

★ ASCAP Songwriter Camp in France Creates Future Hits ★

PLAYBACK

We Create Music

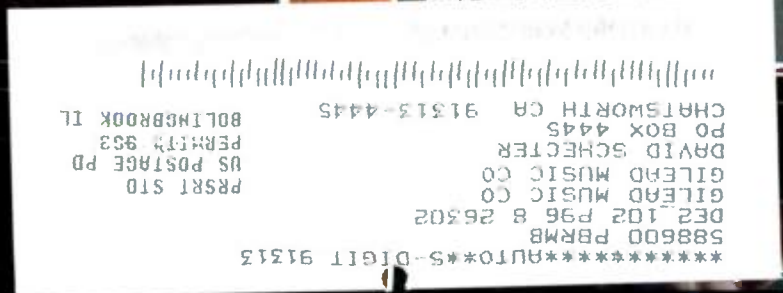
Fall 2011

JOSH KEAR

NASHVILLE'S BREAKOUT GRAMMY WINNER →



PETER FRAMPTON
CELEBRATES
35 YEARS
OF SUCCESS!
PAGE 42



**ASCAP COUNTRY,
FILM & TV, R&S
AND CONCERT
MUSIC AWARDS**



JOE HENRY, THE HORRIBLE CROWES, CHRIS YOUNG, LINDY ROBBINS, KATIE HERZIG, DIANA REYES, DAN WILSON, INXS, JAZZ WALL OF FAME, CMJ, SONGWRITERS HALL OF FAME



TM

LEARN. CONNECT. SUCCEED.

I Create Music



ASCAP EXPO

THE MUSIC CREATOR CONFERENCE

APRIL 19-21, 2012 Los Angeles, CA

Renaissance Hollywood Hotel

www.ascap.com/expo



The ASCAP "I Create Music" EXPO puts you face-to-face with some of the world's most successful songwriters, composers and producers who willingly share their knowledge and expertise to give you the know-how to take your music to the next level.

Celebrity Q & A's
Master Classes
Songwriting & Composing Workshops
Attendee Song Feedback Panels
Networking Opportunities
Leading Music Industry Exhibitors
Publisher & Business Panels
DIY Career Building Workshops
Showcases and Performances
One-on-One Sessions

REGISTER NOW AT WWW.ASCAP.COM/EXPO

Follow the ASCAP "I Create Music" EXPO on the web on Facebook and Twitter (ASCAPEXPO)

PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



Thankful and Hopeful

I've got an "attitude of gratitude." A thankful heart. It serves me well year round but beats loudest at this time of year. I'm grateful for a life spent making music for a living and for the opportunity to serve as your President - to see to it that the chance to make a fair living in music continues for one and all!

To that end, I'm extremely grateful to our friends on both sides of the aisle in Congress, and for the progress being made in Washington D.C. on behalf of ASCAP members. The PROTECT IP Act and the Stop Online Piracy Act, which are currently moving through the U.S. Senate and House of Representatives, respectively, are designed to protect U.S. rights holders and consumers against commercial, largely foreign websites that steal U.S. intellectual property. I applaud the bipartisan support of both of these bills, too, and I am hopeful that, once combined, they will be passed by both Houses and become law.

The overarching goal of the PROTECT IP and STOP Acts is to cut off the flow of money from the U.S. to foreign rogue sites and to protect American jobs, consumers and economic growth. For songwriters, composers and artists, this legislation will have a profound impact. These Acts would direct the Department of Justice to take certain measures against foreign rogue websites that are committing or facilitating criminal activities.

The Congressional effort to better enforce intellectual property protection is a bright star on today's landscape and has helped illuminate the challenges that today's music creators face. Even still, the Acts do have very aggressive opponents who have loudly expressed opinions with which we disagree. Some say, "It will undermine all kinds of consumer rights." In fact, the only right it will undermine is the opportunity to profit through criminal infringement. They also say, "It will establish a police state, ending free speech." Actually, the enforcement provisions of these Acts are only triggered by Federal Court action. The Acts are loaded with safeguards for legitimate sites. And there is no First Amendment right to sell or distribute stolen content.

There are many more arguments in opposition to the proposed legislation. They are not new. We hear many of the same arguments any time Congress contemplates enacting legislation that protects intellectual property rights. They were the same arguments offered against the Digital Millennium Copyright Act, which, as we have seen, has neither stifled innovation nor the First Amendment.

As you gather with your colleagues, friends and families this holiday season, and someone inevitably asks you, "How's the music doing?," I encourage you to raise your voices and be heard on the value of these Acts and the resulting final bill.

Better protection for the music the world loves so much is a gift to us all. Let's remember to thank the lawmakers who are working so hard towards that end.

I send my best wishes for the happiest of holidays,

PLAYBACK

VOLUME 18 ISSUE 3
FALL 2011

Executive Editor PHIL CROSLAND
Editor In Chief ERIK PHILBROOK
Deputy Editor ETAN ROSENBLUM
Senior Editors LAUREN IOSSA, KAREN SHERRY
Editor, Creator's Toolbox EMILE MENASCHÉ
Assistant Editor ALISON TOCZYLOWSKI

Contributors KARL AVANZINI,
JON BAHR, JON BERGER, DAVID BERKELEY,
ANDREW CAMPANELLA, SUE DEVINE,
JESS DRAPER, DANA GRAHAM, RICH TOZZOLI

Art Director JOSEPH ULATOWSKI

ASCAP BOARD OF DIRECTORS

**President and Chairman
of the Board** PAUL WILLIAMS,
MARTIN BANDIER, RICHARD BELLIS,
MARILYN BERGMAN, CAROLINE BIENSTOCK,
BRUCE BROUGHTON, BARRY COBURN,
HAL DAVID, JOHN L. EASTMAN, ROGER FAXON,
DAN FOLIART, WAYLAND HOLYFIELD,
LAURENT HUBERT, DAVID H. JOHNSON,
DEAN KAY, JAMES M. KENDRICK, LEEDS LEVY,
JOHNNY MANDEL, STEPHEN PAULUS,
DAVID RENZER, IRWIN Z. ROBINSON,
VALERIE SIMPSON, JIMMY WEBB, DOUG WOOD

Chief Executive Officer
JOHN A. LOFRUMENTO

EVP, MEMBERSHIP
RANDY GRIMMETT

Please refer editorial inquiries to:
Erik Philbrook at 212-621-6322

ADVERTISING

Director of Advertising ELLEN MILLER
582 North Broadway, White Plains, NY 10603
Phone: (914) 649-3631
Email: emiller56@gmail.com

Playback is produced by
Westchester Media, Inc.
© Playback 2011
by the American Society of Composers,
Authors & Publishers,
ASCAP Building, One Lincoln Plaza,
New York, NY 10023

All rights reserved. ISSN-1080-1391
Member Services: 1-800-95ASCAP
Website: www.ascap.com
Email: info@ascap.com

ASCAP OFFICES

ATLANTA
950 Joseph E. Lowery
Blvd., Suite 23
Atlanta, GA 30318
(404) 685-8699
Fax: (404) 685-8701

LOS ANGELES
7920 West Sunset Blvd.,
3rd Floor
Los Angeles, CA 90046
(323) 883-1000
Fax: (323) 883-1049

MIAMI
420 Lincoln Rd, Suite 385
Miami Beach, FL 33139
(305) 673-3446
Fax: (305) 673-2446

NASHVILLE
Two Music Square West
Nashville, TN 37203
(615) 742-5000
Fax: (615) 742-5020

NEW YORK
One Lincoln Plaza
New York, NY 10023
(212) 621-6000
Fax: (212) 724-9064

LONDON
8 Cork Street
London W1S3LJ
England
011-44-207-439-0909
Fax: 011-44-207-434-0073

PUERTO RICO
Martinez Nadal Avenue
623 Hill Side
San Juan, PR 00920
Tel. (787) 707-0782
Fax. (787) 707-0783



The Check's in the Mail—Literally!

Jacqueline Van Bierk – TAXI Member
www.jacquelinevanbierk.com

I love color, especially pink :-)
I love writing music and performing with my band. I love to do the things people say are impossible, and I never take "No," for an answer. I'm a dreamer, a believer and I am most *definitely* stubborn. I never really bought into the "struggling musician" mentality. I knew there had to be a way to turn my talent into a full-time career.

I've been writing music for a very long time, and had tons of songs sitting on my computer with no purpose; they just didn't fit my band's style. A friend told me about TAXI and brought me to their free, members-only convention, the Road Rally. Like many musicians, I was skeptical but thought, "Well, I've been asking for a sign, so I'd better go."

The wealth of information there just blew me away. Everything that previously seemed so "far out of reach," was now within my grasp.

I signed up with TAXI and started writing for specific music industry requests. All of the sudden I had a purpose, became very focused, and was finishing a lot more songs and tracks because I had targets and deadlines.

Getting Paid to Do What You Love

I've become a much better musician and songwriter, and I've made friends with talented and established collaborators I've met through TAXI. Now I'm signed to two major music libraries, and my music is on two huge daytime TV shows, and several more.



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111

There's nothing more gratifying and inspiring than getting checks in the mail for doing what you love. Seriously, I never thought I would be writing for the TV shows I now write for. I'm so grateful my friend encouraged me to join TAXI. If I hadn't, I'd probably still have a computer filled with "brilliant little orphans" that might have never been heard.

I Spent More on Coffee!

There are so many opportunities right in front of us that sometimes we don't *see* them. I was spending more on coffee than what a TAXI membership costs. I used every excuse possible to delay joining. Ironically, I wouldn't be where I am today if it weren't for TAXI and all the great friends I've made on its Forum and at the Road Rally. And this is just the *beginning*.

If our purpose in life is to do what we truly love, then I'm living my dream. What's stopping you? Call TAXI now!

INSIDE ▶



ALIVE AND LICKING: Legendary songwriter/guitarist Peter Frampton is celebrating the 35th anniversary of the release of *Frampton Comes Alive!*, one of the most successful live albums in rock history, with a world tour. He's also celebrating 35 years as an ASCAP member. In a special tribute, *Playback* talked to Frampton about his extraordinary and enduring career. **See page 44**

FEATURES

ON THE COVER

JOSH KEAR
PHOTO BY
JEFF VENABLE
PETER FRAMPTON
PHOTO BY
GREGG ROTH



PLEASE RECYCLE

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

38

THE KEAR YEARS

With a handful of ASCAP Country Song of the Year Awards, Grammys and numerous accolades, Nashville-based Josh Kear has risen to become one of today's top songwriters.

44

FOR PETE'S SAKE

Playback pays special tribute to Peter Frampton on his 35th anniversary as an ASCAP member and the release of the classic *Frampton Comes Alive!*

58

TOPS IN THE COUNTRY

At events around the country, ASCAP honored the top songwriters, composers and publishers in the genres of Country, Film & TV, Rhythm & Soul and Concert Music.





▲ Janelle Monáe lends her support to Reverb's Campus Consciousness Tour (page 67)

DEPARTMENTS

8 ASCAP ACTION

ASCAP London Awards, Songwriters Hall of Fame, ASCAP Presents at the CMJ Music Marathon, ASCAP Jazz Wall of Fame, The 2011 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker



◀ Kendra Morris helped ignite the ASCAP Presents showcase at this fall's CMJ Music Marathon (page 14)

COLUMNS

66 THE ASCAP FOUNDATION

The Grammy Foundation Awards Grant to The ASCAP Foundation

67 THE ASCAP GREEN ROOM

Janelle Monáe and fun. headline the Campus Consciousness Tour

74 SPARKS

Singer-songwriter David Berkeley writes a book detailing the stories behind the songs on *Some Kind of Cure*

20 FACES & PLACES

World Soundtrack Awards, Pro Sound Studios of Duelo, Annie Gosfield Receives Berlin Prize Fellowship, Brad Paisley/Carrie Underwood "Remind Me" #1 Party at Grand Ole Opry

28 NEW MEMBERS

Kreayshawn, Cris Cab, Madison Rose, Ferra, Daniel Niebla, Humming House

30 RADAR REPORT

The Horrible Crowes, Katie Herzig, Joe Henry, Lindy Robbins, Chris Young

68 THE CREATOR'S TOOLBOX

The latest techniques, gear and technology for the professional music creator

WHAT'S ON ASCAP.COM



INGRID MICHAELSON

EXCLUSIVE VIDEO

Watch exciting video captured at this year's Rhythm & Soul and Country Music Awards, including Sean "Diddy" Combs giving his acceptance speech after receiving the prestigious ASCAP Founders Award. We're also still posting great video content generated from this year's "I Create Music" EXPO in LA, with performances by some of this year's top panelists, including Ingrid Michaelson, Dan Wilson, Jon Reznik and Chris Stapleton.



GARLAND JEFFREYS

PLAYBACK FIELD RECORDINGS

Watch video of NYC rock 'n' roll trailblazer Garland Jeffreys performing a new song, "Coney Island Winter," from his great new album *The King of In Between*, and talk about his fascinating career.



JOSEPH ARTHUR

AUDIO PORTRAITS

Melinda Wagner, John Wesley Harding, Dave Berg, Sachal Vasandani, Joseph Arthur and Rosi Golan are some of the recent songwriters and composers featured in our in-depth interview series featuring music clips from each member's work.



BJÖRK

"WE CREATE MUSIC" BLOG

A look at Iceland's fertile music community, which continues to produce some of today's most fascinating work, including Icelandic queen Björk's new EP, *Mount Wittenberg Orca*, with The Dirty Projectors.

Wonderful New Artists
now on

PBS!
STATIONS!



Sessions

SunStudio.com

Now in its 3rd year with new artists and new shows every week! Featuring intimate interviews and stunning performances from inside the Legendary Sun Studio in Memphis.

Over the Rhine



Homemade Jamz



Nicole Atkins



& the Black-Sea

Blues-Band

Ha Ha-Tonka



Railroad Earth



Justin Townes Earle



Band of Heathens



Sahara Smith



Onward, Soldiers



Dylan LeBlanc



John Paul Keith



Granville Automatic



Lee Rocker



Ryan Bingham



& the 145s

& the Dead Horses

Don't miss these exciting performances!

Sun Studio Sessions plays on 265 PBS and Public Television stations throughout the U.S. Check your local station for showtimes.

sponsored by

We Create Music



ASCAP ACTION

★ SHOF ★ JAZZ WALL OF FAME ★ ATLANTA LEGENDS ★ ASCAP LONDON AWARDS ★

ASCAP LEGENDS HONORED AND PERFORM AT SHOF 2011



Billy Joel (right) and Garth Brooks performed a memorable duet of Joel's "Shameless" in celebration of Brooks's induction into the Songwriters Hall of Fame this year.

The 42nd Annual Songwriters Hall of Fame Anniversary Induction and Awards Dinner was held earlier this year in Manhattan to honor some of the most influential songwriters of our time. Songwriters Hall of Fame Chairman and ASCAP Board member Jimmy Webb presided over the gala event as ASCAP

legends, including inductees John Bettis, Garth Brooks, Leon Russell, Billy Steinberg & Tom Kelly, honorees Hal David, Chaka Khan and Ervin Drake and performers Billy Joel, Trisha Yearwood, Chrissie Hynde and others illuminated one of music's biggest nights. (Continued on page 10)

Pictured: 1. (l-r) Skyler Grey, former ASCAP Board member and 2011 SHOF inductee John Bettis and ASCAP President and Chairman Paul Williams. Grey performed Bettis's "Human Nature" and Bettis himself performed "Top of the World." 2. Chaka Khan, who received the Howie Richmond Hitmaker Award, presented by ASCAP Board member Valerie Simpson. Khan performed her classic hit "I'm Every Woman," written by the late Nickolas Ashford & Valerie Simpson.



THE DOUBLE TALK

John Debney and Michael Brandt discuss composing and directing at film screening in Washington, D.C.

On September 19th, ASCAP hosted a special advance screening of the political thriller, *The Double*, at the E Street Cinema in Washington, D.C. Invitees included Members of Congress and Congressional staffers, administration officials and members of the Washington-area artistic community. The event was highlighted by an interview with the film's composer, John Debney. As an added treat, the film's co-writer and director, Michael Brandt, joined the discussion and offered a behind-the-scenes account of filming the movie, as well as insights into the creative process behind writing the script.

Debney and Brandt were interviewed by ASCAP's Executive Vice President of Membership, Randy Grimm, and the trio discussed various topics, including the challenges of writing for film, the relationship between the film composer and director, the changing dynamics of producing and composing for movies, and managing and acquiring new projects. Audience members were shown a segment of the film devoid of music followed by



Pictured (l-r): 1. ASCAP's Executive VP of Membership Randy Grimm, composer John Debney, ASCAP President and Chairman Paul Williams, ASCAP's Nancy Knutsen and film director Michael Brandt 2. Grimm, Debney and Brandt during their panel discussion



the exact segment repeated incorporating the film's score. The session was extremely informative and inspired numerous audience questions, providing a nice lead-in to the film, which kept viewers on the edge of their seats.

FUTURE HITS ARE CREATED AT ASCAP WRITER'S RETREAT IN FRANCE

Top songwriters from the U.S. and U.K. write potential hits in a unique place

ASCAP hosted a high-level Songwriters Retreat at the 14th century, medieval Château Marouatte in the Dordogne region of Perigord Vert in France from October 1st - 7th, 2011. The retreat brought together top songwriters from the U.S. and U.K., who stayed at the Chateau for seven days amidst its medieval tapestries, stained glass, four-poster beds, suits of armor and gothic furniture.

ASCAP's Songwriters Retreat was designed as a highly-focused and achievement-oriented event with the goal of writing great songs and getting cuts. Each day, the songwriters divided into groups to write and record original songs. Six workstations were set up with top-of-the-line technology and gear provided by Avid, Gibson and Sennheiser. At the end of the retreat, each songwriter returned home with six fully-realized, professionally recorded songs ready for exploitation via record labels, television, film and other media.

The participating songwriters were John Austin, Dave Bassett, James Bay, Michelle Bell, Billboard, Chris DeStefano, Ellie Goulding, Martin Johnson, Hillary Lindsey, Mika, Neff-U, Lindsey Ray, Priscilla Renea, Talay Riley, Lindy Robbins, Shea Taylor, Greg Wells and Nina Woodford.

Château Marouatte has a successful history of being used as an inspirational setting for music creation and production, and although its songwriting retreats have been dormant for the past ten years, they are recognized as the most productive, creative and inspiring events in the songwriting world. Eleven previous retreats have included such songwriters as Carole King, Jeff Beck, Jon Bon Jovi, Cher, Belinda Carlisle, Zucchero, Stewart Copeland, Keith Urban and Desmond Child.

ASCAP's Songwriters Retreat was sponsored by Cain Foundation, Avid, Gibson and Sennheiser.



Pictured (l-r) are ASCAP's Marc Emert-Hutner, castle owner Miles Copeland (kneeling), Nina Woodford, Dave Bassett, ASCAP's Sue Drew, Michelle Bell, Lindsey Ray, Greg Wells, Ellie Goulding, Billboard, Lindy Robbins, Chris DeStefano, Talay Riley, Hillary Lindsey, James Bay, Theron "Neff-U" Feemster, John Austin, Priscilla Renea (kneeling), Mika, Shea Taylor and Martin Johnson

NOTEWORTHY

Sugarland Among Top ASCAP Honorees at 45th Annual CMA Awards

The Country Music Association announced the winners of its 45th annual awards at a star-studded event broadcast live from the



Sugarland

Bridgestone Arena in Nashville on Wednesday, Nov. 9th, 2011, co-hosted for the fourth time by Brad Paisley. Reigning Vocal Duo of the Year Sugarland picked up yet another award in that category, making this the pair's fifth consecutive win. The chart-topping, crossover country duo's hit single, "Stuck Like Glue," was also honored at ASCAP's Country Music Awards (see page 58), where Jennifer Nettles was on hand to accept an ASCAP Most Performed Song award.

ASCAP producers won big as both Michael Knox and Paul Worley were honored - Knox took home Album of the Year for his contributions to Jason Aldean's *My Kinda Party* and Worley won Single of the Year for his work on The Band Perry's "If I Die Young."

Two unique collaborations featuring some of ASCAP's leading ladies of country music were also celebrated at the event. The Music Video of the Year award went to Kenny Chesney's "You and Tequila" featuring Grace Potter, and "Don't You Wanna Stay," by Jason Aldean and featuring Kelly Clarkson, won Musical Event of the Year.

SHOF Nominates ASCAP Luminaries

Jimmy Webb, Chairman of the Songwriters Hall of Fame and ASCAP Board member, has announced the slate of 2012 nominees for induction. The organization, which is dedicated to recognizing the work and lives of those composers and lyricists who create popular music around the world, holds annual elections to determine those who will make up the roster of inductees for the following year.

Among the 2012 nominees are performer-songwriters Elvis Costello, Dion DiMucci, Blondie's Deborah Harry and Chris Stein, Yusuf Islam (PRS), Annie Lennox (PRS), Gordon Lightfoot (SOCAN), George Michael, Steve Miller, Bob Seger and Tom Waits. Non-performer songwriter nominees include Tony Hatch (PRS), Tony Macaulay (PRS), Don Schlitz, P.F. Sloan and Steve Barri and Paul Vance and the late Lee Pockriss.

SONGWRITERS HALL OF FAME (Continued from page 8)



Pictured: **1.** Inductees Tom Kelly (left) and Billy Steinberg flank rock legend Chrissie Hynde on the red carpet prior to the ceremony. Kelly and Steinberg were inducted by Hynde, who performed the hit she co-wrote with the duo, "I'll Stand by You." Kelly and Steinberg performed their own version of their song, "Like a Virgin." **2.** Songwriters Hall of Fame Chairman and ASCAP Board member Jimmy Webb (right) presents the SHOF Visionary Leadership Award to SHOF Chairman Emeritus and ASCAP Board member Hal David. David led the SHOF for a decade and this year celebrated his 90th birthday. **3.** 2011 SHOF inductee Garth Brooks, ASCAP's Karen Sherry and Brooks's wife, Trisha Yearwood. Yearwood was on hand to help honor Hal David with the first-ever SHOF Visionary Leadership Award. **4.** ASCAP member Ervin Drake (left) accepts the Towering Song Award from actor/singer Dominic Chianese, who performed Drake's Towering Song, "It Was a Very Good Year." **5.** SHOF inductee Leon Russell (left) with ASCAP's Jim Steinblatt. **6.** ASCAP member Bob Scaggs (left) with Songwriters Hall of Fame inductee Allen Toussaint.



★ Former ASCAP Board member Jimmy Jam (right) presented the Hal David Starlight Award to rising rapper Drake.

ASCAP MEMBERS RECEIVE 10% OFF
Contact a Student Advisor at 1-866-BERKLEE to Learn More

LEARN MUSIC ONLINE WITH BERKLEE

NEXT TERM STARTS **JANUARY 9TH**

Sharpen your songwriting skills and advance your music career with Berkleemusic.com, the online extension school of Berklee College of Music. Study with Berklee faculty on your own time, from anywhere in the world.

