deep End" was played on VH1, MTV2 and BBC Radio. Among his admirers are 60's folk-rocker Donovan and DJ Gary Crowley. Vallance has opened for the likes of Richard Lloyd of Television, Architecture in Helsinki and Maximo Park. Having recently moved to the Big Apple, he plans to pen his new album, enlisting the help of renowned producer Thom Monahan.



Lorian Hemingway ▼



Author Lorian Hemingway has found incredible success in the family business. A granddaughter of Ernest Hemingway, Lorian has had her work published in major media outlets ranging from *The New York Times Magazine* to *Rolling Stone* and, in 2010, will see her fourth book published by Simon and Schuster, *Key West: The Pirate Heart*. *Playback's* Erik Philbrook spoke to Hemingway about her recent foray into songwriting: contributing the lyrics to "Hymn of the 9th Ward."

How did you happen to become involved with "Hymn of the 9th Ward"?

It was written immediately post-Katrina, in a fit of anger and frustration and a

sense of helplessness. My daughter had lived in the Ninth Ward of New Orleans and could have easily been in the city at the time of Katrina. Fortunately she was not. When the news of how many lives had been lost kept filtering in, I felt an urgency to write this song. It is the lament of a mother for her child lost to the storm and to the shameful inadequacies of government response in a time of what was indeed a national crisis. I wanted to pay tribute to those who survived Katrina, to help give a voice to their grief.

In your view, what advantages does a song have over prose or poetry in expressing a message or a story?

Music reaches into the very core of our unconscious responses and speaks to something that is ancient. It has been with us eons longer than poetry or prose and has etched its mark indelibly and undeniably upon us.

Does carrying on such an iconic, legendary name and legacy require a lot of heavy lifting on your part?

I am of an age where I have come to terms with my grandfather's legacy. I am proud of the mark he has left on the world. But folks often have forgotten that he was human and vulnerable and that he bore the necessary cross of being human. We all do.

Can we expect more Hemingway songs?

Absolutely. I write songs as an exercise in remembering the rhythms that writing carries, its own internal music that needs only to be let free by the right melody.

Brain Power

Drumming frontman Michael Benjamin Lerner is grabbing minds, and ears, with his band TELEKINESIS

Michael Benjamin Lerner had never been in a band that toured before he formed Telekinesis. His first tour was just two months ago, and he admits that it's a little overwhelming. "I'm really lucky. Playing music every night is awesome in itself, but getting to music every night in a city that you've never been to before is perfect." Merge Records discovered Lerner through Death Cab for Cutie guitarist and Seattle producer Chris Walla. Walla heard Lerner's music on MySpace, and immediately approached the young drummer to make a record. Recorded this past September, *Telekinesis!* is a catchy collection of upbeat, all-out pop songs that Walla and Lerner put together in a breakneck studio session, allowing only one day for each song. Just six months later, Lerner found himself a signed artist gathering great reviews and new fans all over the world (including Nada Surf frontman Matthew Caws who's tapped Lerner to collaborate on his first solo EP via snail mail). His head, understandably, is still spinning.

What kind of influence did Chris Walla have on the sound of *Telekinesis!*?

Chris always has some crazy plan for every record he makes. For this record his crazy plan was that we were gonna try and do a song a day to a tape machine. To not over-think anything and just go for it. Without Chris I record onto a computer by myself, and it's so easy to delete stuff. It's the difference between writing on a Word document and a typewriter. You have to think about what you're writing, and it's the same with the tape machine.

Chris also made a post on Stereogum about you...

That spurred this crazy outpouring of people getting in touch with me. I mean Columbia Records got in touch with me like a week after that blog post on my MySpace. And it ended up going to going to the level that they wanted to put the record out. I think I did make the right decision, going with Merge. I feel so comfortable with all those people. It's surpassed any and every expectation, it's really amazing, and it's been so fun.

What is your favorite song on the record right now?

One of the songs I was most proud of writing



was a song called "Foreign Room." It was like a week before we made the record that that one was written. And I think that was one moment where I was really happy. I needed more songs for the record, and I was really nervous, and it just kinda happened!

What is it about your music that you think people are responding to so strongly?

I think because it's pop music and there's nothing weird or hard to digest about it. That's what I listen to, pop music, so maybe that's why.

Do you read your reviews?

I've been told not to. We played a show in Toronto, and it was just a bad show. Sometimes you have bad shows when nothing goes right, and I dropped like five drum sticks. I made the mistake of searching on Twitter, and some guy wrote, 'Michael is not a good drummer, he kept dropping his sticks and it was a sloppy show.'

One of the pervasive points in a lot of your reviews is that everyone heard "Coast of Carolina" and it inspired them to listen to the record. They liked it straight away. Did you know when you were writing it, or rerecording the track, that it was going to be a single?

It's cool that that song is the one that people are really gravitating towards. It was the easiest to write on the whole record! I was with my girlfriend in my practice space in Seattle killing time and I just picked up a guitar and started playing chords randomly and we started singing the opening bit. I just put the guitar stuff down, wrote a verse and wrote the rest later. It was pretty exciting.

One of my favorite songs on the record is "Look to the East."

That one was really fun to write and record. It went really quickly; I had the demo done within one day. It's so fun when you can lock yourself up in a rehearsal studio, and then

come out, and you have a song. That one is really fun to play as a drummer; it's hardest one to play live. It's the most lyrics in one song. It's the one where I'm huffing and puffing at the end. It's rough. I'm glad you like that song.

That brings up an interesting point, which is that you are a drum-playing frontman. What are the challenges and advantages to that?

The drawbacks are not being able to breathe the entire time, and feeling a little disconnected with people because you're sitting down

and you can't move around. I can't really see the audience and there is a microphone in front of me and I can't really move a lot. But the good thing is, drumming's all I know how to do, and I get to do it live.

What's going on in the Seattle scene these days?

It's super good! It's a bunch of indie rock bands like Fleet Foxes now. In Seattle, everyone hangs out, it's not like, 'Your band's more successful.' It's still reminiscent of the old grunge scene. I was talking to

someone in Germany, and he asked, 'Does that bother you, that you get associated with Nirvana and grunge?' They're incredible bands! They helped my city become a popular city. I feel really proud to have that in our city. The studio that Chris Walla bought is the place where Pearl Jam first rehearsed. All this cool history! Whenever I'm leading up to a tour, I'm ready to get out of Seattle. And now we're at the month mark of being on tour, and we have another two weeks, and I'm ready to get home.

— **Lavinia Jones Wright**

Indie Music TV

A television show spotlighting indie music videos, interviews and more heads into its third successful season

In the increasingly crowded field of new media outlets available to music creators, which is considered to be the best vehicle to get your music to the masses: Radio, Twitter, MySpace or Facebook? What about good old reliable Broadcast TV?

In 2008, ASCAP member Chris Pati successfully launched *IndiMusic TV*, a new television show that spotlights independent music videos, interviews, news and advice. The half-hour, VJ-hosted program, which goes into its third season in the Fall of 2009, met with quick success and filled a void with new music television programming that MTV and VH1 once dominated. Pati says that he "realized the [independent] videos had no outlet other than MTV, VH1 etc., and without major label deals and/or big promotional budgets, they would never get played on those channels. I created *IndiMusic TV* back in 2005 as a website on livevideo.com to post videos for independent artists as an outlet for exposure."

Pati has set out to refresh and remake the music television experience by making it current and relevant to today's media savvy audience. *IndiMusic TV* has become a place to discover new and exciting talent and, as an added twist, the public decides their favorite videos via online voting through a robust website which features the weekly episodes, band bios and how-to information for music creators. After two seasons, the show has developed a substantial television and online audience. The program has attracted not only music-hungry fans, but advertisers, sponsors (including ASCAP, who signed on to support the show during the first season) and a growing list of music creators, producers and managers who recognize the amazing potential and opportunity *IndiMusic TV* has created for aspiring songwriters.

Season one's winning video was "I Will Take You Under" by ASCAP member Natalie

Warner, a talented songwriter and musician whose unique style and presence attracted the attention of producer Mike Elizondo. Through Elizondo, Natalie met Scott McKay Gibson, with whom she recorded her first EP, including producing the premiere season of *IndiMusic TV's* winning track.

Natalie says of her experience with the show, "Winning on *IndiMusic TV* was a great kick-off to 2009 for me, and it's definitely only continued to get better, so I'm very grateful. I think what they are doing for independent artists is great—there definitely aren't a lot of outlets that are as supportive of indies, especially regarding music videos."

Season two's winning video was "Break Bread" by Dujeous (also ASCAP), a seven-member hip-hop band from NYC. Dujeous combines top-notch musicians, MC's and producers who, in addition to their own highly successful recordings, have worked with Mark Ronson, Lily Allen, Al Green, Lauren Hill and produced tracks for films and TV programs such as *Half Nelson*, *Blue Crush*, *Entourage* and *Saved*.

Taylor Rivelli said of the bands' experience with *IndiMusic TV*, "When we wrapped the video we immediately hit the Internet looking for places that aired independent artists and *IndiMusic TV* stood out as a great opportuni-



1. *IndiMusic TV's* season one video winner, "I Will Take You Under," was from Natalie Warner, who also recently received the Songwriters Hall of Fame/ASCAP Abe Olman Scholarship 2. Season two's winning video, "Break Bread," was from hip-hop band Dujeous 3. *IndiMusic TV's* founder and ASCAP member Chris Pati

ty. Since the win we've definitely noticed a spike in web mentions and traffic to our site."

Chris Pati, in addition to launching *IndiMusic TV*, manages a bustling career as a songwriter, composer, conductor and producer. Pati's impressive list of achievements include garnering multiple Top 10 *Billboard* charting tracks, creating two self-produced and performed solo albums and launching the Modern Voices Records label and a music business venture called the Guru Project. Most recently, Chris was honored by Berry Gordy (former President of Motown Records), who called on Chris to arrange and perform an impromptu medley of "America the

Beautiful" and "Lift Up Your Hearts And Voices" for opera star and actress N'kenge at President Obama's Inaugural Ball.

When asked about his advice for aspiring music creators, Chris says, "This has always been a grueling thankless business, and now more so than ever, so be prepared to work on many things that seem unrelated to the creative process in order to get your music out there. Network, network, network and be as computer-savvy as possible. Make music because you love it and need to create and have something to say and you will live your dream."

Chris' vision for IndiMusicTV is that it will

become "the international hub for independent music worldwide. A one-stop-shop for music content creators." He is currently in the process of creating a 24/7 Internet channel which will be the prototype for the TV channel. Submitting a video is absolutely free. To submit a video, send an email to info@indimusic.tv that includes a band bio, a link to view the video, band website if available and complete contact information.

Season three of *IndiMusic TV* will air starting October 3rd at 2am on WLNY TV in NY, NJ and CT. For more information about *IndiMusicTV* visit www.indimusic.tv.

—Jon Berger

Experimenting with Success

Multi-talented Chilean songwriter/producer KOKO STAMBUK is following his muse into exciting new musical realms

Hailing from the southern city of Osorno, Chilean Koko Stambuk is a man of many talents. They include being a musician, singer/songwriter and producer, as well as having theatrical chops including studying film, acting and scoring songs for film. He started his career at the age of 13 in a punk band named GLUP! with his two brothers, where he sharpened his musical skills influenced by bands such as My Bloody Valentine, Sonic Youth and the Pixies.

Years later, British pop/rock bands such as Blur and Kula Shaker would serve as a source of inspiration and lead Koko to write his own songs. He immersed himself in as many genres of music that he could find, ultimately realizing the importance of Latin music in his life, and decided to fuse his cultural roots to his acquired musical passions.

Koko's work in GLUP! was the beginning of a promising future. Later Koko teamed up with fellow countryman and producer Cristian Heyne. Inspired by the growing popularity of teen pop in the contemporary music scene, they formed a songwriting & production team named Packman. After emerging behind the Chilean teen sensation Stereo 3, Packman helmed a female threesome called Supernova. Originally consisting of Cony Lewis, Elisa Montes and Chica Edwards aka Chi-K, the group disbanded after climbing local charts with "Maldito Amor." Newcomers Koni (born Constanza Lüer), Claudia (born Claudia González) and Sabina (born Sabina Odone) later debuted with the release of the Latin Grammy-nominated *Retrtractate*. This work, as well as later having a hand with the rock band GUF1, cemented his place in Latin

Ultimately realizing the importance of Latin music in his life, Koko decided to fuse his cultural roots to his acquired musical passions.

music, garnering commercial successes and making a name for himself both as a sound and/or image creator. Those commercial successes included songs being used on *Sesame Street* and in the Oscar-nominated Mexican movie *Y tu Mama Tambien*.

Starting in 2006, and in parallel with his theatrical studies, Koko was part of the first attempt in Chile of an experimental masked band labeled "The Fiction Group" and called Frijoles. This band was anonymous and performed under masks with the idea of not having a central artistic figure and whose core contributor was Koko, with 80 percent of the songs under his penmanship (anonymously). They touched on values and social conscience, mixed with existential and sentimental introspection. They later disbanded, but not before proving to be a smashing success, with two singles receiving major air-play. To date it's still one of Koko's favorite projects, and a pleasing collaboration with Luis Tata Bigorra (ex Los Tetas) and Chico Claudio.

In 2007 he collaborated with the band Kudai and wrote "Tu," a song included in the re-release of the album *Sobrevive*. The song was very popular in Latin America and became an anthem for the band. He later collaborated with Kudai again, composing almost all the songs for the album *Nadha*.

In 2008, Koko moved from his native homeland to Mexico, bringing change that has provided a shift in perspective to his writing, which he finds exhilarating. He explains, "Being in Mexico is a daily experience. The force, colors, humility and profound connection to its roots has given rise to a more eth-



nic side in my music, affecting me both as a composer and producer. It's been a true pleasure to be surrounded by so many interesting and talented people in this magical and beautiful place."

The move has not impeded productivity, and work continues to pour in for this talented artist. Koko is clear on who he is, where he's from, and where he's going. His voice and talent speak volumes, more so than any image can portray, and they have propelled him to become one of the most prestigious and coveted composer/musicians from his native Chile, as well as abroad, leaving no doubt that Koko has left an indelible mark in the fabric of Latin music. — Karl Avanzini

Most Valuable Player

Songwriter/keyboardist JOE MCGINTY has established himself as one of the hardest-working musicians in New York City



New York has definitely changed from the rock 'n' roll melting pot it was in the 70's and 80's. But not for the worse according to one of its resident advisors, piano mastermind Joe McGinty. "Everyone thinks that 'their time' was the best time. I've always felt like the great thing about New York was and still is the music community. You can still see someone at a club and be blown away by them and then a month later you're working with them. Half the things that I do are because there are so many great musicians."

He would know. As a member of the seminal mid-80s band The Psychedelic Furs - McGinty joined the band as their touring keyboard player and eventually merged into a full-time member and collaborator - he saw New York's Lower East Side music scene morph dramatically. But unlike many of his contemporaries, McGinty doesn't believe it's been sterilized or in some way ruined.

McGinty is a bigger part of the music scene in New York than ever, running popular events such as Loser's Lounge, a string of evenings devoted to the songs of a single artists such as Burt Bacharach, and his very own signature Keyboard Karaoke called "Piano Parlour," which draws local novice singers and music scene luminaries alike. He is an auxiliary member of numerous bands

such as Nada Surf, and he runs his own studio, which is stocked with enough keyboards for an entire army of vintage gearheads. His projects are impressively varied, and it seems that his positive attitude and adaptability are what has kept him working steadily as a musician and songwriter as trends continually sweep the scene clean and rewrite it.

We met at the Vinyl Diner in Hell's Kitchen for a rainy summer lunch because it was near the studio he was recording in that afternoon. The menus feature famous record covers and the bathrooms are decorated in themes such as "Dolly" - a ladies room that includes Dolly Parton memorabilia and a doll version of the singer in a glass case. It's a music nerd's playground, and the perfect place to pick McGinty's brain about carving a life for himself by being an open-minded professional appreciator of music.

