

★ ASCAP Adds Names to Jazz Wall of Fame ★

PLAYBACK

SUMMER 2010

MEMBER
HEALTH
INSURANCE
BENEFITS

ASCAP
FILM & TV,
RHYTHM &
SOUL AND
CONCERT
MUSIC
AWARDS

A FEARLESS CAREER

MELISSA ETHERIDGE

CELEBRATES 25 YEARS OF SUCCESS

T.I., LISET ALEA, ZAC MALOY, SHAILA DURCAL, PETER WOLF,
JOE HURLEY, NO I.D., BOI-1DA, SONGWRITERS HALL OF FAME,
JIMI HENDRIX, CUE SHEETS IN MEMBER ACCESS



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PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



You Can Count On Us

This is an important time for music. Thanks to technology, music is now woven into the fabric of people's lives in unprecedented ways. Music is being enjoyed in more places, more often, on more platforms, through more delivery systems than ever before in recorded history. Although the formats through which people experience music will continue to change, what will never change is people's love and need for music in their lives. Businesses understand this. Music has always been good for business. Unfortunately, businesses haven't always been so good for those who create music. That is why the role ASCAP plays in the lives of music creators is so vital.

When composer Victor Herbert and a group of other songwriters and composers created ASCAP in 1914, they probably couldn't imagine the marvelous ways that music can be enjoyed today. They just wanted to establish an organization that could ensure fair compensation for the hard work they invested in their careers. Today, we at ASCAP continue to aggressively pursue that same principle, no matter how music is delivered to the public.

Although the digital revolution is perhaps presenting ASCAP with some of its greatest challenges, I want you to know that ASCAP has your back. There is no one advocating for copyright like ASCAP. We are working with our leaders in Washington on the legislative front. We are taking some of the largest digital and telecommunication companies to court to fight for fair payment to our members. And we are nurturing the next generation of songwriters and composers with our educational programs, workshops, career tools and "I Create Music" EXPO.

Being on the front lines in these battles certainly draws out critics. I'm very passionate about fighting for music creators and have recently experienced a few blog attacks myself. But keep in mind that those who criticize ASCAP the loudest are often the ones who benefit the most from devaluing music. As we navigate our way through this turbulent time for copyright, I want you to know that as ASCAP President, you can count on me to be there for you on the critical issue of fair compensation.

When it comes to a strong copyright voice in Washington, we can't contribute directly to legislators or candidates. But the ASCAP Legislative Fund for the Arts, our political action committee (PAC), can. If you have not done so yet, I strongly encourage you to make a voluntary donation. You can count on us...

Can we count on you?

Best wishes,

PLAYBACK

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“I’m on a CD with Amy Winehouse Because I Joined TAXI.”

Anj Granieri – TAXI & ASCAP Member
www.anjmusiconline.com

My name is Anj and I’m 26 years old. Thanks to TAXI, I’ve recently signed a 5-year contract to compose for a publisher that supplies music for the #1 highest-rated daytime talk show in American television history.

Myth: Living in N.Y. or L.A. is a Must

I moved to NYC when I was 23 to “make it big” in the music business. I ended up living in a shoebox-sized apartment with broken windows and cockroaches all over the place. Not *quite* as glamorous as the movies make it out to be. I was frustrated and deflated.

That’s when a friend told me about TAXI. She said it would provide me with the ability to make valuable connections that would advance my career. I was so intrigued that I called and signed up that day.

Myth: Cold Calls Work

Imagine that you’re a busy music executive. Are you going to listen to

the song a trusted source sent, or one from the pile of unsolicited stuff from people you don’t know?

I used to spend countless hours trying to make connections, let alone the *right* connections! With TAXI, when my music is on-target and great, it’s placed in the hands of people who need exactly what I have to offer. The results have been nothing short of amazing.

My music has been sent to more than 15 major record labels by TAXI, and my single, *Former Stranger* was released on a Universal Records compilation with Amy Winehouse and Duffy in Europe and Asia. It’s also been placed in a prominent publishing

catalog that features music on the CW network. All because I joined TAXI.

Myth: All Music Executives Are Cutthroat

My biggest success yet came from TAXI’s annual free, members-only convention, the Road Rally. I met the decision-maker from a prominent publishing company that provides music for the #1 highest rated, day-time talk show on the air. I performed for him at TAXI’s open-mic and he signed me on the spot.

The Road Rally is loaded with insightful seminars and the nicest executives you could ever meet. It’s the *only* convention I’ve ever been to with a true “family feel.”

Reality: Dreams Can Come True!

There are two types of people in the world: those who *dream* of what could be, and those who make what *could* be into their *reality*! So which are you? Call TAXI and do something with your music!



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INSIDE ▶



A DR. IN THE HOUSE: Eminem presented his mentor Dr. Dre with the ASCAP Founders Award at ASCAP's Rhythm and Soul Awards on June 25th. **See page 58**

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HER FEARLESS CAREER

As an ASCAP member for 25 years, Melissa Etheridge has courageously blazed a musical trail with her heart planted firmly on her sleeve.

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Dr. Dre is honored with the ASCAP Founders Award at the 23rd Annual Rhythm & Soul Music Awards in Los Angeles.

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FILM & TELEVISION MUSIC AWARDS

Composer and ASCAP Board member Bruce Broughton received the ASCAP Henry Mancini Award at the 25th Annual Film & Television Music Awards in Los Angeles.

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CONCERT MUSIC AWARDS

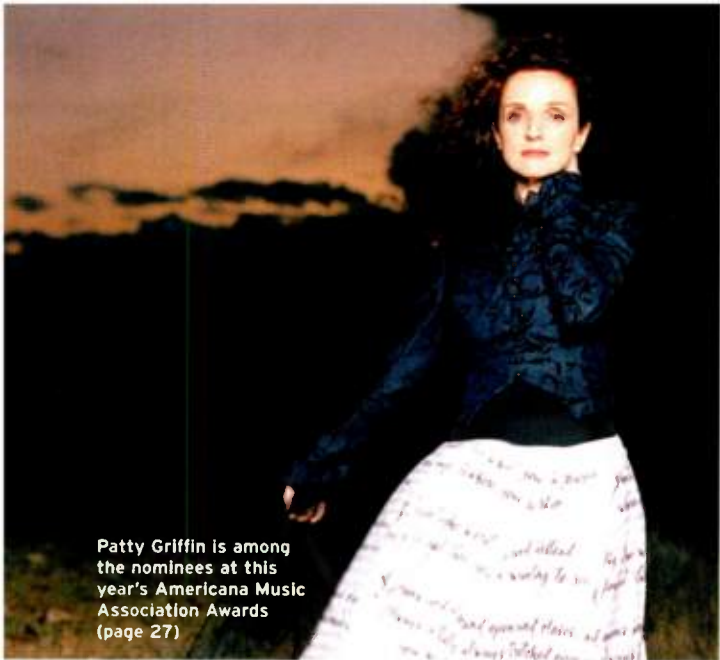
Pulitzer Prize winner Jennifer Higdon was among those honored at the 2010 ASCAP Concert Music Awards, held at The Times Center in New York City.



PLEASE RECYCLE

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

COVER PHOTO BY LESTER COHEN/WIREIMAGE.COM



Patty Griffin is among the nominees at this year's Americana Music Association Awards (page 27)

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WHAT'S ON ASCAP.COM

Our roving cameras and microphones have been catching all the action this summer as ASCAP staffers spend time with members at festivals, events and at home.



JANELLE MONAE



GRAHAM PARKER



THE DILLINGER ESCAPE PLAN

EXCLUSIVE VIDEO

We sent our intrepid staff out on the Vans Warped Tour to capture all the backstage action. Check out interviews and performances (including footage of The Dillinger Escape Plan, pictured) and spend some downtime with all the artists on one of the biggest rock

tours around. Some of the biggest names in music gathered to honor Dr. Dre, Janelle Monáe and more at our 23rd Annual ASCAP Rhythm & Soul Awards. We've got exclusive video featuring Eminem, Big Boi, Ne-Yo, Johntá Austin, Jermaine Dupri and more.

PLAYBACK FIELD RECORDINGS

Playback editors have taken it to a whole new level this summer, hunting down songwriters in their natural habitats for interviews and performances. See the latest installments in the series featuring Little Tybee and the Acorn.

AUDIO PORTRAITS

Listen to music clips and in-depth interviews with lauded composer-band-leader Roland Vazquez, accomplished jazz pianist Jessica Williams and up-and-coming singer-songwriter Kris Gruen.



AvantGrand – at Home on Stage

Our hybrid can take you from home to concert halls—and everywhere in between. The Yamaha AvantGrand N3 is completely unique; it's the ultimate blend of personal and professional. Within the small 4' cabinet—ideal for an apartment or a cramped teaching studio—Yamaha has loaded the AvantGrand with premium features worthy of a concert hall. For instance: an authentic acoustic grand piano action, the exclusive Yamaha Tactile Response System that re-creates an acoustic piano's reverberations so you literally *feel* the sound, and spatial acoustic speakers that reproduce a 9' grand piano's tone (by far the best sound system ever installed in a hybrid). Whether you play it at home or work, the AvantGrand will give you a lift. Learn more about it at www.avant-grand.com.

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ASCAP ACTION

★ SONGWRITERS HALL OF FAME ★ JAZZ WALL OF FAME ★ CUE SHEETS IN MEMBER ACCESS ★



Pictured (l-r):
1. Inductee Jackie DeShannon with her presenter Klm Carnes
2. ASCAP President and Chairman Paul Williams with Peter Cetera, who inducted David Foster into the Hall of Fame
3. Inductee Leonard Cohen with k.d. lang (left) and Judy Collins

2010 SONGWRITERS HALL OF FAMERS INDUCTED

Johnny Mandel, Jackie DeShannon and Earth, Wind & Fire are among those inducted in New York City



The elite of songwriting and the music industry came out to enjoy and celebrate a night of inductions, awards and ovation-worthy performances at the 41st Songwriters Hall of Fame Award and Induction Ceremony at New York's Marriott Marquis Hotel in June. ASCAP members Jackie DeShannon, Johnny Mandel and Earth, Wind & Fire's Philip Bailey, Larry

Dunn, Al McKay, Maurice White and Verdine White were among the new group of inductees. In addition, there were also posthumous additions to the Songwriters Hall of Fame: ASCAP members Bob Marley, Sunny Skylar and the songwriting team of Tom Adair and Matt Dennis. The evening's special honorees included ASCAP member and legendary

record producer Phil Ramone, who was presented with the prestigious Howie Richmond Hitmaker Award. British superstar Phil Collins, who licenses much of his catalogue through ASCAP in the USA, was the recipient of the Johnny Mercer Lifetime Achievement Award. Finally, former ASCAP Board member Keith Mardak, Chairman/CEO of the Hal Leonard Corporation, received the the Abe Olman Publisher Award.

ASCAP members also played a memorable role as presenters and performers, led by Songwriters Hall of Fame Chairman & CEO Hal David, who hosted the evening, and Billy Joel, whose moving and humorous presentation of the Hitmaker Award to his longtime friend and frequent producer, Phil Ramone, was a highlight. ASCAP member Peter Cetera performed a medley of David Foster-penned songs to induct his old friend into the Songwriters Hall of Fame. Judy Collins, whose recordings of Leonard Cohen songs launched the Canadian singer-songwriter's career more than four decades ago, was on hand to induct Cohen with a superb performance of "Suzanne." Canada's k.d. lang also participated in the Cohen segment, with a moving version of "Hallelujah." R&B star and ASCAP member Rafael Saadiq performed in tribute to Earth, Wind & Fire and joined with L.A. Reid in inducting the group. To induct Johnny Mandel, jazz vocalist and new ASCAP member Karrin Allyson performed "The Shadow of Your Smile." She was followed by Joan Osborne, who delivered a soulful take on



Pictured (l-r): **4.** Billy Joel with Phil Ramone, recipient of the Howie Richmond Hitmaker Award **5.** Earth, Wind & Fire's Larry Dunn, Philip Bailey, Verdine White and Al McKay **6.** Bruce Hornsby performs Phil Collin's "Another Day in Paradise" **7.** ASCAP Board member and Chairman and CEO of Sony ATV Music Publishing Martin Bandler with Abe Olman Publisher Award Winner Keith Mardak **8.** Karrin Allyson, ASCAP Board member and inductee Johnny Mandel and his daughter Marissa

"Suicide Is Painless (Theme from M*A*S*H*)." Broadway star and ASCAP member Elisabeth Withers joined Paul Shaffer in a musical salute to the evening's posthumous inductees, Tom Adair & Matt Dennis, Bob Marley, Laura Nyro, Jesse Stone and Sunny Skylar.

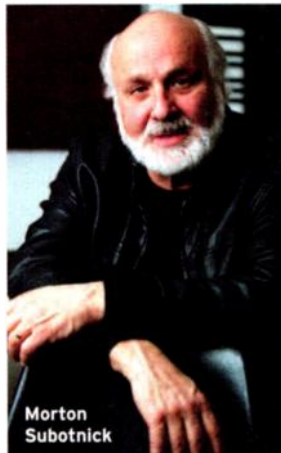
ASCAP member Bruce Hornsby took the stage to help honor Phil Collins with a rendition of

"Another Day in Paradise." Musical Theatre great Charles Strouse joined Hal David in presenting the Towering Song Award to Paul Simon for "Bridge Over Troubled Water." ASCAP member John Mayer was on hand to bestow the Hal David Starlight Award on rising star Taylor Swift. And ASCAP Publisher Board member Irwin Z. Robinson presented the Abe Olman Award to Keith Mardak.

SILVER APPLES OF THE MOON AMONG 25 NAMED TO THE NATIONAL RECORDING REGISTRY

The Librarian of Congress has named the 25 new additions to the eighth annual National Recording Registry of the Library of Congress, which will ensure that these cultural, artistic and historical recordings are always available to the American public. The selections for the 2009 registry bring the total number of recordings to 300. The list of recordings named to the registry features a diverse selection of spoken word and musical recordings that span the years 1913-1995. Among this year's ASCAP selections are "When You Wish Upon a Star," the *Gypsy* original cast record-

ing, The Band's eponymous album, Patti Smith's *Horses*, Tupac Shakur's "Dear Mama" and Morton Subotnick's *Silver Apples of the Moon*. Subotnick composed his pioneering work entirely on the Buchla Electronic Music Box, a modular analogue synthesizer designed by electrical engineer Don Buchla in 1963. One of the unique features of Buchla's instrument was its use of the electronic sequencer. Subotnick used the sequencer extensively and effectively in the creation of many repeated figures in the recording, creating a canonical statement for this pioneering technology.



NOTEWORTHY



2011 ASCAP "I Create Music" EXPO Announced

Music Creator Conference Set for April 28-30, 2011 in Los Angeles

ASCAP will stage its sixth annual ASCAP "I Create Music" EXPO in Los Angeles next spring where top songwriters, composers, producers and industry professionals will come together to share their knowledge and expertise on a broad range of relevant topics to music creators. The three-day event will take place at the Renaissance Hollywood Hotel, April 28-30, 2011.

The ASCAP "I Create Music" EXPO is the premier conference for songwriters, composers and producers. It covers all genres of music and includes panels, workshops, master classes, keynotes, One-on-One sessions, song feedback, networking events, product displays, state-of-the-art technology demonstrations, performances and more. All music creators, producers, publishers and executives - regardless of their performing rights organization affiliation - will benefit from this unique creative event, which is designed around personal interaction, education and networking.

Panelists and performers for the 2011 ASCAP "I Create Music" EXPO will be announced in the coming months. Past EXPOs have attracted some of the biggest names in music, both on the creative and business side, with headliner interviews featuring Justin Timberlake and Bill Withers, Quincy Jones and Ludacris, John Mayer, Ann & Nancy Wilson (Heart), Jeff Lynne, Jon Bon Jovi & Richie Sambora, Jackson Browne, Steve Miller, Randy Newman and Tom Petty.

Follow the EXPO on Twitter: www.twitter.com/ascapexpo for details on a special pre-sale discount on registration. Early bird pricing and registration opens in late October. For more information, please visit www.ascap.com/expo

MUSIC GREATS ADDED TO JAZZ WALL OF FAME

Living legends Donald Fagen and Phil Woods are among those honored at annual event in New York City



Living Legend Donald Fagen (holding award) poses with (l-r) ASCAP Board member Valerie Simpson, ASCAP President & Chairman Paul Williams, ASCAP Board member and Jazz Wall panelist Johnny Mandel, ASCAP Board member Marilyn Bergman and Jazz Wall panelist Alan Bergman

ASCAP added five music greats to the ASCAP Jazz Wall of Fame on Monday, June 14th. At an event held at ASCAP's New York City offices and hosted by ASCAP President and Chairman Paul Williams, living legends Donald Fagen and Phil Woods were inducted along with posthumous honorees Eddie Lang, Thelonious Monk and Dinah Washington.

Among those participating at the reception as presenters and/or performers were ASCAP Board member Marilyn Bergman, Alan Bergman, Fred Hersch, guitarist Julian Lage, Jay Leonhart, ASCAP Board members Johnny Mandel and Valerie Simpson, Jaleel Shaw, Lillias White and Hal Willner.

In addition, acclaimed jazz drummer and composer John Hollenbeck was presented with The ASCAP Foundation Vanguard Award for his innovative musical activity.

The reception also celebrated the eighth 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 less than 30 years of age whose works are selected through a national competition. The program is supported in part by The Gibson Foundation and the Bart Howard Estate. (See story on page 74).



Pictured (l-r): 1. Living Legend Phil Woods (right) poses with pianist Bill Charlap, who inducted Woods onto the ASCAP Jazz Wall of Fame 2. Barrier-breaking record producer Hal Willner with Thelonious Monk III. Willner inducted Thelonious Monk to the Jazz Wall of Fame 3. Robert Grayson speaks about his mother, Jazz Wall of Fame inductee Dinah Washington 4. Guitarist Julian Lage performing Eddie Lang's "April Kisses" in tribute to posthumous Jazz Wall inductee Lang 5. Composer/percussionist John Hollenbeck, recipient of The ASCAP Foundation Jazz Vanguard Award, performs. He was presented with the Award by pianist Fred Hersch

ENNIO MORRICONE AND BJORK AWARDED POLAR MUSIC PRIZE

An international music prize goes to two pioneers of music in their respective genres



Ennio Morricone



Björk

Legendary film composer Ennio Morricone (SIAE/ASCAP) and innovative pop music icon Björk (PRS/ASCAP) have been named the 2010 Polar Music Prize laureates. This international music prize is awarded to two individuals, groups or institutions each year in recognition of exceptional achievements in the creation and advancement of music.

The laureates received the prize from His Majesty King Carl XVI Gustaf of Sweden at a gala ceremony at the Stockholm Concert Hall on Monday August 30th, 2010. The ceremony was broadcast live on Swedish television.

12 TALENTED COMPOSERS SELECTED FOR 22ND ANNUAL ASCAP TELEVISION AND FILM SCORING WORKING

Responding to a flood of applicants from around the world, ASCAP selected 12 emerging composers to participate in this year's 22nd annual Television and Film Scoring Workshop, held in Los Angeles from July 19th to August 12th. Selected participants had the rare opportunity to record their own music using similar resources afforded Oscar-winning composers while receiving advice, practical experience and insiders' access from some of the industry's leading professionals, all of this at no cost. The internationally-recognized workshop, which is led by Emmy Award-winning composer, arranger and ASCAP Board member Richard Bellis, is one of the most successful and prestigious programs offered by ASCAP, and it is widely known as a major educational and networking opportunity for emerging composers. Full coverage will appear in the next issue of *Playback*.



Richard Bellis

Our reputation precedes us.



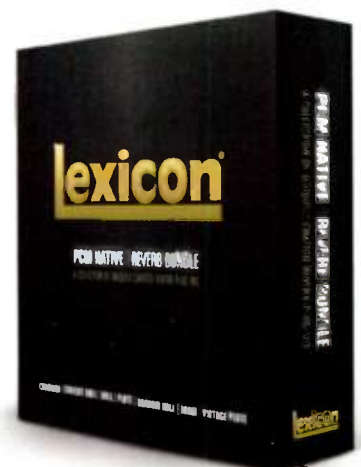
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ASCAP is pleased to bring you Cue Sheets in Member Access. We know that cue sheets are important tools for managing your business as composers, writers and publishers. If your music is used in a film or television program, making sure a cue sheet is filed with ASCAP is an important step in getting paid for your work. Now you can see the cue sheets ASCAP has on file for you.

In announcing the new service for members on June 16th, ASCAP CEO John LoFrumento said: "As we prepare to celebrate ASCAP's 25th Anniversary Film & Television Music Awards, we are pleased to launch this major enhancement to our Member Access service. We have added an innovative feature that will allow composers, songwriters and publishers instant access to their cue sheet data. America is the leading source of film and television production and ASCAP is the first American performing rights organization to offer this type of cue sheet benefit. It is another example of how we are leveraging technology to provide the best possible service to our members."

Commenting on Cue Sheets in Member Access, Richard Bellis, an Emmy Award-win-



ASCAP CEO John LoFrumento announced the launch of Cue Sheets in Member Access in June

ning composer, author of *The Emerging Film Composer* and member of ASCAP's Board of Directors, said: "For decades, music creators for film and TV have had to fight for access to cue sheets - in a sense, our 'invoices.' Since Member Access came online, ASCAP has made cue sheet availability a priority and now it's here. This is huge!"

Cue sheets will be displayed in Member Access through the "My Catalog" tab when there is at least one work with you as an entitled party linked to

your ASCAP Member ID.

Here are some of the things you can do in Cue Sheets in Member Access:

- ▶ Multiple search options by series, episodes, non-series, specific works, co-written works or a combination
- ▶ Sort options by non-series, series or episodes in a series
- ▶ Ability to navigate from cue sheet details to work details and back

As the primary user of the account, you are the only one who has access to the cue sheets. In order to provide access to others, you will need to set them up as designated

users. Go to the Member Access area of ASCAP's website, log in and start viewing your cue sheets.

Launched in October 2009, Member Access is a secure, online portal giving ASCAP's songwriter, composer and music publisher members 24/7 access to their membership, catalog, performance and royalty information. Member Access allows ASCAP members to conveniently conduct their business with the performing rights organization from anywhere in the world. To date, over 50,000 ASCAP members have activated their accounts.

If you have not activated your account, now is the perfect time to do so.

How do I activate my Member Access account?

There are a few simple steps. To get started, you'll need your ASCAP Member ID (also known as your Member Code, or M-code). You can find it on your ASCAP Member Card or on one of your ASCAP statements. Or, call Member Services (1-800-952-7227) during business hours.

Publisher members, you'll also need your Tax ID Number or Social Security Number, for DBAs and sole proprietorships.

For more info on cue sheets, visit ASCAP's Cue Sheet Corner at www.ascap.com/musicbiz/cue_sheet_corner/

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AMERICA SCORES

Music creators give back to their local communities by engaging inner city school kids through songwriting, recording and film scoring

The ASCAP Foundation and America SCORES teamed up again last fall to present its songwriting mentorship program, ASCAP Songwriter Residency @ America SCORES, in Atlanta, St. Louis, Los Angeles and Chicago. The Songwriter Residency, now in 10 cities, gives ASCAP songwriters and composers a platform to give back to their local communities by inspiring inner city school kids through songwriting, recording and film scoring.

ASCAP selects its talented members, ranging from rising stars to Grammy Award-winning artists, to collaborate with SCORES kids over three two-hour sessions: co-writing a song during the first two sessions and recording it in a professional studio during the third session. ASCAP's songwriters have been very enthusiastic about the opportunity to work with the SCORES kids and support their local communities, and the Songwriter Residency has been a very effective addition to America SCORES' year-round, nationally acclaimed programming agenda of engaging and inspiring kids in under-served neighborhoods.

To further support the program, ASCAP produces a special compilation CD of the songs created, which is distributed to each of the schools involved, as well as to music industry decision makers.

The fall 2009 program featured a diverse group of music creators and an animation filmmaker who visited schools in Atlanta, St. Louis, Los Angeles and Chicago.

In Atlanta, Grammy Award-winning songwriter and recording artist Jhontà Austin (Mary J. Blige's "Be Without You," Mariah Carey's "We Belong Together") and chart-topping songwriter Cri\$Tyle "The Ink" Johnson (Mariah Carey's "Touch My Body," Natasha Bedingfield's "Angel") led classes at Carter G. Woodson Elementary School.

In St. Louis, Grammy Award-winning producer Alonzo "Zo" Lee, Jr. (Ludacris' *Release Therapy*, Usher's *Confessions*, Chingy's *Jackpot*) led classes at Nance Elementary School and Americana folk singer-songwriter Mary Gauthier (whose *Mercy Now* appeared on year end "Best Of" lists from *The NY Times*, *LA Times* and *Billboard*) led classes at Walbridge Elementary School.