OVER 150 ONLINE COURSES & CERTIFICATE PROGRAMS ENROLLING NOW IN:
SONGWRITING • MUSIC BUSINESS • MUSIC PRODUCTION • GUITAR • BASS • VOICE



BERKLEEMUSIC.COM



TOP WRITERS AND PUBLISHERS HONORED IN LONDON

Plan B, Taio Cruz, Paloma Faith, Hal David and more honored at U.K. ceremony

ASCAP held its 31st annual Awards at the Grosvenor House Hotel in London on November 2nd. Hosted by ASCAP Senior Vice President, International Roger Greenaway and Vice President, Membership Seán Devine, the gala dinner and awards presentation honored those songwriter, composer and publisher members of PRS for Music - the UK's Performing Right Society - whose repertory is licensed by ASCAP and was among its most performed works in the U.S. during 2010.

Pop singer-songwriter Taio Cruz was named Songwriter of the Year, and also received Song of the Year honors for his smash hit single "Dynamite."

EMI Music Publishing was named Publisher of the Year for its most-performed winning songs "Break Your Heart" (Taio Cruz), "Dynamite" (Taio Cruz) and "Everybody Wants to Rule the World" (Tears for Fears). Guy Moot, President of EMI Music Publishing UK & European Creative was on hand to accept the award. EMI also collected a Television Award for *American Idol*.

As part of ASCAP's ongoing commitment to support emerging music creators, rapper Plan B was honored with ASCAP's

Vanguard Award in recognition of his chart-topping album *The Defamation of Strickland Banks*. Singer-songwriter Paloma Faith was honored with ASCAP's College Award for her platinum-selling debut album *Do You Want the Truth or Something Beautiful?*

The evening was highlighted with a special tribute to Oscar and Grammy Award-winning lyricist and ASCAP Board member Hal David in celebration of his 90th birthday. Madeline Bell, Roger Greenaway, Albert Hammond, Jay James Picton, Ricky Ross and Paul Williams performed a selection of songs from David's songbook of hits, which includes such memorable classics as "Alfie," "Close to You," "I Say a Little Prayer," "Raindrops Keep Fallin' On My Head," "The Look of Love," "Walk on By," "What the World Needs Now Is Love" and countless others. David, who turned 90 on May 25th, was honored last month with a star on the Hollywood Walk of Fame and, along with longtime collaborator Burt Bacharach, will receive the Library of Congress's Gershwin Prize for Popular Song next spring at an all-star tribute in Washington D.C.

A total of 21 Song Awards were presented throughout the evening. Those being honored



included U2 for "Beautiful Day," "I Still Haven't Found What I'm Looking For" and "With or Without You," Paul McCartney for "Come Together," Phil Collins for "In the Air Tonight," Annie Lennox for "Sweet Dreams (Are Made of This)," Rod Temperton for "Thriller," Coldplay for "Viva La Vida" and Imogen Heap for "Whatcha Say."

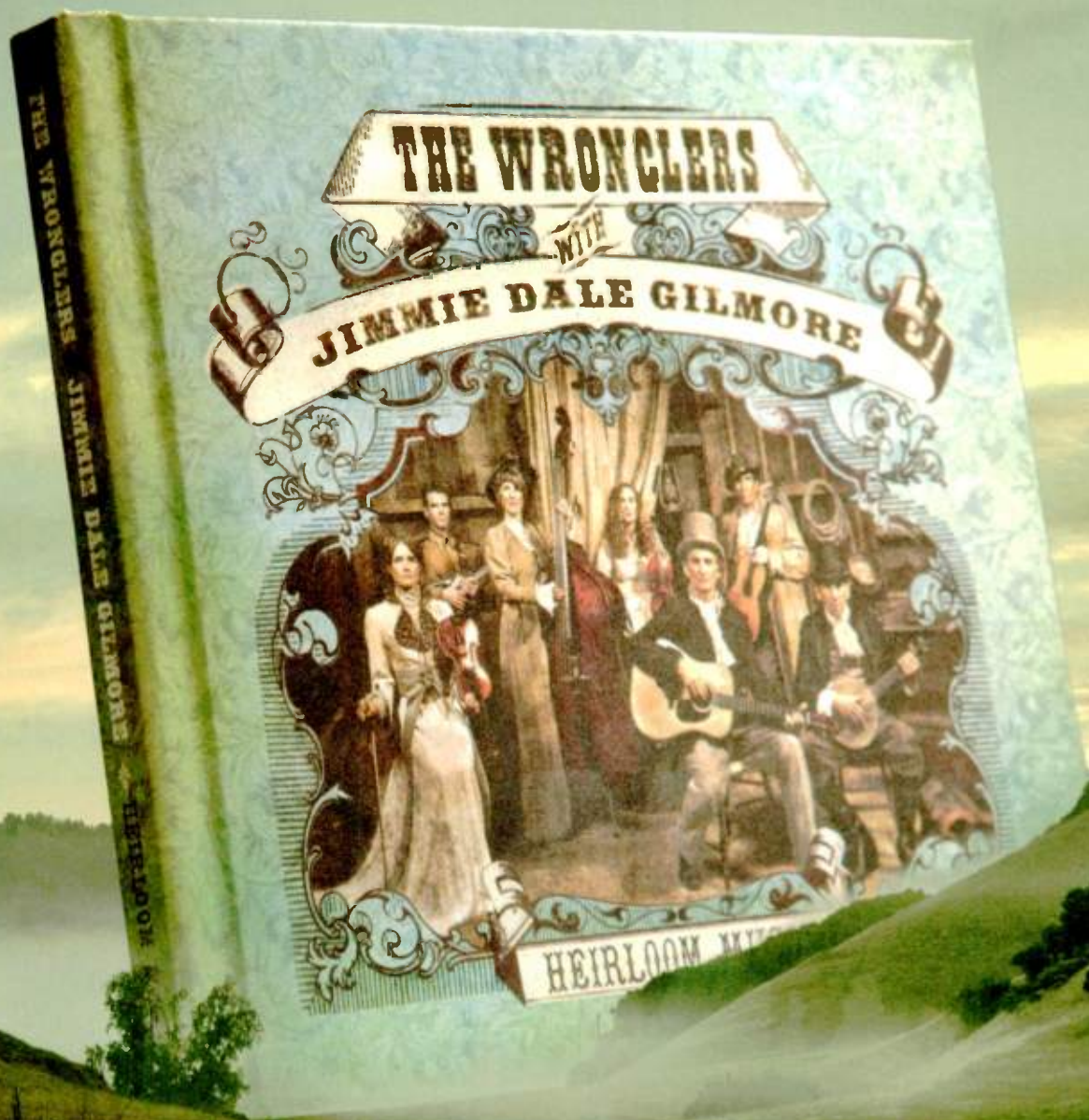
Honorees in the Film and Television Theme categories were: Lorne Balfe (*Megamind*), Nigel Godrich (*Scott Pilgrim vs. The World*), Craig Armstrong (*Wall Street: Money Never Sleeps*), Cathy Dennis, Julian Gingell, Barry Stone (*American Idol*), Josh Phillips, Dan McGrath (*Dancing With the Stars*), Elizabeth Fraser ("Teardrop" from *House*), Keith Strachan and Matthew Strachan (*Who Wants to Be a Millionaire*).



Pictured (l-r) are: 1. ASCAP CEO John LoFrumento, honoree Hal David and ASCAP President and Chairman Paul Williams 2. Composer Lorne Balfe, collecting for the score for *Megamind*, and ASCAP's Nancy Knutsen 3. Williams, Taio Cruz manager Christian Wahlberg, Publisher of the Year EMI's Daniel Lloyd Jones, PRS for Music's Chairman of the Board Guy Fletcher and Taio Cruz manager Jamie Binns. Cruz won Song of the Year and Songwriter of the Year Awards for "Dynamite" 4. Universal's Caroline Elleray, Vanguard Award honoree Ben Drew (aka Plan B) and ASCAP's Sean Devine 5. Devine, College Award winner Paloma Faith and Elleray 6. ASCAP's Roger Greenaway, PRS for Music's Mark Lawrence and Elleray collecting for Coldplay's "Viva la Vida" 7. Imagem Music's John Minch, composer Josh Phillips, Knutsen and composer Dan McGrath. Phillips and McGrath picked up an award for *Dancing with the Stars*.

“SONGS OF WANDERERS AND TRAVELERS,
AND NOTHING BUT TROUBLE”

— Dave Heaton *Pops/Metro*



“Like antique aficionados, Gilmore and Hellman refuse to let “Heirloom Music” sit in the back room and collect dust.” — ASHLEY WILSON *DUNSMOUNTAIN TIMES*

“HEIRLOOM MUSIC earns its place in the parlor. The Wranglers are a San Francisco-based group that includes Warren Hellman, founder of the Hardly Strictly Bluegrass Festival”

— JIM CALIGIURI *AUSTIN CHRONICLE*

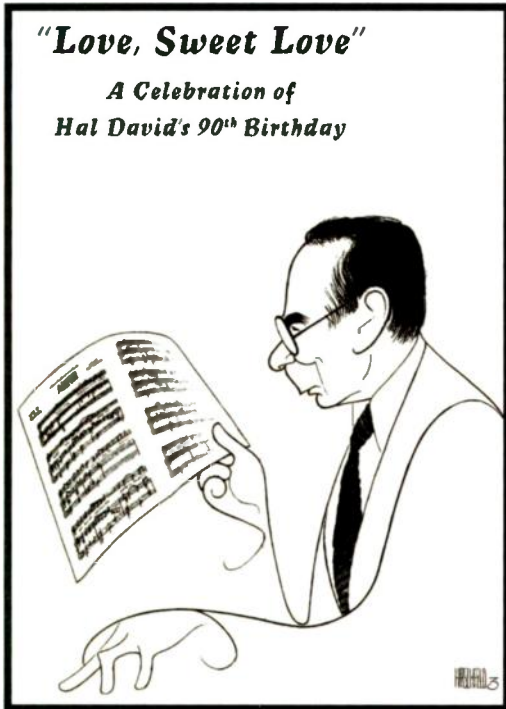
www.jimmiegilmore.com



www.thewronglers.com

WRH

BENEFIT CONCERT CELEBRATES HAL DAVID'S 90TH BIRTHDAY



This past October, a once-in-a-lifetime cast of performers joined together in Los Angeles for *Love, Sweet Love: A Musical Tribute to Hal David* at the Mark Taper Forum. The sold-out concert, produced by ASCAP's Karen Sherry, was a benefit for The ASCAP Foundation and the Blue Ribbon Children's Festival, and celebrated David's 90th birthday. Hosted by ASCAP Foundation President Paul Williams, the event featured performances by (pictured at right, from top, l-r) Dwight Yoakam, the Los Angeles County High School for the Arts Jazz Vocal Ensemble, Dionne Warwick, Burt Bacharach, ASCAP Board member Valerie Simpson, Stevie Wonder, Michele Lee, Steve Tyrell, Paul Williams, Smokey Robinson, Lani Hall and Herb Alpert, Jackie DeShannon, B.J. Thomas, Albert Hammond and Liz Callaway.



ASCAP ROCKS CANAL ROOM AT CMJ 2011



Into every life a little rain must fall. And a lot of rock must rule. Such was the case in Manhattan on Wednesday, October 19th, as torrents of rain fell on the thousands of attendees in town for this year's CMJ Music Festival. But that didn't stop music lovers from packing the house at the Canal Room for ASCAP's 2011 CMJ showcase to enjoy some of today's hottest up-and-coming groups.

This year's lineup was an eclectic group, collectively representing the wide range of musical styles coursing through modern music. At various times one could hear the durable influence of folk rock, African rhythms, hard-core soul and jangly guitar pop. This year's performers included Duniven, Keegan Dewitt, Incan Abraham, Hands, Kendra Morris and Caveman, who all wowed the crowd in their own unique way.

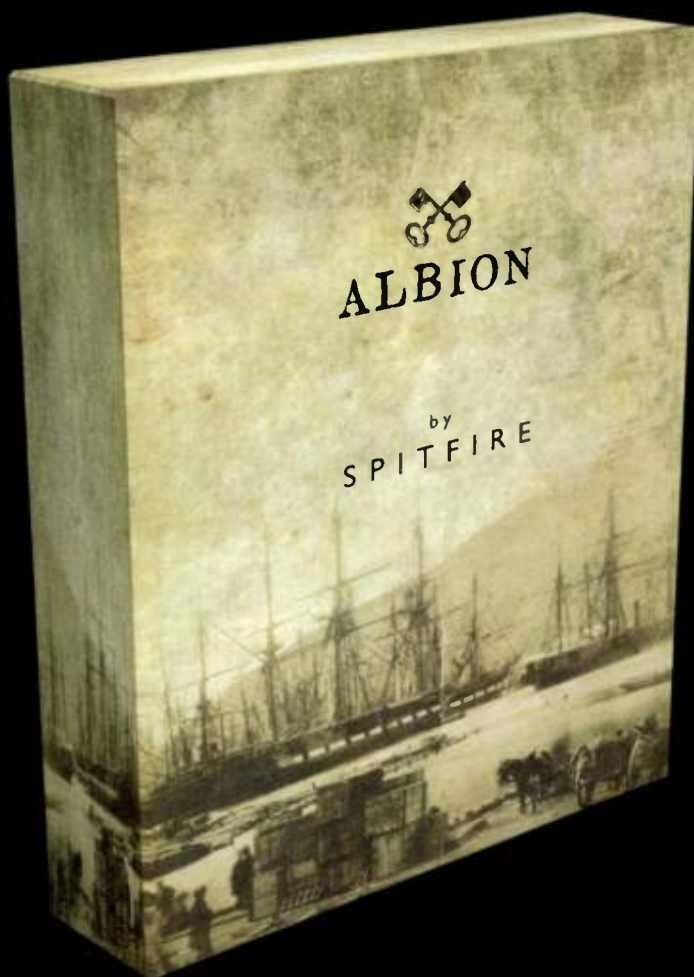


Pictured are:
1. Kendra Morris
2. Duniven
3. (l-r) ASCAP's Jason Silberman, Caveman's Stefan Marolachakis, ASCAP composer Chuck Iwanusa with son, Caveman's Matt Iwanusa, and ASCAP's Marc Emert-Hutner

SPITFIRE

PURVEYORS OF THE FINEST ORCHESTRAL SAMPLES

PRESENTS THE AWARD WINNING:



"Britannia rules with Albion... If you've been holding back on an orchestral collection, hold back no longer..."

J. Buchanan - Future Music Magazine

"The cream of English orchestral session players assemble to give you the best of British... The superb quality and lush acoustics of the orchestral ensembles and atmospheres in this accomplished collection are enough to make Britannia drool!"

D. Stewart - Sound On Sound Magazine

£349 - AVAILABLE TO DOWNLOAD EXCLUSIVELY FROM

WWW.SPITFIREAUDIO.COM

ASCAP HONORS ATLANTA MUSIC LEGENDS

Jermaine Dupri, Johntá Austin, Kandi Burruss, Ludacris and Ne-Yo are recognized for their music contributions to Atlanta

ASCAP's Rhythm & Soul team hosted a star-studded event at the W Hotel Midtown in Atlanta on September 28th to honor the music legends who have given back to the Atlanta community. Those honored at the ATL Legends Dinner were ASCAP members Johntá Austin, Kandi Burruss, Jermaine Dupri, Ludacris and Ne-Yo, and music industry executives Shanti Das (Founder and CEO of Press Reset Entertainment), Jason Geter (CEO of Grand Hustle), Kawan Prather (Senior Vice President of A&R, Island Def Jam) and Devyne Stephens (CEO of UpFront Megatainment). Don Perry (Greenberg Traurig LLP) accepted on behalf of honoree Joel Katz.

The evening featured music by DJ Don Cannon as well as special guest performances by pop/soul artist Kyron Leslie and violinist Ken Ford.

Atlanta City Council issued three proclamations in honor of ASCAP, Jermaine Dupri and Devyne Stephens to recognize their contributions to the Atlanta community. The proclamations were presented by Mayor Kasim Reed and Councilman Kwanza Hall. ASCAP's Nicole George accepted on behalf of the Society.

The evening was presented by Lincoln MKX, who featured the new 2012 Lincoln MKX for honorees and attendees to preview. Rémy Martin and Red Bull sponsored the event.



Pictured (l-r) are: 1. Atlanta Mayor Kasim Reed, Jermaine Dupri and ASCAP's Nicole George 2. George, Ne-Yo and ASCAP's Jennifer Drake 3. Kandi Burruss and Shanti Das 4. Devyne Stephens and Ludacris 5. Kawan Prather 6. Dupri and Johntá Austin



great songs

olê

majorly indie™

1.866.559.6825 info@majorlyindie.com

www.majorlyindie.com

NASHVILLE • LOS ANGELES • TORONTO



IMMERSED IN HOLLYWOOD FILM SCORING TRADITIONS

THE 2011 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker gives students an incredible learning experience



The 2011 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker, under the artistic direction of NYU Steinhardt Associate Professor and composer Ron Sadoff (*The Moon and the Son*) in partnership with ASCAP's Senior Director of Film/TV Sue Devine, presented its 11th annual workshop from May 24th to June 2nd. Initiated in 2000 by Disney legend Buddy Baker (*The Fox and the Hound*), the workshop immerses composers in Hollywood film scoring traditions, incorporating current technological trends and creative approaches to the art. The Workshop was spearheaded this year by composer Sean Callery (*24*, *Bones*), who skillfully interwove composition and technology, providing both practical knowledge and artis-

Pictured: 1. In the back row are NYC Studio Musicians and Workshop Faculty, including composers David Spear, Paul Geluso and Ira Newborn, ASCAP's Sue Devine, composer Mark Suozzo, music editor Tim Starnes, composers Mike Patterson, Mark Snow, NYU's Director of Scoring for Film and Multimedia and Ron Sadoff; and in the front row are the Workshop composers **2.** Composer Sean Callery (*24*, *Bones*, *Medium*) talks to composer participants at the wrap party **3.** Orchestration Session lead by composer Ira Newborn (*Ferris Bueller's Day Off*, *Naked Gun*) in yellow shirt **4.** Composer Mark Snow (*X-Files*, *Blue Bloods*) Rehearses the Orchestra **5.** Composer Sean Callery and workshop faculty at the "ASCAP, NYU and The SCL Presents... An Evening with Sean Callery" with Devine (third from right).

tic insights for the twenty participating composers and fifty auditors. Veteran Workshop faculty and composers Mark Snow (*X-Files*, *Blue Bloods*) and Ira Newborn (*Naked Gun* series and NYU Film Composer-in-Residence) offered their unique artistic perspectives about the craft and the industry.

The Workshop faculty of diverse, world-renowned film composers, orchestrators and music editors included NYU Artist Faculty Sonny Kompanek (*Casanova*), Michael Patterson (*Jag* series), David Spear (*The Courage to Care*), Mark Suozzo (*The Nanny Diaries*) and Tim Starnes (*Lord of the Rings*). A highlight of the Workshop was The Society of Composers and Lyricists and the ASCAP Foundation's presentation of Sean Callery, who demonstrated his creative process of scoring to picture in a live on-stage "performance."

The participating composers were competitively selected from an exceptional field of international applicants. Scholarships and support were provided by The Film Music Foundation in LA, The Sorel Charitable Organization for Women in Music and from Charlotte Baker, in memory of Buddy Baker. Rigorous daily sessions concentrated on the mechanics and the eclectic skill set required for film scoring: spotting, music editing, composing, MIDI mockups, orchestration, conducting and recording. A day was dedicated



to seminars in orchestration, as well as conducting and music editing. This preceded a full day of recording sessions with an orchestra comprising New York City's top studio players. The contractor, bassist Joe Bongiorno, a veteran recording artist for dozens of feature film soundtracks, is the Coordinator of Orchestral Studies at NYU Steinhardt. Paul Geluso engineered the recording sessions and a final critique session with Sean Callery; Mark Snow and Ira Newborn preceded a wrap party.

Ron Sadoff commented on the extraordinary composers this year, "The level of talent and the creative spark present in these young composers brought their scores to life - a potent combination of solid techniques and inventive, dynamic approaches." As the Workshop evolves within its second decade, the durable partnership between NYU Steinhardt and the ASCAP Foundation will continue to provide new generations of composers with the training and the tools for successfully entering the field.



ASCAP SWEEPS THE 2011 PRIMETIME CREATIVE ARTS EMMYS

The Academy of Television Arts & Sciences confirmed the preeminence of the ASCAP Film/TV repertory when it announced the winners of the 63rd Primetime Creative Arts Emmy Awards on Saturday, September 10th. ASCAP composers and songwriters were responsible for the winning scores, themes and songs in all four music composition categories. The winners are listed at right.

OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)

★ Garth Neustadter
American Masters - "John Muir in the New World"

OUTSTANDING MUSIC COMPOSITION FOR A MINISERIES, MOVIE, OR A SPECIAL (ORIGINAL DRAMATIC SCORE)

★ Carter Burwell
Mildred Pierce - "Part Five"

OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC

★ Trevor Morris
The Borgias

OUTSTANDING ORIGINAL MUSIC & LYRICS

★ Seth Meyers
★ Justin Timberlake
★ John Mulaney
"Justin Timberlake Monologue" from *Saturday Night Live*

AMERICANA MUSIC AWARD WINNERS



The Americana Music Association announced the winners of its 10th Annual AMA Honors & Awards at a ceremony on Thursday, October 13th, 2011, at Nashville's historic Ryman Auditorium. Robert Plant led ASCAP nominees with three, including Artist of the Year and Duo/Group of the Year, and his record *Band of Joy* was named Album of the Year. Plant's longtime collaborator, Buddy Miller, was honored with both the Artist and Instrumentalist of the Year awards.

HANGING WITH LANG

ASCAP's Loretta Muñoz caught up with k.d. lang following her beautiful standing room only and multiple encore show at the Beacon Theatre in New York recently. Pictured (l-r) are songwriter, producer and bandleader for lang's Siss Boom Bang band, Joe Pisapia, Muñoz, lang and WFUV Music Director Rita Houston.



A FUTURE LOOK AT BROADWAY

ASCAP presented its second annual cabaret featuring some of today's leading young theatre composers and lyricists. Held at the Gardenia Room in Los Angeles, the evening was hosted by cabaret star Andrea Marcovicci. Pictured (l-r) are Justin Paul, Benj Pasek, Andrea Marcovicci, Michael Weiner, Alan Zachary and Tommy Newman.



SONGWRITERS ROUND AT PUCKETT'S GROCERY

ASCAP presented a songwriters round at Puckett's Grocery in Nashville to kick off CMA Week on the eve of the ASCAP Country Music Awards. Pictured (l-r) are ASCAP's Lauren Iossa, songwriter Marc Beeson, ASCAP's Alison Toczylowski, songwriter Dennis Matkosky, songwriter Tony Arata and ASCAP's Brendan Okrent.