Starting out as a lounge musician in an Atlantic City cover band, McGinty spent three years playing cover songs five nights a week, four sets a night. It's a career genesis that McGinty feels helped him to stay open-minded about music. "It's like an education. You're learning all these songs and playing every night." He jokingly compares it to the Beatles in Hamburg, "Except instead of learning Elvis songs and 'What'd I Say' by Ray Charles, it was 'I'm So Excited' by the Pointer Sisters.

We had a laugh with it."

The cover band prepared him to find the joy in things like Losers Lounge and Piano Karaoke, where you are not playing your own songs. "I don't have to do anything as trying as [the cover band] would be now," he says, but he obviously appreciates the experience. He believes it is what made it possible for him to have a real career in music. "We could have played originals back then and played at clubs and tried to get a deal, but we were just like, 'We can start making money now and travel.' And in some weird way it probably influenced Losers Lounge. There's an element of good old fashioned entertainment in that show."

Playing other people's songs are not his sole bread and butter. McGinty is a successful songwriter in his own right. His projects include a newly released full-length from McGinty & White - a duo with Ward White - entitled *Sing Selections from the McGinty & White Songbook*, as well as work with Circuit Parade, Baby Steps and Space Nutz. As a composer, he has written for *The State*, *C String Divas*, Microsoft and Progresso Soups. He is a man who wears many hats, all of them musical, and it is the reason why, for Joe McGinty, music has become the unthinkable: a fairly -he jokes - stable lifelong career.

-Lavinia Jones Wright

Voice of America

With thoughtful lyrics and an indelible voice, SAMANTHA CRAIN leads her band, THE MIDNIGHT SHIVERS, down some fresh Americana trails

Hailing from a small town in Oklahoma, Samantha Crain has set herself apart with her deeply evocative and emotional storytelling style. The power and emotion behind Crain's voice on her full-length debut, *Songs in the Night*, are simply mesmerizing. Samantha fronts her band, the Midnight Shivers, playing the guitar as well as singing in her husky and soulful tone.

At 22 Crain is signed to the independent

label Ramseur Records, based in North Carolina. Her critically acclaimed EP titled *The Confiscation*, was released in 2008 and she is currently touring the US and Mexico with her band. Her sound is deeply rural and Southern, harkening back to her roots, but it possesses a unique sound.

How did you first get into music?

It was a summer boredom thing. I had a gui-



tar that my dad had given me earlier, but I never really learned how to play it. I was just kinda bored between high school and college; I started teaching myself how to play and then a couple of years later I tried college and decided to apply to a music colony

on Martha's Vineyard. That's when I first started writing songs. I was 19. The first song I'd written, which is actually on our new album, is "Devil's in Boston."

Describe your sound on *Songs in the Night*.

I like when people call it roots music, as it derives from a lot of different types of music. Roots music is such a broad term, it includes folk, blues, soul and a bunch of other stuff. I like using the term Americana, because it has an American feel to it and I like the idea of American music and how broad and encompassing it can be. I feel like the album sounds like a combination of all of that. We also recorded it live so it is intimate.

What's your favorite song on the album?

My favorite song on the album would probably be "The Dam Song." I think that's my favorite because that's what I always try to do as a songwriter, which is to write some-

thing really simple and upfront, which I'm not very good at doing because I think too much about the lyrics and get carried away. I think with that song I had something in mind and I succeeded at what I was trying to do, so that song is important to me for that reason.

What inspires you to write?

I try to go to art museums when we're in different cities and towns on the road. It's really been inspiring to me lately looking at other people's art and seeing people's unique perspectives.

Which do you prefer, recording in the studio or touring?

I think I like the live performances better. That could just be because I'm not used to recording in the studio yet, as we haven't done that much. Whenever I'm on stage, I zone out and go to a different place, which is why I like performing live.

How does life on road differ to your life back in Oklahoma?

Well besides the traveling thing, being on the road we are out and about every single night, and I'm not like that. I'm a homebody back at home. I like it most of the time, it has its ups and downs. It's weird, when I go home and have time to rest, I'm ready to get out on the road, and when I'm on the road, I'm ready to go home.

What's next on the agenda for you and the band?

We're touring until November and then we have four months off, so we're going to be recording the new album during that time. I'm excited about the cruise we're doing. We will be going to Mexico and performing with Sam Lou Harris, Buddy Miller and some other really legendary people I'm excited to meet.

—Magda Kiros

Gold Dust

Assembly of Dust frontman REID GENAUER collaborated with a stellar cast of roots and jam band music luminaries on his band's glittering new album

Since 2002, Assembly of Dust, lead by singer-songwriter Reid Genauer, has established itself as a critically-acclaimed live act, from Bonnaroo to Carnegie Hall, that excels in sterling Beatles-meets-The Band folk-rock musicianship and lush vocals. But at a point when the band could easily have kept building its reputation and fan base by giving the people what they want, Genauer's songwriting took on a renewed life in both scope and ambition and pushed him to seek new artistic heights. The result is the startling and gorgeous new album, *Some Assembly Required* (Missing Piece/Rock Ridge Music), featuring Genauer songs recorded with AOD members Adam Terrell, Andy Herrick and John Leccese, along with a who's who of classic and contemporary guest artists including Richie Havens, Phish's Mike Gordon, Keller Williams, Grace Potter, Martin Sexton, Tony Rice, David Grisman, moe.'s Al Schnier, Jerry Douglas and others. The entire project was a dream come true for Genauer, who got to collaborate with many of his musical heroes, and has garnered him some of the best reviews of his career, with some critics calling his music "voltaic," "panoramic" and "fascinating." Genauer recently discussed with *Playback* what this "assembly" required.

"As a musician you fantasize about playing with some of your heroes. This was a way to bring that fantasy to life."

What inspired this project?

It evolved over time. Initially I thought I'd do a solo record backed by a different band on each song. But that seemed too grandiose. Artistically, I wanted to do something out of the box. I felt like we were at risk of making the same record again. I thought, how can I force myself to evolve? And one way was to have different inputs. As a musician you fantasize about playing with some of your heroes. This was a way to bring that fantasy to life. In part I tested the waters with a few guys early on, and approached Al Schnier, Bela Fleck and Mike Gordon. It resonated with them, and it gave me confidence to go out to people that I didn't know, such as Richie Havens, who is such an iconic figure, David Grisman, who I've been a huge fan of, and Tony Rice, who is the best at what he does. Frankly, all of them. They are all "punch you in the eye" musicians.



How did you decide which guest would perform on which song?

I created a wish list. I listed the songs on the left hand side, and then next to them I wrote the possibilities for each song. There were a few songs on which some of my friends agreed to play without even hearing the song. But by and large, the folks I ended up successfully getting to be a part of the record

were those with whom the songs resonated.

Logistically, how did the recording process function with so many different guests?

60% was done remotely, with the other 40% done in-studio. The remote stuff worked flawlessly. We sent them the files, I would talk to the engineer, and then I would talk to the artist and sort of produce what I was looking for. But in most cases, the request was "do what comes naturally," because I wanted these artists to put their genetics into it. What was so cool, without any exceptions, is that they all

got it. They understood what the song was about, even in their own way. I think the reason for that is because there was thought put into the pairings and the musicians themselves were all virtuoso players.

Do you feel your music evolved in any unexpected ways on this record?

Yes. It is more of a singer-songwriter album. In part, that is due to the guests, and in part the way it was conceived and produced. In that way, it is also more diverse and interesting. I think we took more artistic chances in terms

of beats and tempos, orchestration and arrangements. Then there were studio effects that I had been reluctant to use in the past. There is a lot more reverb on my voice.

Other than the extraordinary recorded results, what are some of the other benefits you derived from this experience?

Most of all, it contributed to my sense of self. It made me feel like part of a larger community of musicians. Not only in a professional way, but in a personal way as well.

—Erik Philbrook

Punks that Pay

ASCAP member Jared Gutstadt's start-up company, JINGLE PUNKS, is helping music creators make money

Songwriter and musician Jared Gutstadt had experienced enough of the music industry playing in bands, getting signed and getting dropped, to realize that if he was ever going to make music his livelihood, he was going to have to play to his strengths. As a jingle writer, Jared earned an excellent reputation (and the nickname "Jingle Punk Jared"), and as commercial use of music began to expand in recent years, he decided to take the next logical step and start his own company. So, with the help of Dan Demole, a software designer, he founded Jingle Punks last October, a new web-based service for songwriters, composers and musicians that allows music creators to upload their music to be accessed, searched and easily licensed by commercial users of music such as NBC, VH1, MTV, Bravo, A&E and other cable and network television outlets as well as corporate clients such as Pepsi, Huggies and Geico. The fledgling music company's service, all done through their online "Jingle Player," which is expected to have over 50,000 songs in its system by next year, was so successful in its first few months of operation, it was featured in a *Businessweek* profile of America's most promising start-ups. Gutstadt talked to *Playback's* Erik Philbrook about his company's remarkable launch.

Why do you think you've been so successful with your service right out of the gate?

We've put together a really great dream team. When I had the vision of putting together a stock music company, I wanted to make sure we built a better technological back-end than anybody else. That is where Dan Demole came in. He started the company with me. I poached him from Electronic Arts, where he had been working on video games. He was so in tune with how to build interfaces and how to deliver technology. On the sale side of



things, we brought in Ethan Goldman, who is now the Senior Vice President of the second largest content creator for MTV. On the artist side of things, helping to scout songwriters and composers, other than myself, we have Anthony Martini, who works at Crush Management.

Did you have a solid business concept in mind when you set out to start the company?

The market dictated to me what I was going to do. The feedback I kept getting from TV shows was "Give me more indie music, more hip-hop beats, more music that is not stock music library material and you guys will be a success." They were asking for this music from a lot of other people. So what I did was

organize it in a database so that a company like MTV only has to make one stop to get what they are looking for. Within three months of starting the company, we had Food Network, A&E and History Channel as paying clients.

Were you taken by surprise with your success?

There are two ways to start a company. One is to raise the money and then build it. Or build it and then fix it along the way, which is what we've done. After the *Businessweek* piece came out, it was a bit of a jolt. All of us had to work 24/7.

As a former member of a rock band, was there anything you learned from that experience that is helping now in your new role as business owner?

I was always good at marketing and PR. We made a music video that got 100,000 hits on YouTube. What occurred to me was that perhaps I was better at selling my music and other people's music than trying to hustle on the road all day. As soon as I stopped rehearsing three nights a week and playing out two nights a week, I really narrowed my focus down to what I could do best. —Erik Philbrook

For more information on Jingle Punks, visit www.jinglepunks.com

GET CARTER

The **ASCAP Henry Mancini Career Achievement Award** in Film & Television Music is presented to **CARTER BURWELL** in recognition of his outstanding achievements and contributions to the music of film and television



ASCAP Henry Mancini Award recipient has scored many of the most emblematic films of the past 25 years, working with such innovative directors as Todd Haynes (*Velvet Goldmine*), David Mamet (*The Spanish Prisoner*), Spike Jonze (*Being John Malkovich*, *Adaptation*), and, especially Joel and Ethan Coen, the team he has been most identified with since *Blood Simple* in 1984, the first feature film for all three. A Manhattan native, Burwell was drafted into film scoring by the Coens from his budding rock 'n' roll career in the downtown clubs of Manhattan. By training, Burwell is a Harvard-educated engineer and computer scientist who had hopes of becoming a maker of animated films. One of his early animation projects, *Help, I'm Being Crushed to Death by a Black Rectangle* (1979) was honored at two film festivals.

Burwell's film music career has found him embracing the odd and offbeat, but he has

Your early experience working with the Coen brothers - since neither you nor they had feature film experience - must have made for a good match.

I think that it did. Let's face it - no one knew what they were doing with the music. I didn't know how to synchronize the music with the film technologically and they didn't either. The way we approached it was probably like a lot of people do on their first films. I had a stopwatch out and we would agree on two and a half minutes of music here and three minutes there. I created these set pieces not especially synchronized to picture, but for *Blood Simple*, that was fine. It was more about mood. We were all learning.

Did you prepare for *Blood Simple* by studying film noir scores?

When I was first approached about doing the film, I made some musical sketches based on what they showed me of the movie. My rough

not get distribution, which is what usually happened with low budget features back then. Surprisingly, it did make the festival circuit back then and did get distribution. Tony Perkins saw the film. I guess Universal had been after him to make *Psycho III*. Tony was going to direct and I believe it was his first directing credential. He was given carte blanche and he called me to compose the score. That was my first "real" film scoring assignment within the industry. I came to live in Los Angeles for a few months and learned how the industry works. I sort of camped in Bert Berman's office (he was running Universal film music at the time). He introduced me to every little aspect of the business - trade magazines, copyists, agents, orchestrators and contractors. I really knew nothing.

So you didn't flee back to the East Coast?

After three or four months in Los Angeles, I was perfectly ready to go back East. But I



also scored a number of mainstream Hollywood projects, including the adventure film, *Rob Roy*, a movie sequel (Anthony Perkins's *Psycho III*), a Disney animated family film (*The Goofy Movie*), a Sidney Lumet-directed crime film (*Before the Devil Knows You're Dead*) and last year's teen vampire blockbuster *Twilight*. Burwell recently sat down with ASCAP's Jim Steinblatt to speak about his life in film music, offering strong and honest opinions about the rewards and challenges of the movie music profession.

In some ways, you had an advantage when you started out, in that you had been in the filmmaker's seat, unlike most beginning film composers.

There is no question that I had a great deal more experience with film than with music. I still look at what I do as an aspect of filmmaking. I feel like I wear two hats when I do this. One is that I'm a composer, the other is as a filmmaker. As a composer, I'm largely just doing it for my own satisfaction - I've never heard a director say "I don't think this composition is fully realized." Very few directors critique the music as music. They critique it as regards its role in the film. That's where I put on the other hat as a filmmaker and try to think that way.

ideas were based on piano and tape effects - kind of sampling before digital samplers existed. I really knew nothing about film scoring and thought I should try to pay attention to the way it's done. I opened *TV Guide* and saw that Hitchcock's *The Birds* was going to be on and I set my VCR to record it. I watched the film trying to pay very careful attention to the music, but as we got to the end of every important scene, I would realize that I forgot to pay attention to the music. I got to the end of the movie, realizing I hadn't learned anything about the music. I rewatched the videotape and realized there was no instrumental score at all - it had been scored with bird sounds and synthesized versions of bird sounds. That was a good first lesson.

I learned that a score doesn't have to be any one thing - it can be what the film requires rather than what the medium requires or what the industry requires. I always appreciate the fact that *The Birds* was the first film I ever studied as far as film scoring was concerned.

It's interesting to note that your second feature score was a sequel to a Hitchcock film.

That's true. You know, Joel and Ethan had warned me that *Blood Simple* would probably

found it all very interesting and everyone was very nice. The Universal people knew I wasn't a trained film composer and that I had a rock 'n' roll background. I was doing most of the work on a Synclavier and wanted to hire a boys' choir and some percussionists. In the end they were happy to accommodate me because all of my whims were much cheaper than anything a real Hollywood composer would have asked for. It was a time when MTV was relatively young and the studios thought having a video there would be free promotion for their film. They were insisting Tony put some kind of pop song in his film to make a video around. Tony was insistent that no pop song be in the film. Instead, he thought we should make a video of one of my tunes from the film. We basically made a video with me and Tony in it. I got the complete experience and was very satisfied when it was done and came back to New York.

After that, you could really look at yourself as a film composer.

It's true. Following *Psycho III*, Joel and Ethan asked me to do *Raising Arizona*. They weren't sure I'd want to do the film. I believe Ethan asked whether the film was "groovy enough" for me. They were right to worry, because the yodeling and banjos were not my background.