In Los Angeles, Grammy-nominated songwriter Erika Nuri (Fantasia's "When I See You," J. Holiday's "Fatal") and songwriter/producer



Pictured:

1. Recording a session with Jhontà Austin and student from Carter G. Woodson Elementary, Atlanta
2. Cri\$Tyle Johnson with students from Carter G. Woodson Elementary, Atlanta
3. Students from Palms Elementary recording in Los Angeles
4. Erika Nuri and DQ posing with students at Palms Elementary, Los Angeles
5. (Back row, l-r) TrakStarz/Hitz/Jive artist Titus "Tydis" Sleet, Nance Poetry Coach Alicia Covington, TrakStarz production duo Alonzo "Zo" Lee, Jr. and Shamar "Sham" Daugherty and TrakStarz/GreedyGenius artist Noah "King Louie" Ford
6. Two students in the booth from Nance Elementary, St. Louis
7. Songwriter Resident and ASCAP Songwriter of the Decade Jhontà Austin and ASCAP's Sue Devine



5

David "DQ" Quinones (Kristinia DeBarge's "Sabotage" and Beyoncé's "Hello") led classes at Palms Elementary School.

Also in Los Angeles, composer Shawn Clement (*Quantum Quest*, *Buffy The Vampire Slayer*, *American Idol*) and animation filmmaker Roger Blonder worked with a group of students from Palms Middle School to create a short experimental film. Clement developed sound designs for the film and created three different film scores for the film to illustrate to the kids how different music brings out the different emotions of the final film.

Hip-hop artist Psalm One (whose critically acclaimed debut *The Death of the Frequent Flyer* was released on hip-hop giant Rhymesayer's Entertainment) led classes with a group of boys and girls from Pope Elementary School in Chicago.

Special thanks to Icon Studios in Atlanta, Shirk Music & Sound and Kerosene Creative Services in Chicago, The Village in Los Angeles and Shock City Studios in St. Louis for generously supporting the program by donating free studio time, and to Blue Microphones for providing four of its award-winning microphones for the Los Angeles sessions with Roger Blonder and Shawn Clement.



7



6

More than 15 million children are left unsupervised every day after school.



1 in 5 kids in the US is overweight or at risk of obesity.



1 in 3 fourth grade students across the nation reads below grade level.



Students who spend no time in extracurricular activities are 49% more likely to use drugs and 37% more likely to become teen parents than those who do.



Youth who volunteer just one hour a week are 50% less likely to abuse drugs, alcohol, or engage in destructive behavior.

WHAT ASCAP MEMBERS SAID ABOUT THE PROGRAM:

"I am proud to be able to support the children in my community by participating in ASCAP's songwriting mentorship program. I feel like I have inspired them and exposed them to a positive, safe alternative to violence, drugs and the other daunting problems they face every day."

- Alonzo "Zo" Lee, Jr.

"Not many kids get the opportunity to express themselves in a way that makes them feel great. I certainly feel honored to be working with America SCORES and ASCAP. Let's make some beautiful music!"

- Psalm One

"This ASCAP/America SCORES program is so important because it shows kids what goes into making a song. So many young people are interested in being an artist, but don't really know how to write a hit song. It's great for them to know how creative they can be."

- Johnntà Austin

"I think this opportunity is important because it shows the kids the true origin

of the songs they love so much. Writing is therapeutic and can give a child the chance to say things and express themselves about things that they may not be able to tell their parents or friends."

- Cri\$tle "The Ink" Johnson

"I started writing poetry when I was 12 years old. The first song that I got recorded by an artist, when I was 18 years old, was a poem that I turned into a song. I am extremely excited to share my experience with the kids and I hope that I can be an inspiration to all of them."

- Erika Nuri

"I'm looking forward to teaching kids that they have their own voice inside them, and they can find it and trust it. That each of their voices matters, that each is important."

- Mary Gauthier

"It's awesome to see how the students work together in a positive way. You can really see them learn and have fun at the same time. I've enjoyed working with the ASCAP/America Scores project immensely."

-Shawn Clement

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America SCORES is a national youth development organization with more than a decade of experience in fighting the toughest problems that face the kids of our nation today. For more information, visit www.AmericaSCORES.org. The ASCAP Foundation funds the ASCAP Songwriter Residency @ America SCORES. Visit www.ascapfoundation.org

ASHFORD & SIMPSON HONORED BY WHYHUNGER

Nickolas Ashford & Valerie Simpson receive the ASCAP Harry Chapin Humanitarian Award at annual gala

On June 21st, WhyHunger, which was formerly known as World Hunger Year, celebrated its 35th anniversary with its annual awards dinner held at Gotham Hall in New York. Among the honorees this year were legendary singer-songwriters Nickolas Ashford & Valerie Simpson, who were presented with the ASCAP Harry Chapin Humanitarian Award for their participation in various charity organizations, benefit concerts and private acts of charity and kindness. Other honorees included legendary folk singer-songwriter Pete Seeger and the Chicago job-training organization Growing Home.

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



DIANE BONDAREFF

Pictured (l-r) are WhyHunger's Executive Director Bill Ayres, singer-songwriter and ASCAP Board member Valerie Simpson and singer-songwriter Nickolas Ashford, ASCAP's Karen Sherry and WhyHunger Director Charles Sanders

ASCAP MEMBERS CLINCH DAYTIME EMMY AWARDS

In what's quickly becoming an annual tradition, ASCAP members accounted for the majority of music winners at the 2010 Creative Arts Daytime Emmy Awards. During the awards ceremony, held on Friday, June 25th in New York at the Westin Bonaventure, the National Academy of Television Arts & Sciences announced that seven ASCAP writers would be singled out for their extraordinary musical achievements. This elite group included the successful team of Jack Allocco and David Kurtz, who earned the Daytime Emmy last year in the Outstanding Achievement in Music Direction and Composition for a Drama Series category. The duo also took home awards for their music to *The Bold and the Beautiful* and *The Young and the Restless* at the 2010 ASCAP Film & Television Music Awards.



Pictured (l-r) are ASCAP CEO John LoFrumento with Daytime Emmy winners David Kurtz and Jack Allocco, and ASCAP's Shawn LeMone at the 2010 ASCAP Film & TV Music Awards

WHITE HOUSE WONDER

Assata Alston performed "Gimme Gimme" from *Thoroughly Modern Millie* during *A Broadway Celebration: In Performance at the White House*



in the East Room of the White House, July 19th, 2010. 12-year-old Assata of Queens, NY was discovered by *Thoroughly Modern Millie* composer Jeanine Tesori during a visit to the ASCAP Foundation-sponsored Summer Music Camp at the Manhattan School of Music. *A Broadway Celebration: In Performance at the White House* premieres October 20th, 2010 at 9 p.m. EST on PBS.

IMAGINARY FRIENDS, FESTIVAL WINNER

Pictured (l-r) meeting recently at ASCAP in Los Angeles are ASCAP composer Jennifer Kes Remington, who has scored most recently *Foster's Home for Imaginary Friends*, ASCAP's Charlyn Bernal and ASCAP composer Arturo Solar, who was awarded The Jerry Goldsmith Award in the category of "Free Creation" at the Festival Internacional De Musica De Cine in Ubeda, Spain.



OUTSTANDING ACHIEVEMENT IN MUSIC DIRECTION AND COMPOSITION FOR A DRAMA SERIES

Jack Allocco, Composer
David Kurtz, Composer
The Bold and the Beautiful • CBS

OUTSTANDING ORIGINAL SONG FOR A DRAMA SERIES

Jack Allocco, Composer and Lyricist
David Kurtz, Composer and Lyricist
Gary Verna, Composer and Lyricist
The Young and the Restless •
Song: "An Angel's Lullaby" • CBS

OUTSTANDING ACHIEVEMENT IN MUSIC DIRECTION AND COMPOSITION

Martin Erskine, Composer
J. Walter Hawkes, Composer
Jeffrey Lesser, Music Director
The Wonder Pets! • Nickelodeon

OUTSTANDING ORIGINAL SONG - MAIN TITLE AND PROMO

Randy Wachtler, Composer
Today Show •
Song: "Your Day Is Today" • NBC

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NEWMAN RECEIVES WALK OF FAME STAR



ASCAP writer Randy Newman has picked up most every award a songwriter can earn, but the industry still hasn't tired of honoring him. On June 2nd, 2010, Newman earned a star on the Hollywood Walk of Fame, right in front of the famous steakhouse Musso & Frank's. Monty Python's Eric Idle and Pixar/Walt Disney Animation Studios Chief Creative Officer John Lasseter were on hand to commemorate the occasion, as were ASCAP's Jeff Jernigan and Cindy Braun.

The unveiling ceremony kicked off a busy month for Newman. On June 18th, the tremendously successful *Toy Story 3* debuted in theaters, treating record-breaking crowds to his music for the film. The following week, he earned an ASCAP Film/TV Award for his Oscar-nominated music for *The Princess and the Frog*. Nearly five decades into his songwriting career, Randy Newman is still at the peak of his powers.

Pictured: Randy Newman (center) with ASCAP's Cindy Braun and Jeff Jernigan
Photo: Eric Charbonneau © Disney Enterprises Inc.

CHARBONNEAU ©DISNEY ENTERPRISES, INC.

JAY-Z, BEYONCÉ, ALICIA KEYS WIN AT BET AWARDS

ASCAP

Members and affiliates Jay-Z, Beyoncé, Alicia Keys, Monica, Young Money, Idris Elba, Keke Palmer and Dizzie Rascal (PRS) all took home statues at the 2010 BET Awards.

During the evening of honors, iconic musician and ASCAP member Prince was awarded the Lifetime Achievement Award for his exceptional career.

The 10th annual event took place on June 27th in Los Angeles. Alicia Keys won Best Female R&B Artist; Young Money won Best group; Jay-Z & Alicia Keys won Best Collaboration for "Empire State of Mind;" Beyoncé (featuring Lady Gaga) won Video of the Year for "Video Phone;" Idris Elba won Best Actor; Keke Palmer won the YoungStars Award; Monica won the Centric Award and UK rapper Dizzee Rascal (PRS) won Best International Act



McPARTLAND MADE O.B.E OFFICER

ASCAP member and British-born jazz pianist Marian McPartland was made an Officer of the Order of the British Empire in recognition of her services to jazz and to aspiring young musicians in the United States. At the ceremony in Manhattan (pictured), McPartland was presented with the insignia by Sir Alan Collins, Her Majesty's Consul General, New York.



GOOD LISTENERS

Clark Stiles and Nathan Khyber of the Good Listeners joined co-producer/musician Adrian Grenier and ASCAP's Jeff Jernigan at the American Cinematheque screening of their documentary *Don't Quit Your Daydream*.

Pictured (l-r) are Clark Stiles, Adrian Grenier, ASCAP's Jeff Jernigan and Nathan Khyber.



WHERE EAGLES SOAR

The National Music Council recently presented its 2010 American Eagle Awards at Manhattan's Hard Rock Cafe. This year's recipients included two ASCAP writers, Kenny Rogers and Suzanne Vega, and retiring Executive Director John Mahlmann of The National Association for Music Education (MENC).

Pictured (l-r) are 1. Kenny Rogers, ASCAP's Karen Sherry and retiring Executive Director of MENC Dr. John Mahlman
2. Steve Addabbo, Suzanne Vega and ASCAP's Jim Steinblatt. Addabbo, who co-produced Vega's first two albums, presented the award to Vega.





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PAUL WILLIAMS HONORED WITH LIFE IN ART AWARD



In a gala event held on May 16th, 2010 in Los Angeles, Idyllwild Arts presented their Life in Art award to ASCAP President and Chairman Paul Williams for his outstanding contributions to the world of entertainment as a songwriter, performer, actor and humanitarian. The award was presented to Paul by his dear friend, actor/comedian John Byner, who regaled the audience with great stories during his tribute. Pictured is Williams accepting his award as Emmy Award-winning composer David Kurtz and Byner look on.

GIMMIE THAT GIRL HITS #1

ASCAP honored Ben Hayslip, the co-writer behind the Joe Nichols multi-week #1 hit "Gimmie That Girl," as well as Nichols and publishers This Music and Warner/Chappell Music during a party held at ASCAP on June 14th. The song marks Hayslip's very first #1 song, and it is the third #1 single for Nichols. Hayslip currently has five songs on the Billboard Hot Country charts, several of which are co-writes with fellow "Gimmie That Girl" co-writers Rhett Akins and Dallas Davidson. The songwriting trio is also known as The Peach Pickers.



Pictured (l-r) are Warner/Chappell Music's Steve Markland, This Music's Connie Harrington and Tim Nichols, Joe Nichols, co-writer Ben Hayslip, ASCAP's Tim DuBois, This Music's Rusty Gaston and producer Mark Wright.

HANS ZIMMER TALKS INCEPTION

The sci-fi action film *Inception* is one of the summer's biggest hits, with critical raves from all corners and the #1 domestic box office take for its opening weekend by a large margin. Responsible for *Inception's* thrilling score is ASCAP's own Hans Zimmer, the Oscar, Golden Globe and Grammy-winning composer who took home four awards at the recent ASCAP Film & Television Music Awards. *Inception* is the third blockbuster collaboration between Zimmer and director Christopher Nolan, following *Batman Begins* and *The Dark Knight*.

On July 11th, the Society of Composers and Lyricists (SCL) hosted a screening of *Inception*, after which Zimmer and sound designer Mel Wesson (PRS) discussed their work on the film.



Pictured (l-r) at the screening are ASCAP Exec Jeff Jernigan, SCL Executive Director Laura Dunn, Wesson, Zimmer, screening moderator Jon Burlingame and SCL President and ASCAP Board member Dan Foliart.



NOEL SIGNS IN NASHVILLE

Kennedy Noël recently stopped by the Nashville office to sign with ASCAP. At just 12 years old, Kennedy has already performed on the Grammy Awards and appeared in numerous television productions. She is one of the "Artists to Know" on *Kidz Bop*, where her videos have surpassed 15,000 views, and her first EP, *Summer's Here*, just launched on iTunes. Having recently reached the semifinals in Puckett's Rising Star competition as a songwriter, she is the youngest artist to advance to that level of the competition. Kennedy is currently residing and writing in Nashville and is represented by McClanahan Management. For more information, please visit www.kennedynoel.com.

Pictured (l-r): ASCAP's Mike Sistad, McClanahan Management's Trisha McClanahan, Kennedy Noël and ASCAP's Ryan Beuschel and Jessica Draper

COMPOSERS GATHER FOR VIDEO GAME ROUNDTABLE

ASCAP hosted the first of several Video Game Composer Roundtables in the Los Angeles office on July 20th. In attendance were some of the most prominent video game composers working in the industry, veteran game attorney Jim Charne, ASCAP staffers Shawn LeMone and Jen Harmon and ASCAP Board member and composer Richard Bellis. The purpose of the discussion was to focus on establishing stronger industry standards in composer work for hire agreements and the development of an educational campaign within the video game industry on the value of performing rights.



Pictured (l-r, standing) are Bellis, Russell Brower, Tommy Tallarico, Garry Schyman, Neal Acree, Jason Hayes, Lance Hayes, Paul Lipson, Jen Harmon, Jim Charne, Gerard Marino, Jack Wall; (sitting) Shawn LeMone, Billy Martin, Inon Zur. Not pictured: Rod Abernethy, Lennie Moore, Marty O'Donnell, Tom Salta and Brian Schmidt.



SONGWRITER'S CABARET DRAWS MUSICAL THEATRE ROYALTY

On July 23rd and 24th, ASCAP produced a Songwriters' Cabaret to showcase some of its most up-and-coming musical theatre composers and lyricists. The evenings were held at the Gardenia Restaurant and Lounge as part of the Los Angeles Festival of New American Musicals. Among the guest performers were several Broadway stars. Pictured (l-r) are songwriters Adam Gwon, Megan Hilty (star of *Wicked*), Steve Kazee (*Spamalot*) and songwriter Ryan Scott Oliver.

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HAL DAVID RECEIVES ACADEMY OF ACHIEVEMENT MEDALLION

COURTESY OF THE ACADEMY OF ACHIEVEMENT



ASCAP Board member Hal David (left) received an Academy of Achievement Medallion at a recent Washington, DC dinner from David Rubenstein, Managing Director of the Carlyle Group and Chairman of the Kennedy Center for the Performing Arts.



PROMISES, PROMISES

Earlier this spring, a group of ASCAP staff, Board members and friends attended a special performance of the Broadway revival, *Promises, Promises* in support of ASCAP's Legislative Fund for the Arts. Following the show, attendees celebrated with the show's lyricist, Hal David, a long-serving ASCAP Board member, former ASCAP President and tireless advocate for the rights of music creators. Pictured (l-r) are Hal David, Eunice David, Barbara LoFrumento and ASCAP CEO John LoFrumento.

ASCAP VISITS CAREER DAY IN THE BRONX

ASCAP staff and fellow entertainment industry professionals visited the East Fordham Academy for the Arts in the Bronx on Tuesday, June 2nd, in order to talk to the students about various career opportunities in music and beyond for the middle school's Career Day event. This program was organized as part of a special partnership that exists between ASCAP's Lauren Iossa and the school as part of the PENCIL Partnership Program to help New York City Public Schools innovate and transform. On hand to share their experience and work with the students were ASCAP's Nicole George and Eddie Sancho as well as prominent Latin music publicist Blanca Lasalle, singer-songwriter and producer Nicki Richards, and film stylist Donyale McRae.



Pictured: 1. ASCAP's Nicole George (far right) speaks to students at East Fordham Academy for the Arts in the Bronx about attending law school and working at a Performing Rights Society **2.** (l-r) ASCAP's George, Donyale McRae, Nicki Richards, Blanca Lasalle, ASCAP's Eddie Sancho and East Fordham Academy Principal Tanicia Williams

THE MAGIC OF SAM PHILLIPS

Sam Phillips recently released her latest EP, *Magic For Everybody*, through iTunes, Amazon and other digital retailers. Due to the incredible response to the five-song EP, originally released as part of her Long Play web project, Phillips decided to put the music out to the general public so more people could hear it. In addition to the title track, newly penned songs "Trouble," "Lever Pulled Down" and "Always Merry and Bright" appear next to a complete re-working of her song "Tell Her What She Wants To Know," which originally appeared on the 2003 soundtrack album for *Gilmore Girls*, the TV show for which Sam composed and performed the score each week.

Musicians featured on *Magic For Everybody* include the rhythm section of Jay Bellerose (drums) and Jennifer Condos (bass), guitarist Greg Leisz, guitarist and string arranger Eric Gorfain (who also mixed the EP) and Phillips herself on guitars, piano and all vocals.

Pictured (l-r) following Notable Music's music supervisor showcase at Hotel Café in L.A. where Phillips performed are Angela Booth, Notable's Damon Booth, Notable President Shelby Coleman, Phillips, ASCAP's Loretta Muñoz, Notable's Tom DeSavia and guitarist/arranger/artist Eric Gorfain.



DRUMMA BOY A HIT AT PRODUCERS WORKSHOP

ASCAP Atlanta held its monthly Producer's Workshop at the Artist Factory featuring multiple Gramm nominated producer Drumma Boy (pictured). The workshop attendees had the opportunity to interact with the producer as he elaborated on his experiences with production for today's demand in music.

INDIE BANDS & SONGWRITERS

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FILM & TELEVISION

THE 2010 NYU/ASCAP FOUNDATION FILM SCORING WORKSHOP

A prestigious workshop celebrates its tenth anniversary in memory of Buddy Baker

THE 2010 NYU/ASCAP Foundation Film Scoring Workshop, under the artistic direction of 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, celebrated its tenth anniversary this past May. The June edition of *Film Score Monthly* honored the milestone with an article, "Collaborative Competition: An Inside Look at the NYU/ASCAP Foundation Film Scoring Workshop." Initiated in 2000 by Disney legend Buddy Baker (*The Fox and the Hound*), the workshop trains composers in classical Hollywood film scoring traditions, yet draws on current technological trends and creative approaches which are woven into the mix. Veteran composer and ASCAP Board of Directors member Bruce Broughton (*Silverado*) spearheaded the intensive eight-day seminar, his vast experience providing invaluable insights and guidance for the participating composers. Mark Snow (*X-Files*), a five-year workshop veteran, noted the camaraderie that professionals share in working in tandem to engender a sense of reality that underscores the workshop proceedings.

The Workshop featured a faculty of diverse, world-renowned film composers, orchestrators and music editors, including NYU Film Scoring faculty Ira Newborn (*Naked Gun* series), Sonny Kompanek (*Casanova*), Michael Patterson (*Jag* series), David Spear (*The Courage To Care*), Mark Suozzo (*The Nanny Diaries*) and Tim Starnes (*The Departed*). The presence of the Society of Composers and Lyricists continued, highlighted by their presentation of Mark Snow, interviewed by SCL Board member Joel Beckerman (*Man Made Music*). Other compelling presenters included Bruce Broughton and

video game composer Tom Salta (*Prince of Persia: The Forgotten Sands*).

Held exclusively in NYU's Frederick Loewe Theatre, the Workshop brought together 19 composers from a broad field of gifted international applicants. 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. Rigorous daily sessions focused on the mechanics and the eclectic skill set necessary for film scoring: spotting, timing, composing, MIDI-mockups, orchestration, conducting and recording. Day-long seminars in orchestration, conducting and music editing preceded a full day of recording sessions with an orchestra comprised of New York City's top studio players. The contractor, violist Stephanie Baer (Mostly Mozart) serves as the Director of String Performance Studies at NYU Steinhardt. Paul Geluso engineered the recording sessions and a final critique session with Mark Snow, Ira Newborn, Tim Starnes and Ron Sadoff preceded a festive wrap party.

Sadoff noted the exceptional focus of the workshop: "Throughout, the creative process was the vibrant centerpiece - and the final recorded cues are a testament to the great chemistry that transpired between inventive young composers of stylistic breadth, and the inspired and dedicated efforts of diverse faculty guidance." As the workshop enters its second decade, the durable partnership between NYU Steinhardt and the ASCAP Foundation will continue to provide a new generation of composers a premiere training ground and gateway into the field.



▲ Pictured (l-r): 1. ASCAP's Sue Devine, ASCAP composer Bruce Broughton, ASCAP composer, SCL NYC Steering Committee Member, and Director, Scoring for Film and Multimedia, NYC Steinhardt, Dr. Ron Sadoff, Film Scoring Workshop and NYU Steinhardt Faculty and SCL NYC Steering Committee members Michael Patterson and Mark Suozzo 2. Film Scoring Workshop faculty, participating composers and orchestra at the conclusion of the scoring session 3. Composer Nathan Kelly conducts his score 4. ASCAP composer and Workshop faculty Mark Snow and ASCAP composer, Workshop and NYU Steinhardt Faculty Ira Newborn 5. Broughton discusses his career at a special SCL Presentation of the NYU/ASCAP Film Scoring Workshop 6. ASCAP composer and SCL NYC Steering Committee Members Lisa LeMay, Joel Douek and Joel Beckerman, ASCAP composer and Workshop Faculty Mark Snow, Devine and Sadoff at a special SCL Presentation of the NYU/ASCAP Film Scoring Workshop



ELLIE LAWSON FORGES HER OWN PATH

Ellie Lawson proves that it is still possible for independent artists to take their careers into their own hands and forge a new path for success. The folk-pop singer-songwriter has become the first artist sponsored by a fashion brand to tour retail shops in the UK. Her ten-stop "Through the Glass" Tour kicked off on May 29th, 2010, and she appeared in several locations, from Brighton to Dublin, Cardiff to Covent Garden, performing with her acoustic band in Quicksilver storefront windows as part of her sponsorship deal with Quicksilver Women.

Lawson has previously played at the Abbey Road Studios as part of the Brit Awards, in addition to opening for BBC presenter Jimmy Doherty's festival, Harvest at Jimmy's Farm, last September where KT Tunstall and Jose Gonzalez headlined. She has also worked with producer William Orbit and performed on the *Ellen DeGeneres Show* where Ellen predicted live on the air that Ellie would become "the hugest, hugest star." The singer was previously signed with Atlantic Records in the USA and sold 25,000 records through the book retailer Barnes & Noble. She has since started her own label, Create Your Own Reality.

Her new album, *Lost Songs*, was released independently and is available for purchase at www.ellielawson.com.

LONDON

THEY AIN'T HEAVY, THEY'RE...THE HEAVY

LATELY, UK band The Heavy has seemed inescapable. The road-burning rock outfit has been touring both Europe and the US non-stop, their last US tour covering 15 states in its 29 dates. Comprised of Kelvin Swaby, Dan Taylor, Chris Ellul and Spencer Page, The Heavy inspire rousing descriptions such as "strutting, horn-laden rock" and "Neo-Soul," and command attention, creating a new fan out of every listener.