FACES+PLACES

★ FILM & TELEVISION ★ LATIN ★ JAZZ ★ SYMPHONY & CONCERT ★ NASHVILLE ★ CHRISTIAN

CHRISTIAN

THE WORLD FROM A DIFFERENT ANGLE

Ben Glover's career has been much like a river's trek through a canyon to the wide-open valley at the feet of the mountains: a steady, uphill climb, but one with an unwavering compass. Hard work, dedication, focus, uncommon keenness and extraordinary talent have fueled his rise to his current position as one of Christian music's most successful songwriters. He's had 11 No. 1 songs, multiple Dove Award nominations and was named the 2010 ASCAP Christian Songwriter of the Year. But that's not where it stops: Ben also has a rapidly escalating career as a country writer, as well as a producer.

Born into a creative family, Glover was nurtured

musically from an early age by his parents who raised him on everything from Billy Joel to Keith Green. At seven, he began piano lessons, and quickly became an obsessive and very skilled player, especially after finding his stride in playing popular music rather than classical. His proficiency led him to play in church, where he also began singing, and at 16, Glover picked up the guitar as well. Spurred by numerous influences, inspirations, personal convictions, passion and a humble understanding of his talent, Glover zeroed in on music around age 17 and never looked back.

▶ To read the full interview with Ben Glover, visit ascap.com/christian.



▲ Ben Glover

★
**MANDISA'S HIT
"STRONGER"
GOES NO. 1**

On August 1st, 2011, ASCAP fêted the writers and publishers of "Stronger," Mandisa's No. 1 hit on the Billboard Hot Christian Songs chart, with a reception in Franklin, Tennessee. Written by Ben Glover, David Garcia and Chris Stevens, the song marks Glover's 11th trip to the top of the charts and Garcia's first. Publishers Brentwood-Benson Publishing and EMI CMG Publishing were also honored. "Stronger" is Mandisa's first No. 1 and the lead single from her third studio album on Sparrow/EMI CMG, *What If We Were Real*.



▲ Pictured (l-r): EMI CMG Label Group's Peter York, EMI CMG's Bill Hearn, ASCAP's Tim DuBois, Ben Glover, EMI CMG Publishing's Matt Ewald and Eddie DeGarmo, Mandisa, Brentwood-Benson Publishing's Dale Mathews and John Andrade, David Garcia, ASCAP's Michael Martin, Brentwood-Benson's Stacey Willbur, EMI CMG Label Group's Brad O'Donnell, Brentwood-Benson's Eric Hurt, EMI CMG Label Group's Karrie Hardwick

★
**MATTHEW WEST CELEBRATED
AT NO. 1 PARTY IN NASHVILLE**

Grammy nominee and three-time ASCAP Christian Song of the Year winner Matthew West celebrated his fourth No. 1 hit, "Strong Enough," during a party at ASCAP in October. West recently kicked off another leg of his "Story of Your Life Tour" and debuted his first full-length holiday project, *The Heart of Christmas*, on October 4th, 2011.

◀ Pictured (l-r): Combustion Music's Chris Van Belkom, ASCAP's Michael Martin, Combustion Music's Chris Farren, ASCAP's Tim DuBois, Emily West (with Delaney and Lulu West in front), Matthew West, Warner/Chappell's Steve Markland, ASCAP's Marc Driskill and Warner/Chappell's Phil May



LAUREN PERRY

NASHVILLE SONGWRITERS HALL OF FAME HONORS ASCAP MEMBERS

ASCAP members accounted for four out of five inductions into this year's Nashville Songwriters Hall of Fame, during the Foundation's 41st Anniversary Induction Ceremony and the Nashville Songwriters Association International's Songwriter Achievement Awards, which took place October 17th, 2011, at the Renaissance Nashville Hotel. ASCAP songwriters Allen Shambiin, John Bettis, Alan Jackson and Garth Brooks were inducted and honored, and ASCAP member Chris DuBois was named the NSAI's Songwriter of the Year for the second year in a row.



▲ Pictured (l-r): ASCAP's Tim DuBois, John Bettis, Tony Arata, Allen Shambiin, ASCAP's Marc Driskill, Robin Ruddy, Brett James, Don Schlitz, Chris DuBois, Bob Doyle, Garth Brooks

BRAD AND CARRIE CELEBRATE NO. 1 AT GRAND OLE OPRY

ASCAP toasted the team behind Brad Paisley and Carrie Underwood's critically acclaimed, chart-topping duet "Remind Me" with a party on the stage of the Grand Ole Opry in Nashville on Tuesday, October 18th, 2011. Written by Paisley, Chris DuBois and Kelley Lovelace, the song marked Paisley's 20th trip to the top of the charts and Underwood's 14th. Publishers Sea Gayle Music and EMI Music Publishing were also on hand to celebrate the song's success, along with Arista Nashville staff.



BEN ENOS

▲ Pictured (l-r): Sea Gayle Music's Liz O'Sullivan and Mike Owens, EMI Music Publishing's Ben Vaughn and Tom Luteran, co-writer Kelley Lovelace, co-writer Chris DuBois, Brad Paisley, Carrie Underwood, ASCAP's Marc Driskill, Sony Music's Lesly Tyson, Gary Overton and Skip Bishop

ASCAP WRITERS' NIGHT AT BELMONT UNIVERSITY

The Belmont University ASCAP Writers' Night, presented by the Curb College of Entertainment and Music Business, saw a new venue and a full house on November 15th, 2011, at the Trout Theatre in Nashville. ASCAP's Ryan Beuschel and LeAnn Phelan kicked off the show with the presentation of The ASCAP Foundation Songwriters Scholarship to Belmont songwriting major Natalie Royal. Student songwriters Matt Enik, Jillian Linklater, Ryan McAdoo and James Ryan performed two songs each, and special guest songwriter Dave Berg finished out the set. Ryan was named the winner of the night and will participate in Curb's Best of the Best showcase in the spring, which highlights some of Belmont's remarkable student talent.



◀ Pictured (l-r): ASCAP's Ryan Beuschel, ASCAP Foundation Songwriters Scholarship recipient Natalie Royal, ASCAP's LeAnn Phelan and Michael Martin

DAVE BERG LEADS SONGWRITING CLASSES AT AMERICA SCORES

Hit songwriter Dave Berg recently participated in the ASCAP Songwriter Residency @ America SCORES, a mentorship program that provides a platform for songwriters to engage and inspire elementary and middle school students in under-resourced neighborhoods.



▲ Dave Berg and one of his America SCORES students from Jefferson Elementary in St. Louis

Playback sat down with Berg in New York City in November, just before his appearance at the ASCAP-sponsored CMA Songwriters Series at Joe's Pub and on the heels of his recently released third solo record, *Not Quite So Alone*, to talk about his SCORES experience, the unique creative environment that is Nashville, and the making of a totally honest, unapologetic record. To read the full interview, visit ascap.com/nashville.

WORTH THE WAIT: MUSIC ROW TOASTS "IF HEAVEN WASN'T SO FAR AWAY"

The CMA's headquarters on Music Row in Nashville was the ideal setting to honor the team behind Justin Moore's No. 1, "If Heaven Wasn't So Far Away," on September 27th, 2011. Co-written by Dallas Davidson, Rob Hatch and Brett Jones, the song was originally given to producer Jeremy Stover more than five years ago as a demo. In late 2009, as Moore wrapped up recording his second album, *Outlaws Like Me*, Stover recommended he use the song as the lead single, proving once again that thankfully, great songs have a habit of sticking - and old demos are worth saving.



ERIC ENGLAND

▲ Pictured (l-r): Valory Music Co.'s Scott Borchetta, ASCAP's LeAnn Phelan, producer Jeremy Stover, Justin Moore, songwriter Brett Jones and ASCAP's Marc Driskill

JAZZ

ASCAP ADDS GREATS TO JAZZ WALL OF FAME

Five music greats were added to the ASCAP Jazz Wall of Fame at a special reception at ASCAP's New York City offices on June 13th: Living legends Jimmy Heath and George Avakian, and posthumous honorees Oscar Peterson, Mel Powell and Nina Simone. The event also celebrated recipients of ASCAP Foundation Young Jazz Composer Awards and honored Omer Avital with the ASCAP Jazz Vanguard Award.



RJ CAPAK

▲ Pictured (l-r): Joyce Stroud, niece of the late Jazz Wall of Fame inductee Nina Simone, ASCAP President and Chairman Paul Williams, ASCAP's Frances Richard, Jazz Living Legend Jimmy Heath, ASCAP Board member George Duke, Jazz Living Legend George Avakian, Kelly Peterson, wife of the late Jazz Wall of Fame inductee Oscar Peterson and ASCAP Jazz Vanguard Award recipient Omer Avital



▲ Pictured are ASCAP's Fran Richard (far left) and The ASCAP Foundation's Colleen McDonough (far right), along with the 2011 Young Jazz Composer Award recipients



RANDY WESTON, BEN WILLIAMS HEADLINE 2011 CONGRESSIONAL BLACK CAUCUS JAZZ CONCERT IN DC

Congressman John Conyers, Jr. (D-MI), Chairman of the House Judiciary Committee and Dean of the Congressional Black Caucus, hosted the 25th Annual Jazz Issue Forum and Concert. The concert and forum took place during the Congressional Black Caucus Foundation's 41st Annual Legislative Conference, September 21st to 24th, at the Walter E. Washington Convention Center in Washington, DC. ASCAP has long been one of the concert's co-sponsors. The concert featured award-winning jazz pianist and composer Randy Weston and African Rhythms and bassist Ben Williams and Sound Effect.

Weston is a leading jazz composer, band leader and pianist who has made numerous recordings in various group formats. He has recorded in solo, trio, mid-sized groups and collaborations, incorporating African elements into his music. Williams is the winner of the Thelonious Monk International Bass Competition and released his debut album, *State of Art*, in June of this year.



JATI LINDSAY

▲ Pictured (l-r) following the concert are ASCAP's Adrian Ross, Esther Green, Weston, Williams and Congressman John Conyers, Jr. (D-MI)

SYMPHONY & CONCERT

NÚÑEZ NAMED A RECIPIENT OF MACARTHUR GENIUS GRANT

ASCAP member Francisco J. Núñez was named as one of the recipients of the MacArthur Foundation's Genius Grants. Núñez, a conductor, composer, pianist and founder of the Young People's Chorus of New York City (YPC), was presented with ASCAP's Victor Herbert Award at the ASCAP Concert Awards in 2009. The MacArthur Foundation described Núñez as a "choral conductor and composer shaping the future of choral singing for children by expanding access from inner-city to elite schools and

redefining the artistic and expressive boundaries of the youth choir." He will receive \$500,000 for use with regard to the YPC of NYC. Núñez received a B.S. in 1988 from New York University and has served as artistic director of the YPC of NYC since its inception in 1988. YPC is currently the resident chorus at Lincoln Center's Frederick P. Rose Hall and at WNYC, New York Public Radio. Núñez is also active as a composer and as a guest conductor of orchestras, children's choirs, and festivals worldwide.



PHOTO COURTESY OF THE JOHN D. & CATHERINE T. MACARTHUR FOUNDATION

▲ Francisco Núñez

★
COMPOSER CLINT NEEDHAM WINS 2011 INTERNATIONAL BARLOW PRIZE

ASCAP composer Clint Needham has been selected as the winner of the 2011 International Barlow Prize.



▲ Clint Needham

Along with this distinction comes a \$12,000 consortium commission for the Imani Winds, Fifth House Ensemble, and Orpheus Winds. The three groups will premiere the new work in 2013. Needham was an ASCAP Morton Gould Young Composer Award recipient in both 2007 and 2009.

★
THE LEAGUE OF AMERICAN ORCHESTRAS CONFERENCE IN MINNEAPOLIS

ASCAP joined the League of American Orchestras in presenting 26 awards to orchestras which have demonstrated exceptional commitment to contemporary composers at a special awards presentation on June 9th during the League's 66th National Conference in Minneapolis.

ASCAP's Cia Toscanini presented the awards to American orchestras whose past season prominently featured music written within the last 25 years. For a complete list of this year's award winners, visit ascap.com/concert.

★
"ADVENTUROUS PROGRAMMING" AWARDS

★
THE CHORUS AMERICA CONFERENCE IN SAN FRANCISCO

ASCAP joined Chorus America in honoring four choral ensembles for their adventurous programming during the 2010-2011 concert season at a special awards presentation held on June 10th at Chorus America's 34th Annual Conference in San Francisco.

ASCAP's Krystal Jones presented the awards to members of Chorus America for performances which prominently featured music written within the past 25 years.

THE ENSEMBLES THAT WERE PRESENTED WITH PLAQUES AND CASH AWARDS WERE:

ALL ADULT CHORUSES (two awards):

- The Crossing, directed by Donald Nally, a professional chamber choir in Philadelphia.
- International Orange Chorale of San Francisco, an all-volunteer chamber choir directed by Zane Fiala and founded by Jeremy Samuel Faust.

CHILDREN/YOUTH CHORUSES:

San Francisco Girls Chorus, directed by Susan McMane, a children's chorus program with 400 singers, ages 5-18.

ALICE PARKER AWARD:

ALL CHORUSES:

The Washington Chorus, a symphonic chorus directed by Julian Wachner, for its New Music for a New Age series that showcases works by living composers.

★
ANNIE GOSFIELD RECEIVES BERLIN PRIZE FELLOWSHIP

American composer Annie Gosfield has been chosen as a recipient of a spring 2012 Berlin Prize fellowship by the American Academy in Berlin. Gosfield was the only composer chosen by the Academy's selection committee to "pursue independent studies and engage with German counterparts as well as the larger academic, cultural and political life of Berlin."

The Berlin Prize is awarded to outstanding American scholars, writers and artists, who receive a monthly stipend, partial board and comfortable residence at the Academy's lakeside Hans Arnhold Center in Berlin.

Gosfield lives in New York City and divides her time between performing on piano and sampler with her own group and composing for many ensembles and soloists. *The New Yorker* calls Gosfield "A major figure of the downtown scene with pieces that use nonmusical sounds (warped records, satellite signals and more) in a strikingly expressive manner." Her recent new work, *Daughters of the Industrial Revolution*, presented at The Kitchen in Manhattan, received a glowing review from *The New York Times*.

Among the current projects featuring Gosfield's music is *Floating Messages and Fading Frequencies*, a concert-length work which will be touring the U.K. in the fall and is inspired by the communications of resistance groups in World War II (hence her 1940's-themed photo).

"a must for music lovers everywhere"
 Amazon.com

MILT OKUN
Along the Cherry Lane

"PBS profiles Milt Okun, Quincy Jones and George Martin as three of the most influential music producers in history,"
 - The Huffington Post

www.amazon.com
 www.halleonard.com
 ISBN 978-1-4234-9949-7

LATIN

PRO SOUND STUDIOS DE DUELO

El pasado 20 de Julio ASCAP celebró en McAllen, Texas; uno de los eventos festivos más significantes de la industria de la música. Los "Pro Sounds Studios de Duelo", fueron la sede del mismo. En un ambiente cordial se dieron cita compositores, artistas, productores, editoras, radio y demás medios de la prensa para intercambiar ideas y experiencias; la fiesta que fue transmitida a través de las redes de Internet de Duelo disparó la cifra de sus más de 78 mil seguidores. El evento contó, entre otros, con las actuaciones del grupo Nueva Era, Daniela Roke y Gabriel Flores. Agradecemos a Dimas López y a José Luis Ayala de Duelo por su apoyo y sus atenciones, así como a todos quienes trabajaron en función de este evento, además de a nuestros auspiciadores Jack Daniels, tequila El Jimador, Gibson Guitar, Pro Sounds Studios y Fonovisa Records.

On July 20th in McAllen, Texas, ASCAP held a festive music industry event at the Pro Sound Studios of Duelo. In a friendly atmosphere, ASCAP brought together composers, performers, producers, publishers, radio and other mass media reps to exchange ideas and experiences. The party was webcast by Duelo, which has more than 78,000 listeners. The event was attended by the group La Nueva Era, Daniela Roke and Gabriel Flores who all performed for the guests. ASCAP would like to thank Duelo's José Dimas López and Luis Ayala for their support and hospitality and to all who worked on the preparation for the event, as well as the event sponsors Jack Daniels, Tequila El Jimador, Gibson Guitar, Pro Sounds Studios and Fonovisa Records.



▲ Pictured (l-r) are Edgar Ramirez (Zerl), Gilberto Castellanos de la Rosa (La Nueva Era), ASCAP's Vella González, Jose Luis Ayala Jr and La Nueva Era member



▲ Pictured (l-r) are Daniela Roke, Ross Rush, ASCAP's Vella and Gabriela González with Gabriel Flores and ASCAP's Jorge Fernando Rodríguez



▲ Vella González and Rodríguez with CARES publisher Homero Hernández (center)



▲ Pictured (l-r) are Randy Luna, Tito, ASCAP's Ana Rosa Santiago and Tito's band

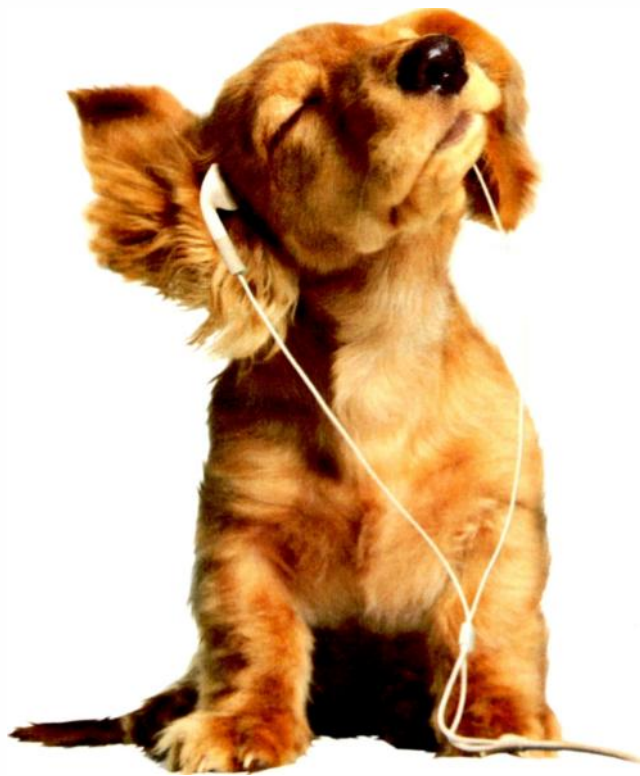
★
ASCAP PRESENTS WINE & CHEESE EVENT @ GUITARS BOUTIQUE

El ASCAP wine & cheese contó con la participación de Miguel "Tito" Rodríguez quien dio cátedra de un buen guitarrista a través de sus excelentes ejecuciones en la guitarra. Esta presentación formó parte de la celebración del 2do aniversario de "Guitars Boutique". Compositores y personalidades de la industria se dieron cita y disfrutaron de la buena música y la buena compañía. Fue una gran oportunidad de "networking", saludar y organizar nuevos juntes creativos.

ASCAP hosted a wine & cheese event in September at the Guitars Boutique in Guyanabo, Puerto Rico. The event featured a wonderful performance by guitarist Miguel "Tito" Rodríguez in celebration of the second anniversary of Guitars Boutique. Composers and industry reps enjoyed the great music and company. It was a valuable opportunity for networking and planning creative new events.



▲ Tito, Nabir, Joel and Ilyak with other guests



It's Ruff Being A Musician

Announcing Woofer, an
e-publication for music makers,
moguls and maniacs

**Go to woofermag.com
AND USE COUPON CODE **ASC101** TO GET**

woofer

© 2008

FILM & TELEVISION

ZIMMER, NEWMAN, HEFFES AND MORODER SCORE AT WORLD SOUNDTRACK AWARDS

The 38th Ghent International Film Festival closed with the World Soundtrack Academy's announcement of the winners of the 2011 World Soundtrack Awards. The decorated ASCAP composer Hans Zimmer went home with the award for Best Original Film Score of the Year for *Inception*. ASCAP singer-songwriter legend Randy Newman received the World Soundtrack Award for Best Original Song Written for Film with "We Belong Together" from the film *Toy Story 3*. Alex Heffes, a PRS member who licenses his music through ASCAP in the United States, received the Discovery of the Year Award for *The First Grader* and *The Rite*. ASCAP member Giorgio Moroder received the World Soundtrack Lifetime Achievement Award in honor of the scores and songs he wrote for such classics as *Midnight Express*, *Flashdance* and *Scarface*.

Following the awards ceremony, the Brussels Philharmonic (conducted by Dirk Brossé) performed selections from the extensive oeuvre of Oscar-winning ASCAP composers Elliot Goldenthal, Howard Shore and Hans Zimmer. The concert was offered as a tribute to the late Ronni Chasen, who was the publicist for all three composers in addition to many other ASCAP composers and songwriters. Zimmer's portion of the concert entailed a never-before-heard arrangement of his scores to *Driving Miss Daisy* and *Inception*, the first and last films that he and Chasen both worked on.

More about the Ghent Festival and World Soundtrack Awards: www.worldsoundtrackacademy.com



LUK MONSAERT

◀ Pictured (l-r): Composer Hans Zimmer, ASCAP's Mike Todd, composer Elliot Goldenthal, ASCAP's Nancy Knutsen and Simon Greenaway and Lifetime Achievement Award winner Giorgio Moroder



RANDY NEWMAN CONQUERS THE WORLD SOUNDTRACK AWARDS

As evidenced by his Oscar and Grammy from earlier this year, Randy Newman's music to *Toy Story 3* has already charmed the American film and music industries. Now the accolades parade has gone global: Newman received the World Soundtrack Award at the Ghent International Film Festival on October 22nd, 2011 for Best Original Song Written Directly For a Film, for "We Belong Together" from *Toy Story 3*. Newman wasn't able to make it to Belgium, so the award was presented to him at the annual meeting of the Society of Composers & Lyricists (SCL) in Hollywood a few days later.

▶ Pictured with Randy Newman (center) at the SCL event are ASCAP's Mike Todd and Nancy Knutsen



MARCO BELTRAMI HELMS RECORDING SESSION FOR COMPOSER-IN-RESIDENCE PROGRAM AT USC

At the visually and sonically inspiring studio of ASCAP film composer Marco Beltrami, students from the USC Film Scoring Program were afforded a unique educational opportunity through The ASCAP Foundation Composer-in-Residence Program. This three-part workshop concluded with a scoring session at Beltrami's Pianella Studio in Malibu, California. For more information about USC's Scoring for Motion Picture and Television program, go here: www.smpvtv.net



▲ Pictured at the recording session at Pianella Studio (l-r) are ASCAP's Charlyn Bernal, composer Marco Beltrami, ASCAP's Jen Harmon and Sean O'Malley and USC's Brian King



A TURNER ARCHIVES

◀ Pictured (l-r) are ASCAP President and Chairman of the Board Paul Williams, Muppet performer Bill Baretta, composer Christophe Beck, Walt Disney Studios VP Creative Kaylin Frank, director James Bobin, arranger Chris Caswell, songwriter Jeannie Lurie, music producer Ed Mitchell and ASCAP EVP of Membership Randy Grimmert



ASCAP PRESENTS: "THE MUSIC OF THE MUPPETS" AT BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE

ASCAP presented "The Music of The Muppets" panel at the recent *Billboard/Hollywood Reporter* Film & TV Music Conference and what a show it was! Panelists clucked like chickens, contemplated what mayonnaise would sound like if it could sing and detailed the process of putting together the music for the movie *The Muppets*, which is sure to please many fans this holiday season.