CARTER BURWELL

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But I loved the movie and I realized that I liked watching movies day in and day out and writing music to go along with them. I enthusiastically joined in on *Raising Arizona* and, as you say, left my day job at that point.

I like learning new things and one of the things I love about this job is learning about new musical genres, new instruments from other places. For me, it's been an opportunity to learn about orchestration, conducting. I've taken a back road so that my behavior is much more like the conservatory trained composers. I really enjoy that stuff. It took me years to get the confidence to learn it all - but it wasn't through classes, but on the street

While I am sure you have agency representation, I imagine you don't need an agent to work on Coen brothers films.

There is not a whole lot an agent can do on a Coen brothers film. Ethan will say, "This is how much money we've got." And I will say, "OK." Nothing else is involved. The Coens are very honest and are very apologetic about their sometimes limited resources but we always make it work. Sometimes I am overpaid, like I was in the case of *No Country for Old Men*. Sometimes I am underpaid.

have really been up your alley. It was different than anything I had seen before.

Working with the Coen Brothers probably trained you for all the twists and turns of the Malkovich movie.

Now there is an interesting example of what we were just talking about. The dramatic approach to the score of Malkovich was to try to treat the characters as though they were real human characters with human feelings even though the experiences they were going through seemed completely fantastical and surreal. The director, Spike Jonze, and I both felt that the most disturbing thing to do with this movie was to let the audience feel that it was surreal rather than something that comes off as conceptual. With the music, I tried to take all the drama seriously and ignore the fantasy. It would have been difficult for me to do in a movie that was completely serious, but in this case, because of all the bizarre goings on, I was very happy to play the music that way. It made the film a richer experience. My ideal for film music - and it can't always be realized - is that it doesn't just echo what's on the screen but makes the movie a richer experience by adding new elements.

It varies unpredictably. After my second child was born five years ago, I actually stopped doing film music for a couple of years. The schedules are grueling and it was taking me away from my family more than I felt was acceptable. For two years, I didn't do film music but worked on other things. There was a choreography commission and a project of my own. I asked the Coen brothers and Charlie Kaufman to write some texts which I could set to music. At first, I thought I'd ask about a dozen writers to submit things so I would have a folio of pieces of text to set to music. One of the things I enjoy about what I do in film is setting good writing to musical composition. Well, both the Coens and Charlie Kaufman were much more ambitious than I expected and offered to write one-act plays. I ended up wearing a producer's hat for a while. I hated being a producer - I don't like being on the phone; I like making stuff myself and not browbeating others to make it for me. So we had the two one-act plays which were performed kind of like radio plays. The actors were on stage but not moving around, with no sets, no costumes, but with microphones and music stands in front of them. Then the musicians stood behind them with their instruments and music stands, and I was on stage conducting.



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1. Carter Burwell with Spike Jonze discussing music for *Adaptation*
2. With Frances McDormand and Joel Coen at Cannes with *Fargo*
3. Carter with Julian Schnabel at the Venice Film Festival
4. Burwell with the band The Same at CBGB's in 1981

While people mostly associate you with the films of the Coens, you have done quite a few "mainstream" films. Is there any commonality in the projects you choose to work on?

Typically, if there isn't a certain dark side to the proceedings, it's a little hard for me to get my imagination going.

So, even with comedy, as long as it has that other side to it...

Yes, and with romance too. I am happy to score a romantic scene as long as there is at least the possibility that someone will be decapitated during it. That's real life to me - there's always a dark edge of possibility. And there is also the certainty of death. I'm really not interested in writing for something that doesn't at least acknowledge that complexity.

In looking at your filmography, it certainly seems that you do choose projects on that basis. The film *Being John Malkovich* must

You added to the fun of *A Knight's Tale* by writing rock 'n' roll for a film about knights in armor.

Yes, that was a high musical concept that Brian Helgeland, the film's writer and director, came up with. A lot of the pop songs in that film are, I'm told, regularly played in sports arenas (Queen's "We Are the Champions," Bachman-Turner Overdrive's "Taking Care of Business"). My job was somehow to make that believable as part of a medieval jousting experience. My music shades back and forth between rock 'n' roll and a faux medieval sound. The most fun example of that was a ballroom dancing scene where David Bowie's "Golden Years" was playing. We were given permission to go back into Bowie's multi-tracks and put elements of my medieval stuff in there so we could segue between his song and the score. Mr. Bowie came by to visit while we did that.

When you have time, you also work on theater and dance music projects.

We called it *Theater for the New Ear* and performed it in London, New York and in L.A. It was a lot of fun. My basic idea was that I wanted to do a project where I controlled the schedule and do the whole thing in a more humane way.

On your website, I saw your statement about viewing mid-20th Century "B" movie scores as part of a "Golden Age" rather than the famous big orchestral scores of the 1930's and 40's.

I am much happier watching those 1950's films and much more admiring of their scores. *The Day the Earth Stood Still* and *Forbidden Planet* - especially the sci-fi films - I love that stuff and I wish there were more people making that stuff. The great success of John Williams with *Star Wars* - scoring a sci-fi film as if it were a Western - really put a nail in the coffin of this other sci-fi music. Sci-fi is a political, philosophical and paranoid kind of exercise. Great film scores came from it.

Would you like to comment on your upcoming film projects?

Yes. We just finished remixing *Where the Wild Things Are*, a film based on the Maurice Sendak book. The music in the movie breaks down as 50% songs by Karen O of the Yeah Yeah Yeahs and 50% my score. The film doesn't come out until October and I have this worried feeling in my stomach that I'll still be revisiting that score. And we are recording the score of the new Coen brothers movie.

Is working on the adaptation of *Where the Wild Things Are* a more challenging experience than some of your other projects, being that it is a children's movie?

It has its own difficulties, like every film does. But Spike Jonze, who is the director and writer of *Where the Wild Things Are*, saw this as not being so much a kids' movie, but rather a film about serious adult issues children have to deal with. Being scared of your own emotions, finding out what you're capable of, getting along with others when they're awful, learning to like yourself. All these things, if you approach them honestly, are a bit scary. The film Spike has delivered walks a fine line between being dark and scary and, at the same time, being life-affirming and

that frees you. Also, a symphony orchestra is a standardized instrument—there are a lot of things you can do with it, obviously. The history of music shows us the wide variety of what can be done. But I often find, from an orchestrator's point of view, that it's easier for me to assemble a smaller group of instruments to get particular colors, and I also love those sessions because every single musician knows he or she will be heard. They are all painfully aware that they can't hide and I love the pressure and sense of responsibility that comes with that.

Do you ever collaborate with a lyricist on songs?

I'd like to, but it hasn't come up except for songs that I co-wrote with an old bandmate for Tony Perkins's *Psycho III*. The question of putting songs in movies is so loaded because studios see it as a source of revenue. I basically keep out of it. It involves so many commercial criteria that aren't about the film. I'd be happy to sit and write songs with a lyricist someday. Nobody's asked because the studios are looking for pop songs that are going to sell records. There's no reason to believe any pop song I write would ever sell many records.



upbeat. The whole score has walked that same line. It has been very challenging to find exactly the right tone. You can easily go too melancholy or too hopeful. Spike wants it always to contain all the possibilities - never to be just happy or just sad; never to be just having fun, but have the risk of danger. It's very challenging, but in a good way.

By now, you've done many kinds of film scores - on a small scale to using a big orchestra. Many composers enter film scoring because of the opportunity to work with an orchestra.

I love working with an orchestra. It is easier for me as a composer to do something novel with a smaller ensemble and a smaller film. There are two reasons for that. One is that with a smaller budget, there's more freedom in that you don't need to sell quite as many tickets on the other side and you don't have to convince a studio that your film will appeal to a broad demographic. Right there,

You've amassed a distinguished filmography. Perhaps you don't love every single one of the films, but love every score.

I loved them all at first. When it's all said I don't like to watch the films or listen to the score again after the film's premiere. I think a lot of it's good.

How do you relate to the music of the man your award is named for - Henry Mancini?

I admire his work tremendously. I've always been a sucker for melody. I think he was really a master of that. One of the black arts of music is coming up with a catchy melody and he was one of the wizards of that black art. Also, I love his approach to sound. The instruments he would choose were often unexpected. What we'd now call a cheesy electric organ sound or what we'd now call world music instrumentation, put together with a jazz ensemble. I love his work - it's always interesting.

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Mystery, Alaska, 1999
The Hi-Lo Country, 1998
Velvet Goldmine, 1998
Gods and Monsters, 1998
The Spanish Prisoner, 1998
The Big Lebowski, 1998
Conspiracy Theory, 1997
Jackal, 1997
Assassin(s), 1997
Locusts, 1997
Picture Perfect, 1997
The Chamber, 1996
Joe's Apartment, 1996
Fargo, 1996
The Celluloid Closet, 1995
Nothing But Sun, 1995
Fear, 1995
Rob Roy, 1995
A Goofy Movie, 1995
Two Bits, 1995
Bad Company, 1995
It Could Happen To You, 1994
Airheads, 1994
The Hudsucker Proxy, 1993
And The Band Played On, 1993
A Dangerous Woman, 1993
Wayne's World 2, 1993
Kalifornia, 1993
This Boy's Life, 1992
Waterland, 1992
Buffy The Vampire Slayer, 1992
Storyville, 1991
Doc Hollywood, 1991
Scorchers, 1991
Barton Fink, 1991
Miller's Crossing, 1990
Checking Out, 1988
It Takes Two, 1988
Pass The Ammo, 1987
The Beat, 1987
A Hero Of Our Time, 1986
Raising Arizona, 1986
Psycho III, 1985
Blood Simple, 1984

ASCAP '09 FILM & TV MUSIC AWARDS

ASCAP's top composers and songwriters are honored at the Society's 24th annual awards celebration

ASCAP honored the composers and songwriters of the top box office film music and the most performed television music of 2008 at its 24th annual Film and Television Music Awards gala, held on May 11 at the Beverly Hilton Hotel in Los Angeles, California.

The ASCAP Henry Mancini Award was presented to Carter Burwell in recognition of his outstanding achievements and contributions to the world of film music. Burwell has scored many of the most emblematic films of the past 25 years, working with such innovative directors as Todd Haynes (*Velvet Goldmine*), David Mamet (*The Spanish Prisoner*), Spike Jonze (*Being John Malkovich*, *Adaptation*), John Lee Hancock (*The Alamo*, *The*

Rookie), and, especially Joel and Ethan Coen, the team with which he has been most identified with since *Blood Simple* in 1984, the first feature film for all three. The Coen brothers, Jonze and Hancock sent congratulatory video messages, and directors Bill Condon (*Gods and Monsters*, *Kinsey*) and Catherine Hardwicke (*Twilight*) co-presented the award to Burwell along with ASCAP President and Chairman Paul Williams and ASCAP CEO John LoFrumto. Burwell also

received an award in the Top Box Office Films category for his score to Hardwicke's vampire romance *Twilight*.

ASCAP composers and songwriters whose combined works earned the highest number of performance credits on network, local, and cable television in the category of themes and dramatic underscore for the 2008 survey year were Joel Beckerman, Jeff Cardoni, Matthew Gerrard, John Keane, Jeff Lippencott, Robbie Nevil, David Vanacore, Mark T Williams and Adam Zelkind.

Two huge Disney films - *High School Musical 3: Senior Year* and *Hannah Montana & Miley Cyrus: Best of Both Worlds Concert* - were filled with music written by ASCAP composers and songwriters. Honorees for *High School Musical* included David Lawrence who provided the score, and Adam Anders, Nikki

(continued on page 42)



Composer
Adam Zelkind





Pictured (l-r) are ASCAP's Nancy Knutsen, ASCAP President and Chairman Paul Williams, ASCAP Henry Mancini Award honoree Carter Burwell, director Catherine Hardwicke (*Twilight*), director Bill Condon (*Gods and Monsters*) and ASCAP CEO John LoFrumento



- ★ ★ ★
- Pictured (l-r) are
- 1. Composer David Vanacore (*Survivor*) signing ASCAP's Bill of Rights for Songwriters and Composers
- 2. The Recording Academy President Neil Portnow, ASCAP President and Chairman Paul Williams and ASCAP CEO John LoFrumento
- 3. Honoree Steven Mazur (*Rules of Engagement*) and Knutsen
- 4. Composer Mark T Williams (*The Apprentice 7*) signing ASCAP's Bill of Rights
- 5. ASCAP Board members and composers Bruce Broughton and Dan Foliart, honorees David Lawrence (*High School Musical 3: Senior Year*), David Carbonara (*Mad Men*), John Keane (*CSI*), Jeff Cardoni (*CSI: Miami*) and ASCAP's Mike Todd
- 6. Composer Michael Stevens (*Gran Torino*) and ASCAP's Shawn LeMone
- 7. ASCAP's Randy Grimmert, LoFrumento, composer Michael Levine (*Cold Case*) and Knutsen
- 8. Foliart, honorees Reinhold Heil and Johnny Klimek (*Without a Trace*), and ASCAP's Sue Devine
- 9. Original *Beverly Hills: 90210* theme composer John E. Davis, songwriters/composers Liz Phair and Doc Daur (*90210*), and Devine
- 10. Composer and songwriter power couple Adam Cohen (*Psych*) and Jeannie Lurie (*Hannah Montana & Miley Cyrus: Best of Both Worlds Concert*)
- 11. Grimmert, honoree Bear McCreary (*Eureka*), and Todd
- 12. Broughton, honoree Atli Örvarsson (*Vantage Point*) and Knutsen (far right) with the winning songwriters for *Hannah Montana & Miley Cyrus: Best of Both Worlds Concert*.
- 13. Broughton, honoree Atli Örvarsson (*Vantage Point*) and Knutsen

ASCAP '09 FILM & TV MUSIC AWARDS



14. Composer and songwriter Robbie Nevil 15. Composer John Keane 16. Composers John Adair and Paul Bessenbacher 17. Composer Will Anderson 18. Composer Grant Geissman 19. Composers Kenneth Burgomaster and Nevil 20. Foliart, composer Sean Callery and Devine 21. Composer David Carbonara 22. Jeff Cardoni 23. Composers John Robert Wood and Adam Cohen 24. Songwriter Cathy Dennis 25. Composer John Dickson 26. Composers Marc Fantini, Scott Gordon, and Steffan Fantini 27. Composer Matt Hawkins 28. Composer Paul Hepker 29. Jeff Lippencott and Mark T. Williams 30. Composers David Vanacore and Brandon Thompson 31. Composer Brian Lapin and Todd 32. Composers Franz Vonlichten and Michael Levine 33. Composers Tom Polce, Derek Schanche and Steve Mazur 34. Composer Trevor Morris 35. Composer John Nordstrom 36. Songwriter Wayne Rodrigues 37. Composer Elvin Ross 38. ASCAP Board member Bruce Broughton, composer David Lawrence and Knutsen 39. The winning songwriters of *High School Musical 3: Senior Year* 40. Composer Heitor Pereira 41. Henry Mancini Award winner Carter Burwell with directors Bill Condon and Catherine Hardwicke looking on 42. Composer Jeff Rona



Hassman, Theodore Thomas, Theron Thomas, and Timothy Thomas who contributed songs for the third installment of the successful film franchise. Those honored for *Hannah Montana & Miley Cyrus* were Michael Bradford, Scott Cutler, Tamara Dunn, Ken Hauptman, Jay Landers, Jeannie Lurie, Holly Mathis, Steve Robson, and Matthew Wilder. Those receiving awards for their musical contributions to both films were Antonina Armato, Andrew Dodd, Matthew Gerrard, Jamie Houston, Robbie Nevil, and Adam Watts.