In fact, the captivating performance of their single "How You Like Me Now?" on *The Late Show with David Letterman* caused Letterman to request an encore, a first on the show. Of course, the band obliged. "It would have been rude not to," stated the

band's manager Dan Moore. He continued, saying, "We didn't realize that encores were not really requested. David really liked the band."

"How You Like Me Now?" has been featured in a Kia Sorento car ad which to date has received one million hits on YouTube. The ad premiered during the Super Bowl, putting The Heavy in front of millions of viewers instantaneously.

No strangers to the charts either, The Heavy's album *The House That Dirt Built* just entered the *Billboard* Top 200. The band has also appeared in *Esquire* magazine's "Best New Songs of 2010" chart along side such luminaries as Gorillaz, The xx, Vampire Weekend, Phoenix and The Whigs.



ASCAP VISITS METROPOLIS STUDIOS

ASCAP's Ross Gautreau and Simon Greenaway recently visited London's Metropolis Studios. Accompanied by studio manager Katy Samwell, they received a guided tour of Europe's largest independent recording studio facility occupying a Grade II listed former Power Station in West London. Some of the most classic albums of all time have been recorded and mixed at Metropolis including Queen's *Made In Heaven* and *Innuendo*, The Verve's *Urban Hymns*, Amy Winehouse's *Back To Black* and Lauryn Hill's *Miseducation of Lauryn Hill*. Other Metropolis clients include The Who, U2, Mark Ronson, Paul McCartney, Lady Gaga and many more. The extremely successful studio has also become a harbor for many A-list American artists and producers of late, which is a huge testament to the quality of the studio facilities and environment. There is also good news for those of you who are on a budget as Metropolis offers a unique mixing and mastering service called iMixing & iMastering, which offers emerging artists the same high quality finish as today's major artists for a fraction of the cost. Visit i-mixing.co.uk and imastering.co.uk for more information.

NASHVILLE

ALAN JACKSON TO BE HONORED AT COUNTRY MUSIC AWARDS

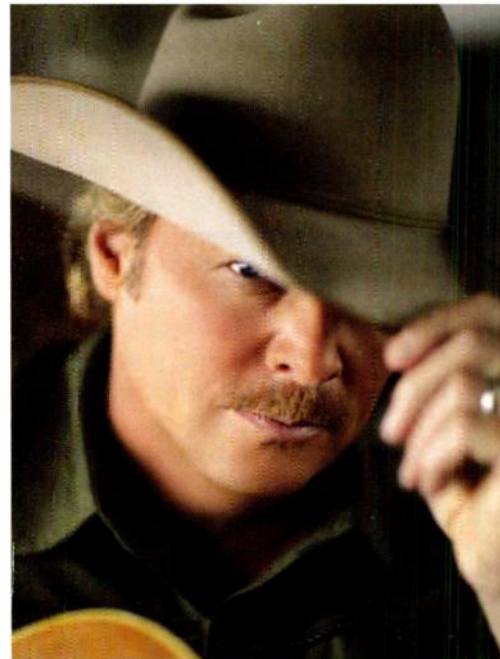
ASCAP's 48th Annual Country Music Awards will take place on Tuesday, September 14th, 2010 at War Memorial Auditorium in downtown Nashville. The event will honor the songwriters and publishers of ASCAP's most performed country songs from April 1st, 2009 through March 31st, 2010. The Awards will also feature special presentations to the Songwriter of the Year, Songwriter/Artist of the Year, Song of the Year and Publisher of the Year.

ASCAP's iconic Founders Award will be presented to country music superstar Alan Jackson. The Founders Award is among the most prestigious honors that ASCAP gives to songwriters and composers who have made pioneering contributions to music by inspiring and influencing their fellow music creators. Each recipient is a musical innovator who possesses a unique style of creative genius that will enrich generations to come. Past recipients include Garth Brooks, Emmylou Harris, James Taylor and Jackson Browne.

From his debut release in 1990, *Here in the Real World*, to his latest album, *Freight Train*, Alan

Jackson has sold more than 50 million albums and scored 34 #1 hits, including "Don't Rock The Jukebox," "Chattahoochee," "Gone Country" and "Little Bitty," to name a few. Two decades into his career, he continues to inspire audiences across several generations with his modern approach to classic country. He has received numerous industry awards and accolades, including a Grammy Award for Best Country Song for "Where Were You (When the World Stopped Turning)," 16 CMA Awards, 16 ACM Awards, 46 ASCAP Country Music Awards and seven ASCAP Songwriter/Artist of the Year Awards, among many others. In 2001, he was inducted into the Georgia Music Hall of Fame, and the following year he was honored with ASCAP's Golden Note Award for his extraordinary contributions to music. Earlier this year, Jackson was honored with a Star on the Hollywood Walk of Fame.

For complete post-event coverage of ASCAP's 48th Annual Country Music Awards, please visit www.ascap.com/nashville.



▲ Alan Jackson

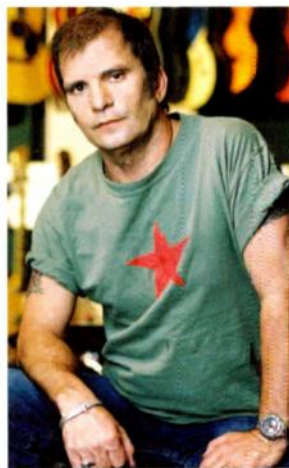


MEMBERS LEAD AMERICANA MUSIC AWARDS NOMINEES

On May 12th, 2010, the Americana Music Association announced the nominees for its 9th Annual Americana Honors and Awards Show, which included nods to several ASCAP songwriters. Artist of the Year nominee Patty Griffin was also nominated for Album of the Year for her seventh album, *Downtown Church*, a collection of gospel-infused songs produced by long-time collaborator and fellow nominee Buddy Miller. A seven-time AMA winner himself, the singer, songwriter and guitarist Miller picked up a nomination for 2010's Instrumentalist of the Year.

Also vying for Artist of the Year are Levon Helm and Steve Earle, each fresh off of a win at this year's Grammy Awards; Helm won for his album *Electric Dirt*, while Earle was honored for *Townes*. Competing for Duo/Group of the Year are Band of Heathens, whose current album *One Foot in the Ether* reached #1 on the Americana airplay charts, and Carolina Chocolate Drops, an old-time string band with a modern sensibility, known throughout the festival circuit.

The Americana Honors and Awards Show will be held on September 9th, 2010 at the historic Ryman Auditorium in Nashville, Tennessee. Each year, over 2,000 artists, fans, and entertainment industry executives gather to honor distinguished members of the AMA with six awards voted on by fellow members and several Lifetime Achievement Awards. The event is hosted by Jim Lauderdale and features Buddy Miller and his all-star band. Previous ASCAP AMA winners include Emmylou Harris, Robert Plant, Lyle Lovett, Johnny Cash and many others.



▲ Steve Earle



MUSIC ROW AWARD WINNERS

The 22nd Annual MusicRow Awards were held in Nashville on Thursday, June 24th, 2010. Frank Liddell was awarded Producer of the Year for his outstanding work with Miranda Lambert and David Nail. The Breakthrough Songwriter Award was given to Chris Young, whose "Gettin' You Home" notched the singer-songwriter his first #1 late last year. This year's Song of the Year honor went to Allen Shamblin for "The House That Built Me," as recorded by Miranda Lambert. Top Ten Album All-Star Musician Awards also went to Glenn Worf (Bass) and Paul Franklin (Steel).



▲ Patty Griffin



▲ Levon Helm



▲ Buddy Miller



JAZZ ARTIST SOMI BRINGS CULTURE TO THE FOREFRONT

Moving to Illinois after growing up in Zambia, Somi found that although her address changed, African culture would always be a part of her, and therefore her music. Her sound, which she likes to call "New African Soul," takes influences from her background as well as her current state as she reflects on the past, present and future.

Her new album, *If The Rain Comes First*, features the legendary Hugh Masekela and highlights her powerful voice. She sings in multiple languages, emphasizing her triumph in merging cultures. Working with other talented writers, such as John Legend and Paul Simon, Somi has grown immensely since her start in 2003 when she released her first fully English language album. She has drawn raves from *Jazz Times*, *All About Jazz*, and the *Boston Globe* and was featured in a recent issue of *Vogue* magazine, where she was described as a "...pioneer of a new and promising generation of emerging African artists." With this new success at her heels and tours abound, Somi is soon to host her new series *Africa in Harlem: Jazz Nights*, which celebrates jazz musicians in New York City.



▲ Somi

JAZZ

2011 NEA JAZZ MASTERS AWARDS

THE NATIONAL ENDOWMENT FOR THE ARTS (NEA) announced the recipients of the 2011 NEA Jazz Masters Award - the nation's highest honor in this distinctly American music. For the first time, the NEA presented a group award to the Marsalis family, New Orleans's venerable first family of jazz which includes ASCAP members Branford Marsalis, Ellis Marsalis, Jr., Jason Marsalis and Wynton Marsalis. ASCAP Board member Johnny Mandel was also named a 2011 Jazz Master for being one of the nation's top composer/arrangers in jazz, pop and film music. The breadth and quality of his work made it possible to be recorded by a wide variety of jazz musicians and singers. All of the 2011 recipients will be publicly honored at the annual awards ceremony and concert on January 11, 2011 at Frederick P. Rose Hall, home of Jazz at Lincoln Center, and receive a \$25,000 fellowship award.



▲ Pictured (l-r) are Ellis, Wynton, Branford and Jason Marsalis, and Johnny Mandel



RUFUS REID SELECTED FOR MCDOWELL FELLOWSHIP

Jazz bassist and composer Rufus Reid has performed with most of the great jazz musicians, recorded over 250 albums, and established himself as a primary music educator. Having received tremendous support, he has shown his talent in not just performing and recording, but also composing for ensembles. In 2008, Reid was named a Guggenheim Fellow in the category of Composition. The work that came out of this Guggenheim Fellowship will be debuted May 7th & 8th, 2011, by the Idyllwild Arts Academy Orchestra in California with bassist/composer Peter Askim conducting. Reid received another rare honor as he got selected for a MacDowell Colony Fellowship for this fall. The MacDowell Colony inspires artists, giving them the chance to form and work with a community of dynamic creators, fostering future art. Having retired from teaching, Reid can now use this great opportunity to focus and explore composition for ensembles.



▲ Rufus Reid

LATIN

VICTOR BARRIENTOS WINS EMMY

EL COMPOSITOR y productor peruano con sede en New Jersey, Victor Arturo Barrientos ganó el Emmy por el jingle "Los 41 del 41" el cual produjo y compuso para el canal WXTV 41 de Univision.



▲ Victor Barrientos

Victor que también es compositor de ASCAP, produjo el tema con un sentimiento legendario al estilo de Fania All Stars. Hoy en día como productor musical y compositor, Barrientos sirve a grandes compañías de comunicación y publicidad. Sin embargo, señala que con Univision ha logrado su mayor éxito. Recientemente el músico peruano participó en la producción más reciente de la cantante Shakira. Esta producción fue para el teletón de las víctimas del terremoto en Haití. También produjo dos canciones con la banda popular peruana "Los Pakines" incluido en el soundtrack de la

película peruana *La Teta Asustada (The Milk of Sorrow)* dirigido por Claudia Llosa, cual fue nominada a un premio Oscar por la Academia como la mejor película extranjera en el 2010.

Peruvian composer and producer Victor Arturo Barrientos, now based in New Jersey, recently won an Emmy for his jingle "Los 41 del 41," which he produced and wrote for Univision channel WXTV 41. Victor is also an ASCAP composer; he produced the track with the salsa stylings of the legendary Fania All Stars. Today, as a music producer and composer, Barrientos serves large media and advertising companies. However, he notes that with Univision he has achieved his greatest success. Recently, the Peruvian musician was also involved in productions for Shakira during her participation in a telethon to help the earthquake victims in Haiti. He also produced two songs with the popular Peruvian band Los Pakines, including the soundtrack to the Peruvian film *La Teta Asustada (The Milk of Sorrow)*, directed by Claudia Llosa, which was nominated for an Oscar for Best Foreign Film in 2010.



BROTHERLY LOVE: ERNIE AND MICHAEL SALGADO

Compositor de ASCAP Ernie Salgado, de Texas, tuvo la oportunidad que su canción "Me Despido" fuera incluida en la película "The Soloist" con los actores Robert Downey Jr y Jamie Foxx. La canción fue interpretada por el cantante y compositor de ASCAP Michael Salgado. El Señor Ernie Salgado continúa escribiendo canciones para muchos artistas musicales y para películas. También es el MC, Musico de Bajo Sexto y cantante de fondo para su hermano Michael Salgado.

ASCAP songwriter Ernie Salgado, from Texas, landed his song "Me Despido" in the hit film *The Soloist*, starring Robert Downey, Jr. and Jamie Foxx. The song was performed by his brother, ASCAP singer/songwriter Michael Salgado. Ernie Salgado continues to write for many artists and films. He is also the MC, bajo sexto player and backup vocalist for Michael



▲ ASCAP Adventurous Programming award winners with ASCAP members and staff at the League of American Orchestras Conference

SYMPHONY & CONCERT

ADVENTURES IN PROGRAMMING

ASCAP presented 27 "Adventurous Programming" awards to orchestras who have demonstrated exceptional commitment to contemporary composers on June 18th during the League of American Orchestras' 65th National Conference in Atlanta. The annual ASCAP Adventurous Programming Awards recognize American orchestras whose past season prominently featured music written within the last 25 years. A complete list of award winners can be found on ascap.com.

Also, ASCAP "Adventurous Programming" Awards were also presented at the recent Chorus America Conference in Atlanta. These awards went to: All Adult Choruses Cantori New York (Mark Shapiro, Artistic Director) and Los Angeles Master Chorale (Grant Gershon, Music Director); Children/Youth Chorus, Young People's Chorus of New York City (Francisco Núñez, Founder/Artistic Director); and Alice Parker Award WomenSing (Martín Benvenuto, Artistic Director).



PHILIP GLASS RECEIVES NEA OPERA HONORS

Philip Glass was named a recipient of the National Endowment for the Arts' \$25,000 2010 NEA Opera Honors lifetime achievement award. It is the highest award our nation bestows in opera. Philip Glass has had an unprecedented impact upon the musical and intellectual life of our time, including especially his 20 operas, symphonies, compositions for his own ensemble, and his wide-ranging collaborations.



LIBBY LARSEN RECEIVES GEORGE PEABODY MEDAL

The Peabody Institute has announced that a George Peabody Medal for Outstanding Contributions to Music in America will be presented to ASCAP member Libby Larsen in 2010. Larsen, a composer and founding member of the American Composers Forum (originally the Minnesota Composers Forum), will receive the medal and speak at the Conservatory's graduation ceremony on May 27th, 2010. Past ASCAP member recipients of this honor include Leonard Bernstein, Wynton Marsalis, Philip Glass, John Corigliano and Quincy Jones among others.



DEBI NOVA'S SOULFUL NEW ALBUM

10 de Junio el departamento Latino de ASCAP asistió al showcase acústico de Debi Nova presentado por LARAS. Ella es una chica conmovedora, romántica y una cantautora apasionada. Ha sido también nominada seis veces al Grammy. Debi estrenó su más reciente álbum bajo el nombre "Luna Nueva". Este álbum es una combinación única de ritmos latinos, baladas, canciones bailables y pop. También esta producción muestra su talento musical, así como su herencia Latina. Debi interpretó canciones como "Corazon Abierto", "Ashes & Pearls" y "Something to Believe In" entre otras. Cerró el show con su nuevo single "Drummer Boy" una canción con ritmos de soca y hip-hop. Debi Nova es original, talentosa y única.

On June 10th ASCAP's Latin department attended the acoustic showcase of Debi Nova presented by LARAS. The Costa Rican native is a soulful, romantic and passionate songwriter. She is also a six-time Grammy Award nominee. Debi premiered her newest album *Luna Nueva*. The album is a combination of unique Latin rhythms, ballads, danceable tunes and pop. The album showcases her musical talent as well as her Latin heritage. Debi performed songs like "Corazon Abierto," "Ashes & Pearls" and "Something to Believe In" among others. She closed the show with her newest single, "Drummer Boy," a soca/hip-hop song. Debi Nova is a bright new talent who is original, talented and unique.



▲ (l-r) ASCAP's Karl Avanzini, Debi Nova and ASCAP's Ileana Cerna and (inset) Avanzini with LARAS President Gabriel Abaroa and Gustavo De La Nuca.

▶ NEW MEMBERS

★ ADRIANNE GONZALEZ ★ NO I.D. ★ BOI-1DA ★ HOLLY PALMER ★ ESTRELLAS DE TUZANTLA ★

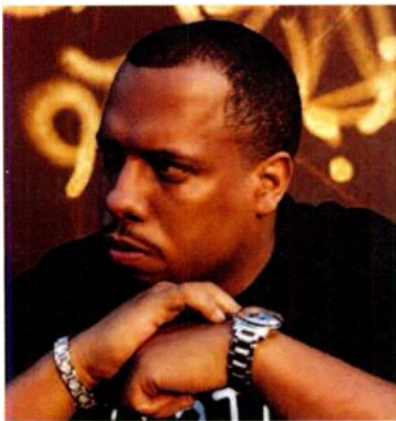


Adriaane Gonzalez ◀

As part of the harmony-driven girl/boy quartet The Rescues (whose full-length debut *Let Loose The Horses* has just been released by Universal Republic), Miami native Adriaane Gonzalez has been able to flex all of her musical muscles combining songwriting, performing and being a multi-instrumentalist. Prior to forming the band, Adriaane had been playing, writing and performing for over ten years in Miami, Boston, Toronto, Atlanta, London and Los Angeles. Her music became a staple on hit shows like *Ghost Whisperer*, *One Tree Hill* and *Grey's Anatomy*, and in a number of feature films. Adriaane and her Rescues bandmates Rob Giles, Kyler England and Gabriel Mann met while performing on the singer-songwriter circuit in L.A. Since then, The Rescues have made a name for themselves as a powerful live act and earned a reputation for being TV's go-to soundtrackers, with an uncanny ability to underline drama.

No I.D. ▼

Twenty years in the game and hip-hop producer and new ASCAP member No I.D., born Dion Wilson, continues his endless stream of hits with creativity and consistency. This godfather of Chicago hip-hop got his start producing for Common in the 90's, finding his biggest response in the hip hop staple "I Used to Love H.E.R." Since then No I.D.'s career has rocketed through the industry, sending his music into the tracks of some of the biggest names in the music scene from Usher, Fabolous and Twista to Kanye West and Jay-Z. No I.D.'s sampling and near perfect beat behind Jay-Z's recent hit "D.O.A. (Death of Autotune)" made it one of the most talked about songs of the year. And now, after a well deserved Grammy he has become one of today's most respected and unique producers.



Boi-1da ◀

At just 23, Canadian hip-hop producer Boi-1da has had more accomplishments than many can claim in a lifetime. Boi-1da, born Matthew Samuels, started creating beats at the age of 15. After winning three beat-making competitions in a row, his career exploded. One of today's most sought after producers, Boi-1da has composed hits like "Best I Ever Had," "Forever," and "Over" by Drake. His work can also currently be heard on "Not Afraid," the lead single off of Eminem's *Recovery*. Additionally, he has produced for Kardinal Offishall, The Diplomats and K-OS to name a few. With a strong list of credits already attached to his young name, this whiz kid is on track to become a music industry mainstay.

Holly Palmer ▶

Soulful songbird Holly Palmer brings a sense of emotional intelligence and immediacy to her sultry vocals on hits such as "Just So You Know" and "I Confess." Over her career, she has released three albums on her own label, Bombshell Records, including *Songs for Tuesday* (2007), a live studio recording for an intimate twenty-person audience, which captures her affinity for the rush of live performance. Having toured and recorded with heavy hitters such as David Bowie, Gnarls Barkley, Dr. Dre, and Michael Bublé, the sultry singer-songwriter's latest endeavor has been collaborating with long-time writing partner Allee Willis under their sassy and fearless alter-egos, Bubbles & Cheesecake.



Estrellas de Tuzantla ◀

Estrellas de Tuzantla continue to grow in popularity with their unique way of interpreting their music. The members met in a previously successful group called "Dinastia de Tuzantla." The newly-formed Estrellas brought great artistic power and a new sound, spicing up the rhythms and taking the band to a new level. They were advised by Los Cuates Valenzuela, one of the most successful producers in Mexican music. The single, "Tu Piel," initially emerged as a theme for a romantic ballad but turned into a song with a great rhythm that has grown in popularity. Estrellas de Tuzantla are currently working on their new album.

Return of the King

Rapper, producer, actor and entrepreneur **T.I.** is back in the studio and back with ASCAP

A big year can mean a lot of things to an artist. Hit records make big years. So do tours, deals, films and new ventures. But controversies also make big years, the kind of big that can seem insurmountable. The mark of a good artist is how they handle their big years. If they have the talent and the integrity, they prove themselves when they can sustain the success of a big year, or bounce back from a fall and turn the worst times into something valuable.

To say that this year has been a big one for T.I. is in so many ways an understatement. The self-dubbed "King" of Southern hip-hop has had to earn back his throne after a year-long prison sentence relating to weapons charges - of which he served ten months - held him partially out of the limelight. But he is determined to spin his experience into gold, to offset the lows with some of the highest highs of his career and his life. As the first singles from his upcoming *King Uncaged* climb the charts, T.I. reminds the world that he should be, and is, known for his talents and forgiven for his mistakes.

T.I. is no stranger to the hard-earned climb to the top. He's pulled it off before, first channeling his tough upbringing on the streets of Atlanta's eastside into a raw and electrifying performance style, and debut record *I'm Serious*, and smoothing out the rough edges of the street with his steady and charming demeanor. He fought his way up again, in 2003, when he formed Grand Hustle Records and partnered with Atlantic to release his sophomore full-length *Trap Muzik* after his first label, Arista Records, hastily dropped him.

Trap Muzik went platinum, as did T.I.'s next four studio albums. And in 2008 he scored his first number one single with "Whatever You Like" from his now double Platinum *Paper Trail*. The album also delivered another number one hit, "Live Your Life," which features Barbadian chanteuse Rihanna, and the number two smash "Dead and Gone," featuring Justin Timberlake. Between 2001 and 2008 T.I. positioned himself as one of the hottest rappers in the history of the game. He earned Grammys for Best Rap Performance

As the first singles from his upcoming *King Uncaged* climb the charts, T.I. reminds the world that he should be, and is, known for his talents and forgiven for his mistakes.



by a Duo or Group ("Swagga Like Us"), Best Rap/Sung Collaboration ("My Love") and Best Rap Solo Performance ("What You Know"). He made beats for artists like Mariah Carey and B.o.B., earned songwriting credits from Diddy, Dr. Dre and Bow Wow, executive produced the soundtrack to the film *Hustle & Flow* and appeared in the films *ATL* and *American Gangsta*. He even opened his own nightclub, Club Crucial, in Atlanta, and was listed as one of the top 20 Hip-Hop Cash Kings by Forbes Magazine.

But as T.I.'s talent put his career on top

of the world, personal tragedy threatened to drag him back down. In May of 2006, Philant Johnson, longtime friend and personal assistant to T.I., was fatally wounded and three others were injured when the rapper's entourage was attacked following a show in Cincinnati. The event left T.I. scarred, and as he told Larry King in his first interview following release from prison this year, in many ways led to his damaging decisions.

In the first single from *King Uncaged*, the aptly titled "I'm Back," T.I. addresses the

world at large, his fans, and friends and foes alike. He isn't going to miss a step returning to his rightful spot at the top of the charts, because nothing that has happened can erase the fact that he is still at the top of his game. He has said that he is chastened by everything that has happened to him, good and bad. His experiences in community service have shown him the real effects of every decision, and his continued success teaches us all a lesson in redemption.

—Lavinia Jones Wright (with additional reporting by Blake Rascoe)

Pan-American Pop

Culture-crossing singer-songwriter **LISET ALEA** readies her debut album

Cuban-born, American-assembled, and European-adopted, singer and songwriter Liset Alea is at home anywhere. After leaving Cuba - and as if to try and prove the point - she has lived in Costa Rica, Miami, New York, Amsterdam, London, and Paris, absorbing influences as she goes. Liset has toured the world with French DJ AlexKid and Sananda Maitreya (aka Terence Trent D'arby), and shared stages with Raul Paz, Laurent Garnier and Llorca. However, her most thrilling moment came when she recently performed with Juanes in her native Cuba at the historic "Paz Sin Fronteras" Concert, where they sang to an audience of 1.2 million people.

When did you discover you had a gift for creating music?

I asked my mom to take me to get some singing lessons at age eight. I didn't start writing until I was in my teens.

Who are your musical influences?