Each year, *The Hollywood Reporter* and *Billboard* join forces to deliver a cutting-edge, two-day seminar on the role of music in film and television. Now in its 10th year, the conference offers attendees the unique opportunity to learn from, network with and expose their music to the best music supervisors, composers, directors, music editors, songwriters and producers in the business.

CARNEGIE HALL

Weill Music Institute

2011–2012 Educational Programs



Link Up: The Orchestra Moves (Grades 3–5)

Students in music classrooms sing, play the recorder or violin, compose, and explore orchestral repertoire through a hands-on music curriculum.

Visit carnegiehall.org/LinkUp or call 212-903-9628 for more information.

Link Up is made possible through the generous support of The Wachovia Wells Fargo Foundation, The Seth Sprague Educational and Charitable Foundation, the Rose M. Badgeley Residuary Charitable Trust, and The Barker Welfare Foundation.

The Weill Music Institute's programs are made available to a nationwide audience, in part, by the US Department of Education and by an endowment grant from the Citi Foundation.

Musical Exchange (Ages 13–19)

Free

On this global online music community, connect with teenage musicians from around the world, share your own performances, and participate in Carnegie Hall's online projects with professional musicians.

Visit carnegiehall.org/MusicalExchange or call 212-903-9723 for more information.

Carnegie Hall Musical Exchange is supported, in part, by the Bureau of Educational and Cultural Affairs of the US Department of State.

Sony Corporation of America is the proud lead sponsor of Carnegie Hall's Musical Exchange.

With additional funding from Bank of America.

Online Resource Center



The musical excellence of Carnegie Hall's Weill Music Institute is at your fingertips! Find high-quality teaching and learning resources that cover a wide range of topics representing the breadth and diversity of Carnegie Hall's work in music education.

- Lesson plans and curricula for grades K–12
- In-depth video of live performances and workshops
- Master classes and artist interviews
- Interactive games, listening guides, and more

Visit carnegiehall.org/ore for more information.

Carnegie Hall online resources are funded, in part, by the Booth Ferris Foundation and the US Department of Education, and by an endowment grant from the Citi Foundation.

▶ NEW MEMBERS

★ CRIS CAB ★ FERRA ★ KREAYSHAWN ★ HUMMING HOUSE ★ DANIEL NIEBLA ★ MADISON ROSE ★



CRIS CAB ◀

At only 18 years old, Cris Cab has already made a name for himself on the music scene. After hearing some of Cab's early recordings, Pharrell Williams claimed Cab as an "exceptional talent." The famed artist and super producer - who now serves as Cab's mentor and one of his biggest supporters - helped Cab develop his songs. Born and raised in Miami, Cab began playing live music during his family's vacations in the Bahamas, citing the location as a big influence on his musical style. At 11, Cab learned how to play the guitar and by 14, he was writing and recording his own songs. He has since been playing shows in his hometown and recording and releasing music and videos via his Facebook and YouTube pages. To date, his YouTube videos have received over a million views. Specifically, the video for Cris's cover of Wiz Khalifa's "Black & Yellow" received over 500,000 views. His latest release, "Good Girls" was so buzz-worthy that it was featured on *Billboard's* website for several weeks.



FERRA ▶

Argentinean born Ferra is a singer, songwriter and producer, and was a finalist in the Viña del Mar festival in 1999 with his theme song "El Mundo Va Al Revés" and again in 2004 with his song "Siete". He is the composer of the theme song for the soap opera *La Fea Más Bella*, interpreted by Jorge Villamizar, Margaret and La Banda El Recodo. He has composed songs recorded by such notable artists as Pedro Fernández, Daniela Luján, Myriam, Nadia, Paulina Rubio, Yahir and Reyli, among many others. Ferra contributed to the tribute album *Homenaje a Fito Páez* as a producer of the songs "A Radar Mi Vida" as performed by Reyli, "Mariposa Technicolor" interpreted by 3 de Copas, "La Rueda Mágica" per-



formed by all of the artists participating in the tribute, and "D.L.G.," recorded by Ferra himself. His third and latest album, *La Luz Eléctrica*, was produced by Ferra and Memo Gil, and includes the participation of notable guest artists such as Chamin Correa and Rolando Morejón.

KREAYSHAWN ▶

A former film student at UC Berkeley who has directed videos for Lil B and Soulja Boy and been praised by Diplo, The Weeknd, Drake, and others, Kreyashawn - a self-described rapper, DJ, director, and swag-assassin - has quickly taken the music world by storm. Initially, building buzz with the release of her "Bumpin' Bumpin'" video, Kreyashawn burst onto the scene with her video for "Gucci Gucci," which was viewed over 200,000 times in 48 hours and reached one million views in only a week. Kreyashawn has since signed with Columbia Records/Sony Music Entertainment and is currently prepping her upcoming album, while performing at shows and festivals across the country.

Humming House ▶

At once danceable and reflective, familiar and nostalgic, Humming House is a musical experiment gone right. Comprised of five good friends woven together from diverse backgrounds (Americana, classical composition, bluegrass, soul, and traditional Irish music), their playground of musical exploration has something for every generation. Unmistakable pop sensibilities mixed with a depth of lyrical narrative give their whimsical songs an irresistible quality that can only be described by the imagery of the name. Fresh from recording their as yet unreleased debut album with Grammy-winning producers Vance Powell (The White Stripes, Chris Thile, Buddy Guy) and Mitch Dane (Jars of Clay), a whirlwind of press has followed as the band has been featured on NPR's *Live in Studio C* and *All Things Considered*, Nashville's *Lightning 100* local spotlight, and STETSON's *Center Stage* artist of the week. They have just signed a management deal with RPM Management in Nashville and a TV and Film licensing deal with PigFactory in LA.



Daniel Niebla ▲

Producer, composer, creator, director and representative of the group Escolta De Guerra, Daniel Niebla is also the main composer behind the group Voz De Mando, which has recorded his songs "La Mente En Blanco" and "El Chaka De La Sierra." In his latest production, he included the song "La Hummer Y El Camaro" which has been interpreted by Escolta de Guerra, Voz De Mando and Jorge Santa Cruz. His songs have been recorded by numerous additional artists, such as Larry Hernandez, Intocables Del Norte, Enigma Norteño, Diego Rivas, Martin Castillo, and many more. Daniel always tries to respect others in his writing, by keeping the story in his songs as close to what people want and ask him to write about. "There are many things you can write about that give life to a song," says Niebla, and experiences such as shock, pain, spite and love are what inspire him.

Madison Rose ▼

One listen to "Teenage Runaway," the first single from new ASCAP member Madison Rose's forthcoming album *Aftershock*, and it's clear: this Floridian dynamo has vocal chops and songwriting prowess that belie her age. At only 17 years old, Rose is in place to join that long line of self-assured rock 'n roll vixens like Joan Jett, Pat Benatar and Stevie Nicks. And she isn't doing it alone. For the past ten years, Rose's guitarist brother Justyn "The Stuntman" Czarnecki - himself a new ASCAP mem-



ber - has been her main partner in musical mayhem. For the *Aftershock* sessions, they also enlisted the production and writing talents of ASCAP member and surf-rock legend Gary Hoey. Fans will have to wait another few months to hear the fruits of their labor, but in the meantime, Rose is thrilled at her choice of PRO: "It's an honor to be a part of the ASCAP community with other songwriters and musicians that I admire. I think it's awesome that ASCAP looks out for up and coming songwriters like myself by protecting our interests and rights in the music industry." *Aftershock* comes out in January 2012.

The Horrible Crowes

The Gaslight Anthem's **BRIAN FALLON** and friend **IAN PERKINS** take flight in new band



Pictured (l-r):
The Horrible
Crowes' Ian Perkins
and Brian Fallon

As a rule, showing up at the wrong time for an interview is a bad thing. It can raise the ire of a manager and frequently results in losing the interview altogether. So when I accidentally showed up two hours early for my chat with The Horrible Crowes, the new collaboration between Gaslight Anthem frontman Brian Fallon and his good friend (and Gaslight guitar tech) Ian Perkins, it didn't bode well. But rather than being chastised, management kindly encouraged me to pull up a chair and watch the band rehearse for their upcoming shows at the Bowery Ballroom in New York and the Troubadour in Los Angeles.

The rehearsals were mesmerizing as The Horrible Crowes ran through much of their debut album, *Elsie*, as well as a spirited take on INXS's "Never Tear Us Apart" and a surprisingly poignant rendition of Katy Perry's "Teenage Dream." While the studio album is mostly Brian and Ian, the live show brings aboard a full band composed of Steve Sidelnik on drums (who has worked with Madonna, David Gray, R.E.M., Tina Turner and many others), Frank Marra on bass and guitarist Alex Rosamilia, from Gaslight.

At the rehearsal's conclusion, Brian and Ian sat down to discuss, among other things, the new album, Dire Straits, leaked tracks, why boredom is the key to good songwriting and more.

How long have The Horrible Crowes been playing together? It sounds like years.

Brian: That's so funny to hear because we've only been playing together for three days. Truthfully, that's because of this band - they're phenomenal musicians. And they learned the record so perfectly. Once we got into practice, there was no teaching.

The mood of the record reminds me a lot of Dire Straits' first album - the self-titled one - both albums are dark and best listened to late at night. Was that vibe intentional?

Ian: Yeah, you got it.

Brian: We were tryin' to make a record that people want to listen to late at night. It's a record for people to enjoy with a glass of wine or a warm coffee, and just kinda listen to it and sit with it like it's a friend.

As two people who are fanatical about gear, did you put a ton of attention into the technical aspects of this album?

Ian: The whole record was pretty much an excuse to look at other people's gear and...

Brian: And I was like, "What do Keith Richards and Tom Waits use?" Okay, Keith Richards uses these, I'm getting that. And we would just get it. Truth be told -- I did spend stupid amounts of money on buying gear for this record, and then I did have to sell it because I [LAUGHING] I couldn't keep it. Because I had to pay for my car, so yeah, a lot of the stuff that we bought, I sold.

Recently, a track from *Elsie* was leaked

and played on the radio. Brian, you had an excellent and powerful post on your blog about this incident. Could you talk a little bit about that?

Brian: For me, an album and its presentation are almost as important as listening to the album. We think of things like "what's the first single gonna be? What is the first thing that people are gonna hear off of this?" It's not about selling the record. It's about the perception in my mind of our band. All I have are the records, so when I release a single it's for a reason, and then that song will have a video that will help explain it, and then the full record will come out, and then the B-sides will come out, and it's all part of a plan. You don't wanna be playing songs on the radio that maybe the band didn't want to play. Maybe they don't want that song released, maybe that's a secret track. As an artist, the last thing I have is control and that's all I got.

Ian: And it's rubbish quality. I want someone to sit down with a glass of wine, put the vinyl on, close the curtains and listen to the record like that, because that's how we envisioned it.

Brian: That's how we listen to Dire Straits records.

Ian: Exactly, yeah.

Brian: I didn't want you to hear this record through computer speakers. And I'm not saying you shouldn't buy it on the computer, because you should, because I am the biggest iTunes guy. Every Tuesday I'm on iTunes - when I'm on tour and I'm in Germany I'm certainly not gonna go look up the local record store, because it's too busy. When I'm home, I go to Jack's Music on Broad Street [in Red Bank, NJ].

So you still enjoy the more traditional ways of discovering music?

Ian: I miss the days of searching for a record that you just heard about, do you know what I mean? You read an interview with someone and they talk about a record that shakes their lives, and finally you get it, and you take it home, and you sit there and experience it. Now, with the internet, it takes one second to take all that away and it's almost just a race to see who can listen to it first. They don't care about the music or the band.

What advice do you have for songwriters who are a little more established but might be in a bit of a rut?

Brian: First, if you're in a rut, you gotta stay hungry and inspired. The way to do that is to become a fan again. Start by just buying some records. Buy some things you like, go

watch your favorite rock DVD. Just watch and listen and absorb. And then go back to it and try and put something out. But you have to stay inspired. You have to be searching for a goal. If you're satisfied with your work, you will not create new work.

And what suggestions can you give to songwriters who are just getting started?

Ian: You gotta make something that you want. Here, there was a hole in our record collection that needed filling, apart from Dire

Straits. We took Dire Straits out and there was a little hole and we had to fill it.

Brian: We had the best time doing this. Like Ian said, it was only the two of us. We didn't even think anyone was going to put this out. We never thought we'd be sitting here talking to you. We just thought people wouldn't like it.

Ian: And now to think that it's on iTunes and people can buy it...

It must be a labor of love because I know you guys are always on the road, and you toured

so hard behind the last Gaslight record.

Brian: There's a lot of boredom for guys on tour that don't drink.

Ian: Yeah. Without those tours, this wouldn't have happened.

Brian: What are you gonna do if you don't do any of that? So we were just writing songs. That's the trick to songwriting! Lose the booze, lose the strippers, be boring. And then you're done. Then you write a ton of songs because you have nothing else to do.

—Andrew Sparkler

Chris Young

A Nashville artist-songwriter's rising star glows *Neon*

Growing up in the shadows of Nashville's skyline and the honky-tonk glow of Broadway's neon where bands tip their Stetsons to the legends, Murfreesboro, TN, native Chris Young couldn't help but be influenced by the traditions of his origin. But calling this 26-year-old artist-writer a traditionalist wouldn't be exactly right. His rich, velvety baritone and smart songwriting marry the comfort of tried-and-true country accessibility with the forward-thinking modernism of an artist and songwriter who is not afraid to draw outside the lines.

His second album, *The Man I Want to Be*, produced three consecutive number one singles and made history when "Voices" became the first country song in 25 years to be re-released to chart-topping status. He earned a Grammy nomination for Best Male Country Vocal Performance and ASCAP Top 5 Most Performed Song awards for "Gettin' You Home (The Black Dress Song)" and "Voices." His third record, *Neon*, was released in July of this year, and the first single, "Tomorrow," became Chris Young's fourth consecutive No. 1 in early August. *Playback* caught up with Chris in a rare moment of downtime during an otherwise whirlwind summer.

If someone had told you several years ago that *The Man I Want to Be* would produce three consecutive No. 1's in addition to all of your other success, what would your reaction have been?

I probably would have laughed at them. Not that it wasn't something I dreamed of and wanted to happen one day, but [I was used to having] more No. 37's on the chart than No. 1's. I had two songs die at No. 37 and one single died further down than that. We really just wanted our first hit off of that second record. I brought in James Stroud as my producer and really took a lot of time focusing as a songwriter, trying to build a base of material for what was going to be that second album.

The first two singles that we went with off of *The Man I Want to Be* were "Voices," which was one of the songs that did not work at



"As a writer, you're always trying to stretch a little bit and find new people you've never written with before."

first but ended up coming back and being the third No. 1 off the record, and then my first No. 1, "Gettin' You Home." They were both songs that I was a co-writer on. Really, a lot of what I did between my first and second albums was go back, woodshed, write and try to create some stuff that was really going to cut through on country radio.

As a songwriter, what do you think the key to successful collaboration is?

I have people I know I write well with, and if I get in a room with them and bring an idea, it just works. But as a writer, you're always trying to stretch a little bit and find new people you've never written with before. Over time, I found that I loved bouncing ideas off of other

people, because of the differences in the way we look at things. They could tell you something that changes the entire possibility of what a song could be, something you would never have come up with on your own.

What's the story behind "Tomorrow," the song you wrote with Frank Meyers and Anthony Smith?

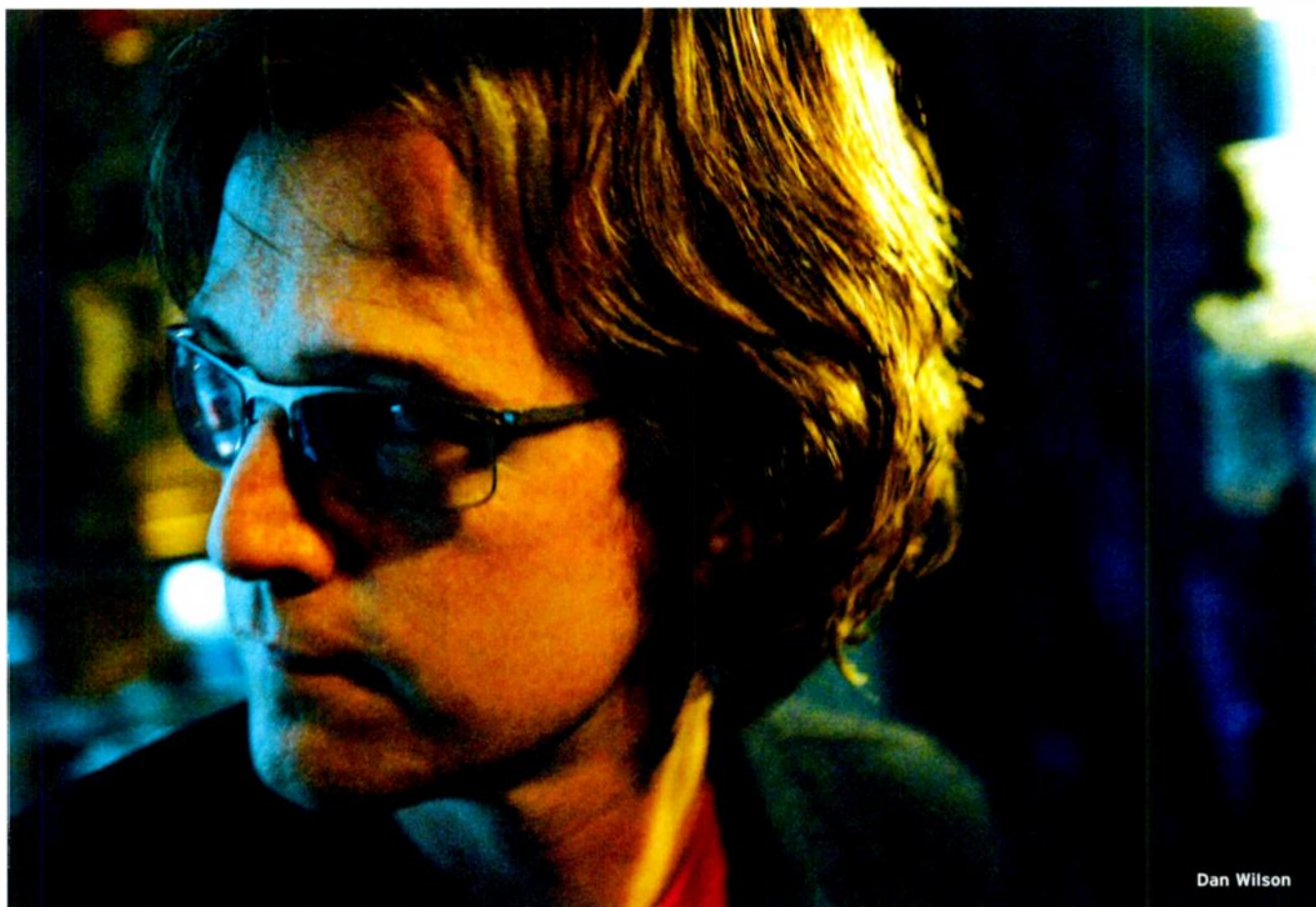
Well first of all, Frank, Anthony and I have known each other for years and had always said, "Let's get together and write." Finally, after a lot of just talking about getting together to write, we actually made it happen. We got in to the room that day and Frank had the beginning of the chorus. Anthony and I were throwing out ideas that we both had written down on our phones. We were about to start something when Frank said, "Before y'all start on that, let me play you this thing I came up with at the gym." He played us the first half of the chorus concept of "Tomorrow." We stoppe and looked at each other and were like, "Our ideas are stupid, let's write that."

I keep a copy of any new song I write on my phone and email it to myself; that's how I keep track of who I wrote what with and the day I wrote it on. I always wake up the next day, after it's out of my head, and listen, thinking, "Is this better than I thought it was? Is it worse?" I immediately called Frank and Anthony that next morning and told them both it was going to be the first single off the new record, but there were a lot of things that could have changed that from happening. The record label could have a different idea, or your manager wants another song. A lot of stuff comes into play when you pick a radio single. So the fact that the day after we wrote it, I called it being the first single and it ended up that way—and a hit—is so cool.

What's your hope for the next three years?

You know, my simple goal is to still be making albums for RCA and having stuff played on the radio. I've been the middle act on tours with Jason Aldean, Alan Jackson and Blake Shelton. So hopefully three years from now I'm headlining my own shows and looking at some more records. It's pretty amazing getting to put out your third one. So I'm just looking onwards and upwards. **—Jess Draper**

To read the complete interview with Chris Young, visit ascap.com/nashville



Dan Wilson

Dan Wilson

The **GRAMMY AWARD** winner is soaring this year on the wings of two hits, Adele's "Someone Like You" and Dierks Bentley's "Home"

Grammy Award-winning singer-songwriter and producer Dan Wilson has always worn distinctive eyeglasses, from his days as frontman for the rock band Semisonic to his more recent career co-writing and collaborating with the likes of the Dixie Chicks, Josh Groban, Nicole Atkins, Keith Urban and many others. But while his eyes may need corrective lenses, his musical vision has never been more powerful. This year finds Wilson riding high with two major hits. His song co-written with Adele, "Someone Like You," is one of the year's biggest hits around the world and on numerous radio charts. A newer song, Dierks Bentley's "Home," written with Bentley and Brett Beavers, has quickly climbed the country charts. Wilson, who is currently working on his second solo album, talked to *Playback* about his banner year.

"Someone Like You" has been a phenomenal hit this year. What is it about Adele and that song that you think is connecting so well with people around the world?

Well, I can only theorize. It only took us two

days to write and record it. Such a simple thing, but we really worked hard on making it great. At the end of the first day, we had quite a bit of the song done. I don't think we had a bridge. I think we were missing a bunch of lyrics here and there.

And the next day she told me that she had played the song for her manager and her mom in its unfinished form. I instantly got kind of nervous, because I always feel funny about playing people unfinished things. It's not fair to the person listening. They're hearing something that isn't as it's supposed to be, and they're supposed to respond.

So I nervously asked Adele what her manager and her mom thought. And she said her manager loved it and her mom cried [LAUGHS]. And so I was pleased because it moved her mom, but also I was relieved.

In what way?

It was interesting to realize that even in its three-quarters finished state, it was very emotionally affecting. I think the song is really an honest statement. The emotions in it

are complicated. Adele has said in interviews that she's kind of playing out the scenario of never finding another love, and showing up at this guy's door when she's 40 years old.

It's such a powerful, unusual perspective for a song but it feels really direct.

It must be incredibly fulfilling to be aligned with someone at her point in her career, who is transcending all sorts of borders, including age groups and radio formats.