Also honored in the Top Box Office Films category were John Powell for his scores to

Bolt, *Dr. Seuss' Horton Hears a Who!*, *Hancock*, *Jumper*, and *Kung Fu Panda* and past ASCAP Henry Mancini Award honorees Hans Zimmer (*The Dark Knight*, *Kung Fu Panda*, *Madagascar: Escape 2 Africa*), James Newton Howard (*The Dark Knight*, *The Happening*), and John Debnay (*The Mummy: Tomb of the Dragon Emperor*). Other honorees included Craig Armstrong (*The Incredible Hulk*), Jon Brion (*Step Brothers*), Ramin Djawadi (*Iron Man*), Kyle Eastwood and Michael Stevens (*Gran Torino*), Mark Everett (*Yes Man*), Michael Giacchino (*Cloverfield*), James Horner (*The Spiderwick Chronicles*),

Angelo Milli (*Seven Pounds*), Atli Örvarsson (*Vantage Point*), Heitor Pereira (*Beverly Hills Chihuahua*), Jason Segel (*Forgetting Sarah Marshall*), and Brian Tyler (*Eagle Eye*).

In addition to the presenters and honorees in attendance, other notable guests included screenwriter/producer/director Brian Koppelman (*LA Confidential*, *Mystic River*), television and film producer Mark Gordon (*Grey's Anatomy*, *Saving Private Ryan*), Ginny Mancini, ASCAP Board members Dean Kay (Lichelle Music Company) and David Renzer (Universal Music Publishing Group) and Neil Portnow (The Recording Academy).

CONGRATULATIONS ASCAP

Film & Television

MUSIC AWARD HONOREES



Henry Mancini Award Recipient
Carter Burwell

TOP BOX OFFICE FILMS

ADAM ANDERS
ANTONINA ARMATO
ANDREW DODD
MATTHEW GERRARD
NIKKI HASSMAN
JAMIE HOUSTON
DAVID LAWRENCE
ROBBIE NEVIL
THEODORE THOMAS
THERON THOMAS
TIMOTHY THOMAS
ADAM WATT'S
High School Musical 3: Senior Year

ANTONINA ARMATO
MICHAEL BRADFORD
SCOTT CUTLER
ANDY DODD
TAMARA DUNN
MATTHEW GERRARD
KEN HAUPTMAN
JAMIE HOUSTON
JAY LANDERS
JEANNIE LURIE
HOLLY MATTHIS
ROBBIE NEVIL
STEVE ROBSON
ADAM WATT'S
MATTHEW WILDER
Hannah Montana & Miley Cyrus: Best of Both Worlds Concert

CRAIG ARMSTRONG (PRS)
The Incredible Hulk

JON BRION
Step Brothers

CARTER BURWELL
Twilight

JOHN DEBNEY
The Mummy: Tomb of the Dragon Emperor

RAMIN DJAWADI
Iron Man

KYLE EASTWOOD
MICHAEL STEVENS
Gran Torino

MARK EVERETT
16 Men

MICHAEL GIACCHINO
Chorizondo

JAMES HORNOR
The Spiderwick Chronicles

ANGELO MILLI
Seven Pounds

JAMES NEWTON HOWARD
HANS ZIMMER
The Dark Knight

JAMES NEWTON HOWARD
The Happening

ATLI ORVARSSON
Vantage Point

HECTOR PEREIRA
Beverly Hills Chihuahua

JOHN POWELL
Bolt

Dr. Seuss' *Horton Hears a Who!*
HANS ZIMMER
Jumpin'

JOHN POWELL
HANS ZIMMER
Kung Fu Panda

JASON SEGEL
Forgetting Sarah Marshall

BRIAN TYLER
Eagle Eye

HANS ZIMMER
Madagascar: Escape 2 Africa

TOP TELEVISION SERIES

JJ ABRAMS
MICHAEL GIACCHINO
Lost

JOHN ADAIR
PAUL BESSENBACHER
The Suite Life of Zack and Cody

JOHN ADAIR
The Wizards of Waverly Place

WILL ANDERSON
The Moment of Truth

LEE ARONSOHN
GRANT GEISSMAN
Two and a Half Men

KENNETH BURGOMASTER
MATTHEW GERRARD
ROBBIE NEVIL
Hannah Montana

SEAN CALLERY
Medium

SEAN CALLERY
KEN JORDAN
Bones

DAVID CARBONARA
EDWIN HAYES
RAMBLE KROHN
Mad Men

JEFF CARDONI
CSI: Miami

JEMAINNE CLEMENT (APRA)
BRET MCKENZIE (APRA)
Flight of the Conchords

ADAM COHEN
STEVE FRANKS
JOHN ROBERT WOOD
Psych

JOHN E. DAVIS
MARC "DOC" DAUER
LIZ PHAIR
90210

CATHERINE DENNIS (PRS)
JULIAN GINGELL (PRS)
BARRY STONE (PRS)
American Idol

JOHN DICKSON
Burn Notice

MARC FANTINI
STEFAN FANTINI
SCOTT GORDON
Arrested Development
Criminal Minds

MATTHEW HAWKINS
MAURICE "mO" JACKSON
NEIL MARTIN
NCIS

REINHOLD HEIL
JOHNNY KLIMEK
Without a Trace

PAUL HEPKER
Deadliest Catch

JOHN KEANE
CSI

RUSS LANDAU
DAVID VANACORE
Survivor: Gabon
Survivor: Micronesia

BRIAN LAPIN
Gossip Girl

MICHAEL LEVINE
FRANZ VONLICHTEN
HELMUT VONLICHTEN
Cold Case

JEFF LIPPENCOTT
DAVID VANACORE
MARK T WILLIAMS
The Apprentice 7

STEVEN MAZUR
TOM POLCE
DEREK SCHANCHIE
Rules of Engagement

BEAR MCCREARY
Eureka

DANIEL MCGRATH (PRS)
JOSH PHILLIPS (PRS)
Dancing With The Stars

TREVOR MORRIS
The Tudors

BLAKE NEELY
Brothers & Sisters
The Mentalist

JOHN NORDSTROM
One Tree Hill

WAYNE RODRIGUES
The Hills

JEFF RONA
Brotherhood

ELVIN ROSS
House of Payne

ERIK "EVERLAST" SCHRODY
Saving Grace

BRANDON THOMPSON
DAVID VANACORE
Ghost Hunters

ADAM ZELKIND
Rock of Love 2

MOST PERFORMED THEMES & UNDERSCORE

JOEL BECKERMAN
JEFF CARDONI
MATTHEW GERRARD
JOHN KEANE
JEFF LIPPENCOTT
ROBBIE NEVIL
DAVID VANACORE
MARK T WILLIAMS
ADAM ZELKIND

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



ASCAP
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GETTING CONNECTED

The fourth annual ASCAP "I Create Music" EXPO gives songwriters, composers



The ASCAP "I Create Music" EXPO 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 to hear from some of today's top writers, composers and producers, including Wyclef Jean, Natasha Bedingfield, Ryan Tedder, Craig Wiseman, Sean Callery, Stargate's Mikkel Eriksen, Dan Wilson, Antonina Armato and many more. As night fell, two packed showcases provided exciting entertainment. "I Create Music" Center Stage featured performances by Paul Williams, Craig Wiseman, Alejandro Lerner, Siedah Garrett and Dan Wilson, and the ASCAP EXPO iStandard Producer Showcase featured finalists who earned the chance to have their tracks critiqued by a panel of industry experts.

THE ASCAP "I Create Music" EXPO



Pictured (l-r): 1. ASCAP's Loretta Muñoz, Heart's Nancy Wilson, Interviewer Melinda Newman, Heart's Ann Wilson and ASCAP's Randy Grimm 2. On the Radio - Today's Hitmakers: C. "Tricky" Stewart, Antonina Armato, moderator Ron Fair, Lukasz "Dr. Luke" Gottwald, Stargate's Mikkel Eriksen and Dan Wilson 3. Wyclef Jean 4. Natasha Bedingfield 5. Craig Wiseman 6. Ryan Tedder 7. Sean Callery 8. Chaka Khan, ASCAP's Alonzo Robinson and LeToya Luckett 9. ASCAP President and Chairman Paul Williams, Muñoz, Jeff Lynne and ASCAP CEO John LoFrumento 10. Round Up - The Writers and Producers Jam: Emanuel Kiriakou, Rob Hyman, ASCAP's Brendan Okrent, Eric Bazilian, Holly Knight, Narada Michael Walden and Grimm



and producers the opportunity to network and develop skills to further their careers.



THE ASCAP "I Create Music" EXPO



Pictured (l-r): 1. Hip Hop - Making It To the Top: Skillz, J.U.S.T.I.C.E League's Kevin Crowe, Erik Ortiz and Kenny Bartolomei, Drumma Boy, Shondrae "Bangladesh" Crawford, ASCAP's Tremayne Anchrum and Jay Sloan 2. Music Publishing - A View from the Top: Chairman and CEO of EMI Music Publishing Roger Faxon, Chairman and CEO of Warner Music Group David H. Johnson, Chairman of Paramount Allegro Music and moderator Irwin Z. Robinson, Chairman and CEO of Sony/ATV Music Publishing Martin Bandler and Chairman and CEO of Universal Music Publishing Group David Renzer (all of whom are ASCAP Board members) 3. Get in the Game - Composing and Licensing Music for Video Games: ASCAP's Shawn LeMone, Tom Salta, Jason Hayes, moderator Russell Brower, Lennie Moore and ASCAP's Jennifer Harmon 4. The Art of Collaboration - A Live Songwriting Session: James Fauntleroy, Brian Kennedy, Andre Merritt and Cri\$Tyle "The Ink" Johnson write a song together on the spot at the piano 5. Congress and Copyrights - Forging a Future for Music Creators: Fred Koenigsberg, Esq., Jay Cooper, Esq., Rep. Adam B Schiff (D-CA) and ASCAP Board member Marilyn Bergman 6. Defining Moments: ASCAP's Mike Todd, David Palch, Johnny Mandel, Marcus Miller and ASCAP's Ken Cicerale 7. Family Guy's Secret Recipe for Success - Great Relationship + Great Music = Great TV: Todd, Ron Jones and Walter Murphy, ASCAP's Charlyn Bernal and ASCAP Board member and moderator Richard Bellis 8. Film Music Master Session: James Newton Howard and Interviewer Jon Burlingame 9. The Nikki Jean Project: Sam Hollander, Nikki Jean, ASCAP President and Chairman Paul Williams, Sony/ATV's Jody Gerson and Notable Music's Tom DeSavia 10. Master Session with Ricky Skaggs: ASCAP's Jim Steinblatt and John Briggs, Ricky Skaggs and ASCAP Board member Wayland Holyfield 11. Spanning the Genres: ASCAP's Tremayne Anchrum, Johnita Austin, ASCAP's Nicole George and Warryn Campbell

On the second day of the EXPO, Jeff Lynne was presented with ASCAP's Golden Note Award and then sat down for an in-depth interview covering his extraordinary career. That was just one remarkable session in a day filled with insight and inspiration as day two EXPO panels and events featured discussions with other leading musical lights as Chaka Khan, Ricky Skaggs, Johnny Mandel and more. Career building workshops covered music placement, production music, studio recordings, publishing deals and career opportunities in everything from Hip-Hop to Jazz to Pop/Rock. The exhibitor area, including

sponsor sessions provided by Apple, Cakewalk, The Home Studio Master Class and West L.A. Music, and the ASCAP Network stage bustled with activity throughout the day. Two exciting evening events featured an attendee showcase presented by Indie Power, Pick the Band and West L.A. Music, and a presentation of ASCAP's Quiet on the Set showcase series.

The third day of panels explored valuable social media channels and online tools for music creators as well as important copyright issues currently facing Congress. Other sessions provided song feedback to attendees and a work-

shop on how to write for a radio market. There was also plenty of live music as panelists took to the stage to show the audience how they crafted some of their best-loved work by performing them in a fun, stripped-down setting.

ASCAP issued more than 2,400 badges for this year's EXPO and our sponsors and exhibitors came out in full force. The turnout proved that music creators are taking their careers and their future in music into their own hands by investing in themselves and joining with their community to connect and collaborate.

PHOTOS 1 AND 5 BY LESTER COHEN/WIREIMAGE; PHOTOS 2, 4, 8 AND 10 BY RICK MILLER; ALL OTHER PHOTOS BY DAVID LERMAN

EXPO IN CONCERT!

The EXPO allowed attendees to experience much more live music from some of today's top writers and performers than ever before. Attendees themselves got in on the action with performance opportunities on the main Grand Ballroom stage and on the ASCAP Network stage.



Pictured (l-r): 1. Nancy and Ann Wilson of Heart perform during their interview in the Grand Ballroom 2. At The Highlands for the Center Stage showcase are Paul Williams, host Erik Philbrook of ASCAP, Craig Wiseman, Alejandro Lerner, Siedah Garrett with her guitarist and Dan Wilson 3. The scene at the Istandard Producer Showcase at the Highlands 4. Kes performing at the Pick the Band sponsored attendee showcase 5. Jackson Cook on the ASCAP Network stage 6. Jesca Hoop sings while Jason Reeves (left) and Rory Feek look on during the Quiet on the Set showcase at The Highlands

SPONSORED BY...

Recognizing the opportunity to reach the most serious music creators in America, the 2009 EXPO welcomed over 50 exhibitors and sponsors to the Renaissance Hollywood Hotel. ASCAP would like to thank all of them for making this year's event such a smashing success.

Pictured are 1. Ryan Tedder during his Apple sponsored Logic Studio Songwriter Talk 2. Hawaiian artists Daniel Ho, Henry Kapono and Juan Carlos Quintero, sponsored by the State of Hawaii, who performed on the ASCAP Network stage 3. A view of the EXPO Exhibition Hall 4. Chris St. John, winner of an Epiphone guitar 5. A One on One mentoring session, sponsored by Sennheiser 6. Ovation Guitars



Visit ASCAP.com/expo for full photo coverage and video clips from this year's event. Also, don't miss any exciting news. Get up to the minute info and announcements on next year's event by following the EXPO on Twitter: twitter.com/ascapexpo

ALL PHOTOS ON THIS PAGE BY PICK MILLER AND DAVID LERMAN EXCEPT FOR PHOTO 1 AND HEADSHOTS BY LESTER COHEN/WIREIMAGE

ASCAP RHYTHM & SOUL MUSIC AWARDS



Top Awards Presented to Stargate's Mikkel Eriksen & Tor Hermansen, C. "Tricky" Stewart & The-Dream and EMI Music Publishing; Smokey Robinson and Alicia Keys Receive Special Honors

ASCAP hosted its 22nd Annual Rhythm & Soul Music Awards at the Beverly Hilton Hotel in Los Angeles, CA on June 26. The star-studded event, which was attended by over 650 leading songwriters, recording artists and music industry notables, paid special tribute to Smokey Robinson and Alicia Keys, and honored the songwriters and publishers of the most performed ASCAP songs on the 2008 R&B/Hip-Hop, Rap and Gospel charts.

As those in attendance were still reeling from the news of Michael Jackson's untimely death, the event also became an opportunity for members of the Rhythm and Soul music community to honor and celebrate Jackson's life, music and legacy. The evening began with a moment of silence in remembrance of Jackson. Following a video montage highlighting Jackson's extraordinary career, R&B superstar Ne-Yo performed "Lady in My Life," and throughout the evening many of the presenters and honorees shared their thoughts

and memories of the King of Pop.

Stargate's Mikkel Eriksen and Tor Hermansen were presented with Songwriter of the Year awards (C. "Tricky" Stewart and The-Dream also earned Songwriter of the Year honors), while "Like You'll Never See Me Again" took this year's Top R&B/Hip Hop Song, "Lollipop" received the Top Rap Song, "I Trust You" received the Top Gospel Song of the year, and EMI Music Publishing was presented with Publisher of the Year.