I have always been a fan of the storytellers: Carole King, Lhasa, Paul Simon, Caetano Veloso, Grace Jones, Brian Wilson, Natalie Merchant, Nick Cave, Randy Newman, Rickie Lee Jones, Suzanne Vega, Burt Bacharach.

Do you remember the first song you ever wrote?

Yeah, I think it said something like "Are you here/Are you there/Are you somewhere in between/Do you run/Do you walk/Do you roll into the mud/Are you gay/Are you straight/Do you wanna be my mate?/Yes/No/Maybe so/yes/no/I don't know/..." I wrote it with my friend Dylan and I think we thought it was brilliant. I still remember the melody perfectly too, that's gotta mean something...

How was your experience in Cuba and performing with Juanes?

It was life-changing. I understood the power of music in a way that I had previously only hoped was true. I was in my native country singing in front of 1.5 million of what would be my friends and neighbors had I not left Cuba so young. It

was a really mesmerizing experience. I was humbled to be sharing that stage with such a selfless and visionary artist.

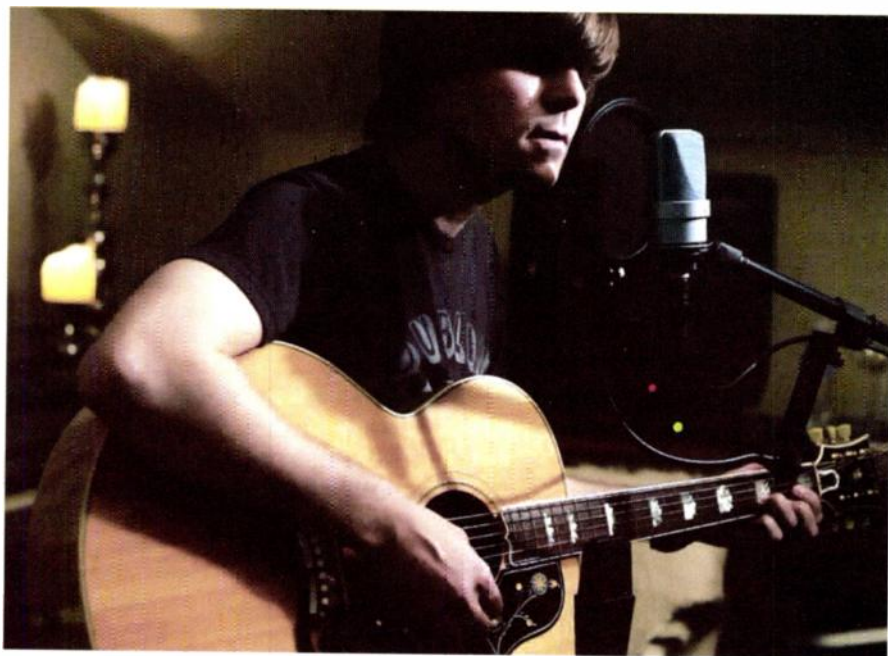
What is next for Liset Alea?

I am nakedly and unabashedly diving head first into my new album, which is a journey into everything I've written on my balcony since I moved to Miami, making a conscious effort to document this moment of my life, which is markedly more positive, colorful,

love-full, and yet at the same time more self-analytical and questioning than ever. It's my first self-penned Spanish album. I decided to sing in Spanish because after so many adventures around the world, I realised I had never taken the time to really explore one culture, my own. I'm looking forward to using this album as a perfect excuse to get to travel a lot. —Karl Avanzini

For more info visit www.LisetAlea.com.





From Tulsa to Top of the Charts

Tulsa transplant **ZAC MALOY** talks *American Idol*, the art of collaboration, and making Music City home

His songwriter and one-time frontman of post-grunge rockers the Nixons, Zac Maloy, recently celebrated his first #1 song with "Temporary Home," recorded and co-written by Carrie Underwood. The single, which hit #1 on the *Billboard* Hot Country

Songs chart on April 10th, marks Maloy's successful expansion into the country format from his previous extensive work in the pop/rock genre. We caught up with Maloy at his Nashville studio and chatted about *American Idol* as a portal for songwriter dis-

covery, the art of collaboration, the importance of tenacity in ambition and his recent—and enthusiastic—decision to make Music City his new home.

You just moved to Nashville from Tulsa, Oklahoma. What inspired your move?

I was in a band in the 90's, and we dissolved between 2001 and 2002. Since I'm from Oklahoma, my family and I stayed in Tulsa, not really knowing where we wanted to go. As things began to snowball in my career and the traveling began to pile up, we decided that we needed to get to a music town like L.A. or New York. Even though I love both towns, they just didn't feel like the right place for us. I came to Nashville on a couple of different trips and wrote with Tom Douglas, who is my favorite writer of all time. Then we wrote a little with different writers via Sony and 19 Entertainment, and I started to fall in love with the town. I brought my wife to visit, and then we put our house on the market and just came to Nashville.

How do you view the creative community in Nashville compared to that of New York and L.A.?

I've been here for over five months, and I feel like everyone has been amazing and welcoming. I've written with writers from almost all of the publishing companies that I would want to - and certainly Sony. My A&R girl there, [Sony/ATV Publishing Nashville Creative Director] Abbey Burkhalter, has really played an important role in getting me going in Nashville. With [Craig Wiseman's publishing company] Big Loud Shirt, I wrote with one of their writers, and then the next thing I know, I'm writing there once or twice a week, which then leads to writing with people down the street. And it goes on and on and on.

Making Her Mother Proud

SHAILA DURCAL honors her mother's musical legacy by forging her own successful career

From an early age and always next to her mother, Shaila Durcal felt the anxiety of entering the real of music. Her parents were part of contemporary Latin music history. She inherited from an early age the desire to realize her greatest artistic passion: music. She started her music studies in Madrid with Robert Chantal and continued in Miami.

Dúrcal's first national musical incursion was in 1991 at the age of 12, participating in a musical program on Spanish TV called *Noche de Gala*. She interpreted a Nikka Costa song called "Mi Primer Amor" in both English and Spanish. Discipline, exhausting days and satisfaction gave Dúrcal the adrenaline she needed to complement her musical education. Her energy and youth are projected through her taste for different genres in music, including R&B, a marked influence on her.



Among her favorite performers and musicians are Sade, Brian McKnight and Mariah Carey.

Recordando, an album which Dúrcal released under EMI Music, was a tribute to the woman who gave her life and the gift that led her to cement her career: her mother Rocío Dúrcal. The songs included on this album were chosen from different stages of Rocío's career. Shaila was recognized in Spain with gold and platinum awards for this album. She was nominated for a Latin Grammy in 2007 for

Best Female Pop Vocal Album.

Dúrcal is now promoting her newest release *Corazon Ranchero*, an album recorded and mixed by Rene Cardenas at Joel Solis's recording studio in Mexico, D.F. She returns to the Latin music market to show that she's an artist with a unique style. —Karl Avanzini

You've written with a lot of American Idol alums. Do you think the show is a significant vehicle for discovering new songwriters outside its role as a talent show?

Absolutely. I already had a few cuts when I first signed with Sony, and then my friend [Atlantic Records Executive Vice President] Pete Ganbarg, who was doing A&R for the Daughtry record, asked me if I had anything to send for consideration. I gave him an mp3 of a song, and it made the album. So, in some respects, it helped me turn a little spark into something more. That was, by far, my biggest cut. Another friend of mine got a cut on the latest Daughtry album and is now writing with David Cook, and I think he also wrote with Kris Allen. For him it was the same thing: He was just a songwriter sitting in his little place in Virginia and landed a song on the Daughtry album. So, the show is an amazing forum for artists and singers, but it creates more opportunities for writers to get out there and write in all different genres.

What do you look for when you decide to collaborate with a certain band or artist?

It's a little bit of everything. There are bands that I've never heard of before when they show up and ring my doorbell. Then there are bands that I go watch live and talk to the A&R guy to see if I can help them or work well with them. For instance, there's a band called Rocket to the Moon signed to the Fueled by Ramen label. They weren't really embracing the songwriting thing, but they were okay with me because I had been in a band and knew where they were coming from. And I'm going to write in Kentucky with a band called Blackstone Cherry who, to my knowledge, have never done any co-writing, ever, and they don't really want to. But, they were familiar with the Nixons and are able to sort of let their guard down because I've been there.

So, in collaborating with all of these artists you get different personalities, writing styles and approaches. What do you think the key to collaboration is?

It really is just a random crapshoot of a situation when someone walks into the room. It's not just that way with bands but with other writers, too. I'll go write with one writer who's from the middle of nowhere in Alabama, and then the next day I'll go write with someone from London from an affluent family. And that's what I actually love about it. I get to see so many different personalities.

For those wanting a career as a professional songwriter, what advice would you give?

Anything I say will probably sound cliché, but for me, it really has been about pushing to keep on going. I kept on going, even when I didn't have any cuts, or maybe just little ones here and there. But then something would happen and I'd get one song, and that'd make me think, "OK, I can do it a little while longer." My wife even jokes sometimes that it's like last man standing if you just keep at it. And obviously, I work hard at what I do, so it's not just about sticking around and toughing it out. It's about working hard and believing in yourself. —Jessica Draper



Good Works

JOEL HAMILTON lends his musical skills to help combat AIDS in Africa

As one of NYC's busiest engineers, producers, writers, performers and a partner of Brooklyn's legendary Studio G (along with Tony Maimone), Joel Hamilton's days (and late nights) are spent keeping pace with an astonishing roster of clients including BlakRoc, Elvis Costello, Tom Waits, Mos Def, Lou Reed, Matisyahu, Talib Kweli and Justin Timberlake to name a few.

Trying to capture and craft the raw energy in a studio recording can be a gratifying experience. But, sometimes unexpected challenges in an unfamiliar setting can speak volumes, as Hamilton recently discovered during a unique opportunity that took him to South Africa.

Hamilton, along with recording engineer, Francisco Botero, traveled to the Nkomazi region of South Africa to work with the organization TRIAD Trust (Training to Reduce the Incidence of AIDS-Related Death). Nkomazi is home to the population with the world's highest prevalence of HIV.

50% of the population over the age of 15 is living with HIV. TRIAD's mission is to change that. Through innovative programming, TRIAD trains local leaders to create sustain-

"Nothing could have prepared me for the depth and range of emotions that I felt while I was in Africa."

able arts, media, and sports-based HIV and life skills education programs for these vulnerable children. By working within schools and in after-school programs the staff

introduces information each week with songs, improvisational role playing, discussions and collaborative performances.

Hamilton and Botero spent several weeks in South Africa recording songs, spoken-word pieces composed by program participants, and interviews with community members. One of the major goals of the project is to produce a recording for sale that will return profits to the various groups and programs in Africa.

"Nothing could have prepared me for the depth and range of emotions that I felt while I was in Africa," said Hamilton. "I would walk away from certain days of recording with tears in my eyes, and a new sense of purpose and resolve in my heart... along with the sounds made by amazing artists still swirling in my ears and brain."

You can see many of Hamilton's photos from his African experience online at <http://joelhamiltonlivescloud.blogspot.com/>. If you want to find out more about the TRIAD Trust or are interested in volunteering, visit www.triadtrust.org. For more information about Hamilton's work check out his website at www.joelhamiltonrecording.com —Jon Berger

The Stroke of Midnight

PETER WOLF's new album shines with great songwriting and guests such as Merle Haggard, Neko Case and Shelby Lynne

"I don't think of myself as musician, I think of myself as a fan," says Peter Wolf. The former frontman of the J. Geils Band has certainly met and worked with more than his share of musical legends, from Howlin' Wolf, Muddy Waters, Sun Ra and John Lee to Mick Jagger, Keith Richard, Bob Dylan, Van Morrison and Aretha Franklin. On his first solo album in eight years, *Midnight Souvenirs* (Verve), he basks in the glow of singing a duet with Merle Haggard, of whom Wolf says, "He is the top of the mountain." While Wolf's humility is admirable, the accomplishments he has racked up in his own long and varied career have brought him multitudes of his own fans. Meanwhile, *Midnight Souvenirs* has accumulated universally glowing reviews.

Bronx-born Wolf has led a multi-faceted life, growing up in a family that has been in show business for generations - his grandmother was a Yiddish Theater actress and his father was a vaudevillian, musician and singer of light opera. Peter, himself, was fascinated at a young age by jazz, blues, doo wop and rock 'n' roll. He also showed an aptitude for art and was accepted, after high school, into Boston's Museum School of Fine Arts. From there, Wolf was launched into a career that would take him



from early FM Rock deejay (on Boston's WBCN) to a staple of Album-Oriented Rock radio with the songs of the Geils band ("Give It to Me," "Love Stinks," "Centerfold" and many more).

Peter Wolf and the J. Geils Band parted ways in 1983 (though they have reunited onstage in the years since), and Wolf has devoted himself to a significant solo career. *Midnight Souvenirs* finds him, for the third consecutive album, in the company of co-producer and fellow ASCAP member Kenny White and longtime co-writer Will Jennings ("Higher Love," "My Heart Will Go On," "Tears in Heaven," "Looks Like We Made It"). "Will is

not just a close friend," says Wolf of Jennings in explaining their co-writing process, "but I call him 'the Master.' I tend to go visit with Will out on the West Coast, and we spend a lot of time at his place talking about life. We exchange different aspects of experiences of what I might have been through since the last time we were together, what he might have been through and we just sort of have this exchange and slowly the songwriting begins."

The eight year time span between the release of Wolf's *Sleepless* and *Midnight Souvenirs* albums had nothing to do with creative difficulties. "There was so much turmoil going on in the music industry that the greatest challenge was finding the right time and place to release the new album," says Wolf. "The recording really didn't take all that long. What took awhile was just figuring out how the dust was settling within the music community."

In addition to Merle Haggard, Wolf sings duets on *Midnight Souvenirs* with two of Americana music's brightest female stars - Neko Case (on a sweet and pastoral song called "The Green Fields of Summer") and Shelby Lynne (who joins Wolf on a blistering "Tragedy" that would fit on a J. Geils Band collection). The ever-present fan in Wolf delights in collaboration. As he says, "It's my thrill to be sitting next to Merle Haggard and watching him lay it down, or Neko or Shelby. I carry away a pleasure for me as a music fan. That, to me, is worth all the agony and ecstasy; that becomes the ecstasy." -Jim Steinblatt

TRACY BERGLUND

The Color of Money

Production duo **ORANGE FACTORY MUSIC** help catapult some of today's hottest acts in pop music

Producers J Remy (Jeremy Skaller) and Bobby Bass (Robert Larow), aka Orange Factory Music (OFM), learned early in their partnership how to tailor their sound to suit the personalities of the musical artists who passed through their studio doors.

The result has been stellar success. They've now produced, remixed and or writ-



ten for some of the hottest acts in pop music, including Jay Sean, Britney Spears, Justin Timberlake, Beyoncé, Seal, Usher, Birdman, The Backstreet Boys, Alanis Morissette, Annie Lennox, Fabolous, Janet Jackson and Shakira. Although they've worked with some of the biggest names in music today, they also know how to discover and develop talent at all levels.

Their work with multi-platinum star Jay Sean is a perfect example of their approach. They co-wrote and produced the more than three times platinum and #1 *Billboard* single, "Down," featuring Lil Wayne, as well as Sean's platinum plus-selling and Top Ten follow-up,

"Do You Remember," featuring Sean Paul and Lil Jon, making Jay Sean the first British artist to have simultaneous Top Ten hits in recent memory. Jay Sean's new album, featuring OFM's magic touch, is set for release this Fall. Other international hits include Canadian sensation Eva Avila's "I Gotta Feeling" and their work on the #1 *Billboard* Dance hit, "Don't Want Another Man," featuring Tina Ann.

The duo's success is even more remarkable considering the fact that they met at the University of Vermont, far from the center of the modern pop, hip-hop and dance music worlds.

"We moved to New York with \$400 in our pockets, a dream, and no idea what was going to happen," said J Remy.

They were obviously fast learners on how to navigate the modern music industry. Now they are in hot demand. Their handiwork will also grace upcoming releases by Amerie, Kevin Rudolph, Fabolous, Birdman and Jay Sean. They are also excited about their production work for the latest sensation in the making, Israel Cruz.

With an ear for unique beats and melody, and an eye on international audiences, Orange Factory Music have a bright future. —Erik Philbrook

"World" Traveler

NYC musical luminary **JOE HURLEY's** collaboration with award-winning author Colum McCann strikes a chord with audiences across the globe

"I need to leave New York to clear my head a lot," says singer-songwriter Joe Hurley. "Everyone should experience the glorious happenstance that is everywhere." Fortunately, Hurley has ample opportunity to do that these days. He recently performed at the opening night of Ireland's West Belfast Festival, and in September he will appear as a "Musical Artist in Residence" at the International Berlin Literature Festival. A London-bred, Irish-blooded New Yorker, Hurley also recently basked in the glory of international audiences singing along to songs he co-wrote with Colum McCann, the National Book Award-winning author of *Let the Great World Spin*, a sweeping social novel set in 70's New York City. The songwriter and the novelist collaborated on a "mini-album" of songs inspired by a character in McCann's book, a prostitute named Tillie. The two writers then launched the book and CD, entitled *The House That Horse Built (Let the Great World Spin)*, on a sold-out tour of Europe, from London to Vienna, Paris to Berlin.

Written before McCann's book was released, the CD (now available on iTunes), was produced by Don Fleming and features an amazing all-star cast of musicians. It is the latest unexpected twist in Hurley's eclectic and prolific career. In addition to fronting two bands, Rogues March and The Gents, he has sung and/or recorded with a wildly diverse mix of artists, including Ian Hunter, Sam Shepard, Marianne Faithfull, Judy Collins and Jimmy Webb, Shane MacGowan, PJ Harvey, The Waco Bros, The Nick Drake Orchestra, Andrea Marcovicci, Nellie McKay, Steve Wynn and many more.

With J.J. Abrams (*Lost*) on board to produce a film version of *Let the Great World Spin*, Hurley and McCann's unique collaboration should continue to garner great interest. Hurley recently spoke to *Playback* about the project.

How did this project come together?

It came about from a late-night phone call. My friend Colum asked me to read a chapter about Tillie, this 38 year-old black prostitute from the Bronx who was in jail in 1974. She's reflecting on her tragic life. He asked me to write a song about her. Of course, I wrote it right away and it completely moved me. That led to another song, and another song, and it became a bit of an epic, which became this mini-album.

What was Colum's response to your songs?

I invited him down to hear the music and lyrics I had written. We were sitting in this East Village garden and I played them on guitar, and, luckily, he just loved them. When I sang the chorus to the title track, "Let the Great World Spin," I don't think I've ever seen him light up like that before. We then worked on the lyrics together, swapping lines and phrases until the incredibly complex emotions of this incredible character - her words, her raw ache, her voice - just locked. We both knew at once that we had captured the essence of her soul.

That must have been such a triumphant feeling

It was a relief. Colum is one of the world's great writers. And this woman is such an extraordinary character. For him to tell me that I had captured her was a beautiful and truly humbling moment. Because we were fans of each other's work, we had a shared vision of where we wanted to go with this. So, if a line was too pretty, if it didn't seem to go with her character, we'd chuck it away into the wind until it came back more shattered.



Why do you think you and Colum click so well as writers?

We both have that outsider's perspective. For instance, I'm a New Yorker, but I grew up in London, and I'm Irish. So, there's an outsider's perspective in me and that gives me a degree of empathy, an entrance into certain people's souls, especially the ones that maybe fall through the cracks, who want to belong somewhere, but who are too broken to even know where that might be. We both love to tell their stories, and they deserve telling. I like to have my heart broken. I personally need the melancholy to soothe my soul. The ballads are in my blood.

Has entering the character of Tillie's world changed your songwriting since?

Working with Colum was a whole new world. After we recorded, we did a European tour. Everywhere we went the songs struck an incredible chord with the crowds. We played ships in Hamburg, palaces in Paris, bookshops, 200 year-old theatres in Vienna. Colum would read from the book, and then I would immediately play, just me and a J-45, but, man, I had some great backing vocalists, some with French accents, some German, some Austrian, which was incredible to me because they had never heard these songs before. That told me that the songs proved to be universal in their understanding of the character. That truly moved me. —Erik Philbrook

Read the full interview at www.ascap.com. For more info on Joe Hurley visit www.roguesmarch.com



(l-r) Etheridge performing as a young girl in Leavenworth, Kansas; onstage at the 2005 Grammy Awards telecast; holding her Grammy for "Come to My Window" in 1995

A FEARLESS

People who say "The sky's the limit" perhaps have never been to Leavenworth, Kansas. For it is there that singer/songwriter/performer Melissa Etheridge first "dreamed all my dreams," learned how to sing and play guitar and looked up at the vast midwestern sky above her, and saw no limits at all.

This year Etheridge celebrates 25 years as an ASCAP member and, like so many of her songs that have topped the charts and been embraced by millions of fans around the world, her career is like an anthem: rousing and inspirational, filled with universal themes of struggle, perseverance and triumph.

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After completing high school, Melissa was accepted as a student at Boston's Berklee College of Music. Leaving after one year, she headed west to Los Angeles where, to gain attention amidst the strutting, spandexed rock scene that was Sunset Strip in the early 80's, she developed a bluesy, soulful vocal style and riveting stage presence and began thrilling audiences with her ferocious acoustic performances. As her following grew, she caught the attention of Island Records founder Chris Blackwell, who signed her to his label. Melissa's self-titled album (1988) was a critically acclaimed debut and earned her a spot performing on the 1989 Grammy Awards broadcast. Her popularity grew with hits such as "Bring Me Some Water," "No Souvenirs" and "Ain't it Heavy," for which she won a Grammy in 1992. The more she wrote and performed, however, the more her creative skills yielded new power. Her fourth album, *Yes I Am* (1993), produced two more massive hits, "I'm the Only One" and "Come to My Window," a passionate and powerful plea to a lover that earned Etheridge her second Grammy for Best Female Rock Performance. Then in 1995, Etheridge

unleashed her highest-charting album, *Your Little Secret*, which produced the hit single "I Want to Come Over."

As she continued to write, record and tour throughout the 90's and into the new millennium, releasing *Skin* (2001), *Lucky* (2004) and the DVDs *Live and Alone* (2002) and *Lucky Live* (2004), she continued to gain admiration and respect, not just as an artist but also as an outspoken cultural, political and human rights activist.

In late 2004, Etheridge got hit with a diagnosis of breast cancer, and with typical grit and determination, she battled it and won. Her performance of Janis Joplin's "Piece of My Heart" at the 2005 Grammy Awards telecast, in which she appeared hairless from chemotherapy, was an inspiration to millions of viewers, and provided an enduring image of hope to many women afflicted with the disease. Later that year, she released a greatest hits collection, which included the song "I Run for Life," commissioned by Ford Cares as part of their cancer initiative in support of The Susan G. Komen Race for the Cure.

Two years later Etheridge celebrated another career milestone with a victory in the Best Song category at the Academy Awards for "I Need to Wake Up," written for former Vice President Al Gore's documentary on global warming, *An Inconvenient Truth*. That same year, ASCAP honored Etheridge with its prestigious ASCAP Founders Award.

Fearless Love, the title of Etheridge's new album on Island Records, finds her embracing exactly the music she hears in her head and feels in her heart: bold, emotional and soaring. It's another creative achievement that pushes musical and topical boundaries. It also proves how Etheridge, one of the world's greatest all-time female rock icons, has never forgotten that it all begins with songs.