I love the performance on the recording that we made, but when she sings it live on television, amazing things happen. It seems like we have had two or three years of ever-increasing tempo and production values on singles. Every little hit of every little instrument for several years has had to sound like a bomb going off. The beats have become fuller and fuller, and very aggressive. When "Someone Like You" came out, it suddenly looked like she was doing this really revolutionary, wild and different thing. When she would stand on television and sing the song with Miles, her piano player, it was shocking and great. Some of the shows she's done have featured several different artists; mostly it's just one extravaganza after another. Then Adele comes out, standing there alone, shockingly, tragically, vulnerably alone. It's fascinating.

You also have a song, "Home," rising on the country charts right now. How does that feel?

I feel really fortunate because I think Dierks and Brett Beavers and I wrote a song I'm extremely proud of.

Logistically, how did you write it?

The beginning of the song was really an even give-and-take between the three of us. I had asked if we could write in a place with a grand piano, and that's really unusual in Nashville. Usually you write a song in the publisher's office with a printer humming next to your head and the phone ringing every once in a while. You're just sitting on somebody's couch, literally, in a little office. I have never really found that very inspiring.

So we got a place with a grand piano and we kind of talked for a little while and didn't really play any music. We talked for about 20 minutes and shot the breeze in a kind of general way.

And then Dierks got a phone call from his wife and he had to go out and answer it. It was about his car, and it was some little thing that he had to take care of. So he went out of the studio.

And I think Brett started strumming something and I might have played a chord on the piano, and in about five minutes, we had the verse melody, which was mostly

"I love being part of an artistic flow. If an artist is in the room and we're writing a song for them, I love the idea of helping their career and helping them find a way to express something that they might feel deeply, but not know exactly how to say."

Brett, but I think it was inspired by the piano.

He had told me that he never writes with people sitting at a piano. It's very unusual for him. And it was a strange and kind of cool new thing to do. When Dierks came back in, we played him this thing. And he said "when did you come up with that?" [LAUGHS]

Brett said, "We did it just now." Dierks replied, "Where did it come from?" And Brett said, "It fell from the sky."

Then I think we kind of banged around on verse ideas. I'm pretty sure that I sort of announced boldly that the song sounded like a patriotic song, and it needed to have the word "America" in it.

Both Brett and Dierks were slightly horrified by the blatantness of putting the word in. But I kept waving that flag. Then Brett wrote what turned into the third verse. Then Dierks came up with the hook line of the song.

You represent a very positive trend in the music industry, which is the cross-pollination of genres with great writing. To have a song on the pop charts and the country charts at the same time must be a good feeling.

With my songwriting, my performing and everything that I do, it seems like I've ended up in this situation where I don't need to worry about stylistic boundaries or rules or fences.

What goes into your decision to get involved in a project with another artist?

I love being part of an artistic flow. If an artist is in the room and we're writing a song for them, I love the idea of helping their career and helping them find a way to express something that they might feel deeply, but not know exactly how to say.

So I had made this decision some years ago that I was going to write with artists or on my own for artistic reasons, as opposed to commercial reasons.

I had done all those sessions with the Dixie Chicks already, and they were such amazing singers, it became apparent that if the singer that I'm working with is inspiring, just as a singer, so many good things happen. Physically, I just find it pleasurable. So I started listening more carefully and thinking more about how it feels to listen to a person's voice. I ask myself: "Will that voice spur me to greater heights?" **-Erik Philbrook**



SAVING MONEY IS MUSIC TO YOUR EARS.

As an ASCAP member, you could save up to \$327.96* on your auto insurance with Liberty Mutual. You could save even more by insuring your home as well. For more than 95 years, Liberty Mutual has been helping people live safer, more secure lives.

Responsibility. What's your policy?



CONTACT US TODAY TO START SAVING	
CALL	1-888-602-5644
CLICK	LibertyMutual.com/ascap
COME IN	to your local office



Liberty Mutual.

AUTO

HOME

This organization receives financial support for allowing Liberty Mutual to offer this auto and home insurance program. *Discounts are available where state laws and regulations allow, and may vary by state. To the extent permitted by law, applicants are individually underwritten; not all applicants may qualify. Savings figure based on a February 2010 sample of auto policyholder savings when comparing their former premium with those of Liberty Mutual's group auto and home program. Individual premiums and savings will vary. Coverage provided and underwritten by Liberty Mutual Insurance Company and its affiliates, 175 Berkeley Street, Boston, MA. © 2011 Liberty Mutual Insurance Company. All rights reserved.



Katie Herzig

A unique singer-songwriter rises out of Nashville to release an ambitious new album and receive an ASCAP Foundation award

After several years as the frontwoman for Colorado-based band Newcomers Home, Katie Herzig moved to Nashville and established herself as a fixture in the independent music scene. After releasing two acclaimed albums, which contained songs that made their way onto such tastemaking platforms as NPR, KCRW's *Morning Becomes Eclectic* and *Grey's Anatomy*, among other TV shows and films, the rising star has just released a grand new album, *The Waking Sleep*, featuring songs that reverberate with powerful intimacy set in a musical production that is lush with strings and innovative production. In the midst of a 30-city national tour, Herzig talked to *Playback* about her musical journey, her connection with the Nashville music collective Ten Out of Tenn and winning the prestigious ASCAP Foundation Sammy Cahn Award.

Growing up in Colorado, what were your musical influences?

I was always surrounded by music. We had a piano at home and a drum kit in the basement. My parents were both musical. We would make music videos and lip-sync to them. That was one of my favorite activities. When I got into school I played percussion in the band and in orchestras all the way through school. Then in my senior year in high school my dad got me an acoustic guitar for my birthday. I took that off to college. I

didn't major in music but I was surrounded by friends that played music and eventually started a band with my friends my sophomore year. So one thing just kept leading to another.

You've been a solo artist for quite sometime now. But you started out in a band. What was it like when you first stepped out on your own?

I had worked really hard to keep our band successful and stay together and all of those things. Then once I found out it was ending, I was surprisingly relieved. It was one of those things where you didn't realize that was the path you were on. Suddenly, it made so much sense for me to be a solo artist and it felt really right. I just had the freedom and flexibility to create music the way I wanted to. I

"I think we all spend so much time looking behind us or looking ahead of us, that it makes it so hard to look at where we are at right now."

really wanted to do it in Nashville because I met so many solo artists there and it seemed like a real nurturing environment. It was scary and exciting, but I moved to Nashville.

In Nashville, you've made your mark as part of a new group of songwriters who've helped open people's eyes as to the broad range of music being made there. Describe what that group and your involvement means to you.

There is a community of songwriters there who are in the 20's and 30's and are finding their way. Their music doesn't necessarily fit

into country or mainstream pop. They are all mostly indie artists. We enjoy collaborating, not only co-writing but touring together and just hanging out together.

You are definitely a classic case of an artist whose music placements on TV have made a significant impact on your career. How has that helped or hindered you in developing your touring and recording goals?

When I first started to get them I couldn't believe it. It seemed like a huge blessing to get those kind of placements, getting that exposure and getting paid for something like that. It was overwhelming and really exciting. However, I learned over time that those things add to a story and not one of them will make you as an artist. I am trying really hard to not just rely on that.

Your new album sounds beautiful. The music is sophisticated and the production is exquisite. You worked again with producer Cason Cooley, who you collaborated with on your last record. What did you enjoy about the process this time?

Cason and I have formed a relationship of really understanding each other's strengths and how they relate to each other. But we have also evolved with our musical tastes and this time we shared our excitement with each other about different composers, film composers and bands. We found ourselves talking about what kind of record we wanted to make. I absolutely love to record music. What's different about this record is I didn't have a lot of songs heading into the recording of it, so I was writing the songs as I recorded them. And it wasn't rushed. I love the recording process so much I just wanted to indulge in it. We took our time and just kept building these tracks and creating musical movements. Strings became a big thing. I just love songs that are dynamic and have these epic movements.

I want to congratulate you on getting the ASCAP Foundation Sammy Cahn Award. What does it mean to you?

I've met so many people from ASCAP along the way and it has been such a supportive community to me. Getting this award - the same honor that so many great songwriters in that community have received - is flattering. I remember being asked to submit a song for the award. I talked to my manager about which song it should be. We chose "Closest I Get" because it represents my journey as a songwriter, which has been a process of simplification and resignation to saying what I feel instead of trying to be tricky. It's three simple verses that were just real honest. I think we all spend so much time looking behind us or looking ahead of us, that it makes it so hard to look at where we are right now. I really wanted to capture that. The song means a lot to me. It represents a place I want to go as a writer. I was so happy it became the song recognized for the award. **-Erik Philbrook**



Joe Henry

The Grammy Award-winning songwriter-producer captivates on his smoky, poetic and sublime new album *Reverie*

Talk about a sweet gig. For the past two decades, Grammy Award-winning producer Joe Henry has worked with an incredible range of musical artists from the worlds of rock, folk, jazz, soul and country. His discography includes everyone from Meshell Ndegeocello and the Carolina Chocolate Drops to legends such as Madonna, Elvis Costello and Allen Toussaint, Mavis Staples, Ornette Coleman, Solomon Burke and Mose Allison, among others.

A prolific songwriter and recording artist in his own right, Henry has just released his 12th album, *Reverie*. Culled from a three-day jam session in his basement in Los Angeles, the recording revels in bare-bones performances of songs that sway eclectically from folk to jazz, blues to ragtime. The all-acoustic production simmers with atmosphere, not to mention great contributions from some stellar musicians such as guitarist Marc Ribot and Dublin singer-songwriter Lisa Hannigan.

Henry recently talked to *Playback* about his creative process, working with legends and the spirituality of music.

Your new album has such depth and character. When you begin a project do you have a pretty good idea what you want to accomplish?

I never go into any project, my own or anybody else's, with a pre-conceived idea as to what it will become. I stack the deck with who I believe will be the most appropriate and spirited and encouraging musical collaborators. I never want to have a concrete notion about what we're going to discover. Some scientists go into a project already seeking for their experiments to prove what they already believe. That will skew the way you approach everything if you're aiming towards pre-con-

ceived information. So I just go into everything with the desire for discovery. I want to hear what this has to tell me rather than push the songs into a concept.

When I got out of the other side of this new one, and this is frequently the case, it sounds like there was no other way it could have sounded. However, I would never have let myself say that, because as soon as you believe there is "one" way it's allowed to go, you close the door on any other possibility of what it might become.

Do you find working with the quality of musicians that you do work with contributes to that unpredictability?

Yeah. That's why I have those kind of people in the room, because I love to be surprised. I reject the idea of going into a rehearsal space and rehearsing for a recording session, because then when you go into the studio the discovery sort of already happened and you're already looking backwards. It can be the third or maybe the fifth take when the song really gets revealed. That's what I am determined to capture.

Having written so many songs at this point, are you drawn to certain themes or topics time after time because they have an endless capacity for being explored?

Of course. Me and every other songwriter. Melville, Hawthorne, James Joyce and Ray Carver are all chasing the same things too, you know. Living life in the face of the absolute that it is finite, you know? Giving yourself over to love and abandonment and every aspect of your life even when you know that it's going to end, normally in one inevitable way, that's what everybody writes about. How do you balance life and love

against fear? I mean, tell me a song or novel or film that's not about one of those things.

In your own music especially, but also in many of the artists you've had the fortune to work with, there is a level of spirituality that comes out, not lyrically so much but musically. Are you always conscious of that?

I feel like I have always instinctively known why music is moving and nourishing to so many people the way that it is. But it is something that I've only recently been able to articulate for myself. It's not a religious thing but it is a sacred thing, and not sacred in terms of it being precious, like you have to put it up on the altar or protect it from the neighbors. I don't mean that at all, because those things that are truly sacred are not fragile at all.

I think that music absolutely vibrates through people in a way that connects us to each other's spirituality, which is a way of saying it provides lonely individuals access to a greater collective consciousness or greater soul that we all share. I don't think it's too mystical or wispy to talk about.

It must be a powerful feeling to create something that has that effect.

I have certainly gotten to the point where I am consciously aware that that's what we're after with songs - when, for lack of a better word, they tremble in front of you. They're not a static thing, they're not a relic; they are living things when they happen. That's always the goal when you record or write or anything, so that once you step away from it, it's still present as a living thing. I've gotten to the point with everything I write where I am aware of it touching a greater consciousness or soulfulness, or the way our humanity connects us to each other. I feel like I know it when it happens. I am not interested in a song when it doesn't happen.

You have worked with some of music's most experienced elder statesmen and legends. What do you enjoy most about working with those artists on new projects?

I am in awe of people who survive long enough to get good. Working the way I do is a habit of living, not an occupation. So for me, to work with people who've been doing this longer than me, who are continuing to put their fingers on what's next in life is nurturing and inspiring. It's also incredibly validating to find yourself to be of service to people that you've admired and who were inspiring to you as a young person.

To sit in a room and work on behalf of Mose Allison, who I've listened to since I was 14 or 15, is incredible. Now he sits in front of you, in real time. In my case he was 84 when he was here and I was in awe. How could he still be here trying to move a game forward one more piece? And then, of course, you think how could he not be? —**Erik Philbrook**

INXS

CIARAN GRIBBIN is a new sensation as he goes from co-writer to new frontman for the Australian rock legends

Grammy nominated singer-songwriter Ciaran Gribbin has been announced as the new frontman for Australian rock band INXS. Gribbin, who hails from Ireland, has previously worked with artists including Paul Oakenfold, Groove Armada and William Orbit. At the end of 2010, he received a Grammy nomination for Madonna's worldwide hit "Celebration," which he co-wrote with Madonna and Paul Oakenfold. Recently, he was asked to score the music for the film *Killing Bono*, co-produce, write and perform songs for both Philip Ridley's award-winning dark fantasy movie *Heartless* and also for *Love and Suicide*, the first film to be shot by an American in Cuba since 1959. Gribbin is currently in the studio co-writing with INXS for the next album and soon to start rehearsing for upcoming INXS live dates.

Ciaran, you've just been announced as the new frontman for INXS. Massive congratulations, wonderful news! How did the opportunity come about?

I first met Andrew Farriss [the main songwriter in INXS] two years ago at a house party in Sydney. And at 3am after a few drinks, all the guests had a sing-song, and Andrew asked me if I knew any INXS songs. I sang "Mystify" and it was a really special moment for me. Over the next year, Andrew and I kept in contact via email, and then six months ago he called and asked if I'd like to do some co-writing. I flew to Sydney for ten days and we wrote and recorded four songs. The other band members of INXS loved the songs when they heard the demos, and I met them casually over a BBQ. It was all very natural and we all bonded very easily, and the guys in the band asked me if I'd like to try out singing some INXS songs before I went back home to Ireland. It was an amazing feeling standing in front of this great band singing all those wonderful hits and, thankfully, the guys loved my voice!

Your respective songwriting styles mesh so well. Was it a natural progression from co-writing to being asked to join the band?

Yes, very natural. Co-writing is all about chemistry, and Andrew and I both knew on the first day of writing that something special was evolving. I never once felt intimidated when writing with him, and although I was nervous when the band wanted to meet me, once in their company I realized that they were normal guys with no egos, so it felt great to make music with them for the first time. We even



Ciaran Gribbin

"Walking out on stage with INXS will be the proudest moment of my musical journey. I know how important Michael Hutchence was to the fans."

tried out some new songs in the rehearsal space, which was amazing.

The process of songwriting is a personal journey, clearly something that's very important to you. How has it been collaborating with a band that has written so many iconic songs?

Writing and working with INXS is a dream come true, and it's an honor to be co-writing the next INXS album. I'm very proud of everything I have done in my career so far, but nothing prior to this even comes close. I grew up with INXS, and I have no doubt that as a young singer-songwriter I was inspired and influenced by the band and the great, irreplaceable Michael Hutchence.

What can we look forward to in the next INXS album, and do you have a release date yet?

To be honest, I'm not sure what the next INXS album will sound like. Both Andrew and I are experimenting a lot with different styles and instruments at the minute, but I can say that the new music from INXS will be bursting with passion, no matter what style or genre of music we settle on. I also think that we will continue to release singles and maybe an EP before an album.

You come from Ireland - a country with a rich heritage in music. At what point did you realize that you were destined for a career in music?

I wrote my first song at seven years old and I haven't stopped since. My family are all very artistic. My younger brother John is a great singer and songwriter and is making massive waves in New York City, and also every other member of my family is either a musician or an artist. I guess it's in the blood. So I never really thought about doing anything else but music.

You're an "in-demand" writer for many different artists and songwriters. Why do you think that you're able to step in and out of these projects so successfully?

I suppose I have always tried to push myself into things that I'm not comfortable with. I'm not happy unless I'm exploring new areas in music and in life and general. My personal manager Bob Young has been a great constant support and is always pushing me into different co-writing situations. That was a great help in helping me deal with different styles and personalities.

I notice that most of your works remain unpublished. Is this likely to change?

Yes, I'm sure this will change soon. Four years ago, I left Leya, the band I'd been with for some years, to follow a solo career path. I wanted to enjoy the freedom to write what I wanted and work with as many different co-writers that I thought might be interested in working with me. I hoped by doing this, it would stretch me to write in many different styles and genres, and therefore give me an opportunity to hopefully grow and become a more versatile writer. I'd like to think this has worked for me. It certainly helped me when I was writing and recording all of the songs for the movie *Killing Bono*, which needed various styles from punk to pop to full-on rock, to be delivered under a reasonable amount of pressure. It's also helped me deal with the discipline of writing quickly for some of the synch opportunities that have come my way. I think now that I have the past three or four years under my belt and I'm working with Andrew Farriss on the songs for the new INXS album, it's time to find the right home for my songs, a publisher who's passionate about everything I'm doing. Coincidentally, I did sign with Mushroom Music Publishing for Australasia only, after my first visit to Oz eighteen months ago when I was touring with Paolo Nutini. Ian James and co. were keen to work with me. It all felt good. They made me feel really welcome and at home, and they were the right people to be with Down Under.

You're about to start rehearsing in

Australia for the upcoming live shows. The chance to perform to large and dedicated audiences must be an exciting proposition. Is that something you relish?

Walking out on stage with INXS will be the proudest moment of my musical journey. I understand the history of this band and know how important Michael Hutchence was to the fans of INXS. So every night I will sing those hits we all know and love with every ounce of passion in my body and hopefully pay tribute to the legacy of one of the greatest rock stars

to have lived. I'm also so excited to be helping the band go forward with new music and hopefully win some more fans along the way.

What is your current favorite INXS song to sing?

Without a doubt it's "Never Tear Us Apart." I think it is one of the greatest soul songs ever written.

You've worked as a performer under the name Joe Echo, a songwriter and more

recently as film composer. Are there any more upcoming projects, other than fronting INXS!, we should look out for?

I think for the immediate future I will be focusing on writing with Andrew for INXS and perfecting my performance on stage with the band. However both Andrew and I are prolific writers, so who knows what other projects you could find one of those songs on. Maybe a movie? Or another artist's album? The possibilities, I'm happy to say, are endless.

—Simon Greenaway

Lindy Robbins

With two smash hits on the charts this summer and more on the way, ASCAP songwriter Lindy Robbins is just hitting her stride

Now that fall is well underway, we can reflect on the most emblematic summer songs of 2011. The teens of America have already made their decision - it's "Skyscraper," the empowering ballad that gave Demi Lovato her first-ever Top 10 single and was named the 2011 Summer Song at this year's Teen Choice Awards. Another contender is "Tonight Tonight," an exuberant, double platinum-selling Top 10 hit for Hot Chelle Rae that *USA Today* touted as having "the makings of one of the catchiest pop/rock anthems of the summer."

Those two songs couldn't be more different stylistically, but they do have one important commonality:

ASCAP songwriter Lindy Robbins. According to Robbins, versatility is just part of her nature. "The singles I have out right now, they are all very different genre-wise," she tells *Playback* over the phone. "I enjoy variety in genre, and sometimes in working with artists and sometimes not, and sometimes having a beat and sometimes not. I find that keeps it fresh."

Robbins has emerged as one of the go-to topliners in pop music over the last five years, always ready with a memorable hook or turn-of-phrase. She's penned songs for boy bands (Backstreet Boys, Westlife) and R&B singers (Leona Lewis, Toni Braxton), *American Idol* winners (Jordin Sparks, Lee DeWyze) and Asian pop sensations (Blush, Tohoshinki). And while she's a regular denizen on international pop charts these days, it wasn't always that way. "Songwriting came as a surprise," she admits. "I was a singer and an actress and a



performer. I used to perform at the Improv in New York, and I had trouble finding funny songs I wanted to sing, so I started experimenting with writing songs...little by little, I started realizing that my favorite thing about these shows was performing the songs I was co-writing."

Robbins' first big break came when she applied to the Music Bridges Unisong songwriting contest on a whim. "I remember walking to the mailbox and thinking 'I don't even know if I'll make the postmark.' Then I won! The prize was to go to a castle in Ireland and write with all the top writers and artists...It just launched everything." Thanks to that experience, Robbins signed to PolyGram (now Universal Music Publishing Group) in 1998 and never looked back.

Over the next few years she would get bigger and better opportunities, including a cut

on Anastacia's 2001 album *Freak of Nature* ("I Dreamed You") and another on the Faith Hill record *Cry* ("Back to You"). "Those were great moments and good earners for me, where my name started to get out," Robbins recounts. "But I came to realize that to really make a name for yourself, it's about having a hit. The first hit that I had was 'Incomplete' [for The Backstreet Boys], followed by "What's Left of me" by Nick Lachey. That's when people really started to take notice."

These days, Robbins has an admin deal with Kobalt and is managed by powerhouse management firm AAM. She writes most of her songs with a taskforce of regular collaborators, including Emanuel "Eman" Kiriakou, Toby Gad, Evan "Kidd" Bogart and Fraser T. Smith. They're all veteran writer-producers with a flair for emotional clarity and offbeat ideas, just like Robbins herself. "What I bring is trying to say things in a different way, lyrically and melodically," she explains. "If it's a song like 'Skyscraper,' which is an emotional song for me, it's about real emotion. With the clever songs...It's like we just found this unique, quirky kind of humor. We laugh the whole time that we are writing."

Robbins' work on "Skyscraper," "Tonight Tonight," "Stitch by Stitch" (the first single from *The Voice* winner Javier Colon's new album) and "It Girl," Jason Derülo's current single, has helped define their respective artists' identities. And she recognizes how they've help define her identity, too: "Having those kinds of songs means I get more and better opportunities for people to say 'Let's get Lindy and Evan and Eman, or Lindy and Toby...we want them to write songs for so and so.' It helps me just as much as it helps them."