One of the evening's highlights was a special tribute to music legend Smokey Robinson, who was honored with

(continued on page 50)



Motown Records founder Berry Gordy and ASCAP Rhythm & Soul Heritage Award honoree Smokey Robinson

PHOTOS BY LESTER COHEN/WIREIMAGE



ASCAP CEO John LoFrumento, ASCAP President and Chairman Paul Williams, ASCAP Golden Note Award honoree Alicia Keys, ASCAP Rhythm & Soul Heritage Award honoree Smokey Robinson, and ASCAP's Nicole George and Randy Grimm



- Pictured (l-r):
1. Singer/songwriter Ne-Yo, ASCAP's Nicole George and Randy Grimm, Songwriters of the Year C. "Tricky" Stewart and The-Dream, and ASCAP's Jay Sloan and Alonzo Robinson
 2. Kerry "Krucial" Brothers and Alicia Keys. "Like You'll Never See Me Again," co-written by Keys and "Krucial," was named Top R&B/Hip-Hop Song. Keys also picked up awards for "No One," co-written with "Krucial" and DJ Dirty Harry, and "Teenage Love Affair," co-written with Matt Kahane
 3. ASCAP's coveted Songwriter of the Year award went to Stargate's Mikkel Eriksen & Tor Hermansen and C. "Tricky" Stewart & The-Dream, who tied with five award-winning songs each. Pictured are Stargate manager Tim Smith, who accepted for Hermansen, Eriksen and Johntá Austin, who presented the awards. Austin also collected awards for co-writing two songs with Stargate.
 4. Publisher of the Year EMI Music's Mike Jackson, Carlos Hudgins, Big Jon Platt, Roger Faxon, Leotis Clyburn and ASCAP CEO John LoFrumento
 5. Motown legends Eddie Holland, Nickolas Ashford, Berry Gordy, ASCAP Rhythm & Soul Heritage Award honoree Smokey Robinson and Valerie Simpson
 6. R&B superstar Ne-Yo performed "Tears of a Clown" in tribute to Smokey Robinson. Ne-Yo also sang "Lady in My Life" as part of a special tribute to Michael Jackson
 7. Super-producer Timbaland, a three-time ASCAP Rhythm & Soul Songwriter of the Year honoree, introduced Songwriter of the Year winners C. "Tricky" Stewart and The-Dream
 8. Ashford, Wyclef Jean, Simpson and George
 9. "Lollipop," co-written by Darius "Deezle" Harrison and the late Stephen "Static Major" Garrett, was named Top Rap Song, and also claimed an award in the R&B/Hip-Hop category. Pictured are Deezle, ASCAP's Nicole George and Avonti Garrett, wife of "Static Major"

ASCAP '09 RHYTHM & SOUL MUSIC AWARDS



★ 10. Jeremih performing his hit single "Birthday Sex" 11. James Fortune performing his Top Gospel Song, "I Trust You" 12. New J Records artist CJ performing "Cruisin'" in tribute to Smokey Robinson 13. (l-r) ASCAP President and Chairman Paul Williams, Chairman and CEO of BET Debra Lee and ASCAP CEO John LoFrumento 14. R&B/Gospel singer-songwriter Kelly Price performing "You've Really Got a Hold On Me" in tribute to Smokey Robinson 15. Gabby Wilson, an 11-year old musical prodigy, performing in honor of Alicia Keys 16. Australian vocal group Human Nature performing "Ooh, Baby, Baby" in tribute to Smokey Robinson 17. GS Boyz performing their debut single, "Stanky Legg"

ASCAP's Rhythm & Soul Heritage Award. The award was co-presented by Motown Records founder Berry Gordy, Nick Ashford & Valerie Simpson and ASCAP President and Chairman Paul Williams in recognition of "his achievements as a songwriter and artist who has written an enduring chapter in American musical history and whose songs have inspired generations." The tribute culminated with stellar performances by R&B superstar Ne-Yo, R&B/Gospel singer-songwriter Kelly Price, new J Records artist CJ, and Australia's most popular vocal group Human Nature, who sang a selection of Robinson's biggest hits.

Another highlight was the presentation of ASCAP's Golden Note Award to Alicia Keys. The Golden Note is presented to songwriters, composers, and artists who have achieved extraordinary career milestones. Gabby Wilson, an 11-year old musical prodigy, performed in honor of Keys, and Paul Williams presented the prestigious award to the 12-time Grammy Award winner. Keys picked up three more awards during the evening, including Top R&B/Hip-Hop Song for "Like You'll Never See Me Again," co-written with Kerry "Krucial" Brothers, in addition to awards for "No One," co-written with "Krucial" and DJ Dirty Harry, and "Teenage Love Affair," co-written with Matt Kahane.

The evening featured performances by gospel sensation James Fortune (Black

Smoke Music/Worldwide) who performed his Top Gospel Song, "I Trust You," hip-hop group GS Boyz (Battery/Jive/Swagg Team) who had the audience doing their best dance moves to their debut single, "Stanky Legg," and Def Jam's newest star, Jeremih, who sang his hit single "Birthday Sex."

ASCAP's Songwriter of the Year award went to two hot songwriter/producer teams - Mikkel Eriksen & Tor Hermansen and C. "Tricky" Stewart & The-Dream - who tied with five winning songs each.

2007 ASCAP Rhythm & Soul Songwriter of the Year honoree John Austin presented Mikkel Eriksen & Tor Hermansen with their Songwriter of the Year awards. Collectively known as Stargate, the duo was honored for Trey Songz's "Can't Help But Wait," Ne-Yo's "Miss Independent," Jennifer Hudson's "Spotlight," Rihanna's "Take A Bow," and Chris Brown's "With You." This is the first time that Stargate have been named ASCAP's Rhythm & Soul Songwriters of the Year. Their win closely follows their Songwriter of the Year victory at this year's ASCAP Pop Music Awards, and the 2007 ASCAP Awards in London, UK.

Austin also collected two awards in the R&B/Hip-Hop category for co-writing "Can't Help But Wait" and "With You" with Stargate.

Super-producer Timbaland, a three-time ASCAP Rhythm & Soul Songwriter of the Year

honoree, presented C. "Tricky" Stewart & The-Dream with their first-ever Songwriter of the Year awards. The pair was honored for The-Dream's "Falsetto" and "I Luv Your Girl," Mary J. Blige's "Just Fine," J. Holiday's "Suffocate," and Mariah Carey's "Touch My Body."

ASCAP Publisher of the Year honors went to EMI Music Publishing who was honored for 20 award-winning songs. This is the 15th consecutive win for EMI and the 17th time in the 22-year history of the awards show that EMI has received this honor. ASCAP CEO John A. LoFrumento presented the award to EMI Chairman and CEO Roger Faxon and his creative team.

"Lollipop," co-written by Darius "Deezle" Harrison and the late Stephen "Static Major" Garrett, was named Top Rap Song, and also claimed an award in the R&B/Hip-Hop category. The infectious single, performed by Lil Wayne and featuring "Static Major," topped both the Top Rap Tracks and R&B/Hip-Hop Singles & Tracks charts, and earned "Deezle" and "Static Major" a Grammy Award for Best Rap Song at the 51st Annual Grammy Awards.

"I Trust You," co-written by James Fortune and Terence Vaughn, was named Top Gospel Song. Recorded by James Fortune & FIYA, the spiritual anthem topped Billboard's Hot Gospel Songs chart for a historic 29 weeks, and holds the title as the longest running #1 gospel single.

ASCAP CONGRATULATES ALL OUR RHYTHM & SOUL AWARD HONOREES

EMI
MUSIC PUBLISHING

Publisher of the Year
EMI MUSIC PUBLISHING



Songwriters of the Year
**MIKKEL ERIKSEN
TOR HERMANSEN**



Heritage Award
SMOKEY ROBINSON



Golden Note Award
ALICIA KEYS



Songwriters of the Year
**TERIUS "THE-DREAM" NASH
CHRISTOPHER "TRICKY" STEWART**

TOP R&B/HIP-HOP SONG:

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

AWARD WINNING R&B/HIP-HOP SONGS:

"A Milli"
Writers: Shondrae "Bangladesh" Crawford, Kamaal "Q Tip" Fareed, Ali Shahed Jones Muhammad
Publishers: EMI Music Publishing, Jazz Merchant Music, LeVegas Publishing Company, Universal Music Publishing Group

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

"Can't Believe It"
Writer: David "Preach" Bald
Publishers: Ahmadiaiz Music, Nappy Boy Publishing, Universal Music Publishing Group, Veracity Music Publishing

"Can't Help But Wait"
Writers: Johnth Austin, Mikkel Eriksen, Tor Hermansen, Publishers: Chrysalis Music, EMI Music Publishing, Naked Under My Clothes Music, Sony/ATV Tunes, LLC

"Falso"
Writers: Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Marchninth Music, Songs of Peer, LTD., Warner/Chappell Music, Inc.

"Good Life"
Writer: Quincy Jones
Publisher: Yellowbrick Road Music

"Heaven Sent"
Writers: Keyshia Cole, Jason "J Vibe" Farmer, Alex Francis
Publishers: EMI Music Publishing, J Vibe Publishing Inc., Let Project Publishing, She Wrote It, Ultra Tunes, Universal Music Publishing Group

"I Luv Your Girl"
Writers: Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Marchninth Music, Songs of Peer, LTD., Warner/Chappell Music, Inc.

"I Remember"
Writer: Keyshia Cole
Publishers: She Wrote It, Universal Music Publishing Group

"Independent"
Writers: Jeremy "Mouse" Allen, Terence "Lil Boosie" Hatch, Melvin "Lil Phat" Vernell II, Wahbe Publishers: Boosie Bad Azz Publishing LLC, Mouse On The Track LLC, Phat Boss Publishing, Savage Life Publishing LLC, Trill Productions

"Just Fine"
Writers: Mary J. Blige, Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Marchninth Music, Mary J. Blige Music, Songs of Peer, LTD., Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Lollipop"
Stephen "Static Major" Garrett, Darius "Deezle" Harrison
Publishers: Black Fountain Music, EMI Music Publishing, Herbilicious Music, Roynet Music, Three Nails And A Crown

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

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

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

"Mrs. Officer"
Writers: Darius "Deezle" Harrison, Curtis "Kidd Kidd" Stewart
Publishers: Reallionaire Music, Roynet Music, Three Nails And A Crown, Ultra Tunes

"Need U Bad"
Writers: Cornel A. Campbell (PRS), Missy Elliott, Canon Lamb, Edward O'Sullivan Lee (PRS), Lloyd S. Mason (PRS), Taurian Osbourne, Nicholas Stanton, Jazmine Sullivan
Publishers: Cainon's Land Music Publishing, EMI Music Publishing, Itation Records, Lucky June Music Publishing, Mass Confusion Productions, Nappy Puddy Music, Roynet Music, Universal Music Publishing Group

"Never"
Writers: Emmanuel Chisoim, Daniel Farris, Davion Farris, Jahaem Hoagland
Publishers: Chiz The Prodigal Publishing, Earfull Music Inc., Jazene Drama Publishing, Lyrical Genius Pub, Smokebone Publishing, Warner/Chappell Music, Inc.

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

"Put On"
Writer: Christopher "Drumma Boy" Ghoslon
Publishers: Warner/Chappell Music, Inc., Young Drumma

"Sensual Seduction"
Writer: Demetrius "Shawty Redd" Stewart
Publishers: EMI Music Publishing, Shawty Redd Songs

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

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

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

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

"Take You Down"
Writers: La Mar "Mark" Edwards, James Fauntleroy, Harvey Mason Jr., Steve Russell, Damien Thomas
Publishers: Almo Music Corp., Demis Hot Songs, EMI Music Publishing, Eye 3 Publishing, Fauntleroy Music, Lamar Edwards Music, Strange Motel Music, T & Me Music, Underdog West Songs, Universal Music Publishing Group

"Teenage Love Affair"
Writers: Matt Kahane, Alicia Keys
Publishers: EMI Music Publishing, Lelloo Productions, Inc., Plantlife Experience, Touchy Feely Music

"They Know"
Writer: Quandaious Jordan
Publishers: Dats Shawty Lo Music

"Touch My Body"
Writers: CrisTyle, Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, GStyle Ink Music Publishing, EMI Music Publishing, Marchninth Music, Slide That Music, Songs of Peer, LTD., Warner/Chappell Music, Inc.

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

"Woman"
Writer: Raheem DeVaughn
Publishers: Ahmad's World, Universal Music Publishing Group

TOP RAP SONG:

"Lollipop"
Writers: Stephen "Static Major" Garrett, Darius "Deezle" Harrison
Publishers: Black Fountain Music, EMI Music Publishing, Herbilicious Music, Roynet Music, Three Nails And A Crown

AWARD WINNING RAP SONGS:

"A Milli"
Writers: Shondrae "Bangladesh" Crawford, Kamaal "Q Tip" Fareed, Ali Shahed Jones Muhammad
Publishers: EMI Music Publishing, Jazz Merchant Music, LeVegas Publishing Company, Universal Music Publishing Group

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

"Dangerous"
Writers: Cristian "Remy" Bihansonde (SOCAN), Jason "Kardinal Offishall" Harrow (SOCAN), Donald "HAZEL" Sales, Alliance "Akon" Thiam
Publishers: Byefall Productions Inc., Chrysalis Music, EMI Music Publishing, Give Me My Sweets Publishing, One Man Music, Sony/ATV Tunes, LLC

"Good Life"
Writer: Quincy Jones
Publisher: Yellowbrick Road Music

"Got Money"
Writers: Juan "Play" Salinas, Oscar "Skillz" Salinas
Publishers: EMI Music Publishing, Play For Play N Skillz Music, Skillz For Skillz N Play Music

"Hypnotized"
Writer: Alliance "Akon" Thiam
Publishers: Byefall Productions Inc., Sony/ATV Tunes, LLC

"Independent"
Writers: Jeremy "Mouse" Allen, Terence "Lil Boosie" Hatch, Melvin "Lil Phat" Vernell II, Wahbe Publishers: Boosie Bad Azz Publishing LLC, Mouse On The Track LLC, Phat Boss Publishing, Savage Life Publishing LLC, Trill Productions

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

"Mrs. Officer"
Writers: Darius "Deezle" Harrison, Curtis "Kidd Kidd" Stewart
Publishers: Reallionaire Music, Roynet Music, Three Nails And A Crown, Ultra Tunes

"Put On"
Writer: Christopher "Drumma Boy" Ghoslon
Publishers: Warner/Chappell Music, Inc., Young Drumma

"She Got It"
Writers: Kevin Growe, Erik Ortiz, Artwious "Jay Dizm" Smith
Publishers: Colone And Rook Publishing, FMB Publishing, Warner/Chappell Music, Inc.

"They Know"
Writer: Quandaious Jordan
Publishers: Dats Shawty Lo Music

TOP GOSPEL SONG:

"I Trust You"
Writers: James Fortune, Terence Vaughn
Publishers: FINAWORLD, T Vaughn Entertainment

AWARD WINNING GOSPEL SONGS:

"Declaration (This Is It)"
Writers: Kenneth Loggans, Michael McDonald
Publishers: Milk Music Music, Taurign Tunes

"God Is Good"
Writer: Bernard Belle
Publishers: B Funk Music, Warner/Chappell Music, Inc.

"Jesus"
Writers: Latocia House, Daniel Weatherpoon
Publishers: Spawnd Music, Tosmo Dwelling Place

"Livin'"
Writer: Loren McGee
Publisher: Mykro 84

ASCAP
www.ascap.com

We Create Music



ASCAP ^{'09} CHRISTIAN MUSIC AWARDS

EMI Christian Music Publishing, Matt Redman, Matthew West and Sam Mizell's song "YOU ARE EVERYTHING" are among the top honorees; Dave Clark is recognized as ASCAP Living Legend



Top honorees at the 2009 ASCAP Christian Music Awards gather for a group photo

ASCAP hosted its annual Christian Music Awards gala on Monday, April 20 at Richland Country Club. For the 15th year, ASCAP Senior VP Connie Bradley and VP Dan Keen teamed up to host the prestigious ceremony attended by gospel luminaries such as Amy Grant, Point of Grace, Mac Powell, Jeremy Camp, Larnelle Harris, Mark Harris and American Idol Chris Sligh and co-writer Clint Lagerberg, who had the #1 country song

in the nation, Rascal Flatts' "Here Comes Goodbye" at the time of the awards.