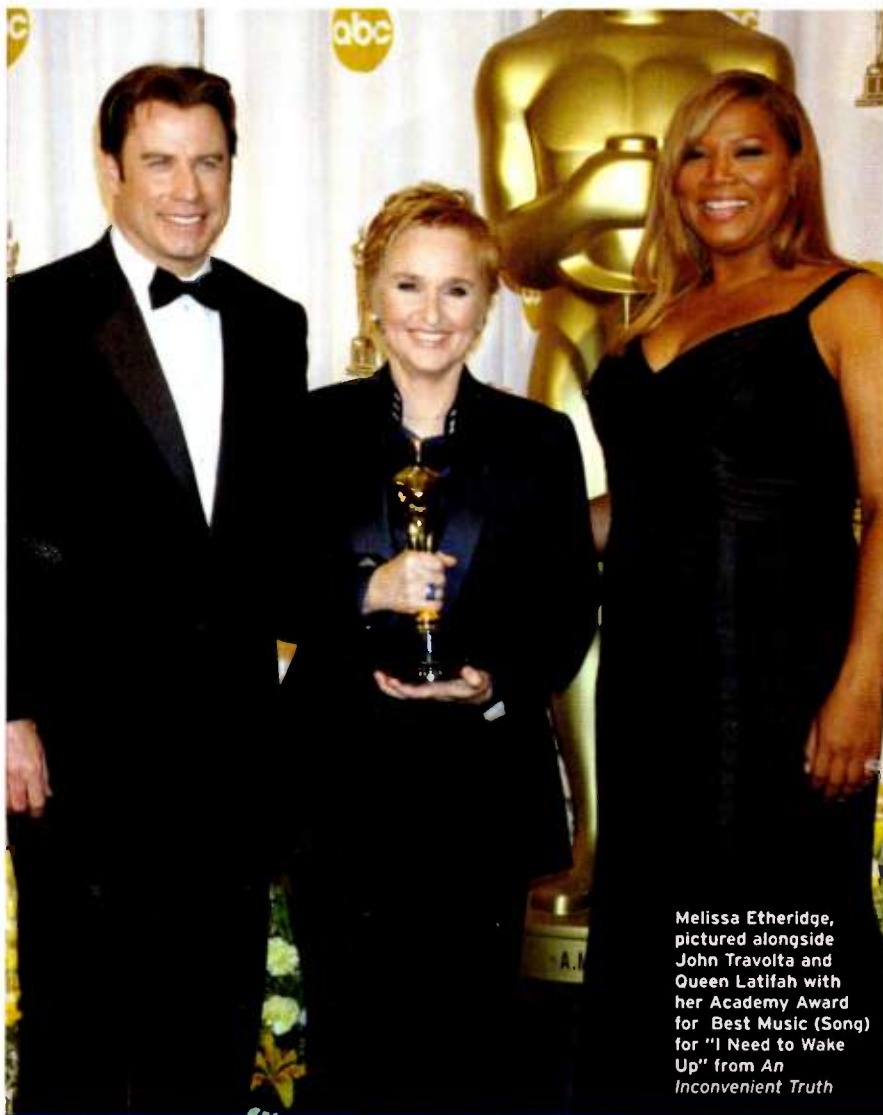
CAREER

BY ERIK PHILBROOK

A photograph of Melissa Etheridge with long, wavy blonde hair, wearing a light blue denim jacket over a black top. She is leaning against a white pillar and looking towards the camera with a slight smile. The background is a blurred outdoor setting with a railing.

**MELISSA
ETHERIDGE
CELEBRATES**

25
YEARS
OF SUCCESS



Melissa Etheridge, pictured alongside John Travolta and Queen Latifah with her Academy Award for Best Music (Song) for "I Need to Wake Up" from *An Inconvenient Truth*

You were born and spent your early life in Leavenworth, Kansas, and throughout your career you've maintained pretty close ties with your hometown. What does Leavenworth mean to you and what kind of foundation did it give you that has served you so well in your life?

Well, Leavenworth was where I dreamed all my dreams, you know? It was a town that my parents ended up in after they both went to school in Arkansas, and my dad got a teaching job in Leavenworth. So I didn't really have any other family but my mom and dad there and my sister. It was middle America in the 60's and 70's. We listened to the radio, we watched television. I remember watching The Beatles when I was very young on *Ed Sullivan*. I remember seeing Janis Joplin on *Ed Sullivan* and thinking she was kind of crazy - I was 11 years old. And it was just kind of that place where I believed the American dream and I started to dream this crazy dream of being a singer and a songwriter. And nobody in my family did it. There was nobody on the block that did it. I was just dreaming it.

How supportive were your parents once you did discover music and wanted to pursue it? Was it a crazy idea to them?

It was kind of a funny, sweet idea for a while. The best thing they did for me was they didn't tell me that I couldn't do it. They said, "Well, you know, we don't know anything about it but if you want to do it, fine, as long as you're making a living." Being self-supportive was the goal there. My dad was super-supportive. As I started to play in some local country/western bands, he would take me to the bars, and the more bands I got involved in, he would even drive me to Kansas City. He really helped me a lot just by driving me around to all those places. By the

AWARDS AND HONORS

Academy Awards

2007
Best Original Song for "I Need to Wake Up" from the documentary *An Inconvenient Truth*

Grammys

WINS:
1993
Best Rock Vocal Performance, Female, for "Ain't It Heavy"

1995
Best Rock Vocal Performance, Female, for "Come To My Window"

NOMINATIONS:
1989
Best Rock Vocal Performance, Female, for "Bring Me Some Water"

1990
Best Rock Vocal Performance, Female, for "Brave and Crazy"

1991
Best Rock Vocal Performance, Female, for "The Angels"

1995
Best Rock Song for "Come To My Window"

1995
Best Rock Song for "I'm The Only One"

2000
Best Rock Vocal Performance, Female, for "Angels Would Fall"

2000
Best Rock Song for "Angels Would Fall"

2000
Best Rock Album for *Breakdown*

2001
Best Rock Vocal Performance, Female, for "Enough of Me"

2002
Best Rock Vocal Performance, Female, for "I Want To Be In Love"

2003
Best Rock Vocal Performance, Female, for "The Weakness In Me"

2005
Best Rock Vocal Performance, Solo for "Breathe"

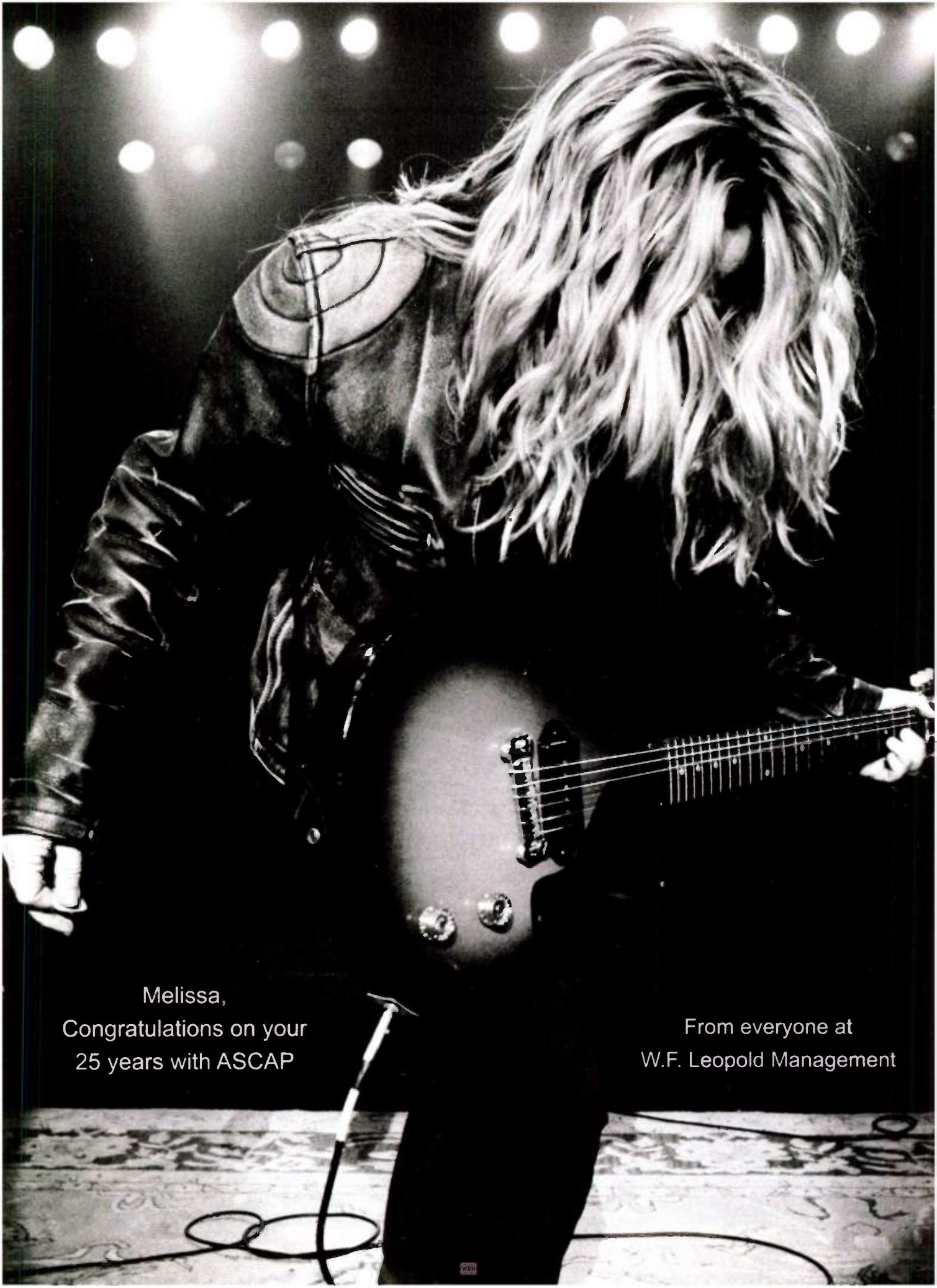
2007
Best Song Written for a Motion Picture, Television or Other Visual Media for "I Need To Wake Up"

Honors

Juno Awards 1990
International Entertainer of the Year

ASCAP Pop Music Awards 2007
Founders Award

GLAAD Media Awards 1999 and 2006
Stephen F. Kolzak Award



Melissa,
Congratulations on your
25 years with ASCAP

From everyone at
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MELISSA ETHERIDGE

time I got to high school, they were like "Okay, this looks like something you want to do," and they wanted me to go to a music college. That's why they sent me to Berklee. I was grateful for that. They spent their hard-earned money and sent me to Berklee for a year. It got me to Boston and it got me out in the world.

You attended Berklee briefly and then decided to head to the West Coast.

What was your driving ambition at the time?

Well, it was 1980-81, right around there, and on the East Coast, in Boston, there was this very hard sort of punk, new wave music being

"I got to California and the Troubadour and all those places were filled with spandex and hairspray and hair bands like Mötley Crue. So I had to kind of make it up as I went along."

played and I still had my acoustic guitar and visions of Fleetwood Mac and The Eagles and Jackson Browne and Elton John in my head. So I left Boston thinking "Well, California is where they're all from," and I also had an aunt that lived in Los Angeles, so that helped. I could park on her couch. Of course, it was 1982 when I got to California and the

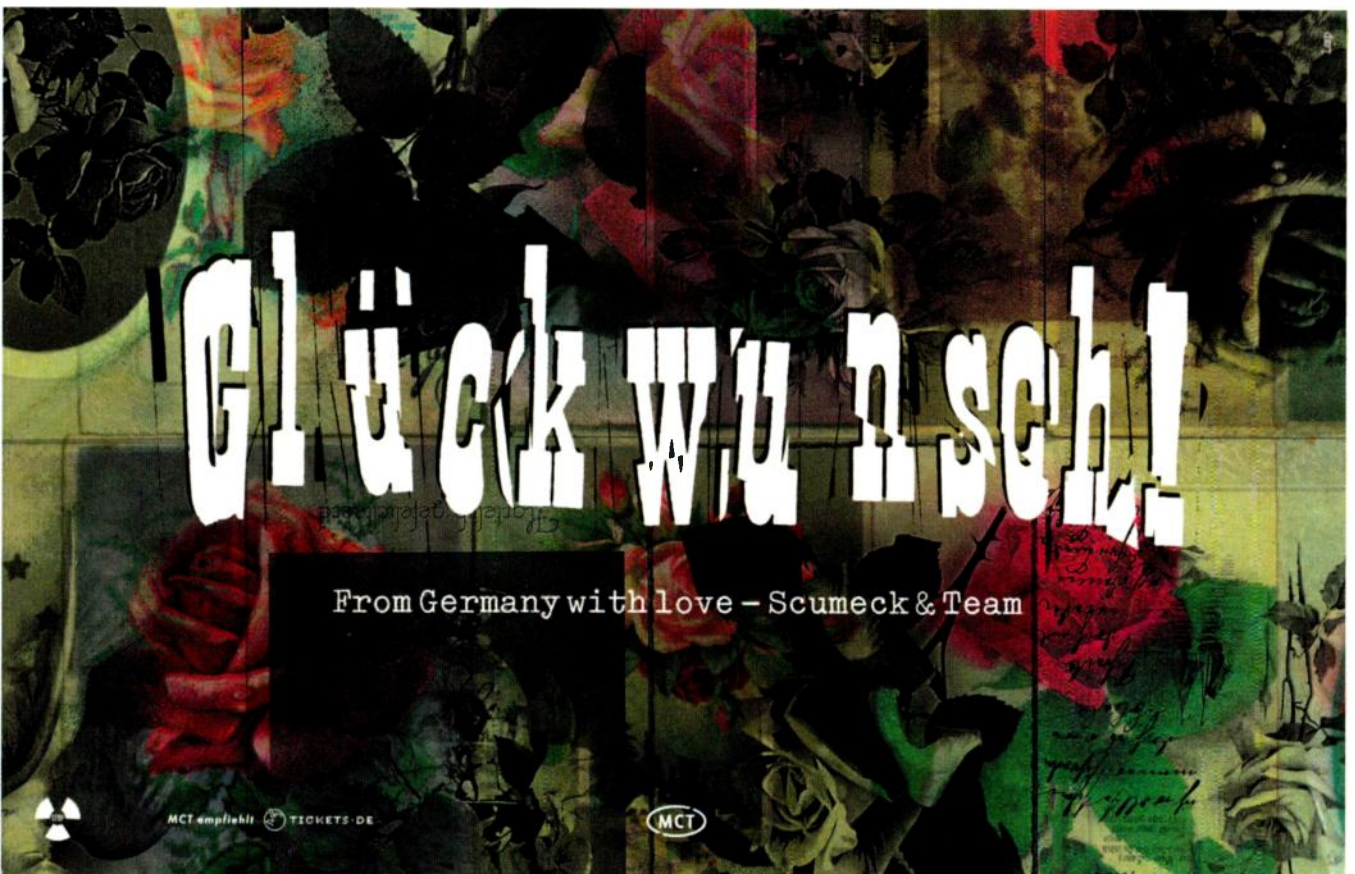


Troubadour and all those places were filled with spandex and hairspray and hair bands like Mötley Crue. So I had to kind of make it up as I went along.

When you perform solo acoustic you really attack your instrument. Does that stem from those days when you were trying to

make up for not having a full band and wanting to fill the room with sound?

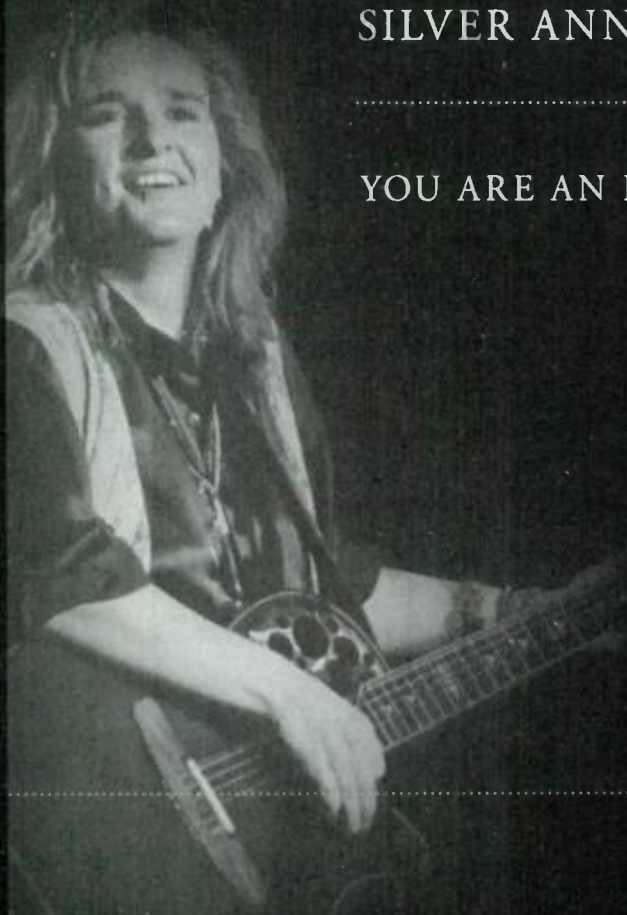
Exactly. That's one of the reasons I picked a 12-string guitar. It was louder and bigger. I could do percussive stuff. I played solo from 1980 until 1988 when I put my first band together after my first record. So I played eight years solo and learning how to do per-



DEAR MELISSA

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Etheridge in the studio with her trusty 12-string guitar

“I now know after 30 years of writing these songs what they can be. When I conjure up the inspiration for each of them, if that inspiration goes deep into me, then I know the possibility of how far out there they can go.”

artistic and creative room, and that’s just unheard of these days. I super appreciate that. I’m totally grateful for my career, but it was a very slow build and it wasn’t until my fourth album that I had a major radio hit. That’s where I need to give a lot of credit to Chris Blackwell, who always believed in me. He would always say “Don’t make records for the radio, make the radio come to you.” He believed in the artist and it really enabled me to have this long career that I’ve had.

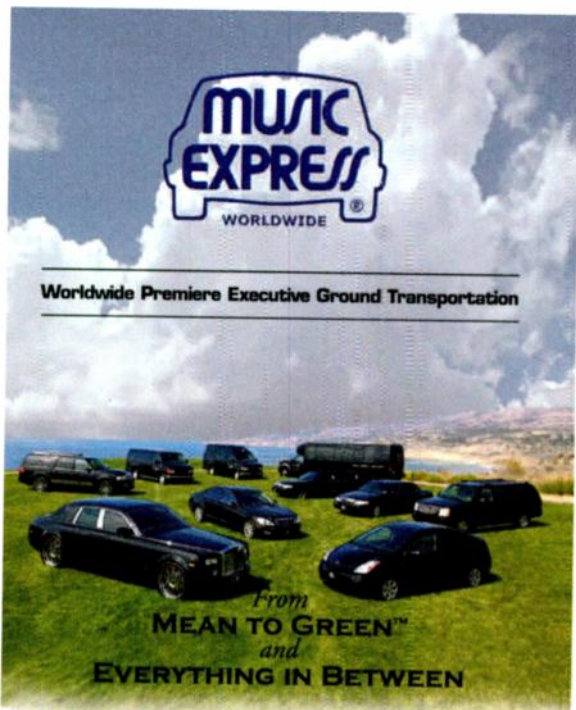
cussive things and interesting things to fill up the room. I played piano and guitar so yeah, performing solo is where everything really stemmed from.

Once you did start experiencing some success, did you feel like you had made it, that you were “in the club” so to speak,

or did you feel like “Okay, I’ve reached this point, how do I hold on to this now?”

I must admit that finally, with this brand new album, I really started feeling that maybe I’d been around and maybe I was going to be okay. It’s such a crazy business. I’m really grateful for my record company. They are just amazing in how they really give me full

In the midst of your success, you were given the news that you had cancer and you famously performed at the Grammys a few months after being given that diagnosis. Music is always a cathartic experience, but could you describe what that particular performance meant to you at that time?



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Melissa Etheridge

Congratulations Melissa,

*From "Bring Me Some Water" through
"Come to My Window" and now to "Fearless Love",
your writing shows us that it's always
about the song and the courage to put your
heart on the line every time.*



You are loved. John Shanks

Well that was probably the healthiest thing I could have done for myself at the time. The whole experience of being diagnosed with cancer and then going through the chemotherapy and losing my hair and being so weak was rough. Having always been someone who took care of myself, I was always in charge, and to really be knocked off my center like that was a very deep experience for me. When the call came that they were honoring Janis Joplin, one of my inspirations, I couldn't say no. I knew I was going to be bald. I was just going to be two weeks out of treatment. I was hoping I would have enough energy. But I wanted to do it, I knew it was an opportunity for me to stand up and go "Yeah, I know, but this didn't knock me down. I'm right here. I'm fine." For me, it was just the personal experience of getting back up on the horse and riding. To this day, five years later, I still have people coming up to me and telling me what that performance meant. It still reverberates to this day.

Did your experience in battling cancer change your approach to your craft, either lyrically, or just how you think about what you do?

Well, it changed me. So it changes all of that. It changed my whole outlook on life and what my purpose of life is here. And that is to create things I love. It's to not choose fear and be afraid of the business or afraid of failing. It's to be grateful that I have a gift, that I have

"They wanted me to go to a music college. I was grateful for that. They spent their hard-earned money and sent me to Berklee for a year. It got me to Boston and it got me out in the world."



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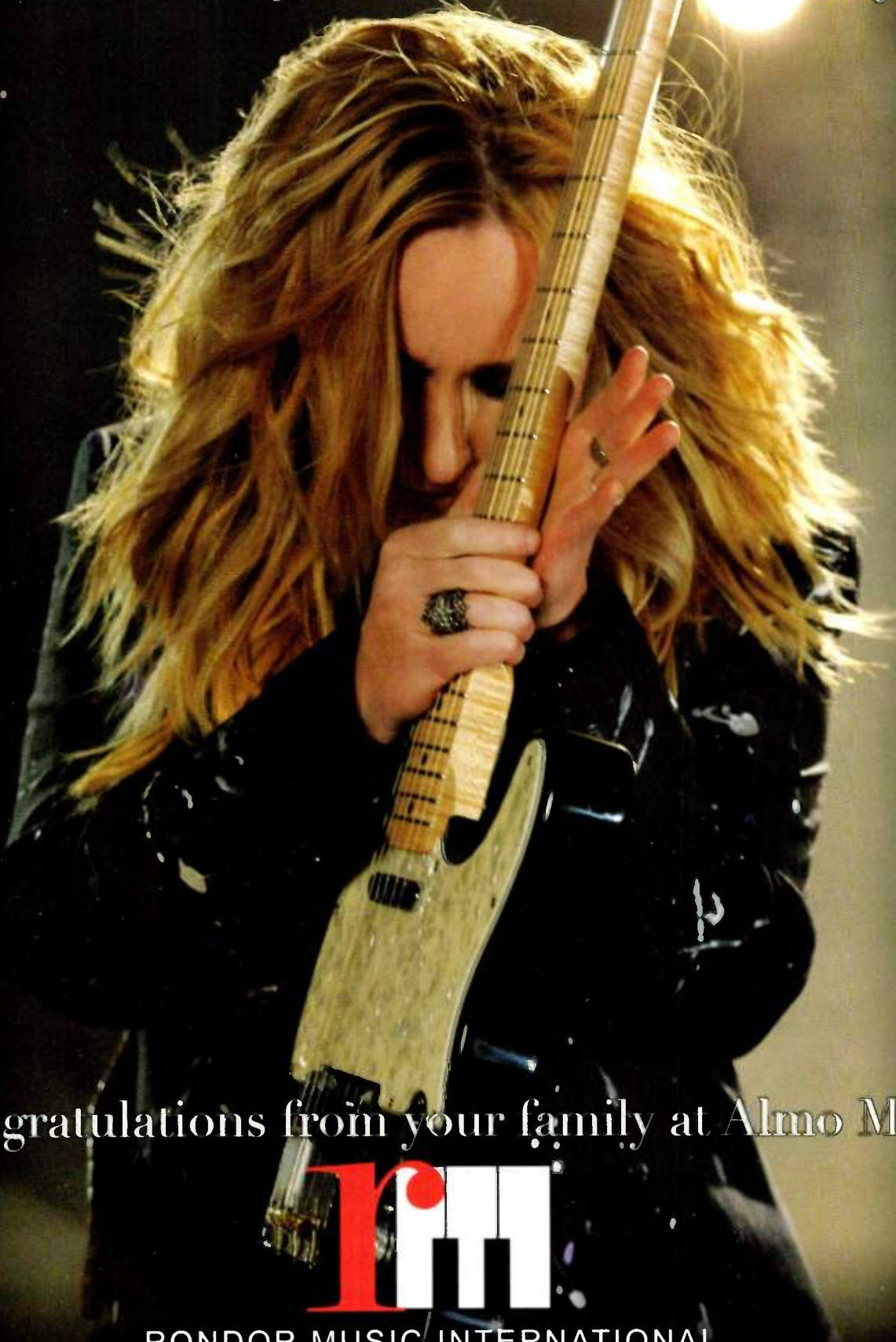
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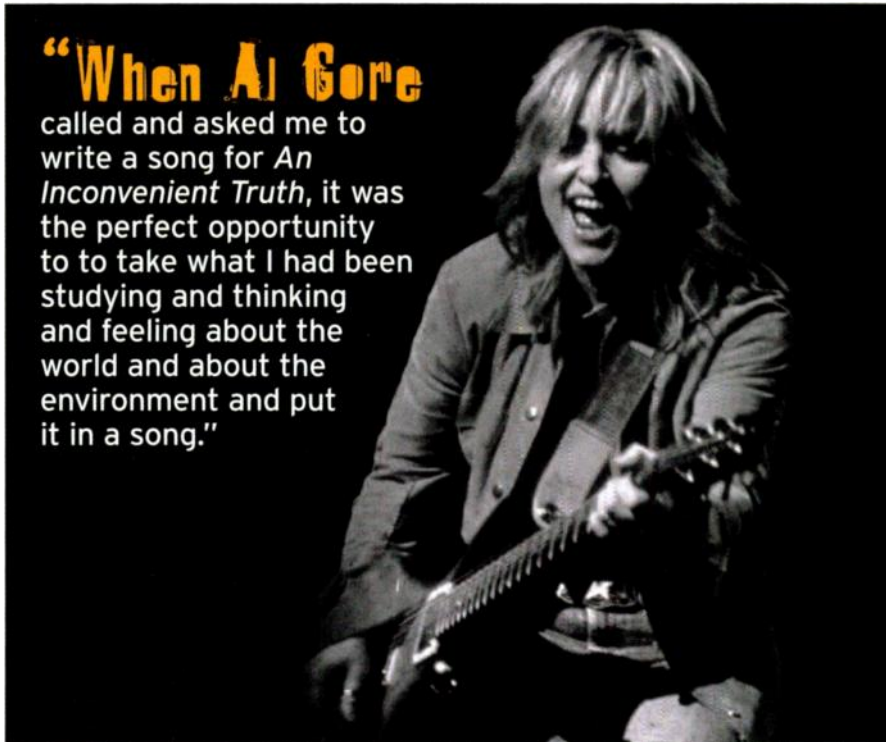
this craft of creating songs and then performing them. I'm so fortunate. The whole cancer experience really focused that for me; it's about enjoying that.