Of course the listening public ultimately decides the success or failure of a pop song. And for Robbins, connecting with an audience is just as important as chart positions and financial rewards. "When I read some people writing into Demi - 'Demi, thank you so much, because of this song I didn't cut myself tonight' - that really gets me. To know that what I do, [which] brings so much joy and meaning to my life, can bring joy or fun or meaning to someone else's life, makes it worthwhile." —Etan Rosenbloom

Read the full interview at wecreatemusic.ascap.com



WRITER

IN A WRITER'S TOWN

After penning two of the most popular songs in the country of the past few years, the Grammy-winning "Need You Now" for Lady Antebellum and "Before He Cheats" for Carrie Underwood, JOSH KEAR has risen to the top echelon of Nashville songwriters

BY JESS DRAPER



JOSH KEAR

must have received high marks for playing well with others in school. His exceptional ability to collaborate creatively with others has landed him at the apex of music's elite. Responsible for penning two of the most explosively popular songs of any genre in recent memory – “Need You Now” (Lady Antebellum) and “Before He Cheats” (Carrie Underwood) – there's no room for doubt when it comes to lauding the Nashville-based songwriter for his immense talent. Initially finding their legs in the country music format, the two songs crossed over to pop radio quickly, “Need You Now” in 2010 and “Before He Cheats” in 2007, due to their universal appeal – both musically and lyrically.

In 2007, “Before He Cheats” was honored as the ASCAP Country Song of the Year, and Kear picked up the award again last year for “Need You Now.” In addition, just this fall he was presented with the ASCAP Global Impact Award for the success of “Need You Now” across multiple formats and on an international scale. But that's certainly not where Kear's rampant success stops. Earlier this year, along with co-writers (and Lady Antebellum members) Dave Haywood, Charles Kelley and Hillary Scott, Josh was honored with the coveted Song of the Year award at the Grammys, and picked up the award for Best Country Song that night as well. But of course Kear is no stranger to having “Grammy winner” precede his name. He won his first Grammy trophy three years prior, in 2008, for Best Country Song (“Before He Cheats”). And how does he measure and handle all of this success? With grace, humility and forward-thinking focus.

Kear's success and clear vision, along with a remarkable work ethic, flexibility and a pas-

sion for learning and evolving, has propelled him to the forefront of the international songwriting scene. Having learned and perfected his craft in Nashville, a town where the song is still king and writers work and create in a close-knit community, Kear is sharing his instincts, know-how and skills in other creative hubs like London, Los Angeles and New York. He's also bringing the outside ideas, philosophies and approaches he picks up from those multi-genre experiences and is integrating them into his work while at home in Nashville.

On the heels of a whirlwind year with the incredible success of “Need You Now,” Kear spoke to *Playback* about how he initially dismissed the song's potential as a hit (and how thankful he is that he was wrong), the one-of-a-kind creative environment that is Nashville, soaking up the expertise of other writers on the international scene, balancing the challenges and rewards of his hot career and staying focused on what's most important.

How did you first become interested in being a songwriter, and what specifically was it that triggered that desire?

I was 13 years old, in high school, had a crush on a girl and was way too shy to actually tell her. So I started writing songs to express myself and never really stopped. By the time I was 15, I was taking it seriously enough to where I was getting books from the library about publishing, how songwriters make a living, song form, and biographies of songwriters. I wasn't focused on the artist side of it. Most people read Dylan biographies while I read about Irving Berlin, Cole Porter and the Brill Building. I actually wanted to be a songwriter, which I know is kind of bizarre, because at 15 everybody just wants to be a rock star. But that just wasn't where my head was. I knew Nashville existed in the songwriting world – that songwriters came here – but I didn't really know the extent of it until I started reading and discovering that people were coming here just to write songs, even in today's world, and that got me excited.



(Top photo) Kear hoists his award at the 2010 ACM Awards backed by (l-r) Lady Antebellum's Dave Haywood, Hillary Scott and Charles Kelley. (Above) Kear is embraced by Lady Antebellum's Charles Kelley after winning the Grammy for “Need You Now” while Lady A's Hillary Scott and Dave Haywood rejoice



Kear (right) and Chris Tompkins with their Grammy Awards for "Before He Cheats," co-written for Carrie Underwood

Nashville is known worldwide as a songwriter's town. How would you say the writing process and collaboration differ when you're working in LA, London or New York versus Nashville?

In the limited amount of time I've spent going to other places, I've gone to London more than anywhere else. There are still a lot of people there who are sitting in rooms together writing songs. That is true everywhere, it's just a different way of doing it, and they usually aren't as centralized as we are in Nashville. Nashville's unique in that within about three streets and five blocks, all of us songwriters pretty much come [to Music Row] to write and work. That's not to say that people don't write songs at their houses and that sort of thing, but there is a central spot, like the Brill Building or Tin Pan Alley used to be. You know that on the other side of the wall, or downstairs and in the next building over, somebody is writing a song. Even if you never see those

"I got my first publishing deal at 21, and I've been really lucky because, even from the earliest moments, I had a lot of experienced songwriters take me under their wing, write songs with me and show me what I was supposed to be doing."

people other than at functions and special events, there is a sense of community in knowing that we're all feeding off of that same energy. It's a cool, unique thing, and it's really the only place left like it in the world. You don't really find that elsewhere. At least, I haven't.

And how has that sense of community nurtured your craft?

I got my first publishing deal at 21, and I've been really lucky because, even from the earliest moments, I had a lot of really experienced songwriters take me under their wing, write songs with me and show me what I was supposed to be doing. They taught me not just how to write a song but also how to be a professional songwriter. I also learned how to pace myself for a long career and understand that this is not an "if nothing happens in the

first 12 months, you're going to have to go get another job" sort of thing. Instead, these writers taught me that if I'm going to do this for 30, 40 or 50 years, don't stress whether this particular song is going to be the one that changes your life. Why? Because on Monday you're going to write a song, on Tuesday you're going to write a song, on Wednesday you're going to do it again, over and over and over, and you'll just get better with time. They were invaluable lessons.

There are a lot of people in the Nashville creative community who are very supportive of each other. Don't get me wrong, we all want to get on records, be on the charts and have success, but again, there is very much a spirit of songwriters pulling for other songwriters. It makes it a really good place to spend your time, and those are the type of people you want to be surrounded by.

You've talked about being a writer in a writer's town. What does that mean to you, and how does it challenge you?

The old cliché in Nashville is "it all begins with a song," but there is a reason for the cliché. Especially here, where lyric really matters and the melody has to be good enough to support the strong lyric. There are expectations of what a good song should be, and it has to be really special, because there are so many really good songs. It's hard to even fathom the number of songs in every office here that deserve to be hits – they have a great lyric, great melody, everything you'd ever want in a hit song – and they don't get recorded. And usually that's just because standards are so high. That's a lot to live up to on a daily basis, knowing that you have to try to out-write all these other amazingly talented people.

It's not something you necessarily think about when you're writing, because you have to forget all that and get lost in the particular

song you're working on. However, when you're in a situation where you know all of these writers are working as hard as you are, writing as much and are as good or better than you, that's a creative energy where you're working against the best of the best. I'm not sure there's anything else like that anywhere. It's fun and an interesting way to spend your time and make a living. I love going other places like London and LA – I really have been enjoying it – but I like coming home and knowing that the song is still "king" around here.

Looking back on yourself as a young writer, what would you tell yourself if you had the chance? What wisdom would you impart to that kid with his first publishing deal?

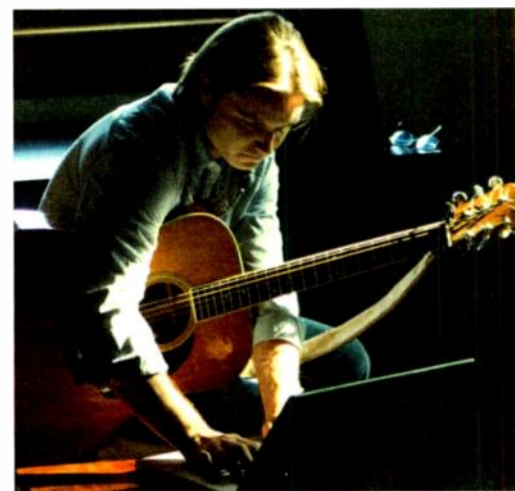
First of all I would tell myself how good I was not, how many mistakes I still had to make

and how that was okay, how much learning I had to do and not to worry about it. It took me a long time. I'm an overnight success story, even though I've had a publishing deal for 10 years. My expectations for myself back then were unrealistically high. I also would love to go back to that kid and say that it's okay to be successful. I had a very strange internal relationship with the idea of success and money and that sort of thing, the whole sell-out mentality. But it was a 10-year internal battle to figure out and come to terms with. It was worth it, but I wish I could sit down with that kid and say "being successful doesn't mean you're selling out, it just means you wrote something people like," and that's not a bad thing.

Initially, you somewhat dismissed Lady Antebellum's "Need You Now" as a potential hit. How did that song come about, and what was it that caused you to write it off?

We all dismissed it, initially. I had a writing appointment with Lady Antebellum, which had been made months before. They hadn't even released the song that went on to become their first No. 1 hit yet ["I Run to You"]. They showed up that morning and I had an up-tempo, lighthearted ditty thing going, and we knocked the rest of that out in about 30 minutes. I thought they'd leave, but instead Charles [Kelley] reached for his guitar, played a couple chords and had this really heavy opening line for "Need You Now" that sounded pretty cool. The four of us [Dave Haywood and Hillary Scott are also co-writers on the song] started talking and got a feel for what it was going to be about, and it wrote itself pretty quickly.

I walked downstairs after they left and my



publisher, Carla Wallace, asked, "How'd it go?" I said, "Well, we wrote two songs, and the first one sounds really radio, up-tempo, very much what they're looking for. I wouldn't be shocked if that ended up on a record. Then we wrote this slower, dark song after that." Honestly, I didn't give that song much more thought until I found out they had cut it. Then I started hearing that everyone was really happy with it and was talking about it being the first single. Later I heard it was the name of the record. I

CITY NATIONAL CONGRATULATES

Josh Kear

ASCAP Global Impact Award Winner

Peter Frampton

35 years as an ASCAP Member

CITY NATIONAL BANK

The way up.®



City National Entertainment

cnb.com Member FDIC

JOSH KEAR

had never in my life been more wrong about a song than I was about "Need You Now." Not because I didn't like it, I just thought it wasn't very commercial or what people were looking for at the time. Thank God I was wrong. So again, find a good idea, write it as well as you can, and if you like it while you're writing it, there's always a chance that people will love it as much as you do.

Has the impact of your global success challenged you to keep evolving and growing as a writer with the world stage in mind? Do you find that taking your talents to London and LA are exercising the hope to always evolve in your craft?

I've always written a little bit of everything during those years when I didn't really have nearly as much going on in Nashville as I wanted to. I was just learning how to create, learning how to be creative. I get bored pretty quickly and I was constantly experimenting with different musical styles and various types of songs, because I wanted to be able to write everything. I just wanted to be a good songwriter, and I don't believe that means you do only one thing really well. I think being a good songwriter means that you try to do as many things – and as many genres and styles – as well as you possibly can.

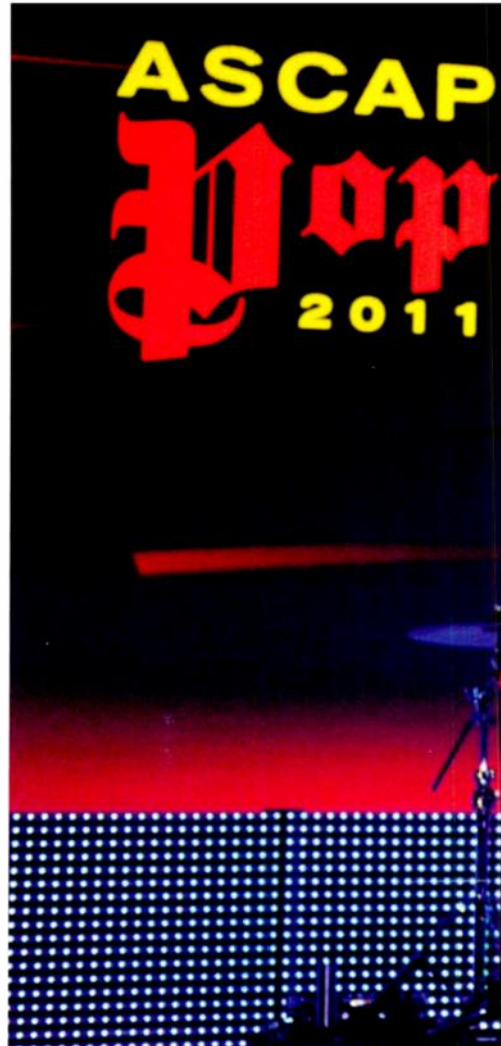
I grew up listening to everything, like most people do, and most of us love a little bit of everything. When something within any genre is really good, it's just good music. When something within any genre is bad, it's bad music. It's not bad because of the genre it exists in. It was a pretty natural extension once I got to the point where a couple songs crossed over and had a lot of success on pop radio. That opened up a lot of doors in that world, which is really exciting to me because I was writing a lot of those kinds of songs anyway. There is pop and rock music being made in Nashville; some of it's immensely success-

ful, but much of it doesn't really break through or get heard.

It's been a lot of fun over the last few years to get to go to London and occasionally to Los Angeles, to hang out with and learn from guys who are making different kinds of music in different ways. I try to bring that home and add the things I learn in different places to what I do here. I feel very fortunate to have gotten to spend time with a lot of great, talented people elsewhere and absorb what they do, how they approach, how they think, the forms that they use for songwriting, which are slightly different than what I was learning from the best of the country songwriters here. It's been interesting because there is no right or wrong way to write a song. Each genre just seems to have a slightly different tweak on what works. I get a kick out of trying to take those things to a different genre and make them work there.

What are some of those things you've learned from writers in London and LA that you try to apply?

How much hookier things need to be. In the pop world it's hook, after hook, after hook, after hook. There's not time for a storyline to unfold, whereas in Nashville, we don't always have pre-choruses in our songs. A lot of Nashville songs have verse, chorus, verse, chorus, bridge, chorus, and that works. In pop music there tends to be: verse, pre-chorus, chorus, post-chorus, straight back into verse. It's just slightly different versions of the same formula. I've started doing some of that with my country songs, because it's an interesting, different way of bending your brain. What I'm hoping for is a new way to look at what I'm doing, to keep it interesting. Hopefully I'm able to take the best of what we do here with lyrical content and carry that over into what I'm doing in other places, as well. I'm learning from writers in other places, and hopefully



they're getting the chance to maybe learn something from me about what I've learned here. I'm just trying to soak up as much of everybody else's expertise as possible.

"Before He Cheats" was your first No. 1 song and is responsible for the overnight success you mentioned. How did it come about?

[My co-writer] Chris Tompkins and I have been friends for a long time, and we've been writing together for years. Chris's publisher had specifically asked him to write something for the second Gretchen Wilson album, and he had written the first verse for "Before He Cheats." One day we sat on his back patio, and he played me what he had. Just hearing the first two lines I was thinking, "Yes, I want to write this; this is cool." It was very natural. We talked about the contrast between the chorus and the verse, perspective-wise. Once we had that figured out, the song was written really fast. We sat with each other and thought, "Wow, this is really good, and the publishers will love this." So within months of writing it, Carrie won *American Idol*, the label put it on hold for her, she cut it, then it was on the radio a while later as the third single. It changed our lives pretty fast.

Do you remember where you were when you heard it on the radio for the first time? I was going to Europe to play and was on the way to the airport when I heard it on the

Josh,

Congratulations on all your success!

We love you bro...

Andrew, Chris, David, Ed and Mark



Josh Kear performs "Need You Now" at the 2011 ASCAP Pop Music Awards in Los Angeles

radio. That was an awesome moment. It wasn't the first time I had heard one of my songs on the radio, but it was the first time for that particular song. It had already been charting for a while before it was a single, so everybody was telling me, "It's going to be a big hit!" So I was already pretty excited. Then, it actually went to No. 1 the week of my wedding.

That's a nice wedding present...

It was a really nice wedding present. It spent a few weeks at No. 1 – four or five weeks, I think. It was really great timing. Then, "Need You Now" was going to No. 1 right at the time my daughter, Luna, was born. I've had really good things going on in my life each time something big has happened musically.

What an interesting parallel...

Yeah, there have been nice little markers along the way that have kept my head straight, and it's really great that the music stuff is going well, but the stuff that really matters to me the most is my wife, daughter and family at home. There's always been something at those moments that's going on that's bigger than what's happening musically, which really has made it easy to stay focused on the stuff that matters.

What do you see as the most challenging part of your career?

At this stage in my career, staying excited is the most challenging part. I've written so

"If you like it while you're writing it, there's always a good chance that people will love it as much as you do."

many songs now that it's about finding ideas that aren't just good, but ideas I'm really excited about. I don't pitch my own songs, so I don't spend my time with my songs after they are written or recorded. I don't have time left in my day to think about them, so all my time gets put into new songs at all times. That's great, but when you're writing 70 or 80 songs a year, that's a lot of ideas that have to keep you excited, especially when you intend to be songwriting for a long time and don't want to get burned out.

I want to love songwriting down the road as much as I do now. I've gotten better at taking long breaks, getting out of town and away from it, and telling myself and really believing that it will be here when I get back. You can walk away from it for a little while, and it will all still be here when you get back. Sure, you won't have written during that period and might have missed out on a couple records, but long-term, it just doesn't add up. It's a marathon, not a sprint. It's challenging for me, to treat each song like the last, most important song that you're ever going to write, and still remember that it's just a song.

What is most rewarding to you?

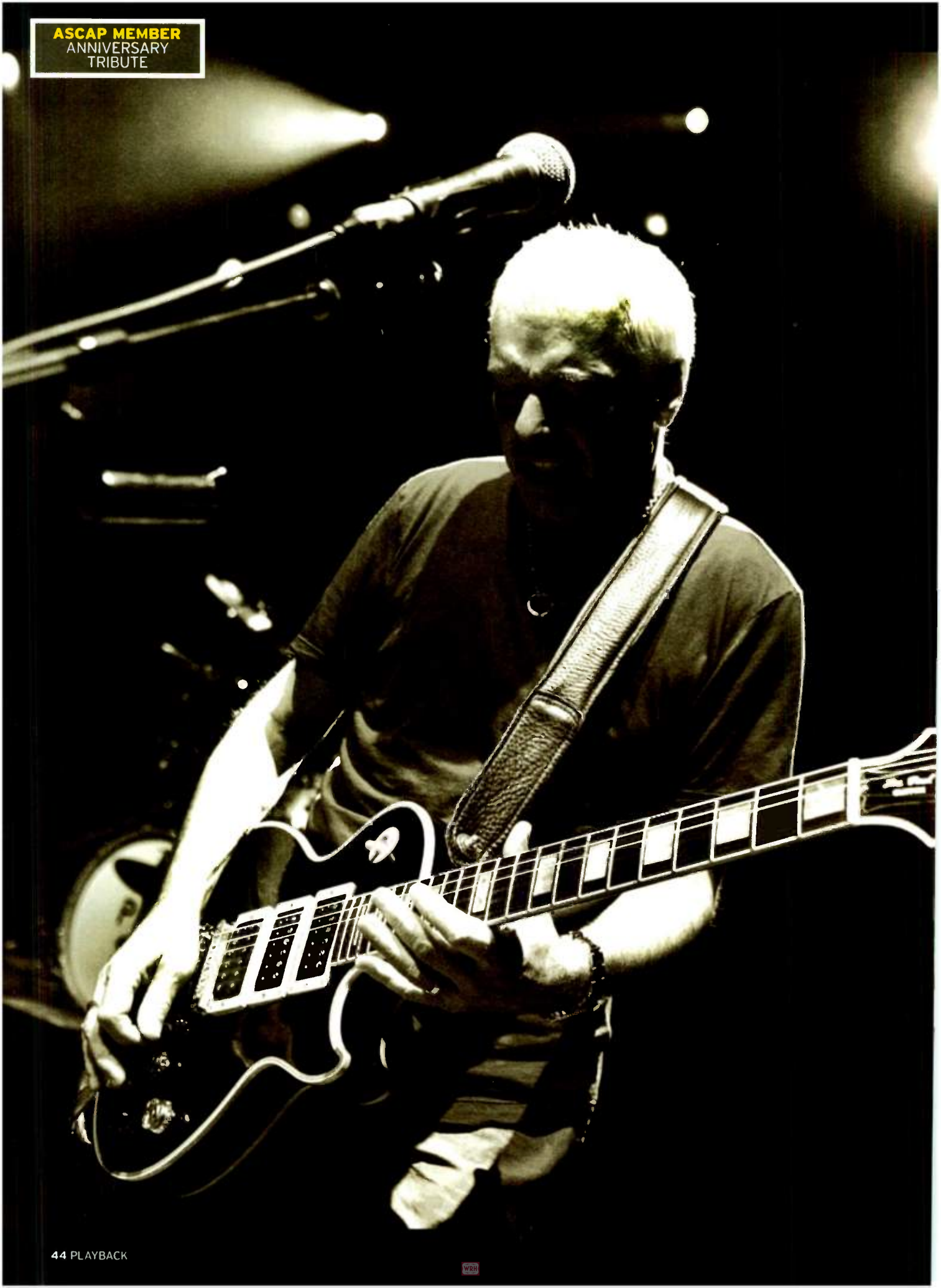
There are so many rewarding things: still get-

ting to call my parents and tell them about cuts and things, sharing that sort of success with the people that I care about, listening to Luna singing "Need You Now." It's weird, there are a lot of great things, but I don't know if there is anything more rewarding or has ever been anything more rewarding than when you first finish a song. You finally get to experience what that song feels like, and you are able to get lost in it. It sounds kind of silly, and yet I still love that moment. It's some kind of weird place you get to go when you're playing the first time through that you'll never experience again with that song, and there's nothing else in life that does it. That alone will probably keep me going.

Many, many years down the road, how do you hope to be remembered?

I would like for my songs to be remembered. I want to be remembered as a good dad, husband, son – all of those things. Yes, you hope people remember you as being a good songwriter, but if you're lucky, your songs will long outlive you and anybody even remembering you. Any of us who get to do this on a daily basis and make a living from it, are really lucky. Maybe I just hope to be remembered as somebody who is grateful for having that good fortune.

ASCAP MEMBER
ANNIVERSARY
TRIBUTE





PASSION

AS HE CELEBRATES MORE THAN THREE DECADES AS AN ASCAP MEMBER AND THE **35TH ANNIVERSARY** OF THE RELEASE OF HIS LEGENDARY LIVE ALBUM, **PETER FRAMPTON** CONTINUES TO COME ALIVE ONSTAGE, ELECTRIFYING AUDIENCES THE WORLD OVER

PLAYER

As far as iconic 1970's rock images go, it's hard to beat the album cover of *Frampton Comes Alive!*, Peter Frampton's massively successful 1976 double live concert album. Curly blonde hair spilling onto his shoulders, awash in hazy stage lights and grasping a Gibson Les Paul, the British Adonis looks off in the distance, lost in the musical moment, and blissfully unaware that he's about to make rock 'n' roll history.