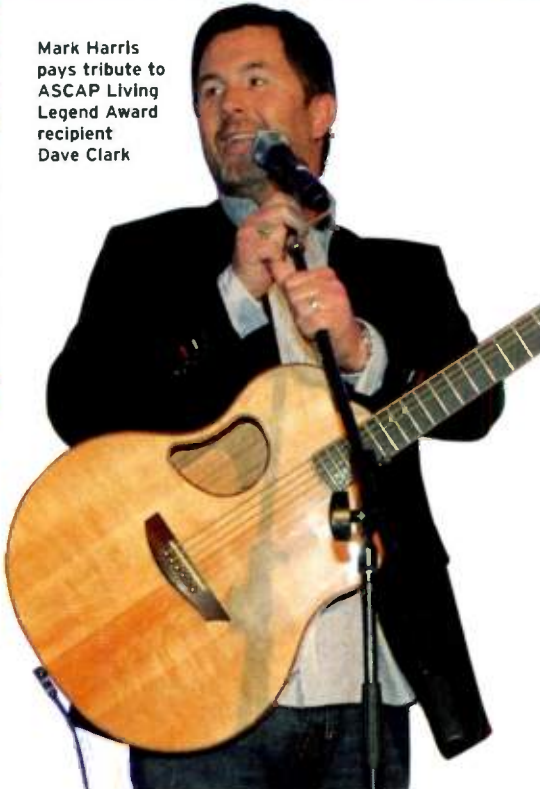
In her remarks Bradley noted that ASCAP has collected and distributed more money than any other performance rights organization in history. She also recognized ASCAP's dominant market share in Christian music and thanked the songwriters and publishers in attendance for their creative excellence. To the gathering of Christian music's best song-

writers and publishers, Keen noted, "Your songs help us find strength, hope, a happiness that is real and a better perspective on our troubles. We really need that, even if it's only for an average of three-plus minutes at a time. You give us a healthy, safe place to escape and refresh."

The crowd was packed with ASCAP's GMA Dove Awards nominees such as Natalie Grant, The David Crowder Band, Brandon Heath,



Pictured (l-r) are:
 1. ASCAP's Dan Keen, Chris Sligh, Amy Grant and ASCAP's Connie Bradley
 2. Keen, Brandon Heath and Essential Music's Holly Zabka.
 3. Clint Lagerberg, Bradley and Tony Wood
 4. Sanctuary Artist Management's Stuart Dill, Bradley, Point of Grace's LeIgh Cappillino, Denise Jones and Shelley Breen
 5. Keen, Word Music's Karrie Hardwick, Song of the Year Award winner Sam Mizell, Word Music's Chad Segura, Bradley, Simpleville Music's Mark Nicholas and Song of the Year Award winner Matthew West
 6. Keen and Bradley with Christian Publisher of the Year EMI CMG's Eddie DeGarmo, Casey McGinty, John Thompson and Jeremy Ash
 7. Larnelle Harris, ASCAP Living Legend Award winner Dave Clark and Keen
 8. Sanctus Real's Mark Graalman, Dan Gartley, Matt Hammitt and Chris Rohman



Mark Harris pays tribute to ASCAP Living Legend Award recipient Dave Clark

Rush of Fools, Sanctus Real, Bernie Herms, Tony Wood, Francesca Battistelli, Louie Giglio, Laura Storey and the Robbie Seay Band.
 ASCAP's Living Legend Award was presented to songwriter/publisher/record label exec Dave Clark, who recently enjoyed his 25th #1 song as a writer. Artists Larnelle Harris and Mark Harris participated in the Clark tribute.
 The evening culminated with the bestowing of the ASCAP Christian Songwriter of the Year

award to Matt Redman and the Christian Publisher of the Year award to EMI CMG Publishing. ASCAP's Christian Song of the Year trophy was awarded to "You Are Everything," written by Matthew West and Sam Mizell, published by Word Music, Simple Tense Songs, Songs For Lulu and Wyzell Music. Matthew West, Sam Mizell and co-writer Jason Houser recently had the #1 Christian Song in the U.S., Matthew West's "The Motions."

ASCAP '09 CONCERT MUSIC AWARDS

Jack Beeson, So Percussion,
Francisco J. Núñez, and G. Schirmer's
Kristin Lancino Honored at 10th
Annual ASCAP Concert Music
Awards in New York



Honorees and presenters are pictured with ASCAP CEO John LoFrumento (far right) at the Awards reception

The 10th annual ASCAP Concert Music Awards took place on May 21 at The Times Center in New York City. ASCAP member, radio host and performer Peter Schickele hosted the event, which recognized the achievements of ASCAP's 2009 Concert Music Honorees who represented the diverse aesthetic spectrum of the concert music world.

Among the evening's presenters were Derek Bermel, Steven Burke, John Corigliano, Daniel Felsenfeld, Charles Fussell, Michael Gordon, ASCAP Board member James M. Kendrick, ASCAP Board member Stephen Paulus, Peter Schickele, Suzanne Vega, and ASCAP CEO John LoFrumento

and ASCAP's Frances Richard, Cia Toscanini and Michael Spudic.

Among those that were honored were Jack Beeson - a composer, educator and distinguished musical citizen, in celebration of his 50 years of ASCAP membership and his dedicated service to the ASCAP Board of Directors, the Symphony & Concert Committee, and to his ASCAP colleagues.

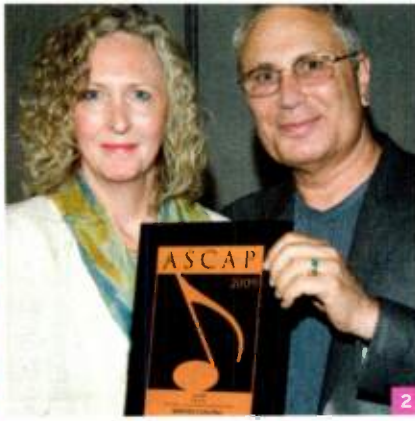
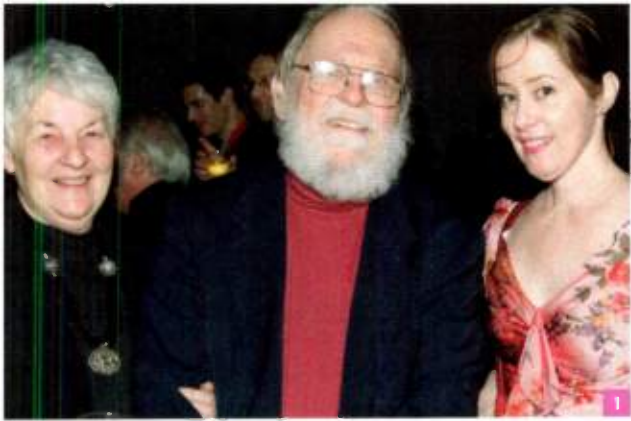
Eric Beach, Josh Quillan, Adam Sliwinski and Jason Treuting (So Percussion) were presented the John Cage Award for the artistry and passion with which they perform and champion the music of our time.

Francisco J. Núñez - a distinguished member, composer, arranger, conductor, artistic

director and founder of the Young People's Chorus of New York City - received The Victor Herbert Award for his commitment to music education, enrichment of the choral repertory, and his dedication to musical excellence.

Kristin Lancino, Vice President of G. Schirmer, Inc. was the recipient of the first annual ASCAP Arnold Broide Award for her leadership in the field of music publishing.

In addition, the recipients of the 2009 ASCAP Foundation Morton Gould Young Composer Awards were also presented with awards and congratulated. For a full list of this year's Young Composer Award winners, visit ascap.com.



★ ★ ★ ★ ★
 Pictured (l-r) are:
 1. Fran Richard, Master of Ceremonies Peter Schickele and Suzanne Vega
 2. John Corigliano (right) presented Concert Music Award to Kristin Lancino
 3. Jack Beeson receiving 2009 Concert Music Award from ASCAP Board member James M. Kendrick
 4. Eric Beach, Adam Sliwinski, Josh Oullan and Jason Treuting of So Percussion performing Jason Treuting's "Life is a Game"
 5. Francisco Nuñez, composer and Artistic Director of the Young People's Chorus, is congratulated by Michael Gordon
 6. So Percussion with presenter Derek Bermel (far right)
 7. Jack Beeson with Musical America's Sedgwick Clark
 8. David Kirkland Garner, Jay Greenberg, Paul Swartzel, Frances Richard and Sean Frlar
 9. Alla Borzova, ASCAP Board member Stephen Paulus, Lauren Keiser, ASCAP Board member Doug Wood and Francisco Nuñez



Suzanne Vega presents the Charlotte V. Bergen Scholarship to Graham Cohen





EFFECT PARTNERS AND ASCAP'S POSITIVE IMPACT

ASCAP has taken a strong leadership position in creating awareness and action in the music industry for a critical government program that the President and First Lady are leading. The program is called United We Serve. The entire program can be accessed on www.serve.gov. This unique public/private partnership connects volunteers with organizations needing volunteers. The dynamic website that powers this initiative was created by a consortium of developers from companies like Google, Facebook and craigslist working together. The site is an easy-to-use interface that allows Americans in any city to find appropriate volunteer opportunities in their community.

The strategic underpinning of United We Serve is based on three facts:

- 1) There was tremendous positive energy created last summer and fall in the run up to the election, with so many people in the country inspired by then-candidate Barack Obama's "Hope" and "Yes we Can" messages. Until now, there have not been easy outlets for people to exercise their positive actions.
- 2) There are high levels of unemployment and people are looking for meaning in their lives.
- 3) Nonprofit organizations nationally are burdened by funding cutbacks and higher demand for their services.

These three factors have created the environment for the formation of United We Serve. There is now the infrastructure set up to connect concerned Americans who have some desire and time to give with organizations that are desperately in need of assistance. It can all be accessed at www.serve.gov.

EFFECT Partners

To get the word out about the program, the President and First Lady have done media events, sent out press releases and done service days themselves. In addition, the White House asked EFFECT Partners and its MusicMatters division to help mobilize the music industry to support the initiative. EFFECT Partners specializes in creating social change campaigns to have a quantified

EFFECT. Many times, these initiatives are done in the music and entertainment industries.

Some programs the MusicMatters division of EFFECT Partners has partnered with artists and cool companies to create include:

- ▶ U2's 360 World Tour greening
- ▶ Jack Johnson's All At Once campaign
- ▶ Ben & Jerry's Dave Matthews Band's One Sweet Whirled Global Warming campaign
- ▶ CLIF Bar's Greennotes campaign
- ▶ Native Energy's music industry tour offset program
- ▶ Dave Matthews Band So Much to Save Industry Recycling Program
- ▶ The EnviroRider®, the bible for green music touring used around the world

All of these programs have one thing in common: The concept of EFFECT Marketing, where social change is created to build business.

This model of EFFECT Marketing that MusicMatters created has been expanded to other markets over the last decade, which has led to the formation of EFFECT Partners, the country's leading social change marketing organization. They work with the leading Fortune 500 companies and organic and natural food companies on sustainable marketing strategies.



Michael Martin
of EFFECT Partners

EFFECT Partners has the unique combination of connections, experience, creativity and business acumen to be the Go-to organization for the world's leading music tours and festivals. It is for this reason the White House called on EFFECT Partners to engage the industry in getting the word out about United We Serve.

To make United We Serve work, the White House realized they needed to make volunteering cool, hip and fun. What better way to achieve this than to have the cultural icons of the music industry to get the word out?

EFFECT Partners immediately reached out to the leaders of the music industry including ASCAP, Red Light Management, Pollstar, Brushfire, CAA, MusicToday, Ticketmaster, Live Nation, AEG, The Agency Group and many individual artists, managers, publicists, artists and record labels to encourage their participation.

We ask every artist to put the United We

Serve logo on their web pages, to send out an email blast to their fan list encouraging participation and to do whatever they can do to build awareness for United We Serve.

ASCAP Members Impact

The response of the industry has been overwhelming. Literally dozens of songwriters including Jack Johnson, Ben Harper, Billy Joel, Pearl Jam and many others have put the United We Serve logo on their pages. Some artists, such as Dave Matthews Band, are sending out customized emails to their fan bases.

EFFECTing Change

The White House is reporting a huge effect coming from the music industry. The [Serve.gov](http://www.serve.gov) website has connected literally hundreds of thousands of volunteers with volunteer opportunities. We thank all the artists who have signed on to support United We Serve and we encourage any artist reading this who has NOT told his or her fans about United We Serve to please help out.

The United We Serve campaign runs through 9/11/09 and the plan is to repeat the campaign every summer during President Obama's administration.

BIONEERS - a leading source of breakthrough solutions for restoring people and planet - presents its annual Bioneers Conference on October 16-18, 2009 at the Marin Center in San Rafael, CA.

The Bioneers Conference, known as an incubator for progressive solutions and new strategies for change, presents cutting-edge practical projects and ideas that spark hope, action and inspiration. Speakers include visionary innovators in health and nutrition, organic food and farming, green building, green jobs and social justice - and in 2009 will include Dr. Andrew Weil (author *Why Our Health Matters*), Michael Pollan (author, *The Omnivore's Dilemma*), and Annie Leonard (creator, *The Story Of Stuff*) among many others.

ASCAP artists who have performed at past Bioneers conferences include Bonnie Raitt, Brett Dennen, Michael Franti & Spearhead, Hot Buttered Rum and The Duhks.

ASCAP DISCOUNT TO ATTEND

BIONEERS: ASCAP members and industry execs: 10% off conference registration using the code JOINMEIOMP (valid for Theater tickets for 1, 2 or 3 days). To register, log on to: <http://www.bioneers.org/conference>.

ARTIST CALL FOR ENTRIES: Bioneers is accepting submissions to perform at their outdoor stage: 1-2:30 pm and 6-7:30 pm daily.

Convenient and Affordable Insurance - Exclusively for **ASCAP** Members!

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- AFLAC - Affordable supplemental insurance

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- Instrument and equipment coverage including computers, hardware & software
- Classical instrument coverage
- Studio liability
- Tour insurance

Our website lets you effortlessly:

- Get a quick quote
- Manage your policy and account info in one convenient place
- Pay on-line for most coverages

ASCAP Members, visit:

WWW.ASCAP.COM/BENEFITS/MUSICPRO.HTML

For additional information:

WWW.MUSICPROINSURANCE.COM

or call **1.800.MUSICPRO**



CONNECTING WITH COLLABORATORS

We created a brand new feature for artists and songwriters on eSession.com called The eSession Job Board. The idea is this: you're working in your home studio and you think, "Hey, this song would be really great with a cello." So, what do you do? You might know a cellist you work with so you contact her, coordinate a time to get together, set up microphones and record her in your home studio and maybe three or four days later, you have your live cello part. You could also play a cello part via MIDI using a MIDI keyboard or Virtual Instrument but as many of you know, no matter how great the sample or how great the keyboard player, nothing can compare to the live performance of an amazing musician.

when you choose the talent member that you want to work with, you will be working with full resolution wav or aiff files, not MP3's.

Posting a job is an easy three step process; Step 1) Name your Project. A project is usually an album title or a name of a collection of songs. Step 2) Add the Song. You will enter your song's title, upload your MP3 and add any other info you know such as the key, meter, tempo, lyrics, etc. Step 3) Complete your negotiation form. The negotiation form is where you enter your deadline, budget, the number of tracks or mixes you need, how you want to work (realtime or offline), how many offers you want to receive, etc. Once you complete Step 3, you are taken to checkout. ASCAP members will see \$0 on the checkout page. Once you check out, your song is posted on the Job Board and an email is sent to all members who meet your criteria. Your job posting will look like this on the eSession home page.