Shortly after that experience, you wrote some songs that were in direct response to current events. Like "4 Days" which you wrote in response to Hurricane Katrina and "I Run For Life," which was about your cancer experience, and then of course, "I Need to Wake Up" for *An Inconvenient Truth*. Some writers don't choose to confront topical things straight on, but you seem to embrace that. Why is that?

Well, at that time, I was so raw. I didn't watch television for months. I didn't read any current events. I was really working on my myself. I was working on my whole purpose in life. And as I stepped back into the world and I got these calls, it was Ford who called me and asked me to write a song for their Race for the Cure, and I thought "This is a great opportunity for me to put my experience, my cancer experience into a song," and I wrote "I Run For Life." And then when Al Gore called and asked me to write a song for *An Inconvenient Truth*, it was the perfect opportunity to take what I had been studying and thinking and feeling about the world and about the environment and about health and balance and where we were going as a society, as a culture, and put them into a song. "Now we need to wake up

"When Al Gore

called and asked me to write a song for *An Inconvenient Truth*, it was the perfect opportunity to take what I had been studying and thinking and feeling about the world and about the environment and put it in a song."



to these things!" These things have been laid out in front of me and it's just my choice to say "Yes, I will take my craft and do my best to take the subject and put it in a personal space inside me and write from that." I think that's what I can do.

With *An Inconvenient Truth* it just seemed to match the moment in time when everyone needed to focus their attention on that topic.

I was really honored to just be part of that and to see that. When he first called he said he

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“These things have been laid out in front of me and it’s just my choice to say ‘Yes, I will take my craft and do my best to take the subject and put it in a personal space inside me and write from that.’ I think that’s what I can do.”

and fear and deal with the battle between the two. Can you elaborate on that?

Well over the last five years of my life, after experiencing cancer, it has been about reading and studying and really opening up to the spiritual and esoteric side of life. I wanted to put that in this album. Actually, when I started the album before this, *The Awakening*, I always envisioned three albums to come out of myself. *The Awakening* was me trying to write and bring the listener to understand my experience of how I came out and searched for fame and fortune and found these things. But it also about having cancer, and having a spiritual awakening. That’s what *The Awakening* was about. Then, I wanted *Fearless Love*, the second album, to be about fear and love, to be about the everyday choices we make in this reality from how we speak, to the food we eat, to what we think about

had a slide show and I thought it was going to be shown in some high schools or something. I really didn’t know it was going to be the force that it was and I was so grateful. The film moved me, and I saw it go out into the world that summer and change the world, and it was

extremely inspiring. I just feel like one person’s dream can inspire the whole world.

So let’s jump to your new album which is called *Fearless Love*. You said each one of the songs has the ingredients of love

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ON 25 YEARS



anything, to what we wear or what we do. Those choices are always between fear and love. And to tell the stories on top of that. I also wanted this album to just rock, so hard. I wanted to pool together all my influences and all the experiences I've had over the last 20 years of performing and writing and recording and learning about rock 'n' roll and put them into this album.

And sonically, you are using quite a palette of sounds on this one. It sounds like you had a lot of fun creating that.

It was great. [*Fearless Love* producer] John Shanks is, you know, so crazy talented. I look to him as the new Phil Spector, sort of, Wall of Sound sort of thing. I told him, I said "Dude, I want to make an album like the ones we loved." I've known John...he played in my first band in '88. And so we're like brother and sister, and we share this love of music, especially the classic and the dramatic - The Who, Led Zeppelin, Pink Floyd, Bruce Springsteen, Peter Dinklage - all those influences that we just love. I said "Dude, let's pull out the stops, there's no holding back." So he just really went there and I loved it.

Like most songwriters, your songs start out with you writing them alone, maybe with an acoustic guitar. Your songs are so passionate, I wonder how you're able to summon that emotion when you're sitting at home writing. Do they come out in these tornados of feeling?

Yeah, they're tornados in my head. I now know after 30 years of writing these songs what it can be. When I conjure up the inspiration for each of them, if that inspiration goes deep into me, then I know the possibility of how far out there it can go. I write it. I'm not in my room, standing up, screaming and hollering. I'm sitting there and I know in my head what I can sing and how I can sing, and I don't sing it at the time. The writing part is very introverted.

Right. So it's getting the lyrics right ...

Yeah, the lyrics, the message and the melody.

Now, having written songs for most of your life, are you able to write through creative road blocks? Do you still encounter challenges and what's your response when you do?

I've been doing it for so long, and it's been so good for me and to me, that if I ever sat down and was like "Okay, I'm going to write," and nothing came, I'd go "Okay, not today" and not even worry about it. It's about giving myself the space. For this album, I said "I'm going to write from January to July of 2009." I said "Five days a week" and I gave myself weekends off and so it became actually physical sitting down in front of a notebook with my guitar and doing it. Now the rest of the time, I'm like a magnet for inspiration, I walk around and it could be that somebody says a couple of words and I'm like "Oh, I like that," to something that I think or a subject that I

Celebrity Coaches congratulates
Melissa Etheridge
on 25 years of ASCAP membership



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Etheridge first picked up the guitar at the age of eight

“Something inside me knew that there were singers...and then there were singer/songwriters. I knew that songwriting is what lasted. And I knew that made a difference.”

want to write about or a melody or a rhythm. I store those inside me. I'm like "Okay, when I get to sit down, I'll take that out." And that's kind of how I come up with stuff - the inspiration comes first.

Now you are self-published. Your publishing company is called Songs of Ridge Road.

It comes from "Etheridge." Ridge Road is my touring entity too.

And how long have you been self-publishing?

I signed originally with Almo/Irving. They signed me before I ever had a record deal, [Almo president] Lance Freed, bless him, I love that man. He saw me and I remember him signing me, going "I'm going to sign you and you're going to be an in-house writer," and he gave me an office and I would go to A&M and go to Almo/ Irving and sit there. I wrote all these songs. It was funny because the wonderful people that worked there, they were so kind to me and they said "You know, we're really just signing you because we know you're going to get signed someday. Your songs really aren't those kinds of songs that are going to be catchy pop songs that people want to sing. But we just want to be part of you." It was great. It paid some bills for a

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DISCOGRAPHY



1988
Melissa Etheridge



1989
Brave and Crazy



1992
Never Enough



1993
Yes I Am



1995
Your Little Secret



1999
Breakdown



2001
Skin



2004
Lucky

while. I remember Lance Freed telling a story about how [A&M co-founder] Jerry Moss saw me on the roster and he goes "Who is this and why are we paying her this? She hasn't made any money for us." And Lance said, "Believe me, Jerry, just wait. Just wait." And so I have a funny story with Jerry Moss about that. And so after that, by maybe my fourth album, *Yes I Am* on, I've been self-published.

You are at a point now where you've influenced other generations of songwriters and performers. How important is it to have creative mentors to look up to for inspiration or strength? I know Bruce

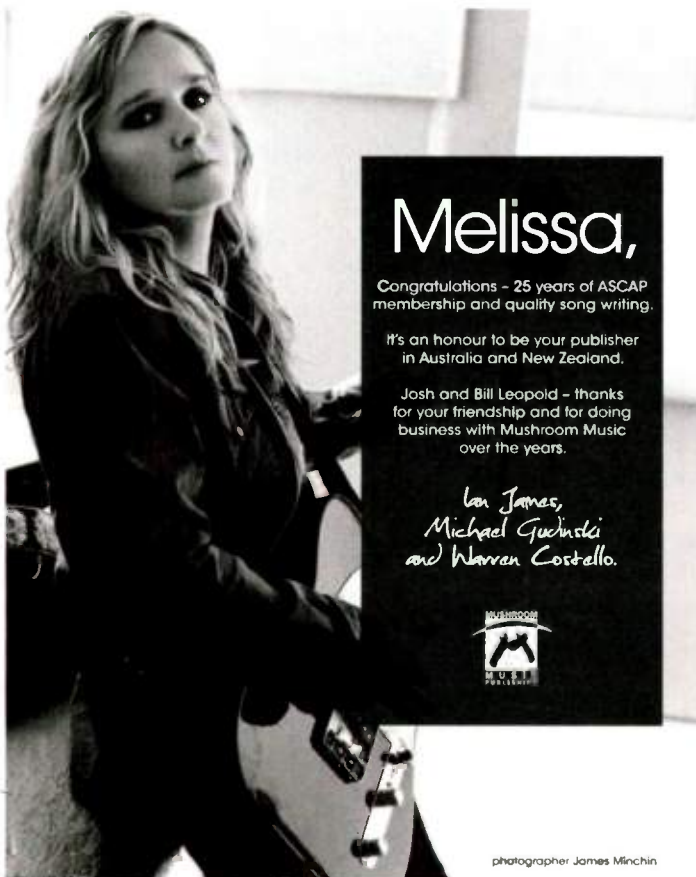
Springsteen has been a big inspiration to you throughout your career. But I'm sure you're having that same effect on a lot of younger people these days.

Yeah, it has just started happening to me that more young artists have mentioned me as their inspiration. I think one of the most obvious ones was on *American Idol* this year with Crystal Bowersox. I was really honored. She's very talented and a sweet, sweet gal and I was honored by her obvious appreciation of my work. Recently, I met a new young artist named Cory Chisel. He was very up front about his admiration and inspiration. And that's really nice. It's great to be on this

side of it because I do remember being an up-and-comer and meeting Bruce for the first time and slipping by and you just go "Wow!" It's really nice to have inspired people. Especially when I see that they are real artists writing and trying to inspire people.

You received the ASCAP Founders Award three years ago. You've also won an Academy Award and you've won Grammys. What did the ASCAP Founders award particularly mean to you?

I'm always so grateful and thankful for the songwriting awards because when I was first dreaming this dream, when I was 11 or 12



Melissa,

Congratulations - 25 years of ASCAP membership and quality song writing.

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Greatest Hits:
The Road
Less Traveled



2007
The
Awakening



2007
The
Awakening
Live



2008
A New
Thought For
Christmas



2010
Fearless
Love



years old, something inside me knew there were singers, there were people who sang and had great voices and performed and sang other people's songs, and then there were the singer/songwriters. And I knew that songwriting was what lasted. I understood that an artist can come and go but a song lives forever. And I just knew that that made the difference. And I always worked at and studied and tried to be a good songwriter. So it means an awful lot.

As someone who has achieved such an enduring career, what are some of the guiding artistic principles that continue to

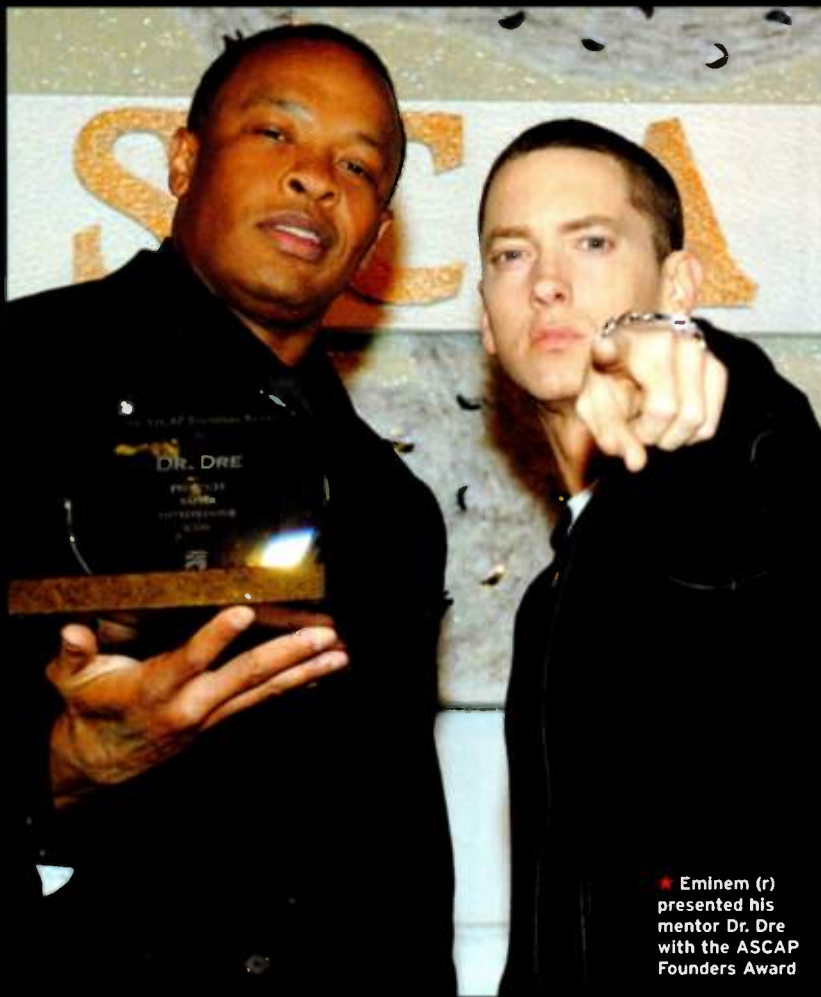
serve you in your craft?

One is do what you love. Do not do anything you don't love. If it's writing or music or performing, if you're not loving it, then nobody else is going to love it. And believe in yourself. I think the other thing that I've always gone by is something that my high school English creative writing teacher taught me and I've always held fast to it. She told me to write just above the masses, not too far that they can't understand, but just above to make them look up and inspire them that way. And that's always what I've tried to do. Be universal, reach people, yet have them stretch just a little. I've always tried to do that.



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Melissa Etheridge
and Congratulates her
on **25** years with ASCAP!

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★ Eminem (r) presented his mentor Dr. Dre with the ASCAP Founders Award



1



2

Eminem, T.I. and Big Boi Join to Celebrate Dr. Dre, Janelle Monáe and Other Top Names at

★ 2010 ★ RHYTHM & SOUL AWARDS



★ (l-r) ASCAP's Randy Grimmett, ASCAP President and Chairman Paul Williams, ASCAP Founders Award honoree Dr. Dre, ASCAP's Nicole George and ASCAP CEO John LoFrumento



3



6



7



4



8



9

Pictured (l-r): 1. Jimmy Jam (right) presents Ne-Yo with his Songwriter of the Year Award 2. ASCAP's Paul Williams, ASCAP Publisher of the Year EMI's Jon Platt, and ASCAP's Nicole George and John LoFrumento 3. Songwriters Jermaine Dupri, Manuel Seal and Johntá Austin won Song of the Decade for "We Belong Together" 4. ASCAP's Tremayne Anchrum and Nicole George, Dr. Dre and ASCAP's Alonzo Robinson and Jay Sloan 5. Grimmer, Songwriter of the Year C. "Tricky" Stewart, rapper T.I., Songwriter of the Year The-Dream, and George 6. Dondria performing "You're The One" 7. Rapper Gucci Mane performing his winning song "Wasted" 8. Miguel performing "All I Want Is You" 9. Kid Capri performing a DJ set chronicling Dr. Dre's career



5

ASCAP

hosted its 23rd annual Rhythm & Soul Music Awards on June 25th at the Beverly Hilton Hotel in Los Angeles, CA. The star-studded event, which was attended by over 650 leading songwriters, recording artists and music industry notables, paid special tribute to Dr. Dre and Janelle Monáe, and honored the songwriters and publishers of the most performed ASCAP songs on the 2009 R&B/hip-hop, rap and gospel charts.

The evening featured performances by rapper Gucci Mane, R&B singer/songwriter Dondria and R&B artist Miguel, and was attended by some of the top names in the music and entertainment industry, including Eminem, Prince, Big Boi, Ne-Yo, T.I., Flo Rida, DJ Kid Capri, Jermaine Dupri, Johntá Austin, Manuel Seal, C. "Tricky" Stewart, The-Dream, Jimmy Jam, LA Lakers' Ron Artest, actor Ryan Phillippe, Jimmy Iovine, Raheem DeVaughn, Bruno Mars, Jeremih, Twista, Kandi Burruss, Warryn Campbell, Dorrough, Dre & Vidal, James Fortune, Chuck Harmony, Thaddis "Kuk" Harrell, Rob Knox, Matthew "Boi-Ida" Samuels and Terence Vaughn, among many others.

Top awards included: Songwriters of the Year (a tie), presented to Ne-Yo, C. "Tricky" Stewart and The-Dream; Song of the Decade, awarded to "We Belong Together," written by Jermaine Dupri, Johntá Austin and Manuel Seal; Top Rap Song, presented to "Best I Ever Had," written by Matthew "Boi-Ida" Samuels; Top R&B/Hip-Hop Song, awarded to "Blame It," written by Christopher Henderson, Brandon "Note" Melancon, The-Dream, C. "Tricky" Stewart and Nate Walka; Top Gospel Song, presented to "Souled Out," written by Ernest Estee Bullock; and Publisher of the Year, which went to EMI Music Publishing.

EMI was honored for 22 award-winning songs. This is the 16th consecutive win for EMI and the 18th time in the 23-year history of the awards show that they have received this honor. ASCAP CEO John LoFrumento presented the award to EMI's President of North American Creative Jon Platt and his creative team.

One of the evening's highlights was a special tribute to hip-hop pioneer Dr. Dre, who was honored with ASCAP's Founders Award in recognition of "his achievements as a producer, rapper, entrepreneur and icon whose creative genius continues to shape the course of music." To celebrate the legendary producer, Kid Capri performed a DJ set chronicling his career, and surprise guest Eminem shared some personal remarks and co-presented the award with ASCAP President and Chairman Paul Williams.

Singer, songwriter, producer and performer Janelle Monáe was presented with ASCAP's Vanguard Award, which recognizes the impact of musical genres that help shape the future of American music. Big Boi, one half of the famed duo OutKast, spoke fondly about the success of his good friend and co-presented the award with ASCAP Vice President of Membership, Rhythm & Soul Nicole George.

★ Big Boi (right) presents Janelle Monáe with ASCAP's Vanguard Award



The complete list of winners is available at www.ascap.com



★ (l-r): ASCAP's Randy Grimmitt and Nancy Knutsen, ASCAP Henry Mancini Award honoree Bruce Broughton, ASCAP President and Chairman Paul Williams, ASCAP Golden Note Award honoree Dennis McCarthy and ASCAP CEO John LoFrumento

Bruce Broughton and Dennis McCarthy Receive Special ASCAP Awards; *Call of Duty: Modern Warfare*

★ 2010 ★ FILM & TV MUSIC AWARDS





2 Wins Inaugural Top Video Game Award



ASCAP

honored the composers of the top box office film music and the most performed television music of 2009 at its 25th anniversary Film and Television Music Awards, held on June 24th at the Beverly Hilton Hotel in Los Angeles, CA. Special awards were presented to Bruce Broughton, who was honored with ASCAP's Henry Mancini Award, and Dennis McCarthy, who received ASCAP's Golden Note Award. ASCAP also introduced the inaugural Top Video Game Award, which went to Hans Zimmer and Lorne Balfe for *Call of Duty: Modern Warfare 2*.

Emmy Award-winning composer Bruce Broughton was presented with ASCAP's Henry Mancini Award in recognition of his outstanding achievements and contributions to the world of film and television music. Following a video montage highlighting his prolific career, ASCAP President and Chairman Paul Williams and ASCAP CEO John LoFrumento presented the award to Broughton. Larry Rosenthal, an Emmy-winning composer and recipient of The ASCAP Foundation's Life in Music Award in 2006, and Michael Giacchino, this year's Oscar, Emmy, Golden Globe, BAFTA and multiple Grammy Award-winning composer for *Up*, were also on hand to share the moment and speak about their friend.

Broughton is best known for his film scores to *Silverado*, *Tombstone*, *Lost in Space*, *The Presidio*, *Miracle on 34th Street* and the *Homeward Bound* adventures; his television themes to *JAG*, *Dinosaurs* and *Tiny Toon Adventures*, TV mini-series *Roughing It*, *The Blue and Gray*, *True Women*, TV movies *Warm Springs*, the two *Eloise* films and countless episodes of TV series such as *Dallas*, *Quincy* and *Hawaii Five-O*.

Emmy Award-winning composer Dennis McCarthy was presented with ASCAP's Golden Note Award for his success as one of the most popular composers, conductors and arrangers in TV and film music. Veteran film and TV and Recording Academy executive David Grossman, who worked with McCarthy for many years at Paramount, joined ASCAP's Special Consultant for Film & Television Music Nancy Knutsen to present the award to McCarthy.

McCarthy is one of today's most in-demand composers for film and television. He has scored for many of television's best-known programs, including *Twilight Zone*, *MacGyver*, *Dynasty*, *Hotel, V* and *Police Story*, as well as numerous made-for-television films and specials. He was a main composer for *Star Trek: The Next Generation* and has contributed music to every subsequent *Star Trek* series, and scored the *Star Trek: Generations* film.

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



★ ASCAP's Jeff Jernigan and singer/actress Delta Goodrem

Pictured (l-r): 1. ASCAP Henry Mancini Award honoree Bruce Broughton and ASCAP Golden Note Award honoree Dennis McCarthy 2. Composers Grant Geissman (*Two And A Half Men*) and Ron Jones (*Family Guy*) 3. ASCAP CEO John LoFrumento, Ah2 composers Mark T. Williams and Jeff Lippencott, and ASCAP's Shawn LeMone 4. LeMone, ASCAP Board member and composer Dan Foliart and composer David Vanacore (*Survivor*, *Ghost Hunters*) 5. ASCAP's Mike Todd, composer Jim Dooley (*Obsessed*, *Pushing Daisies*), ASCAP Board member and composer Richard Bellis and ASCAP President and Chairman Paul Williams 6. Grimmitt and Knutsen with composer John Debney (*Hannah Montana The Movie*, *Hotel For Dogs*) 7. ICM's Brice Gaeta, composer Jimmy Levline (*Glee*), Grimmitt and Knutsen 8. Composer Brian Lapin accepts his award for *Gossip Girl* from ASCAP's Jeff Jernigan and Jennifer Harmon 9. Composers Marc Fantini, Scott Gordon and Steffan Fantini (*Army Wives*, *Criminal Minds*) join Todd and Bellis on stage 10. Bellis and composer Rob Duncan 11. LeMone and composer Adam Zelkind (*I Love Money 2*, *Rock of Love 3*) 12. Grant Geissman and the Cool Man Cool Band perform a selection of classic TV themes 13. LoFrumento, Williams, Broughton and Oscar-winning composer Michael Giacchino 14. ASCAP's Sue Devline awards Brian Tyler for his three winning films (*Fast and Furious*, *The Final Destination*, *Law Abiding Citizen*) 15. Composer Trevor Rabin accepts an award for his score from *G-Force* from Grimmitt 16. Composer John Powell picks up an award for *Ice Age: Dawn of the Dinosaurs* 17. McCarthy, Knutsen and veteran Film & TV and Recording Academy executive David Grossman 18. a capella group Sonos performs a tribute to late composers Vic Mizzy and Nathan Scott



ASCAP Honors Jennifer Higdon, Harold Rosenbaum, MATA, Peter Schickele and ASCAP Foundation

★ 2010 ★ CONCERT MUSIC AWARDS





★ Honorees and presenters pictured with ASCAP staff at the 2010 Concert Music Awards.

Morton Gould Young Composers at 11th Annual Awards Event



★ ASCAP CEO John LoFrumento welcomes the audience to the 11th annual ASCAP Concert Music Awards.