But while a picture paints a thousand words, it was the music on *Frampton Comes Alive!* that thrilled millions of listeners around the world when it was released on January 6th, 1976. It debuted on the charts at #191. Within weeks it reached #1 on the *Billboard* 200 and held the top spot for a total of 10 weeks. It was the best-selling album of 1976, selling over six million copies in the US and becoming one of the best-selling live albums to date with worldwide sales of over 16 million. It turned Peter Frampton into a huge star.

BY ERIK PHILBROOK



Three songs from the album, "Show Me the Way," "Baby, I Love Your Way" and "Do You Feel Like We Do?," were released as singles. They became ubiquitous songs of the era, and to this day they continue to receive an incredible amount of airplay on classic rock radio. Ironically, for songs that were so reminiscent of their time, they have truly stood the test of time and continue to reach newer fans across the generations.

What perhaps many don't see in the image of Peter Frampton on that famous album cover is the passionate, driven guitarist from Beckenham, England who had been working hard at his craft for well over a decade before his breakout success. He began taking classical guitar lessons at eight years old and was performing professionally in rock bands by his early teens. In 1966 he became a successful singer and lead guitarist in The Herd, which scored a bunch of British pop hits. Then in 1969, when he was 18 years old, he joined with Steve Marriott of The Small Faces to form Humble Pie.

While playing with Humble Pie, Frampton's masterful and unique guitar playing began to gain greater exposure throughout the music industry. This led to session work with other artists, including Harry Nilsson, Jerry Lee Lewis and George Harrison (for the former Beatle's solo album, *All Things Must Pass* in 1970). Notably, it was during the Harrison session that Frampton discovered the "talk box," which he would later immortalize on *Frampton Comes Alive!*, making it one of his trademark sounds.

After recording several albums and touring with Humble Pie, Frampton set off on his own. While recording and releasing four albums, including his eventual breakthrough 1975 *Frampton* album, he developed into an incredible live performer with a loyal and growing fan base. By the time he recorded *Frampton Comes Alive!*, the bulk of which was recorded at San Francisco's Winterland Arena, he had the songs, the chops, the aura, the following and the right team behind him to become a major star. His appearance on the cover of *Rolling Stone* after the album came out sealed the deal.

In the years that followed, while the success of *Frampton Comes Alive!* was a hard act to follow, Peter Frampton focused on what

"I have been a fan of Peter Frampton since the first time I heard Humble Pie's *Rockin' the Fillmore* when it came out many years ago. What an incredible band! I could go on and on about that record! But then his amazing solo records turned me on in high school. The thing that really struck me was his touch and his playing style. VERY unlike all the rock players of the era. Peter had a different twist to his playing, still does. More modal perhaps. I hesitate to use the word 'jazz,' but he does choose notes that a 'rock player' may not usually gravitate to. Sure was an influence on me! Amazing taste, feel, vibrato and tone. Something he has refined to an even higher level today. AND the man can sing great

too and has written timeless classics...A triple threat!

I met him the first time in 1978 when my band Toto opened our first ever arena show in Hawaii. I was very nervous as a fan to meet him. He KILLED it that night. This was at the height of *Frampton Comes Alive!*, one of the best live records EVER (it was hard to top Humble Pie live but he did!). I was a fan and he was kind to me as a 19-year-old kid. Later on, I was called to play rhythm guitar on a "live studio" record called *Breaking All the Rules* in 1980. We then formed what is now a lifelong friendship and I am honored to call him my friend. Our sons are friends. It's a family thing now but I will ALWAYS be a fan too."

—Steve Lukather, guitarist



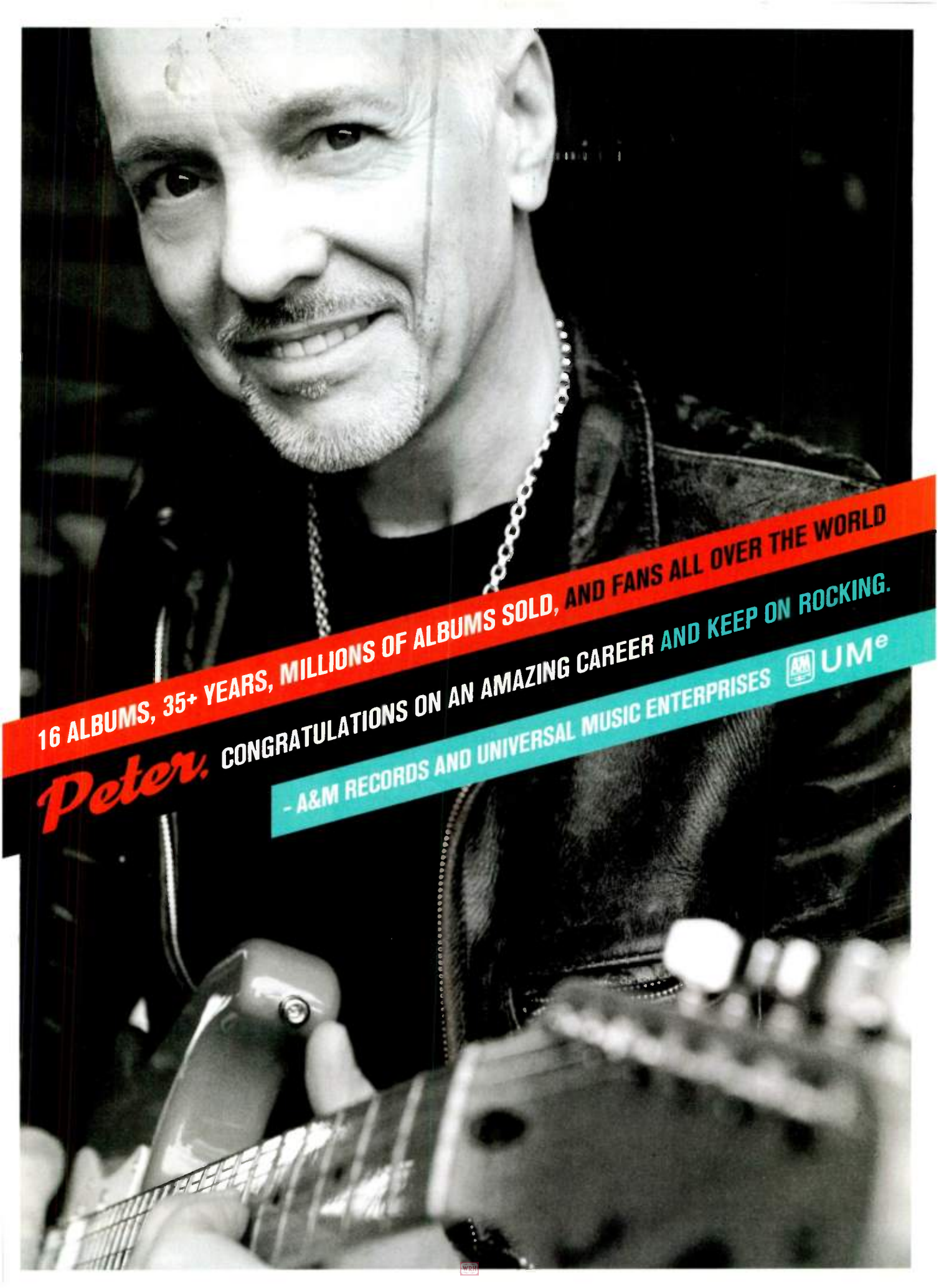
"WHILE THE SUCCESS OF FRAMPTON COMES ALIVE! WAS A HARD ACT TO FOLLOW, PETER FRAMPTON FOCUSED ON WHAT HE LOVED THE MOST - PLAYING HIS GUITAR AND PERFORMING FOR AUDIENCES IN A VARIETY OF WAYS."

he loved the most - playing his guitar and performing for audiences in a variety of ways.

He continued to record throughout the 1980's, but he also began working with other kindred spirits in the music world. He united with David Bowie to collaborate and play on Bowie's 1987 album *Never Let Me Down* and then joined Bowie's Glass Spider world tour. He later recorded and toured with Bill Wyman's Rhythm Kings and Ringo Starr's All-Starr Band.

While he has long been famous for being "Peter Frampton," including sending up his celebrity by appearing as an animated version of himself on both *The Simpsons* and *Family Guy*, in 2006 he made the bold decision to release an instrumental album focused solely on his distinctive guitar skills. When *Fingerprints* won the Grammy for Best Pop Instrumental Album, it was an important personal achievement for Frampton.

On the heels of releasing his 14th studio album, last year's *Thank You Mr. Churchill*, this year Frampton is marking the 35th anniversary of the release of *Frampton Comes Alive!* with a world tour that features him playing exactly the songs played on that famous night in San Francisco where the album was recorded. 2011 also marks the 35th anniversary of Peter Frampton as an ASCAP member. On a recent break from his tour (which is now being extended due to popular demand), Frampton talked to *Playback* about

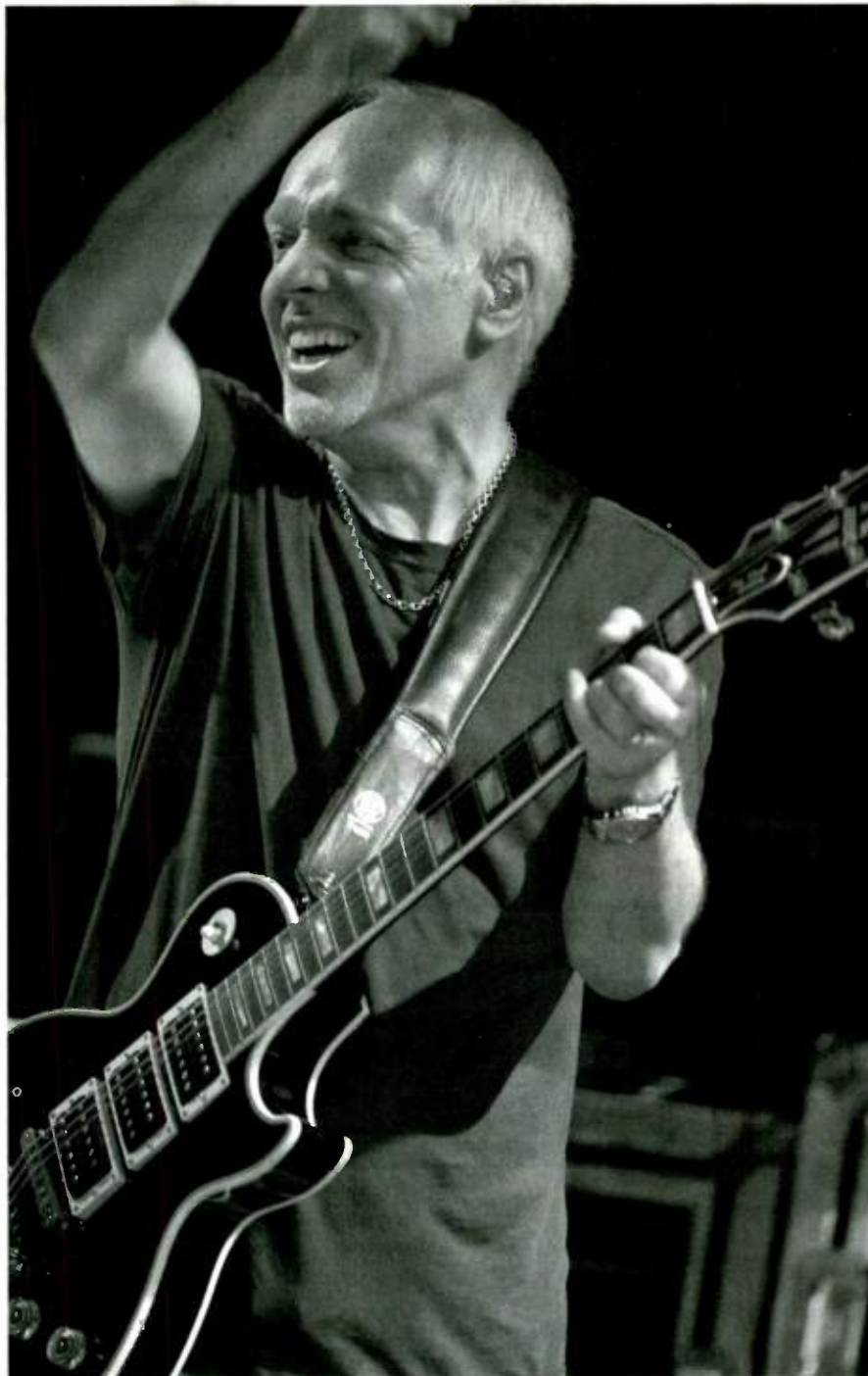


16 ALBUMS, 35+ YEARS, MILLIONS OF ALBUMS SOLD, AND FANS ALL OVER THE WORLD

Peter.

CONGRATULATIONS ON AN AMAZING CAREER AND KEEP ON ROCKING.

- A&M RECORDS AND UNIVERSAL MUSIC ENTERPRISES  UMe



"I STARTED LISTENING TO THE ROCK AND POP MUSIC OF THE TIME IN ENGLAND. ANYTHING THAT HAD AN ELECTRIC GUITAR ON IT WAS ALL OF A SUDDEN EXTREMELY INTERESTING TO ME."

his incredible and enduring career and what inspires him most today.

You started taking classical music lessons as a kid. When did the passion to make music come into play?

It's all about addiction and passion in my life [LAUGHS]. They're intertwined. It started when I was about seven or eight – there's actually a song about it on my last album called "Vaudeville Nanna and the Banjolele." I was in the attic with my father getting down

I think Peter Frampton, my boss for these past seven years, expresses his deep feelings, lyrically, like all the great songwriters, but I think the key to his artistry is what he does musically on top of that backdrop. When you play alongside him you see the discipline that it takes to be such a vital guitarist. He lives and breathes music far beyond any one person I've ever played with. I really believe that the reason why his live record connects so much is that, through improvisation, his music is constantly changing, and therefore "Alive." He looks at his music like a living, breathing entity and people hear that and connect deeply with it. It's so fun to play onstage with a guy on that level.

—Rob Arthur, band member

suitcases for our family vacation – which would have been 1957 – and I found this little case that obviously had something inside. I asked my dad, "What is this?" And he said, "Oh, Nanna gave me her banjolele the other day and said we should keep this. 'Maybe Peter will want to play it one day. You can show him a few chords,'" because my dad played some guitar.

I said, "Well, can we take it down and have a look?" So he taught me a couple of songs on that and I found that not only did I enjoy playing it, but I enjoyed the attention that I now got from my family.

So, the two things sort of came at once and I've been going after people's attention ever since I guess [LAUGHS].

So once you caught the bug to perform, what interested you?

I started listening to the rock and pop music of the time in England. Anything that had an electric guitar on it was all of a sudden extremely interesting to me. We're talking about the beginning of guitars being electrified – obviously it started in the 30's and 40's, but in the 50's it was something that you could actually get hold of. The Stratocaster was started I believe in '55, so it wasn't long before it exploded.

Was it an expensive instrument for you at the time?

God, yeah. My father being a teacher, it was way beyond our standard of living.



**Dear Peter,
Thanks for the Memories
Best always,
Jerry Moss**

Who were some of the first musicians you loved?

The Shadows— they were like the English instrumental Beatles. They were huge. And also The Ventures from America.

In 1958, Cliff Richard and the Shadows started, and by this time I had an acoustic guitar upon which I put a pick-up, and I knew, that's all I wanna do.

I'd come in from school and I wouldn't even say Hi to mum and dad; I'd just go upstairs, into my room, shut the door and pick up my guitar. I'd play until my mother would bang on the ceiling of the kitchen with a broom handle and say, "Enough. Bed. That's it." I drove them crazy 'cause it just never stopped.

So that was it. I just wanted to be the best guitarist in the world. It all happened quickly.

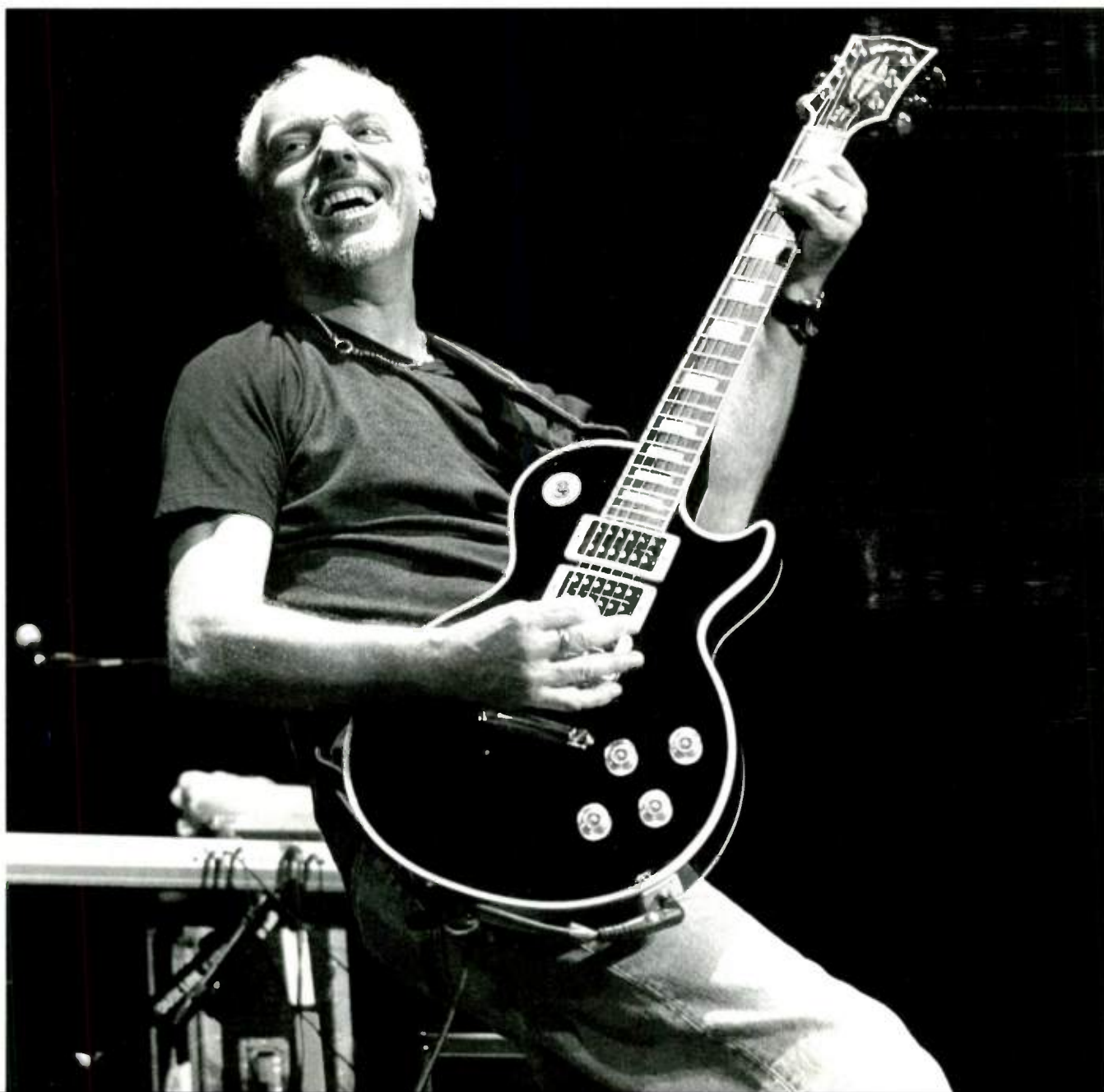
The whole youth movement in England was electrified by the new rock music at this time, and with your musicianship, you were able to seize the moment. Talk a little bit about getting into your first bands, because you really did succeed in your early groups. Did you want to be a pop star?

No. It was always about being a good player. I got into this band that had the original drummer for the Rolling Stones in it, Tony Chapman. He had been best friends with Bill Wyman, who had always wanted to do Tony a

"I DON'T THINK THAT THE PLAYING AND THE DOING IS THE GIFT. I THINK THE PASSION TO WANT TO DO IT IS THE GIFT. I GET TO GO ONSTAGE AND ENJOY MYSELF. IT'S PHENOMENAL."

"I have worked with Peter for over 18 years. On top of being a great songwriter, musician and performer, he's also a fine human being."

—Gary Haber, Peter Frampton's CPA



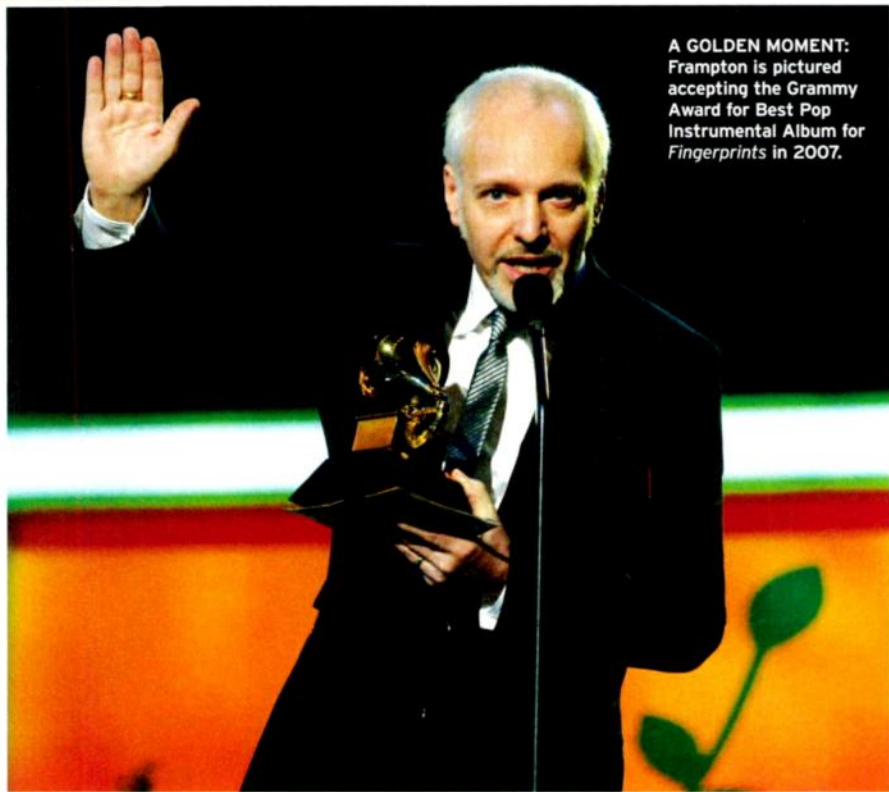
PETER FRAMPTON 35 ASCAP YEARS



It's been a great ride so far....Congratulations from Haber Corporation



Los Angeles • Nashville • Paris



A GOLDEN MOMENT: Frampton is pictured accepting the Grammy Award for Best Pop Instrumental Album for *Fingerprints* in 2007.

in a music store on a Saturday. They played everything, from Roland Kirk to Otis Redding. We had brass - sax and trumpet - and key-boards, bass, drums and me on guitar. I had to learn all this jazz, blues, pop, rock, every-thing. It was wonderful and very stressful, but having to learn all this stuff just opened my eyes to all sorts of different music. So The Preachers were the beginning.