After you post a job, you will immediately start receiving email offers from interested talent members. You can click on each talent member who responds, view their profile, review their credits, listen to their work and choose to negotiate with them or not. Talent members may choose to renegotiate as well and ask to change your deadline and/or your budget. For example, if you posted a budget of \$50 for a cello part to be completed next Tuesday, you might receive an offer back from a professional talent member who asks for \$100 and says he can't record your parts until next Thursday. You can choose to accept his offer or you can re-negotiate as many times as you need until you reach an agreement or cancel the offer and choose someone else.

It is our hope that you will use the Job Board to get affordable tracks and mixes from our extensive talent base, working from your home studio to produce world-class professional music with the least amount of hassle and expense.

You can view and/or download a step-by-step tutorial of the Job Board at: <http://issuu.com/esession> or contact us anytime at support@eSession.com.

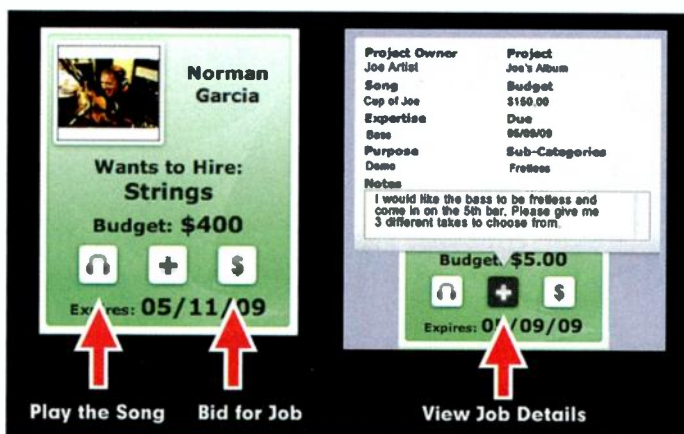


The Job Board allows you to post your song, your budget and the type of instrument you need.

Now you have a third choice. You can post your song on the eSession Job Board. (Job Postings are free for ASCAP members)

The Job Board is part ebay and part Craigslist and allows you to post your song, your budget (if there is one), your deadline and the type of instrument or service you need. An email is sent to all members of eSession who meet your job's criteria. We have over 15,000 members now and 2,500 of those members are professional musicians, engineers and producers with at least 15 professional credits. You can post your job to be sent to all members or have your song only be submitted to our professional members that we call "eTalent."

The first step is go to the eSession.com home page and click Post a Job (You can also post a job from the Dashboard). You will need an MP3 version of your song to attach to the Job Posting. However, you should note that



The Job Board allows you an easy way to work within your budget

BLOG READING 101 – LOOK, LURK, LEAP!

How songwriters, performers and artists can tap into the powerful benefits of understanding, utilizing and participating in blogs

Working on the second edition of my book, *Music Success in Nine Weeks*, I recently revisited the section about blogs. I believe that getting reviewed on blogs is critical for every musician because it helps create a bigger footprint for you online, builds awareness and allows for a two-way conversation around your music. Here is a section from the book.

STEP 1: Movie Time!

To understand blogs I highly suggest you watch these two wonderful videos from the amazing Commoncraft website that explain all you need to know to get started.

RSS in Plain English
www.commoncraft.com/rss_plain_english

Blogs in Plain English
www.commoncraft.com/blogs

Now that you have an understanding it's time to get prepared to manage your blog reading

STEP 2: Create Your Google RSS Reader

Now you know exactly what this is from watching RSS in Plain English. Setting up your RSS Reader is the perfect way to get the information you want (not only from blogs but from also from other sites you frequent) to come to you, instead of having to check constantly to see what blog has been most recently updated.

STEP 3: Create Your Blog Reader Profiles

Blog Reader Profiles are wonderful because they will show the blogger and the reader community that you have visited a blog even if you do not choose to comment each and every time. This leaves a trail of breadcrumbs leading back to you, which shows others what you are interested in.

So, if you visit a blog that has either My Blog Log or Google Friend Connect installed, a photo of you / your band logo will show up on the blog you visited. This is a great way of becoming extra-memorable to bloggers. Each



of these takes just a few minutes to set up:

My Blog Log

www.mybloglog.com

Look for the green tab at the top of the page that says "join/sign in" and fill out your profile.

Google Friend Connect

www.google.com/friendconnect

When you get to this site, press the blue "get started" button and set up your profile. Add your photo, short bio and links to your website, Facebook, MySpace and Twitter.

STEP 4: Choose A Few Blogs To Get Started – Look, Lurk, Leap!

Before you dive in and just start commenting on blogs I suggest you spend some time reading blogs and understanding the culture of each one you like and the authors who create them. After a few posts you will begin to get a good idea of whether or not this will be a blog you will return to over and over – add it to your RSS reader so you don't miss new posts and voila!

According to some statistics there are currently over 80 million active bloggers today. Blogs, as you know, can be about any topic. A few dozen people read some blogs, while some are read by millions. The vast majority of all bloggers create blogs for no financial gain whatsoever; in fact it usually costs music bloggers money to host their files and maintain their blogs. A blog is usually a private endeavor. Most bloggers create their

blogs as personal outlets where they can talk about their lives, their opinions, and the things that they like and dislike – it's basically an online diary.

To find blogs that are right for you won't take long – just dive in and start reading them. The ones that resonate will jump out at you.

HERE IS A GREAT PLACE TO START FINDING MUSIC BLOGS:

The Hype Machine

hype.com

What is it? To put it simply, the Hype Machine (as it describes itself) keeps track of what music bloggers write about. We handpick a set of kicka** music blogs and then present what they discuss for easy analysis, consumption and discovery. This way, your odds of stumbling into awesome music or awesome blogs are high. This site also tracks the most blogged about artists and songs on their network.

HERE ARE SOME FAVORITE MUSIC THOUGHT, INDUSTRY AND TECHNOLOGY BLOGS:

Music Think Tank

www.musicthinktank.com - A group blog bringing together key thinkers in the realm of online music business. Disclaimer: I write for this blog.

Derek Sivers

www.sivers.org/blog - Daily thoughts for entrepreneurs and musicians.

Hypebot

www.hypebot.com - A journal of music, technology and the new music business.

Ariel Hyatt is the founder of Ariel Publicity & Cyber PR, a New York-based digital firm that connects artists, authors and filmmakers to blogs, podcasts, Internet radio stations and social media sites. Over the past 13 years her firm has represented over 1,400 musicians of all genres. She is the author of *Music Success in Nine Weeks* and her marketing tips e-zine and YouTube series, "Sound Advice," are free to sign up for at www.ArielPublicity.com

YOU OUGHT TO BE IN PICTURES

Fast computers, digital video, and powerful DAWs make composing music for the screen easier than ever before.

BY RICH TOZZOLI



Film composer Keith Crane lays down some tracks at Sky High Music.



While traditional music sales may be undergoing a time of “transition,” one area of the business seems to be more active than ever before: music for picture—be it feature film work, indie documentaries, online video, or commercials. And although the phrase “scoring to picture” may seem technically intimidating, today’s blazing-fast computers and top-flight software make it easier than ever to get your music in sync with this growing market.

Gearing Up

While you may not need to run out and buy a supercomputer, creating music for picture does require some processing muscle. Most computers available today (or even going back several years) have the ability to not only run your Digital Audio Workstation (DAW), but also a handful of samplers and software instruments—including the orchestral, choir and symphonic libraries often used in film scoring.

Almost all professional-level (and even entry level programs like GarageBand) can import video and sync it with multitrack audio. Since video files tend to be quite large, it’s best to use fast external drives

(preferably FireWire 800 or SATA) to keep the files off your main drive so it can run the DAW most efficiently. RAM is another important factor: Add as much as you can to your computer (this is a good idea for non-video music production, as well).

That’s The Way I Roll

Fundamentally speaking, your job when scoring to picture is to get the video from the client, import it into your system, and “lock” the music down to the frame, so that it’s perfectly in sync with the action onscreen. Unless you’ve also been hired to do the final mix-to-picture, a digital file of your music will be transferred into a video-

editing system such as Sony Vegas, Avid Media Composer or Apple Final Cut Pro. At that point, it will be re-synced to the picture by the video editors—a process known as layback.

So how do you get started? Well, the first step—aside from the all-important meeting with the filmmakers—is to get the video into your system.

In the past, composers usually received video on tape, and would have to use time code from the tape to sync to their audio recorders—or use an external digitizer and sync box to convert the video and audio on the tape to digital video.

Today, however, producers will likely provide you with a digital version of the video. Most DAWs support digital video import, allowing the video to be viewed (but not edited) within an audio/MIDI project. QuickTime is the most common format because it works with both Mac and Windows platforms, but you may encounter others, such as MPEG, AVI, and even uncompressed digital video (DV). For some of these, you may need to install special software called a CODEC (short for compressor/decompressor) in order to open the file in its original format.

“When dealing with clients, I request a QuickTime with a time code window, sometimes called a ‘window burn,’” says award-winning composer Keith Crane of Sky High Music, whose credits include *Sex and the City* and spots for Chase, Cover Girl, MasterCard and others. “With longer form projects, I’ll either ask for separate cues from editor, or break them up myself for a more efficient work flow. To break up a single movie into smaller files, my assistant or I will import the video into Final Cut or iMovie; from there we’ll make new QuickTimes and re-import [each into a project]. Doing that keeps the project more manageable.”

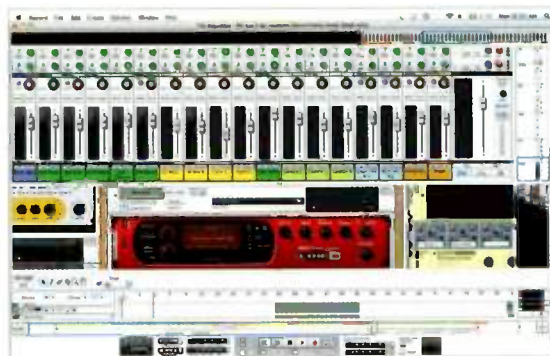
Getting Around

Whether you’re importing one long video file or separate files for each scene, you need to make sure the music starts at the appropriate point in the video. If the video contains black before the action begins, for example,

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

Properllerhead Record

With Record (\$299), the makers of the popular Reason suite of software productions tools offer their own take on the DAW. Boasting direct "plug-in-style" integration with Reason, as well as a host of built-in effects and sound generators (including a computer version of the Line 6 Pod), Record offers unlimited audio tracks, flexible I/O, 64-bit mixing, and more. It can run as a standalone or can be integrated with another DAW as a ReWire slave. Propellerheads.se



Lexicon I-ONIX FW810S FireWire Audio Interface

Equipped with high-voltage dbx-designed microphone preamps and dynamics, the FW810S FireWire interface offers 8x8 analog I/O (plus stereo S/PDIF digital I/O) at resolutions up to 24-bit/96 kHz. Extensive internal mixing allows for zero-latency monitoring. The ONIX works on both Mac and Windows platforms and comes bundled with Cubase Le, Toontrack EZdrummer Lite and Lexicon's Pantheon II reverb plug-in. \$849.00 LexiconPro.com



Roland Juno-Di

Guitarists usually have a leg up on keyboardists when it comes to portable performance, but the Roland Juno-Di (\$799.00) battery-powered synth can run an internal rechargeable battery and is designed to offer studio performance in a package that weighs under 12 lbs. The Di holds more than 1,000 sounds ranging from staples like piano, bass, and strings to more exotic fare, and is equipped with a USB interface, 61 full-sized keys, a bank of knobs, and Roland's popular D Beam controller. Rolandus.com

Alesis DM6

Designed as an affordable entry point into electronic drumming, the DM6 includes five drum pads (including a two-zone snare), crash, ride, and hi-hat pads, and a newly designed sound module sporting 108 drum, cymbal, and percussion sounds. A built-in USB connection allows the DM6 to act as a controller for popular drum libraries as well. Alesis.com



this may mean that the first important hit does not occur on measure one; it may, in fact be at an awkward point, like the fifth 32nd note of the third beat of measure two. Fortunately, you can use your DAW's video offset feature to adjust the relationship between musical time and video time—for example, setting measure 1 to hit three seconds into the video (Figure 1).

Once it's imported, digital video is extremely convenient to work with. It can be displayed in its own window; as your audio plays, the video will follow. In addition, video can be displayed as a "track" in the Edit/Arrange window. Most DAWs give you the option of showing individual frames—



Fig. 1: Setting the SMPTE offset in Logic Pro

thumbnails of the images in the video; these can make it easier to locate important transitions and scenes. However, if the computer is bogging down, you can save processing power by viewing the digital video in blocks

instead of frames (Figure 2). Block mode may not offer the thumbnails, but it lets the processor focus on your audio tracks.

One way to make navigating easier is to set markers at various "hit points." These important locations are often noted by the producer in pre-production meetings, but they may also be something you, as the composer, simply want to accent. One of the challenges in doing music for film is working with your DAW's tempo track so that the timing of the music adjusts to the action on screen. When setting hit points, make sure they lock to time code—as opposed to musical time. This way, any changes to the project's tempo will not

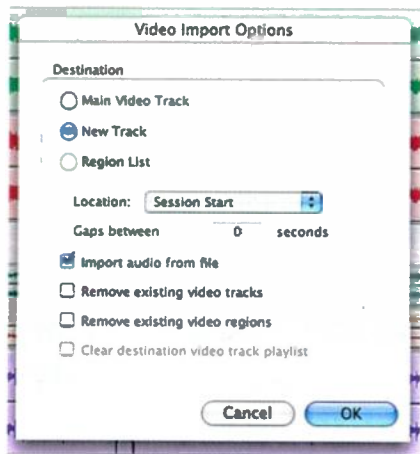


Fig. 2: Video import options

affect their location relative to the film. Today's computers can display video on the same screen as your recording software, but things can get pretty cluttered on bigger projects, which is why Crane opts to separate the digital video from the primary production computer. "I use a FireWire Canopus digital video converter that the QuickTime movie goes through, sending out to an external video monitor," he says. "This frees up my computer monitors to be dedicated just for my DAW and related programs and plug-ins."

Audio Considerations

Digital video files provided by producers and video editors often include embedded audio such as dialog and/or temp (temporary) music—tracks you may or may not want to hear while you're working. You can import this audio into your DAW session along with the video, offering you direct control over it; Pro Tools, for example, offers the option of importing the audio from the video file, placing onto a new track, and locating it at the session start time (Figure 3).

Sometimes, video producers also provide separate audio mixes with dialog, sound effects (SFX), and temp music, which can all be soloed and muted as needed. Just remember not to include those tracks in your final print when you bounce your music to disk!

Delivery Time

After all the hard work is done importing, syncing and actually scoring the music, you have to get it back to the client. While you can certainly just send an email attachment of a file—or use a service like YouSendIt.com, which allows users to traffic large files—many composers (myself included), choose to work with file transfer protocol (FTP) programs such as Transmit, FileZilla, and Smart FTP. "For finals, I usually send files via FTP," notes Crane. "I may upload a rough mix laid back to the QuickTime itself. Sometimes early on in the composing stage, I might send an MP3 just for client approval of a concept."

Exactly what type of file(s) you deliver for a final product should be discussed in the preproduction meetings. Usually, it's 24-bit files at the highest resolution possible, as Crane noted. "Final deliverables are full bandwidth 48kHz, 24-bit files via FTP or on DVD—depending on where my clients are and how tight of a deadline we're on. Depending on the client's needs, I will either deliver a stereo mix, or break out stems [a mix where individual tracks, or groups of tracks, are printed separately], both with a '2 pop' for sync." (A "2 pop" is a one-second long, 1kHz tone placed two seconds before the start of the audio.)

"TV spots typically get delivered as a simple stereo mix, whereas a longer form documentary or feature will be delivered as both a full 'two-mix' and as stems," Crane explains. "Stems give the director, producers and audio post house the flexibility of having submixed tracks to make room for the all-important voiceover or dialog. Stems might be broken up as follows: key lead instrument or vocal lines; percussion parts; rhythm section; two or more tracks of orchestra—all separately premixed. Sometimes I will also include the effects, such as reverbs, delays, etc., as separate stems."