Pictured (l-r): 1. John Corigliano presents the Victor Herbert Award to Harold Rosenbaum, Artistic Director and Founder of The New York Virtuoso Singers and The Canticum Novum Singers 2. ASCAP's Frances Richard surprises Master of Ceremonies, Peter Schickele, with a special 75th birthday greeting and plaque 3. Conrad Tao performs his Piano Trio for which he received the Charlotte V. Bergen Scholarship. Pictured are Jonathan Miron (violin), Tao (piano) Gabriel Cabezas (cello) as well as Peng Peng Gong. 4. Julia Wolfe presented MATA with the Aaron Copland Award. Eleonor Sandresky, MATA co-founder; Chris McIntyre, MATA Artistic Director; Missy Mazzoli, MATA Executive Director and Julia Wolfe. 5. h2 and Takuma Itoh celebrate at the reception. Pictured are Geoffrey Delbel, Jonathan Nichol, Takuma Itoh, Kimberly Goddard and Jeffrey Loeffert 6. Aaron Severini being congratulated by ASCAP Board member Stephen Paulus. 7. Wlad Marhulets; Anat Gilead, Consulate of Israel, Consul for Cultural Affairs; ASCAP's Frances Richard; Matti Koveler; and Renée Shriver, Consulate of Israel, Director of Performing Arts & Music 8. 2010 ASCAP Foundation Morton Gould Young Composer Award recipients Daniel Wohl, Christopher Stark and Wlad Marhulets meet at the reception 9. h2 performing Takumah Itoh's saxophone quartet, Echolocation, for which the composer received the Leo Kaplan Award. Pictured are Geoffrey Delbel, Jeffrey Loeffert, Kimberly Goddard and Jonathan Nichol

★ Melinda Wagner (right) presented Jennifer Higdon with a 2010 ASCAP Concert Music Award



RJ CAPAK

THE 11th annual ASCAP Concert Music Awards took place on May 27th at The Times Center in New York City. ASCAP member, radio host and performer Peter Schickele hosted the invitation-only event, which recognized the achievements of ASCAP's 2010 concert music honorees, who represent the diverse aesthetic spectrum of the concert music world. As a surprise to Schickele, ASCAP presented him with a special award to commemorate his 75th birthday.

The evening's presenters were Kathryn Alexander, Steven Burke, John Corigliano, Daniel Felsenfeld, ASCAP Board member Stephen Paulus, Philip Rothman, Peter Schickele, Melinda Wagner, Julia Wolfe, ASCAP Board member Doug Wood, and ASCAP CEO John LoFrumento, Frances Richard, Cia Toscanini and Michael Spudic.

Among those honored this year were: Jennifer Higdon, who was awarded the 2010 Pulitzer Prize for Music for her Violin Concerto and the 2010 Grammy Award for Best Classical Composition for her Percussion Concerto; Harold Rosenbaum, who was presented with the Victor Herbert Award in recognition of his contribution to the choral repertory, and his service to American composers and their music. Rosenbaum is Founder and Artistic Director of The New York Virtuoso Singers and The Canticum Novum Singers; Music at the Anthology (MATA), which was presented with the Aaron Copland Award for the artistry and passion with which it champions, presents and commissions the music of the most gifted young composers of our time. ASCAP honored the contributions of all of its MATA members: Executive Producer Philip Glass, Founding Directors Lisa Bielawa and Eleonor Sandresky, Executive Director Missy Mazzoli, Artistic Director Christopher McIntyre and Director Designate Yotam Haber; Peter Schickele, who was celebrated on his 75th birthday for his gifts as a versatile composer, performer, master communicator, brilliant radio host and incomparable master of ceremonies.

In addition, the recipients of the 2010 ASCAP Foundation Morton Gould Young Composer Awards were presented with awards and congratulated. For a full list of this year's Young Composer Award winners, visit www.ascap.com

HERE'S TO YOUR HEALTH!

ASCAP's new suite of health insurance benefits provides music professionals with choices and discounts

Playback's Erik Philbrook recently spoke to MusicPro's Julie Coulter, who has helped ASCAP partner with top health insurance providers in developing new and valuable benefits for ASCAP members.



What does ASCAP now offer that will benefit members seeking low-cost health insurance alternatives?

Our number one new benefit is ASCAP Core Health Insurance. It is a guaranteed issue, affordable limited medical indemnity insurance program for any ASCAP member between the ages of 18 and 64. There are four different, cost-effective plans that you can choose from, starting with a low monthly premium for a single ASCAP member or for a member and their family.

This is not major medical insurance. There are no deductibles; there's no co-insurance. It is a straight-out medical indemnity plan. For instance, there's a list of what we call the core medical things that most people need. There's the doctor, there's the x-rays and blood tests and things like that. What this plan does, depending on which one you pick, is reimburse you for those things as they happen. For instance, you pick the lowest cost plan and that allows you to go to five doctor visits per year. Every time you go to the doctor, you submit your bill and it will reimburse you \$50 or \$75 or \$100 dollars for that visit. For people with major medical insurance they can supplement it with this picking up the core costs. They then could use the major medical coverage over that with a really high deductible, like a catastrophic policy for major medical.

So this is good if someone needs coverage and they are generally healthy?

Yes, it could be a good choice. You're not really going to the doctor a hundred times a year. You don't want to pay every month because of the fact that you're healthy. So this can offer an alternative to that. It also is fabulous if you're uninsured, because it is cost effective and you at least have something. You're prepared if something hap-

pens. And because it's guaranteed issue, that means if you have a pre-existing condition, you are still going to get coverage. The only pre-existing condition exclusion on this policy is for hospital or surgery. In other words, if you have a pre-existing condition you can get this and still go to your doctor for that pre-existing condition and get reimbursed.



ASCAP now offers a new, free discount prescription drug card. Tell me about that.

The prescription discount drug card is free, courtesy of PARAMOUNT Rx. Members can go to the ASCAP website and just print it out. The card is active, and you can start saving on your prescriptions immediately. It's a nice thing to have. The card always gives you the best available price, either our price or the pharmacy's price, whichever is lower. We've had people save anywhere from 10% to 60% depending on the drug or the drug store. And the beauty is that at the ASCAP website, you can also look up which pharmacy takes it by plugging in your zip code. The card is accepted at over 54,000 pharmacies across the U.S. The other beauty of it is that not only can you use it, but you can share it with family and friends.



The third new offering is the Careington Health Discount Card.

What does that provide?

The Careington Health Discount Card differs in that the card actually gives you discounts, not just on prescriptions - though they do have a prescription component too - but also on services provided by doctors, optometrists, dentists and other specialists. So, say you're going in for surgery and you have the card, you look up in their network and if that doctor is on the network, you call up Careington and let them know you are going in for surgery with that doctor; then you can get savings anywhere from 20% to

60% depending on what you're doing and who you are doing it with. Very important too: Careington not only includes specialists and optometrists, but also dentists.

I'm sure for struggling artists, any sort of help in this area is a big help.

\$20 a month. You just look up the doctors and dentists and optometrists from a national list. Anything you need. The Carrington Card covers Lasik surgery, medical equipment, nutritional stuff, diabetes, hearing aids, glasses. You can even get discounts at many of the major chains, like LensCrafters.



Well, this is all great stuff.

It really is. People are using these benefits, but I think more people would use them if they learned more about them. These are real, valuable benefits, and most important, they are alternatives for people who already have major medical insurance or people who have none. By the way, you can always access major medical coverage options through our eHealth partnership as part of our popular MusicPro Insurance program.

What should people know about eHealth Insurance?

You can access eHealth from the MusicPro website (also accessible from ascap.com) to explore partner policies. You can look at different types of plans in your area and compare costs. You can sort it by doctors; you can sort it by price. You can compare up to four plans right there and learn what's covered, what the deductibles are and what the co-pays are, so you can make an informed decision.

Visit www.ascap.com/benefits for more details.

HENDRIX: THE ETERNAL EXPERIENCE

The legacy of rock 'n' roll legend Jim Hendrix lives on, and on, with reissues of classic albums and previously unreleased material



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Four decades after the tragic death of Jimi Hendrix in a London apartment on September 18, 1970, the rock 'n' roll great's music lives on in very high profile form. Hendrix's genius as a guitarist remains a standard that players of every generation since aspire to. The recordings issued under his name during his lifetime remain consistent best-sellers, ripe every few years for remastering and reissue; in addition, unreleased live audio and video, together with what seems to be an endless trove of studio treasures, have become a mini-industry.

Also notable is the fact that Hendrix the songwriter and composer is "covered" by

singers and musicians of every stripe and genre. It goes without saying that rockers from Rod Stewart to Stevie Ray Vaughan, Eric Clapton to Patti Smith to the Red Hot Chili Peppers have made memorable recordings of Jimi Hendrix songs, but so have bluegrass supergroup Psychograss, Brazilian singer Gilberto Gil, crooner Kenny Rankin, classical violinist Nigel Kennedy, African vocalist Angelique Kidjo and innovative jazz artists Gil Evans, Geri Allen and the World Saxophone Quartet, among many others. It's clear that the man who famously set fire to his guitars can now be looked at as a composer of standards.

The 40th anniversary of Hendrix's passing

has so far been marked by elegantly packaged reissues of the Jimi Hendrix Experience studio albums and a collection of previously unreleased material called *Valleys of Neptune* by Experience Hendrix LLC in conjunction with Sony Legacy Recordings. Experience Hendrix is the estate organization headed by Jimi's sister, Janie Hendrix. The coming months will see new versions of *Jimi Hendrix: Blues* and *The BBC Sessions* and a career-spanning box set titled *West Coast Seattle Boy: The Jimi Hendrix Anthology*. Janie Hendrix recently spoke with *Playback* about the anniversary year activities and her brother's music.

On the science fiction element of many Hendrix songs: "Our father was always interested in the sci-fi kind of world and he and Jimi used to have these discussions about what would happen if the aliens came down to abduct us. My dad would say, 'I would go, I would want to see what's on the other side,' and Jimi said, 'Yeah, so would I.' They would sit and look at the stars and imagine or try to see the UFOs. It was in him his whole life that it's just a matter of looking up at the moon and the stars to understand the 'what ifs.'"

On Jimi's constantly working in the recording studio: "Jimi laid down all the tracks for *Electric Ladyland* in one night -- it was all possible for him because he had that vision and that drive and, really, that work mentality. Honestly, it brings me back to my father -- he was a single parent for Jimi and he really had a work ethic. He was a gardener and in the summer months he would leave the house at 5:30 in the morning and he wouldn't come home until 9 or 10 at night, working 14-, 15-hour days and that was what Jimi was doing in the studio around the clock."

On the continuing popularity of Jimi Hendrix: "It is a wonder in some ways and in some ways it all makes sense. It's real music, it's heartfelt music. It's his soul, it's his heart, it's his spirit, everything he's put into his music, it's not just what he would call 'candy corn' music that was coming out during the 60s, so sweet that you would get a toothache. The lyrics are timeless and the music itself is enjoyable by all generations. In four years he wrote over 110 songs and created all this music. We're able to put it out in an authentic manner, which is how he created it and, in some ways, it is even better in that our technology today has caught up to what Jimi had wanted in his music, because he was already ahead." - **Jim Steinblatt**

THE POWER OF ANALYTICS

Why every musician should be using web analytics

Over the past ten years the music industry has changed drastically. Record labels have lost substantial power in building, promoting, and sustaining artists' careers. There are millions of independent artists, in addition to the vast amount of professional musicians, located throughout the United States. This sizeable amount of artists has made it increasingly difficult for artists, their management, and record labels to reach potential consumers. The extremely aggressive nature of the music industry has created an elevated need for all aspiring and professional musicians to develop strategic competitive advantages. One method of creating this is through the utilization and interpretation of the data provided by analytics. Analytics helps artists obtain insights into their fans' and potential consumers' behavior. Therefore, the artists who possess the best consumer behavior data will have a greater understanding of their audience and will ultimately have greater potential to become market leaders in their respective genres.

Analytics, simply defined, is the collection and analysis of website user data to drive business decisions. Utilizing web analytics is a three-pronged process. It involves: (1) collecting statistical data from an artist's website (or social networking sites), (2) interpreting that data, and then (3) applying that data to formulate decisions concerning content improvements, marketing and promotional efforts, and ultimately how to generate higher returns on investment.

The purpose of employing an analytics strategy is to gain a better definition of an artist's digital consumer base. Analytics helps reduce some of the guesswork that is undertaken when attempting to determine fans' behaviors. It tells the story of the who, what, where, when, and why of how an artist's following interacts with the artist's products (which are key factors in developing any effective marketing strategy). One of the major components of promoting and selling any type of product or service effectively is knowing how consumers behave. Possessing a deeper understanding of consumers helps to define what their needs and desires are (based on their personalities,



lifestyles, socio-economic, ethnic, and cultural backgrounds) and illustrates how these factors drive their purchasing decisions. Having a true understanding of an artist's consumers allows for marketing and promotional efforts to become more targeted and effective, which can help increase sales, and can drive consumer base growth.

Analytics provides in-depth statistical evidence about the visitors of the artist's digital properties. It supplies demographic and geographic information, and also displays data about how they accessed the site, which in turn provides further insight into their purchasing

“Analytics is not a buzzword. In the music industry, it facilitates wiser decisions regarding the kinds of marketing, touring, and promotional efforts that should be undertaken”

behavior. Analytics also provides visitor site usage data. It presents information regarding the average time they spent on the artist's website, how long after entering the site they left (aka the bounce rate), and which pages on the site obtain the most traffic. Tracking analytics data also enables one to find errors (which shows issues that visitors experienced while utilizing the site), determine the effectiveness (or ineffectiveness) of adding new or additional

content to the site, and displays which products have the highest conversion rates (visits/sales). It also allows for an extensive evaluation of whether or not the artist's digital properties are improving his overall business.

The interpretation of analytics data illustrates what factors drive fans' behavior, in addition to depicting how this knowledge can be used to benefit the artist's career. Monitoring data derived from analytics can help identify cross-promotional and selling opportunities and also helps one determine

whether marketing and promotional efforts are (or aren't) working as anticipated. The most commonly used analytics software is Google Analytics. It is installed on the artist's personal website and gathers all the data listed above. Facebook fan pages and MySpace artist pages also have analytics tools, which are built into the pages themselves. Facebook and MySpace's analytics tools are called "Insights" and "Artist Dashboard," respectively. Twitter, the third most popular social networking site does not have a dedicated Twitter Analytics program. However, there are three extremely useful Twitter Analytics web applications (TweetEffect, TweetStats, and Twitter Analyzer) that provide a wide range of data collected from the artist's Twitter followers.

Analytics is not a buzzword. In the music industry, it facilitates wiser decisions regarding the kinds of marketing, touring, and promotional efforts that should be undertaken, it helps with the determination of the appropriate campaign launch timing, in addition to aiding in the evaluation of the artist's product and service offerings (whether they should stay the same, be expanded upon, or be re-developed).

Major companies in the music industry (e.g. TopSpin, The Orchard, Big Champagne, The Echo Next, and Rock Dex) recognize the high value of analytical data when it comes to assisting artists' careers, and consequently have implemented their own artist-centric and analytics assistance programs. These programs facilitate the proper utilization of the data, so that the artist can effectively increase and further develop the artist-fan relationship. Analytics is a serious market research strategy that can give an artist an immense competitive advantage over his peers. Analytics is a driving force behind all intelligent decisions made throughout the business world. It is because of this that all aspiring and professional musicians who are interested in having an edge over their competition should invest in an analytics campaign.

Kathryn N. Sano is the owner and founder of The Music Business Network, which is dedicated to connecting industry professionals, students, and musicians with the services they need, so that they may succeed professionally. Ms. Sano recently obtained her Masters Degree in Music Business from New York University's Steinhardt School of Culture, Education, & Human Development. If you would like to learn more about The Music Business Network or Ms. Sano please visit: TheMusicBusinessNetwork.WordPress.Com.



PEARL JAM MAKES WAVES IN GULF CLEAN-UP

Pearl Jam rolls out their Oceans Campaign with partner organization Conservation International and supports the Gulf Restoration Network



Backspacer, Pearl Jam's ninth studio album, was released independently and debuted at #1 on the *Billboard* charts. Now, with their third single "Amongst the Waves" going strong, these longtime environmental stewards released the "Amongst the Waves" video as part of the launch of their Oceans Campaign. The cornerstone of the campaign is pearljam.com/oceans, an environmental advocacy resource which gives many clear action steps for fans wanting to support a sustainable ocean, and raises awareness of the efforts of various organizations working diligently on ocean preservation.

Proceeds from the US sale of "Amongst the Waves" benefit pearljam.com/oceans partner organization Conservation International's Marine Programs. Universal Music/Island Records has also agreed to donate proceeds from international sales of the video in participating territories for the next six months.

The video has already been viewed by hundreds of thousands of fans and has been picked up and directly embedded on the websites of over 100 organizations, including National Geographic, Greenpeace, Oceana, Treehugger, VOLCOM and the PlanetGreen

network. It is streaming for free at pearljam.com/oceans and worldmusic.nationalgeographic.com.

Building upon a strong foundation of science, partnership and field demonstration, Conservation International (CI) empowers societies to responsibly and sustainably care for nature, our global biodiversity and the well-being of humanity. CI is applying smart solutions to protect the resources that we all depend on for a stable climate, fresh water and healthy oceans. CI is renowned for its leadership and expertise in partnering with global businesses, having helped shape the conservation work of some of the world's most influential companies including Walmart, Starbucks, McDonald's and Bank of America. For more information, visit www.conservation.org.

Over the years, Pearl Jam has given financial and leadership support to Surfrider Foundation, Honor The Earth, Cascades Conservation Partnership, Big Wave Invitational Benefit Concert (Eddie Vedder Solo), The Kelly Slater Foundation "Save Trestles" Benefit Concert (Eddie Vedder Solo), Stewardship Partners, Veterans Green Jobs Alliance, Buffalo Field Campaign and Gulf Restoration Network.

In 2006, Pearl Jam launched pearljam.com/activism, which unified the various activism components of their website and gave fans a home base to keep up with efforts and updates. In 2009, Pearl Jam entered Conservation International's "Great Turtle Race," sponsoring a turtle they named "Backspacer." The band pledged, along with other race sponsors, to match donations made to CI's marine conservation programs in their turtle's name dollar for dollar.

Pearl Jam guitarist, Stone Gossard, has shown further financial and leadership support to the Seattle Land Conservancy (with Jeff Ament), New Apollo Energy Project, Wild Salmon Center, Conservation International, Cascade Land Conservancy, Green Empowerment, Washingtonians for Energy, and People for Puget Sound and Wild Salmon Center. Gossard also toured in 2008 as part of Timberland's Dig It environmental initiative.

Even further, Pearl Jam has been a leader in creating innovative carbon mitigation programs to offset the carbon footprint of all of their tours since 2003. That includes hotel rooms, flights, busses, trucks, airfreight and the impact of concert attendees. To this end, one of their leading partnerships has been with CI.

Pearl Jam offset the 5,700 tons of CO₂ emissions generated by their 2003 concert tour through an investment in CI's Conservation Carbon program. This funding supported a joint project between CI and the Wildlife Conservation Society to protect rain forests in northeastern Madagascar.

In 2006, Pearl Jam launched a "Carbon Portfolio Strategy" where their carbon offset donations went to nine different organizations including American Solar Energy Society, Bonneville Environmental Foundation, Conservation International, Green Empowerment, Honor The Earth, Cascade Land Conservancy, IslandWood, EarthCorps and the Washington Clean Energy Initiative.

For their 2009-2010 world tour, Pearl Jam partnered with the Cascade Land Conservancy, a national leader in urban forest restoration, to plant approximately 33 acres of native trees and plants in communities around the Puget Sound.

Having stormed the stage and rocked the world during the alternative rock movement of the early 90's, Pearl Jam remain pioneering leaders forging pathways towards a more sustainable planet for all of us.

GET WITH THE SPACE PROGRAM

Digital reverb may be the most used—and abused—effect in modern recording. Here's how to add ambience without turning your mix into mud.

BY RICH TOZZOLI



What kind of reverb fits this track? How much should I use? To answer those two important questions, you must understand terms like chamber, plate, spring, hall, and impulse response—and know how to adjust such settings as room size, reverb time, diffusion, predelay, and more. It can get pretty confusing. So let's jump back to the basics, then take a look at some tools and techniques that may help you make better decisions on your next project.

Reverb is short for reverberation, the sonic effect that happens when audio waves are reflected and diffused by the walls, furniture, people, and objects in any space—be it a stairwell, bathroom, concert hall, or stadium. The audio effect “reverb” uses either physical, electronic, or digital means to simulate such ambient spaces.

While “echo” is a part of reverb (and some effects boxes use the terms interchangeably), we should separate the two. Echo involves distinctive repeats of a sound. “I hear an echo (echo, echo, echo).” Reverb, on the other hand, gives the listener a sense of being inside a space. If I played a recording of two speeches—one made in a church, the other in an elevator—you'd probably be able to tell me which was which on first listen. The difference in natural reverb would be your clue.

Reverb is caused by a complex set of interacting factors: the size of the space; the makeup and position of the surfaces within it; the objects absorbing sound as it reflects off those surfaces; the amount of time it takes for the reflections to fade away; the delay between the time you hear the original sound and the reflections; and the acoustic properties that influence the balance between low, midrange, and high frequencies.

In music production, various tools are used to simulate real-life spaces and give listeners a sense that they're in a room with the musicians. But reverb can also be used to create unique ambiances that can make a track sound larger than life.

With digital technology, one device (or software plug-in) can generate many differ-

ent types of reverb. Let's take a look at the most common.

Natural Spaces

Whether it's the live room in a recording studio or Carnegie Hall, every enclosed space has its own ambience. Reverb processors usually break these down into three main categories.

Rooms: These reverbs simulate spaces from tiny closets to large recording studios. Room reverbs can add a nice sense of depth to a track while placing it in a natural environment, and can give a sense of intimacy or closeness to the listener.

Halls: In the realm of reverb, “hall” doesn't mean “corridor.” These reverbs simulate the lush sound of a concert hall. Compared to a room, a hall will sound bigger and use a slightly longer reverb time (RT)—usually three seconds or more.

Cathedrals and Churches: The great cathedrals of Europe may be the oldest examples of man-made reverb. These huge spaces feature high ceilings, vast rooms, and stonework throughout. Often larger than halls, the spaces are typically characterized by long reverb tails, and a hollow, echo-like feel. Medium sized churches can sound great on keyboard pads—but be careful that the reverb time isn't so long that it creates a wash and “muddies” up other sounds.

Studio Verbs

While it is possible to use microphones to capture the reverb of real rooms, halls, churches, and other spaces, it's not always practical. So in the early days of recording, engineers came up with other ways to add ambience to their tracks. Digital processors emulate these, too.

Chambers (a.k.a. echo chambers): These were among the first types of studio reverbs. Music is fed to a speaker that's placed in a reverberant space (often a tiled chamber). A microphone positioned some distance from the speaker captures the sound as it reflects off of the tiles; moving the mic changes the effect.

Plate: EMT introduced the first plate reverb in 1957, and the Beatles made great use of the EMT 140 on many of their records. It's especially effective on vocals. The unit's large

SOUND BYTES

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

This Boss Is Born to Run on Batteries

Boss's BR-800 Digital Recorder (\$524) packs many of the features we've come to expect from portable studio into a package that—thanks to its ability to run on six AA batteries—can go anywhere the music takes you. The BR-800, which stores audio to an SD card, offers up to eight tracks of playback, allows for four-track simultaneous recording, boasts built in effects (including vocal processing and guitar/bass amp simulation), and can be connected to a computer via USB for file transfer, editing, and more. rolandus.com



Bundle of Toys

Universal Audio is now including its Analog Classics bundle with all UAD-2 Solo (\$649), Duo (\$1,149) and Quad DSP (\$1,899) accelerators—hardware devices that run effects under most Mac and Windows DAWs while using less of the computer's internal processing than unpowered “native” plugins. The free bundle includes digital recreations of the UA LA-2A and 1176LN dynamics processors, a Pultec EQ, and the RealVerb Pro Room Modeler. uaudio.com



Shure Takes Some Ribbon

Shure may be most famous for its workhorse dynamic mics, but the company has been steadily expanding its roster. Its new line of ribbon mics includes the hand-assembled KSM313 (\$1,400.22, pictured), and the KSM 353 (\$2,913.97). Both mics offer a bi-directional pickup pattern and feature proprietary technology, including a Roswellite ribbon that's designed to handle extreme condition and high sound pressure levels. shure.com



Pro Tools Brings the Heat

The latest Pro Tools HD interfaces add improved analog-to-digital conversion quality, flexible digital I/O connectivity,



and a host of convenience features. Hardware includes the HD I/O (\$3,995), which comes in 16 x 16 analog, 16 x 16 digital, and 8 x 8 x 8 analog and digital versions; the HD Omni (\$2,995, pictured), a Swiss Army knife processor sporting a pair of mic preamps, headphones out, surround monitoring, internal mixing that works with the computer off, and other convenience features; and the HD MADI (\$4,995), which lets Pro Tools HD systems connect to MADI infrastructures. Optional Heat software (\$495) can be used as a global processor to bring analog-style warmth to every track with one control. avid.com

metal plate vibrates when it's fed a signal from a transducer, and the resulting sound is captured by a microphone (or two for stereo). The reverb time can be changed using a damping pad covered with acoustical tiles.

Spring: These are similar to plates in that an electronic signal causes vibration in a mechanical device. A pickup captures the vibration of springs housed in a box (called a “tank”). Spring reverb is a common feature on guitar amps and is also available in stand-alone units such as the Demeter RV-1.

A Reverb “Sampler”

Most types of modern, digital reverbs (both hardware and software) use various math-

ematical algorithms to simulate the acoustical properties of plates, springs, chambers, halls, and rooms (we'll get to the parameters in the next section). **Convolution reverbs**, on the other hand, use recordings called impulse responses to model the sound of specific acoustical spaces.

Engineers trigger a sound, or impulse, in an acoustic space and use a set of microphones to capture the resulting reverberation. Using advanced mathematics and a process called deconvolution, an impulse response of that space is then created. Some of the most beautiful acoustic spaces in the world have been captured with impulse responses, including Notre Dame Cathedral, the Sydney

Opera House, Mozart Hall, and many more. Feed a sound into a convolution reverb loaded with one of those impulses, and it's as though you're hearing the sound in the actual room.

Software programs that provide convolution reverb include Audio Ease Aitiverb, Waves IR-1, Apple Space Designer, and McDSP Revolver, among others.

Reverb Parameters

Knowing what kind of reverb to use for a given track is only part of the job; it's just as critical to know how to adjust the reverb so that it fits your mix. Typical parameters include reverb time (RT), room size, decay time, early reflections (ER), pre-delay, damping, and EQ.



Universal Audio's UAD-2 EMT-140 plug-in emulates the classic sound of a plate reverb.

Reverb time (often called RT60) is the time it takes for the reverb's reflections to decay to 60 decibels (dB) below the level of the direct sound. Short RT makes the source sound more immediate.

Size determines the volume of the space and the distance between its main surfaces (walls, floor, and ceiling). Bigger rooms will have a "wider," more ambient sound.

Decay time determines how long the sound will continue to reverberate.

Early reflections are the first sound waves to the room's main surfaces. Longer reflection times take on the character of a distinct echo, although it's technically still considered reverb.

Pre-delay is the amount of time it takes for the initial sound to generate its first reflections. Increasing the time will provide a sense of a larger space.

Damping affects the tone of the reverb. Increasing this parameter will make the reverb tails (the end of the reverb) sound darker. Think of how the sound of an empty room with wood floors would change if you laid down carpets and hung blankets; that is the effect of damping.

Some reverbs include **EQ**, which can be used to brighten or darken the overall sound, and you may also find a parameter for **room shape**, which can alter the balance between early reflections and the reverb's decay, among other things.

DIY Reverb

While digital reverb is good for almost any application, you can also use the spaces in your own studio to create your own ambience. Try placing a microphone further away from any source you're recording; you'll hear how the ambience of the environment can be incorporated into the sound. Many engineers will

close-mic the source but place additional mics at a distance in the room to capture the sound. These room mics are usually recorded to their own tracks so they can be mixed in as needed. You can even automate the mix to provide more ambience on certain sections of a song, such as a chorus or verse.

Another trick is to use your room as a kind of echo chamber: Feed a track (or even a complete mix) through a speaker, and use mics placed in the room to capture its sound. Record the results to a new track and mix it with the original.

If you don't have the space or the mics, software plug-ins can cover all of categories above. Some also emulate vintage hardware reverbs. TC Electronic has ported many of the algorithms from its high-end hardware to its Powercore plug-in platform. Lexicon recently released a set of native plug-ins that captures the sound of its classical digital processors.

Using reverb in a mix is about adding a sense of space and depth to the tracks. It can also be used to create a common acoustical "signature," by making instruments recorded in different environments sound as though they're in the same space.

This is especially important in a home studio environment, where individual tracks, pre-recorded loops, and samples all have to sound like they're part of one cohesive mix.

Convolution reverb can be especially good for this. Let's say, for example, that you've got an acoustic guitar tracked in a small, carpeted bedroom; a bass taken direct to the recorder; a vocal recorded in a booth; and a set of drums recorded in a basement: They can all be "placed" in a studio such as the Clubhouse in Rhinebeck, NY, one of the spaces emulated by Audio Ease's Altiverb convolution reverb.

One great way to learn how you might use reverb on your own tracks is to study the

mixes of some of your favorite artists. Listen to the smooth plate-type sounds on Sade's vocals; the natural rooms on Led Zeppelin drummer John Bonham's tracks; the EMT plates on Beatles recordings; or the echo chamber on Miles Davis' *Kind of Blue*.

Every artist, producer, and engineer will have their own approach to reverb. OTR Studios (Belmont, CA) owner and five-time GRAMMY-nominated engineer/producer Cookie Morone (Max Roach, Buckethead, William DuVall) happens to be a big fan of using pre-delay with reverb. "Pre-delay is a wonderful thing!" she says. "You can make slight adjustments that can work wonders on a sound. It's never easy to tell just how much reverb is too much. I find that taking 'air' breaks and walking outside of the control room can help get perspective on the mix. Reverbs are a lifelong study."

Moreno, who primarily uses hardware-based reverb devices (as opposed to software plug-ins), relies on various pieces of gear to get the job done. "I'm a fan of natural rooms and chambers," she says. "But when you don't have those available for use, I like to have an arsenal of vintage gear. At OTR we have the Lexicon 224XL, which is about 25 years old now. I'm still learning new things on that machine. I also use the Lexicon PCM 42 delay as a pre-delay to the Lexicon PCM 60. We have an AMS reverb, also. For some instruments, like French horn, I'll use the Lexicon Super Prime Time with 250ms or more delay to help 'position' it in a room. We have a Yamaha SPX 90 that I'll use for chorus-ing to help create three dimensions as well."

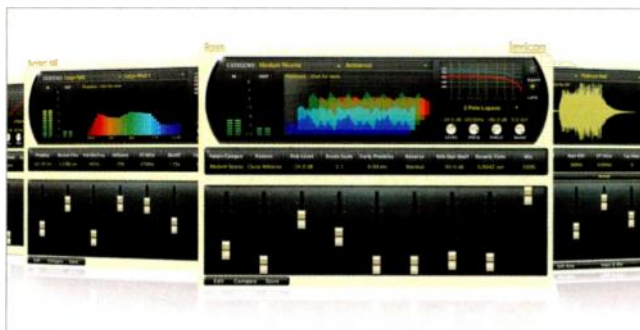
Reverb does not have to be used alone. Certain reverbs, such as the Eventide Reverb plug-in, include two separate delays, EQ, and compression. But you can also add your own effects, including things like chorus, flanging, gating (to cut the tail of the reverb off abruptly) and even distortion to a reverb track.

Your Own Reflection

Reverb is an effect that is added to taste. Every song, and the individual instruments within it, will have its own reverb needs. The style of music, tempo, instrumentation and overall feel will also dictate the type and amount of reverb to use. But by learning about the different types of reverbs, and studying how the greats have used them, you can make better use of them in your own productions. Like many other things in audio, there are no rules as to its application. If it sounds right to you, and it works for the song, go with it.



Altiverb's convolution reverb recreates the sound of a "sampled" space.



Lexicon recently recreated its hardware reverbs as a software plug-in.

A LITTLE "LIGHT" MUSIC

Compact all-in-one PA systems are easy to carry and offer all the power you need to turn a small or medium space into a music venue.

BY DANNY MILES



Look in your local "going out" guide, and you may notice that live music is making something of a comeback in venues outside the established music clubs (where performers are often stacked up four-to-five a night). Libraries, restaurants, bars, parks, museums, art centers, etc. are recognizing that good live performers can draw and keep patrons. Uncovering such gigs that are open to singer/songwriters and bands playing originals can take a little digging, but they're there—even in smaller towns that once catered only to top-40 cover bands.

Playing an establishment that doesn't feature music every night will usually require that you provide and set up your own sound system. These spaces may not even have a formal performance area (let alone a stage). Depending on the room, you'll need to be as unobtrusive as possible while still delivering good sound.

Fortunately, compact sound reinforcement systems abound, from ultra-portable all-in-one PAs to component systems that can be expanded or contracted to suit the needs of a particular gig. Because all-in-one systems are easy to transport and use, we'll focus on those. But first, let's take an overview of sound reinforcement.

The Basics

Whether they're standalone devices or hard-wired together as part of an all-in-one system,

the components of a sound reinforcement system include three main pieces: the mixer, the amplifier, and the speakers.

Mixers combine many signals into one or two output streams. The key factors to consider are the number of microphone, line, and instrumental inputs; the number of outputs; the type and quality of the built-in equalizers on each channel (including the master output); the number of sends and returns that can be used for effects and for setting up monitor mixes; and the ability to mute and solo individual channels.

Other options include individual channel inserts, which allow you to plug in outboard effects; monitor returns for things like a CD player or iPod; and built-in effects such as reverb, delay, etc. Many of today's analog mixers include onboard effects. Digital mixers may also offer additional effects per channel plus

automation and other advanced features.

The signal from a mixer needs to go through an amplifier before it can feed the speakers. In a component system, the power amplifier will be a separate unit, usually a stereo device that can also be switched to mono operation. Controls are minimal, often one or two knobs to set the output volume. In some cases, you'll find a switch to activate a limiter, which is designed to prevent a sudden loud sound from damaging the speakers.

The speakers that feed sound to your audience may be the most critical part of the signal chain. It's essential that these match up with the power amp's wattage and impedance ratings. An impedance mismatch can damage the amp. An amp with too little power (measured in watts) may be working too hard, causing the sound—and possibly the gear—to suffer. Too much amp power (or a high-powered amp used incorrectly) can damage the speakers.

Sound reinforcement speakers can range in size from monsters equipped with 15" woofers (subwoofers can be even larger) to compact units with 8" woofers (some specialty items are smaller). Conventional wisdom holds that larger woofers put out more bass. That's true, up to a point. Unless you plan on having your PA handle the bass in lieu of a bass amp (or are playing in a venue where a loud, low kick drum is a must), you should be able to get away with a smaller cabinet. Other factors to consider include power handling (how many watts can the speaker take), the ease of mounting and positioning; weight, durability and, of course, sound.

In addition to these core components, don't



Fender Passport 300 Pro



Roland BA-330



Fishman SA220



Peavey Escort

forget to factor in microphones (good dynamic mics are generally best), cables (mics, speakers and instruments all use different kinds); mic and speaker stands; and any outboard effects you'll need to add.

That's a lot of stuff. The more individual pieces you have, the longer it takes to set up and break down. Here's where an all-in-one's compactness is an asset. If it comes with speaker wire, built-in effects, a storage compartment for your mics, etc., so much the better. Another advantage is that the main components—the mixer, amp, and speakers—are designed to work together.

Assessing Your Needs

Whether you're talking about a large sound reinforcement system or a small portable, you should start by determining how many (and what kinds) of inputs and outputs you'll need.

A solo guitarist and singer will want at least two inputs (one for the vocal mic; one for the gui-

line-level signal, or a device called a direct box, which allows the guitar to plug into an XLR mic input. For the keyboard, you may want a single stereo input (as opposed to using a pair of mono inputs), which allows you to handle both of the keyboard's channels with one control. Many acoustic guitar amps have connections for both mics and guitars; you'll find similarly equipped keyboard amps. And if small solo gigs are all you'll be doing, such a unit might be your ideal choice.

But if you want to be able to add more inputs or position the speakers more flexibly, a small all-in-one is a better option.

Yamaha's lightweight StagePas (which comes in 8-channel 300 and 10-channel 500-watt versions) is a stereo system with a powered mixer and two speakers. The mixer actually mounts in a compartment on the back of one speaker; you can use the PA with the mixer in this compartment or dismount it

300, and 500-watt versions with four, six, and eight inputs respectively) is similarly equipped. Because the speakers buckle onto the central head for transport, can be carried in one hand.

The Roland BA-330 offers six channels, 300 watts, and—especially handy for outdoor performances—can run on batteries as well as AC power.

Other examples include Peavey's five-channel, 300-watt Escort, Fishman's two-channel, ultra-light SA220 Solo Performance system (which has only two inputs, but weighs a mere 25 lbs.), and Bose's L1 systems, which come in two- and four-channel versions that can be configured with a range of accessories.

Mixing it Up

While they're not going to replace a full rack of outboard gear, these portable systems offer enough headroom to get acoustic guitars, keyboards and vocals heard over a drum kit without distorting. And although some of the lower-cost examples are limited in their flexibility, even these boast enough sound-shaping tools to dial in a clear, balanced mix and sweeten it with some reverb or delay. If a gig calls for something larger, you can always expand their capabilities by adding additional powered monitors, outboard mixers, etc., as needed. Best of all, today's crop of all-in-one systems are easy to set up—even for solo performers—so you can focus on moving your audience, not your equipment.

▶ Portable systems offer enough headroom to get acoustic guitars, keyboards and vocals heard over a drum kit without distorting.

tar). Solo keyboardists may want stereo inputs for the instrument to go along with the mic input. Pretty simple, right? Actually, yes, with one caveat: If the guitar is going direct, you'll need an instrument input that matches the guitar's output level and impedance, or you'll need to add either an outboard preamp that puts out a

for easier positioning. The cabinets are wedge-shaped, allowing them to double as stage monitors as well as house speakers. While not blessed with a ton of routing options, the StagePases have enough inputs to handle solo artists and small ensembles.

Fender's Passport (which comes in 150,

MEDIA MINE



We thought we'd start this installment of MediaMine with a rundown of new

iPad/iPhone apps, and then decided it would be easier to make a list of items that are NOT available for some sort of portable phone; it's getting overwhelming. That said, we do want to call your attention to a few cool things such as IK's Multimedia's new **Groovemaker** remix app for the iPad (groovemaker.com); Yonac Software's expanded **MiniSynth Pro** FM synthesizer (yonac.com); and—perhaps the quirkiest one we've seen in a while—the **iDigeridoo** (qquapps.co.uk/blog/category/idigeridoo), which lets you create those trademark drones from down under by blowing into your iPhone or iPad.

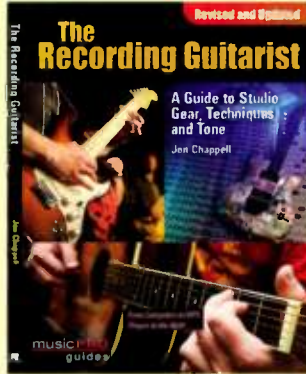
HarmonyCentral.com has always been one of our go-to resources for the latest in gear.



Harmony Central

If you haven't been there in a while, you should check out the site's redesign (which is now coming together after a rough start). You'll find expanded graphics, enhanced video, and a complement of new content-creation tools that allow users to write and post their own reviews and blog entries.

Hal Leonard recently launched **LyricStore.com**, which it is the first site that can print licensed, accurate lyrics on items like mugs, mouse pads, t-shirts, etc. Many of you



may be seeing your own work!

There are lots of books on recording, but we've always been partial to Jon Chappell's **The Recording Guitarist: A Guide for Home and Studio** (Hal Leonard); the new expanded and updated edition covers the latest in computer-based recording, personal media players, and more.

Alfred's Pro Audio Series

DVDs offer two hours of one-on-one video instruction that's designed to help beginners get started with some of the hottest music-production software out there. Editions are available for Pro Tools Le, Logic Audio, SONAR, Cubase, and Garageband (alfred.com).

Electric guitarists can be a little obsessive about gear—okay, a lot obsessive about gear—but perhaps nothing sparks as much fretting (sorry) as the choice of pickups. There are literally hundreds of options. Atlantic Quality Audio Design's **Free Guitar Pickup Database** offers digital audio samples of more than 200 "pups," with more coming online as they're made available. You can even choose the length and kind of cable the pickup ran through when the sample was made. Obsessive, yes—but really cool. Check it out at aqdi.com/cgi-bin/database.cgi.



MiniSynth Pro

NOTEBOOK

EXECUTIVE NEWS

ASCAP ANNOUNCES THE FOLLOWING PROMOTIONS AND APPOINTMENTS



PROMOTIONS

> **RANDALL GRIMMETT** has been promoted to Executive Vice President, Domestic Membership Group, it was announced by ASCAP CEO John LoFrumento. Grimmert will have responsibility for ASCAP's Membership offices in New York, Los Angeles, Nashville, Atlanta, Miami and Puerto Rico.



APPOINTMENTS

> **RYAN BEUSCHEL** has been appointed Creative Manager in the Nashville Regional Office. He most recently held the post of A&R Manager at Universal Music Group.



> **JESSICA DRAPER** has been appointed Manager, Membership Creative Services for the Nashville Regional Office. She was previously Music Editor at *Performing Songwriter Magazine*.



> **ROBERT FILHART** has been appointed Creative Manager in the Nashville Regional Office. His most recent post was as Associate Manager at Dottore-DuBois Artist Management.



> **MICHAEL MARTIN** has been appointed Senior Creative Director in the Nashville Regional Office. Martin was a founder and co-partner of the Extreme Writers Group (EWG).

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IN MEMORIAM >>>

Jack Beeson, Mike Corda, Carmen Dragon, Danny Epstein, Peter Fernandez, Guru, Marvin Isley, Mitch Jayne, Benjamin Lees, Wendell Logan, Rammellzee, Ali-Ollie Woodson

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YOUNG JAZZ COMPOSERS HONORED AT JAZZ WALL EVENT

Several of the 2010 ASCAP Foundation Young Jazz Composer Award Recipients were honored at the June 14th ASCAP Jazz Wall event. Pictured (front row, l-r): Jonathan Russell, Erica von Kleist, Divya Farias, Laila Smith, Chase Morrin, Gabriel Santiago and Fabian Almazan; and (second row, l-r) ASCAP's Ken Cicerale, ASCAP Foundation Director Colleen McDonough, Ben Rosenblum, Alex Sugerma, Geoffrey Sheil, Elijah Shiffer, Jon Crowley and Fran Richard and ASCAP's VP & Director of Concert Music. The program is supported by the Gibson Foundation and The ASCAP Foundation Bart Howard Fund.



FERNANDO LEON

"CHILDREN WILL LISTEN" BRINGS BRONX STUDENTS TO BROADWAY



ASCAP Foundation Director Colleen McDonough (back left) with John Arthur Greene (in vest), who plays Riff in the Broadway production of *West Side Story* (center) and school Principal Tanicia Williams (next to Greene) with students from the East Fordham Academy for the Arts, P.S. 459 in the Bronx.

The ASCAP Foundation *Children Will Listen* program, which is designed to introduce the American musical theatre to youngsters who might otherwise not have the opportunity to experience it, brought over 110 sixth graders from the East Fordham Academy for the Arts (EFAA), located in the Bronx, to the April 7th, 2010 matinee performance of *West Side Story*, written by Tony and Grammy Award-winning ASCAP members, lyricist Stephen Sondheim and composer Leonard Bernstein. Arthur Laurents who wrote the original book directed this current production. EFAA offers a perfect learning environment for the *Children Will Listen* program. The school's motto, "Where arts and academics meet in excellence," expresses the philosophy of a school that provides a challenging, integrated arts curriculum that develops academic potential through creative expression and exploration of the arts. "The school is really founded on the principle that arts are the foundation for academic and social success," said Principal Tanicia Williams. Students study visual arts, music, dance and theatre in six-week cycles.

On March 25th, ASCAP Foundation staff joined *West Side Story* cast member John Arthur Greene, who plays Riff in the Broadway production,

to meet with the students at EFAA. The group discussed the show and the creative process, and talked about connecting the themes and issues of the play to their own lives.

On the day of the performance, The ASCAP Foundation provided free transportation to and from EFAA, and free orchestra tickets to the students. For many, this was their first opportunity to see a full Broadway production and to participate in an interactive discussion of the show with members of the cast following the performance. Remarked Executive Director of The ASCAP Foundation Karen Sherry, "The ASCAP Foundation is delighted to introduce the next generation of music lovers and creators to the masters of the musical theatre. The experiences of these students brings a fresh new perspective to a classic like *West Side Story*, whose universal theme still holds so much relevance in today's society. There is nothing more important to the future of the musical theatre than bringing children to experience for themselves - in many cases, for the first time - the music, singers, dancers, costumes and staging."

The ASCAP Foundation *Children Will Listen* program was instituted in 2005 to bring the musical theatre experience to young students nationwide. The program was established in honor of Stephen Sondheim, composer/lyricist of *Sweeney Todd*, *Company* and *A Little Night Music*, and was named for one of the songs from his musical, *Into the Woods*.



THE GERSHWIN PRIZE

ASCAP Foundation Executive Director Karen Sherry is pictured at the Library of Congress with Marc Gershwin (left) and Elvis Costello for the Gershwin Prize Ceremony celebrating the music of Paul McCartney, June 1st, 2010.

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SRH240

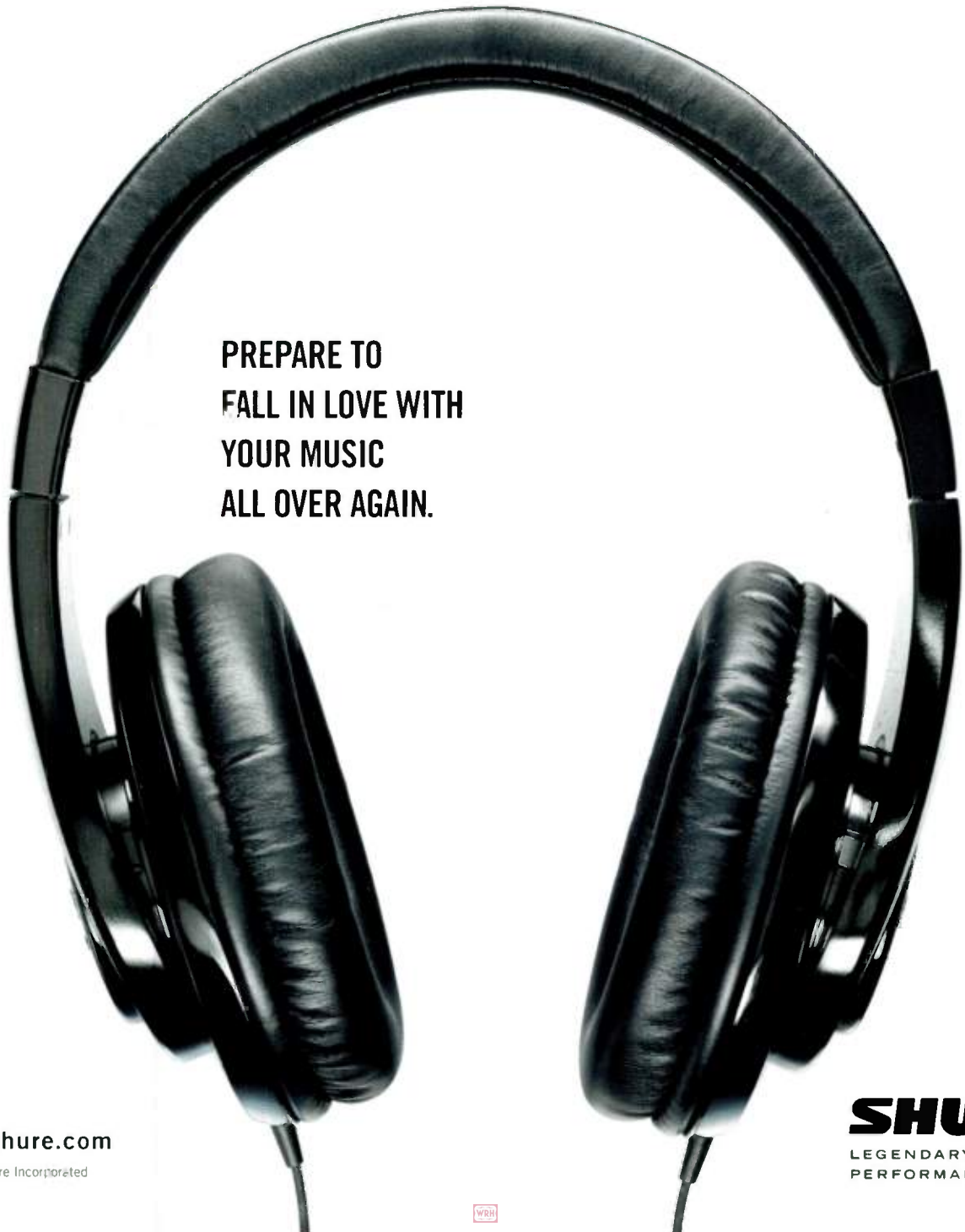


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