Scoring to picture can be extremely challenging, but can also be creatively and financially rewarding. With a little research and some practice, you might be hearing your own work on that new 50-inch HDTV set.

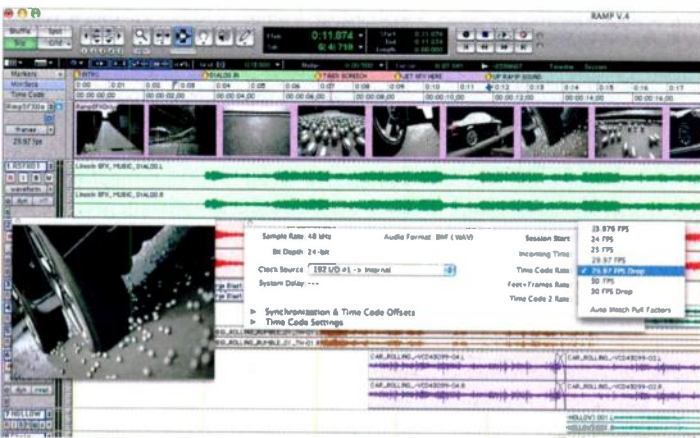


Fig 3: Viewing video in a Pro Tools session.

GET IN THE FRAME

While timing is critical in all forms of audio production, it's especially vital when doing sound-for-picture. No matter what video format you're working with, it's extremely important to make sure that everyone on the project is working at the same video frame rate and audio sample rate.

Adding to the problem is the fact that there are several different frame rates, and these may change depending on the type of media the video's derived from. Film uses 24 frames-per-second (fps), but you'll also find 25fps for PAL video (Europe), 29.97fps for NTSC color video, 30fps for black and white TV/audio only, and 23.976fps for HD video. Internet videos? They can use anything!

As with conventional music projects, audio can be at 44.1kHz, 48kHz, 88.2kHz, 96kHz, and 192kHz sample rates, but note that 48kHz is the standard for film and video (as opposed to the 44.1 kHz used on audio CDs).

As far as bit depth, while I prefer to deliver 24-bit audio, many TV/media editors convert everything into 16-bit files for simplicity and storage. Ask your client what they prefer before starting.

So let's say you've established that you'll receive digital video and that you'll need to work at 29.97 fps drop frame timecode format, which is used for broadcast TV and for DVDs. Note the term "drop frame"—a small but important issue when working to picture. Drop-frame SMPTE time code skips 18 frames every ten minutes. Timecode is measured in Hours: Minutes: Seconds: Frames (which are actually fractions of seconds). But with NTSC video, a frame is not an even fraction of those seconds; it's actually off from real time by 1.8 frames per minute. Thus, drop-frame timecode simply tries to adjust for that fact by dropping frames.

01:00:00;00

Note that on the time code display above, there's a semicolon separating the seconds from the frame numbers. This is your clue that you're looking at drop-frame time code. There's also non-drop frame time code, which skips no frames; here, a colon is used between the seconds and frame (01:00:00:00).


Whether or not to use drop or non-drop is usually at the discretion of the video production team: Just make sure you set your DAW or editing system to the same rate the client is using. If you're using drop and the client is not, the audio you produce will eventually go out of sync with the picture.

(PORTABLE) POWER TO THE PLUG-INS

Portable hardware DSP devices allow mobile producers to tap into the audio processing power once reserved for high-end desktop systems.

BY EMILE MENASCHÉ



 One of the key differences between DSP-equipped computer audio platforms such as Pro Tools and “native” systems—just about everything else—is the burden audio recording and mixing puts on the computer’s central processing unit (CPU). Pro Tools HD systems (but not Pro Tools Le and M-Powered, which are native) include digital-signal-processor cards dedicated to running audio effects. By doing most of the heavy lifting, these DSP cards allow the user to manage resources and offer more consistent performance than native systems, which process all audio with the same chip that’s in charge of email, hard drive operation, and so on.

On the other hand, native systems work with just about any hardware, can run on systems ranging from high-powered audio machines to laptops, allow you to choose your audio interfaces depending on the task at hand, and tend to be more affordable than their DSP counterparts. However, folks using native software know all too well what happens when you overload that poor CPU by running more effects and instruments than it can handle—distorted recordings, sputter-

ing playback—and sometimes devastating crashes. Yes, computers have gotten faster, but the software has also become more demanding, and even blazing machines have been known to hang due to CPU overload.

Powered plug-ins bridge the gap between DSP and native systems. By mating a hardware unit with a collection of effects (and sometimes instruments) designed to run on it, products such as T.C. Electronic’s PowerCore, Universal Audio’s UAD and Solid State Logic’s Duende

work within a software host in the same way as a typical “native” plug-in, while offering the performance boost of a DSP engine.

All three of these systems are available in a number of different physical formats, including PCI and PCIe expansion cards designed for desktop computers. But there are also options for mobile production, using either FireWire (PowerCore and Duende) or a laptop’s Cardbus expansion slot (UAD), literally putting power once reserved for the studio in a package that can go anywhere.

Plugging-in

Setting up a system of powered plug-ins is a little more complicated than installing standard effects and instruments. It’s a two-stage process: First the hardware is added to the computer; then the plug-ins are loaded.

If you have experience installing hardware such as an external audio interface, you know the drill; before you start, you should check the manufacturer’s website and get the latest drivers for the hardware, as well as the most recent update of the effects. Sometimes, there’s an additional update that configures the hardware with the latest firmware. The good news is that major upgrades to the software don’t necessarily require new hardware, so—unlike some computers—the DSP device can remain useful years after purchase.

Only after the hardware is installed and updated will you add the plug-ins. The installers take care of the rest, simultaneously installing multiple versions of the plug-ins so that they can run with all of your music software. A few years ago, the benefit of powered plug-ins was limited to those using multi-application formats (such as Core Audio and VST). Today, you can also use them with Pro Tools-family DAWs via a slick FXpansion (fxpansion.com) “wrapper” program that allows Core Audio and VST plug-ins to run under RTAS.

Once installed, powered plug-ins appear in your DAW exactly the same way as other effects and instruments, and you load them into track and bus inserts just like their non-DSP counterparts. However, the plug-ins themselves won’t run unless the hardware is



The UAD Solo



Among the UAD plug-ins are recreations of vintage hardware

attached—and is recognized as available by the host software.

This is one area where FireWire devices are at a bit of a disadvantage: Yes, they can work with a wide range of computers, including both notebook and desktop models. But they also require power (the Duende can sometimes run on bus power provided by the computer) and if you're jostle the computer too much, the FireWire connection can drop. Sometimes, even a slight movement of the cable within the jack can cause the computer and device to lose communication. The ExpressCard option requires no power and stays in place when you move the computer—but it can't be used with a desktop machine.

Powered plug-ins can run on the same channel strip as standard plug-ins, so you can, for instance, combine a Waves EQ running natively with an SSL dynamics processor running through the Duende. If you have multiple DSP devices (for example, both a PowerCore and a UAD-2 Solo), effects from both can be used on the same channel with no conflict.

However, these hardware devices do introduce some latency into the system. Depending on the host software, this can cause audible delay, especially when you're recording on a channel featuring a powered plug-in, unless you configure the hardware and software carefully.

The overall number and complexity of the effects you can run varies depending on the DSP chips housed in the hardware you're using, as well as the sample rate of your project. Higher end devices, such as TC Electronic's PowerCore 6000 (a FireWire rack unit based on the company's standalone System 6000 processor) have multiple DSP

chips for extremely robust performance. But the latest compact devices are no slouches. The UAD-2 Solo, for example, can run seven stereo instances of the complex Dream Verb and as many as 51 mono instances of the Neve 1073SE channel strip. The Duende Compact can run up to 16 channels of DSP.

While the performance boost is nice, ultimately what makes powered plug-ins compelling is the quality of the effects that run on the hardware. Each of the devices we tested had its own sonic "personality."

The Duende's mission is to bring big-console SSL sound to computer users. So while



TC-Helicon Harmony4 is an optional plug-in for the PowerCore compact.



Solid State Logic's DUENDE mini



A plug-in version of SSL's famous channel strip

the effects don't emulate hardware by other manufacturers, the effects you get are outstanding. In a way, the lack of choice makes using the Duende very efficient. You don't spend a lot of time trying to decide between, say, Pultec and Neve EQ plug-in.

However, if you're interested in emulations of a huge array of vintage gear, the UAD family has you covered. It comes standard with the Mix Essentials II bundle—which includes UREI, and Pultec emulations, the DreamVerb reverb, and the CS-1 channel strip, plus a \$50 voucher towards the cost of additional plug-ins from the Universal's library. This includes effects based hardware by Neve, Moog, Roland, EMT, Fairchild, and others. Version 5.4 of the software boasts a new Emperical Labs FATSO analog tape-simulator plug-in that lives up to its name.

The Powercore collection also boasts a number of vintage-style effects, but at its heart are T.C. Electronic algorithms, such as MegaReverb, Chorus/Delay, and mastering effects from the company's Finalizer series. The bundled collection is augmented by an array of optional plug-ins including harmony and pitch correction effects ported over from TC-Helicon hardware.

All three of these systems offer outstanding sound, and a substantial performance boost over purely native plug-ins, especially on a laptop. Once you power up your plug-ins, you may never want to go "native" again.



THE ART AND CRAFT OF...

JILL SOBULE



BY EMILE MENASCHÉ

How do your songs come together?

It's always such a different process for me. I'm always struggling to remember how I wrote a song that I liked. I know there are people who come up with the music first, and then come up with a catchy title. But I always like to come with the story—and sometimes it's so much easier to start with the lyric. Rather than coming up with something catchy—which sometimes I wish I would—it's always like writing a little short story. I start from the very beginning and I don't know where I'm going.

Do you intentionally have the music underscore the story in the lyrics?

Sometimes. Yesterday, I was writing a really goofy little song with a friend. We think it's really funny that the Pat Buchannans and the Karl Roves act like the straight white man is now the one who's oppressed. So we were trying to write a spiritual like "We Shall Overcome," but a joke version, with a video of a bunch of Karl Roves singing about how oppressed they are. That was one where I knew I wanted it to sound like "People Get Ready."

And then there are times when I may do the opposite. If I have a lyric that's really painful or angry, I like to make the music really sweet and happy, and vice versa. I like to play with the music and the lyric that you think might not go together; it can be more powerful.

Do you write every day?

No, I'm not one of those: I go a couple of weeks where I'm really hard about doing it and then I'll be a slacker for a month. But I write in a journal, where I'll get good stuff. And right now, I don't feel like I have that much to write about, so I'd better go live. That's an important thing.

Learn more at jillsobule.com

➔ Over the course of her long career, singer and songwriter Jill Sobule has built a reputation for creative independence. Yet despite consistent critical acclaim and an incredibly loyal following, she's never found a permanent home of a record label. So when it came time to record *The California Years, Part I*, a collection of songs about life in Southern California, the Denver native and former New Yorker decided to bypass the traditional record business and ask her fans fund the album. "The idea of going to another meeting to try to get a record deal seemed horrific and scary and pointless," she says. "As for writing songs for a new A&R guy: I'm not putting that down, but I think I have more trust in the people who've bought my records forever."

What triggered idea of having fans fund *The California Years*?

I don't have a huge, Madonna-sized following, but I have a small and mighty and growing fan base. And even before social networking [became popular], I was always really vigilant about writing fans back, talking with people, being part of a community and being very accessible.

Even before I put up the website, jillsnextrecord.com, I remember sending out news blast and asking the fans, "What are you guys thinking?" I got really positive responses, so I had [webmaster] Tony Camas put together jillsnextrecord.com. There were different levels of donation for different gifts and services [Ed

note: These included a free digital download (\$10), an advance CD and a thanks in the liner notes (\$50), free admission to Sobule shows for a year (\$200), having Sobule perform at the donor's home (\$5,000), and getting to sing on the album (\$10,000)].

Did the fans influence the final product?

Before I mastered the record, I put a whole bunch of the songs online for all the people who donated: I asked them to pick their six favorite ones and if they had any other thoughts. I didn't want to end the communication just after the donation: I think that was really important.

SELECTED DISCOGRAPHY

- > Things Here Are Different (1990)
- > Jill Sobule (1995)
- > Happy Town (1997)
- > Pink Pearl (2000)
- > The Folk Years 2003-2003 (2004)
- > Underdog Victorious (2004)
- > Jill Sobule Sings Prozak and the Platypus (2008)
- > California Years (2009)

EXECUTIVE NEWS



► **NICOLE GEORGE** will assume additional responsibilities within the Membership Group, it was announced by Senior Vice President Randall Grimm. George now becomes Assistant Vice President, Rhythm and Soul and adds the oversight and daily operational management of ASCAP's Rhythm and Soul Membership Department on a worldwide basis. George will continue with her current responsibilities in Business Affairs and run the day-to-day operations of the New York Membership office.

ASCAP's Rhythm and Soul Membership Department is responsible for outreach to some of the Society's most prominent and successful members through executives in Atlanta, Los Angeles and New York. Outreach efforts include the ASCAP Rhythm & Soul Music Awards, music showcases, educational panels and attendance at many music conferences and industry events. The department's success has resulted in a dominant market share in this genre.

THE ASCAP FOUNDATION 2009 LESTER SILL SONGWRITERS WORKSHOP NOW ACCEPTING SUBMISSIONS

Deadline is Friday, September 11th

The **ASCAP Foundation 2009 Lester Sill Songwriters Workshop** is now accepting submissions. Geared toward advanced songwriters, the Workshop will take place at ASCAP's Los Angeles office beginning in October for a series of eight sessions.

► Re-named in 1995 to honor ASCAP's late Board member and industry pioneer Lester Sill, the Workshop will feature prominent guests from various facets of the music business. ASCAP executive Brendan Okrent will oversee the series, which is designed to enrich participants' knowledge of the industry and to help them establish contacts, confidence and to expand their collaborative partnerships. Past guests have included Sir George Martin, Don Was, Rick Nowels, Glen Ballard, Jackson Browne, Linda Perry, Billy Steinberg, John Shanks, Kara DioGuardi, Ben Harper, Jonatha Brooke, Matthew Wilder, John Rzezniak, Jon Brion and numerous others.

► Songwriters interested in applying are required to submit a CD containing two original songs along with typed or neatly written lyric sheets. Cassette tapes will not be accepted. Applicants are also required to include a brief resume or bio in addition to a brief written explanation as to why they would like to participate in the Workshop.

Materials should be sent to:

**ASCAP Foundation Lester Sill Songwriters Workshop
7920 Sunset Blvd./ 3rd Floor
Los Angeles, CA 90046**

► All entries must be received by Friday, September 11th. Materials will not be returned. All applicants must include an email address and a telephone number. Only a limited number of applicants can be selected as participants. Accepted applicants will be notified no later than September 2nd.

► The Lester Sill Songwriters Workshop is part of an ongoing series of workshops sponsored by The ASCAP Foundation. Workshops are free of charge and open to everyone, regardless of performing rights affiliation. Other ASCAP Foundation workshops cover R&B, film & television scoring, jazz, country, gospel, musical theatre and symphony and concert music.

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October 5

Writers' Quarterly BCO Distribution for 1Q2009 performances

November 16

Writers' and Publishers' International Distribution

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Note: Dates subject to change

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

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

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To participate, go to miamimusicfestival.org



The Miami Music Festival is produced by In Tune Partners in cooperation with The Miami Herald, The Miami-Dade Department of Cultural Affairs, The City of Miami Department of Cultural Affairs, The Miami-Dade Film and Entertainment Office, The Miami Downtown Development Authority, The Greater Miami Convention and Visitors Bureau, Yamaha Musical Instruments, Broadjam.com and a host of participating sponsors.