I guess from then on you started becoming well known for your guitar skills.

Yes. While I was with The Preachers and still at school, The Herd, which was a very popular local band in South London, saw me playing - I was about 14 or 15 years old - and asked me to sit in with them for the summer to replace somebody.

And so I did, and I thought this was just a temporary position, but just before I went back to school, they asked me to join the band permanently. And that's when I went to my father who was a teacher and tried to convince him that I should not go back to school and not go to college. It was a hard sell, let me tell you. Eventually my mother - dear old mum - talked him into it, and so I joined a rock band at 16. Within a year we were on TV and we were starting to have hits and everything. So that was the real begin-ning of this early success.

Did you see it as a dream job?

I've never worked a day in my life [LAUGHS]. I'm proud to say that. I am one of the luckiest people on the planet because if you have a passion for something, whether it be writing or photography or acting or horse riding - what-



"A sweet man with a sweet guitar."
-Bill Wyman, The Rolling Stones

favor. Tony was then in a band called The Preachers and it was made up of some of the best people from some of the top bands that had broken up or whatever. And they asked me. I was the youngest and they'd found me

Congratulations Peter on this wonderful anniversary and all of your many achievements!

Lots of Love,
Carla, Cami and Everyone at

SACKS AND CO.

The 35th FCA! anniversary is really a great opportunity for Peter to be recognized and honored by ASCAP for his great contribution as a musician and songwriter. Peter's music really says it all. Throughout his professional career, from Humble Pie right on through his early solo recordings culminat-ing with FCA!, tireless in his pur-suit, Peter has continued to explore artistically, from the Grammy-winning *Fingerprints*, to the more recent *Thank You Mr. Churchill*, Peter's dedication to his craft is an inspiration to musicians worldwide, and certainly for me as well! Thanks Peter!

-Stanley Sheldon, band member on *Frampton Comes Alive!*

PHOTO BY WIREIMAGE/CAUI FIELD ARCHIVE



"I'm honored to have worked with Peter Frampton for the last 13 years. Peter's mastery of the guitar is truly an art form in itself. I am constantly awed by his passion for music, his amazing live performances, and his acumen for business. Peter and I have had a wild and wonderful ride together! I'm thrilled to see him get the accolades and recognition he richly deserves."

—Lisa Jenkins, Vector Management

ever it is, a passion for something is a gift.

I don't think that the playing and the doing is the gift, I think the passion to want to do it is the gift. And I was very blessed with that, so it's never been work to me. I mean, maybe on a really long bus ride when you're like "Oh God, when are we gonna get there?" [LAUGHS] But it's always been unbelievable to get to the other end of wherever you're going. All my life, there's always been another trip somewhere else and I get to go on stage and enjoy myself. So it's phenomenal.

You joined Humble Pie for a few years and then launched a solo career. I think one of

the great themes of your career is that persistence and determination pay off. Before *Frampton Comes Alive!* became a massive success, you worked hard, recorded and toured for nearly a decade. What was your career strategy in those years?

I'd already seen how the process worked with Humble Pie. They had a tried and tested crew of people who knew how to do it. At that point we were in the FM period of radio so singles weren't as important. It was more about album-oriented rock.

"FOR THESE SONGS TO STILL BE USED IN THE MEDIA AND IN FILMS, IT'S JUST A TESTAMENT TO HOW INDELIBLE THEY'VE BEEN OVER THE YEARS - WHICH STILL BLOWS ME AWAY."

The way to do it, we found out, was to make the best records we could make that year, or two a year in those days, then go out on tour. We would open for as many huge acts as we could get on the bill with, and with the clout we had, with the management and

"I have been a fan of Peter's since before the original Frampton *Comes Alive!* It has been an honor to work with him on celebrating the 35th anniversary of a life-changing record."

—Ken Levitan, Vector Management

agency at that point, it was great. So I basically copied that whole strategy, being with the same crew, even after I left Humble Pie.

When you go out and tour, and I'm proving it again, it's the most powerful thing. It's even more so nowadays because word of mouth is not just word of mouth, it's word of mouth on the internet.

So while anyone can tell you until they are blue in the face that this artist or this film is great, you gotta go see it; until you see it yourself you don't really know. But when your friends tell you, in person or online, to go see someone or something, that's the most powerful thing. We've been doing this *Comes Alive* anniversary tour and it's definitely the longest tour I've done in decades. We've had to extend it into next year in the U.S. And I think that is largely due to great word of mouth.

We are proud to be a part of this groundbreaking year!
Congratulations on FCA! 35, Peter!



—Congratulations From Everyone at Vector!

That's wonderful!

It's amazing. If you keep going out there, word of mouth is the thing that's always going to give you a boost. You can have a hit single and that's one thing, but to actually go out and play live and make your reputation like that is the best kind of success, and that's what I've always done.

Leading up to the recording of the *Frampton Comes Alive!* album, you developed yourself as a tremendous live performer, but you also wrote some great songs, a few of which have become timeless classics. What is your approach to songwriting?

I've never been the most prolific songwriter. I know people that just churn them out, you know? I have to wait until I get inspired for whatever reason. I have no idea where inspiration really comes from. I wrote something

yesterday, not the lyrics but the music, and it's one of those pieces that starts me on a new journey of writing more songs.

I've been inspired by all the great songwriters and bands and stuff like that, and it all goes in and one day you sit down and you write something that sounds like you. But it's not easy to write a good song, and I throw away ideas and whole songs very quickly if they don't turn me on.

"I GOT TURNED INTO A POP STAR WITH *FRAMPTON COMES ALIVE!* I SAY THIS ALL THE TIME BUT IT'S TRUE: A POP STAR'S CAREER IS 18 MONTHS TO TWO YEARS AND A MUSICIAN'S CAREER IS A LIFETIME."

I have to get this feeling in my stomach that it's really something special. It's all a gut thing with me. I feel that on every decision that I've made, right or wrong, my gut comes into it.

I've made mistakes, you know, by not listening to my gut. But with songwriting, you just feel "Wow, I really like this." And you become a fan of yourself for that moment, you know, and think, "Well, you did good on this one." If I can't please myself I'm never going to please anybody else. So it's always for me that I write the song, not for anybody else.

Tell me a little bit about the anticipation for the *Frampton Comes Alive!* album. Was the success that came out of that album a shock to everyone or did everyone feel like it was a moment for you and your career and that it was going to be big?

It was a shock. We didn't expect it to be that huge. We didn't. We were just following the same template as Humble Pie, which had almost the same amount of studio records. With Humble Pie, the audiences seemed to be more interested in us than our record sales were showing, so there was no correlation between the two.

We had been building the word of mouth and the live album, *Rockin' the Fillmore*, for Humble Pie became our first gold record. It sold 500,000. That was huge for us.

So when we did *Frampton Comes Alive!*, we thought if this thing did what the Humble Pie live album did, we could have a gold record. And, of course, it hit that mark in the first week just about. It was a huge shock. No one – least of all me – was prepared for what was to come.

You joined ASCAP as a writer member the same year *Frampton Comes Alive!* was released. The songs that become popular

"I had the honor of working with Peter in the studio and witnessed firsthand his ability to create magic. But those gifts also extend to his concerts where he has proven his ability to captivate audiences for decades. At the Los Angeles 35th Anniversary Concert recently, he continued to 'wow' us with wonderful playing, great songs and an ability to make everyone feel a part of his music. He is truly one of the best I have ever encountered."

—David Kershenbaum, producer



We've been together from the
very beginning
and
we're still
rockin'

With love and affection from
your family at Almo Music.



RONDOR MUSIC INTERNATIONAL
A UNIVERSAL MUSIC GROUP COMPANY

from that album, "Baby, I Love Your Way," "Show Me the Way," "Do You Feel Like We Do?," in addition to being monumental classic rock radio staples, have also been used extensively in film, TV and advertising. How does it feel to have your work become part of the fabric of the culture for so many years? I feel I'm very lucky when people want to use them in films or on TV or whatever, because people know them and it's a memory that people have of a certain time. For these songs to still be used in the media and in films, it's just a testament to how indelible they've been over the years - which still blows me away.

The massive success of *Frampton Comes Alive!* wasn't an easy act to follow. How did you maintain your perspective as you pursued your career in the years that followed? Well, I took a period off from about '82 to '92, a decade where I didn't really do too much myself. I toured with David Bowie during that period—which was wonderful, and that sort of stimulated me back into wanting to do more, and get going again. But, yeah, I think once you've been through something as enormous as *Frampton Comes Alive!* and the aftermath of it, which held certain drawbacks for me and

"Peter is one of the most gifted composers and virtuoso guitar players I have ever recorded. He is the consummate professional performer, entertainer and musician. An original and unique craftsman of the electric and acoustic guitar. His passion to play is rewarded with continual sell-out venues. I have worked with Peter from the very start of his solo career on *Wind of Change*, *Something's Happening*, *Frampton*, *Frampton Comes Alive!*, *I'm in You*, *Where I Should Be* and his latest *Thank You Mr Churchill*. We grew up listening to Stevie Wonder & Tamla Motown on my Tannoy speakers. His constant passion for

my career, you have to understand that a pretty face is a pretty face. That doesn't really last that long. I got turned into a pop star with *Frampton Comes Alive!* I say this all the time, but it's true: A pop star's career is 18 months to two years and a musician's career is a lifetime.

It was depressing for me that I hadn't done much to help that situation - or stop it. But one picture can turn you into a pop star,

and unfortunately there were quite a few pictures of me out there at the time, and I looked good. What can I tell you? It's hard when you're a serious musician but you look good.

In 2006 you won a Grammy for your instrumental album, *Fingerprints*, which seems like a vindication of everything we've been talking about - staying focused on the passion of making music. What did that

sound took off when he established the 'talkbox.' And also his use of the Leslie Guitar sound became his trademark. For all the years I have known Peter, he has always pushed himself musically, breaking all limits and throwing out the rule book! He has a love of creating not only a great performance, but of capturing a wonderful unique sound. And so today Peter is playing night after night to an elated audience for three hours plus! That is dedication, that is one love, his music and his guitar. His body and soul are a Les Paul, Stratocaster & SG. His songs are honest and timeless. Rock on Peter!"

—Chris Kimsey, producer

manatt

Manatt is proud to honor our client

Peter Frampton

on his outstanding achievements in music.

Congratulations from Gary Gilbert and all your friends at Manatt.

Manatt, Phelps & Phillips, LLP manatt.com

award mean to you at the time?

Before that record came out I got signed by my original label, A&M, which *Frampton Come Alive!* is on, and Universal. And Bruce Resnikoff, the president, said "So, what have you got planned for us?" I said, "Well I'm not sure you're going to actually want me to ink the page here when I tell you... but I'm going to do an instrumental album. They went, "Oh!" [LAUGHS] Then there was a moment of silence and he went "Yeah, we'd love it. Great. Alright." So it wasn't what they were expecting and it was something that I had to do for me. It was a labor of love and I didn't really care whether it sold one record. Well, I knew that mum would buy one so... [LAUGHS]

So you saw it through...

Then lo and behold... I'm now accepted back as a musician as I was in Humble Pie and all those sessions I did and I'm not the pop star any more. I got two nominations, one for the track "Black Hole Sun," and one for the whole album. I didn't think I'd get the whole album. But I did. You know, when I went up to receive it I said "30 years ago I got nominated for another one, I didn't get that one." And everybody laughed.

But I said "I'm very glad to accept this, not as the pop star but as the musician." And Larry Carlton came up to me afterward, with his wife. I had met him and played with him in Nashville, and he's pretty much like God when it comes to guitar playing. And he was the first person to congratulate me and gave me a huge hug and I think that said it right there.

It was what I had been hoping might happen. Not a Grammy necessarily, but the perceptions of me getting back in line with who I am. That really did it for me personally. I'm not big on awards but that's a huge one.

What advice would you give to those

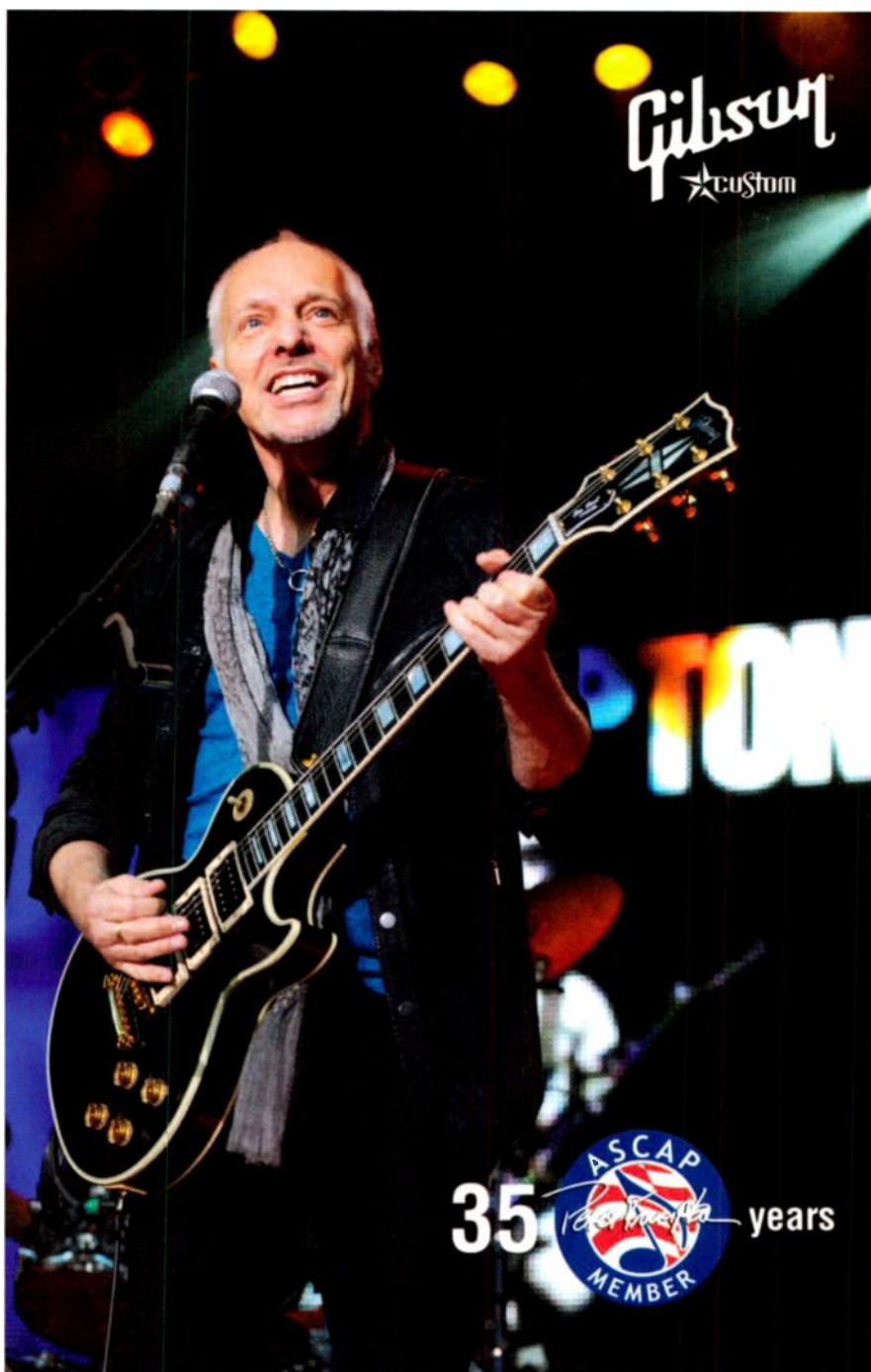
"Peter Frampton is an extraordinary musician. He has the rare ability to light up everybody in a 20,000 seat stadium, and at the same time light up a million people listening to one of his songs on the radio. There are many musicians where you listen to their song five times and you're done. With Peter, you'll listen to his songs over decades. And it's not just his songs, it's his guitar solos and his singing as well. There's something about it that's very endearing."

—Paul Reed Smith, luthier, founder and owner of PRS Guitars

"WHEN I WENT UP TO RECEIVE [THE GRAMMY] I SAID 'I'M VERY GLAD TO ACCEPT THIS NOT AS THE POP STAR BUT AS THE MUSICIAN.' I THOUGHT THAT THIS IS WHAT I HAD BEEN HOPING MIGHT HAPPEN...THE PERCEPTIONS OF ME BACK TO WHO I AM."

aspiring songwriters and musicians who hope to have a career as long and enduring as yours?

Write from your heart when you're writing a song and don't listen to anybody. If you feel that it's something that turns you on, don't let anybody change that. Stay true to your beliefs and your craft and your style; it's not about copying and being like somebody else, it's about being you. You've got to be unique and unique is what lasts, ultimately.

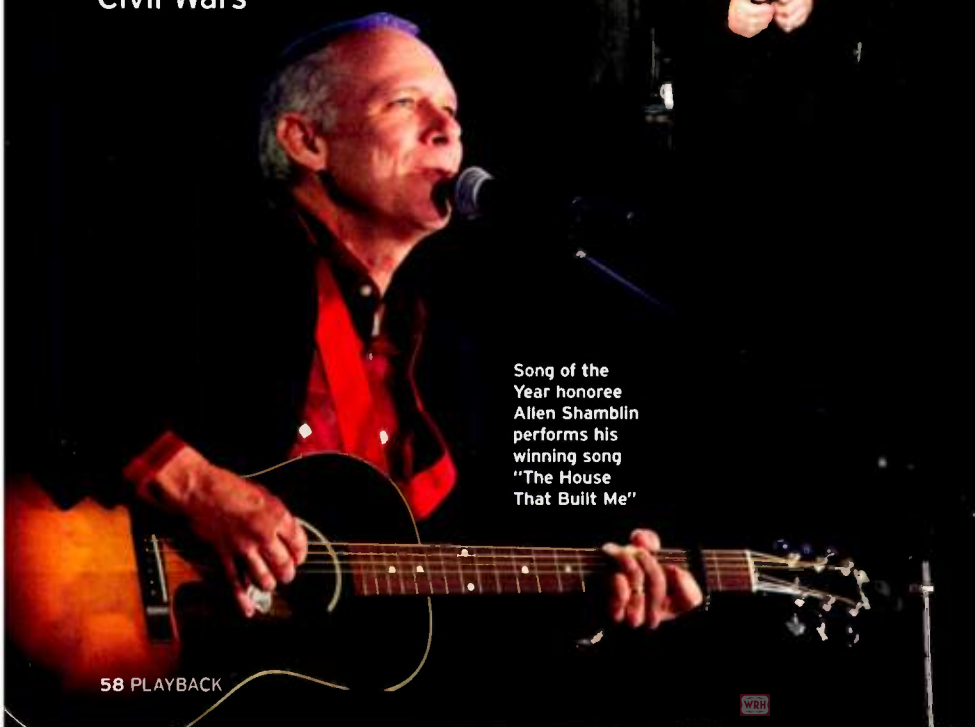




Pictured (l-r): ASCAP's LeAnn Phelan and Marc Driskill, ASCAP Country Music Publisher of the Year Sea Gayle Music's Chris DuBois, Songwriter/Artist of the Year and Sea Gayle Music's Brad Paisley, Song of the Year honoree Allen Shamblin, Sea Gayle Music's Frank Rogers, Songwriter of the Year Ben Hayslip and ASCAP's Tim DuBois, Mike Sista and Michael Martin

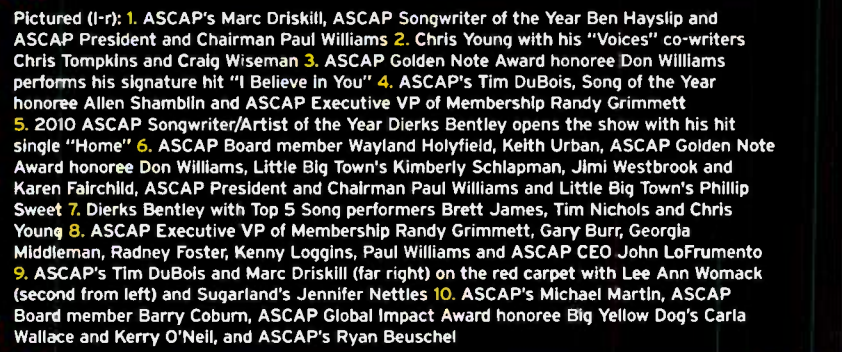
COUNTRY MUSIC AWARDS 2011

Ben Hayslip, Brad Paisley and Sea Gayle Music among top honorees, Allen Shamblin's "The House That Built Me" named Song of the Year, special tribute paid to Don Williams and The Civil Wars



Song of the Year honoree Allen Shamblin performs his winning song "The House That Built Me"





Pictured (l-r): 1. ASCAP's Marc Driskill, ASCAP Songwriter of the Year Ben Hayslip and ASCAP President and Chairman Paul Williams 2. Chris Young with his "Voices" co-writers Chris Tompkins and Craig Wiseman 3. ASCAP Golden Note Award honoree Don Williams performs his signature hit "I Believe in You" 4. ASCAP's Tim DuBois, Song of the Year honoree Allen Shamblin and ASCAP Executive VP of Membership Randy Grimmatt 5. 2010 ASCAP Songwriter/Artist of the Year Dierks Bentley opens the show with his hit single "Home" 6. ASCAP Board member Wayland Holyfield, Keith Urban, ASCAP Golden Note Award honoree Don Williams, Little Big Town's Kimberly Schlapman, Jimi Westbrook and Karen Fairchild, ASCAP President and Chairman Paul Williams and Little Big Town's Phillip Sweet 7. Dierks Bentley with Top 5 Song performers Brett James, Tim Nichols and Chris Young 8. ASCAP Executive VP of Membership Randy Grimmatt, Gary Burr, Georgia Middleman, Radney Foster, Kenny Loggins, Paul Williams and ASCAP CEO John LoFrumento 9. ASCAP's Tim DuBois and Marc Driskill (far right) on the red carpet with Lee Ann Womack (second from left) and Sugarland's Jennifer Nettles 10. ASCAP's Michael Martin, ASCAP Board member Barry Coburn, ASCAP Global Impact Award honoree Big Yellow Dog's Carla Wallace and Kerry O'Neil, and ASCAP's Ryan Beuschel

ASCAP hosted its 49th annual Country Music Awards on November 6th, 2011, at the Gaylord Opryland Resort in Nashville. The writers of country music's most performed songs of the past year were honored before an audience of many of Nashville's most distinguished songwriters, top country stars and music industry leaders. Special tribute was paid to Don Williams, who was honored with the ASCAP Golden Note Award, as well as The Civil Wars, who received the ASCAP Vanguard Award.

A total of 36 song honors were handed out, interspersed with very special performances by the writers of the year's Top 5 most performed songs. Performances included "All Over Me" by Ben Hayslip and Josh Turner; "Gimmie That Girl" by Ben Hayslip, Rhett Akins and Dallas Davidson; "The House That Built Me" by Allen Shamblin; "The Man I Want to Be" by Brett James, Tim Nichols and Chris Young; and "Roll with It" by Tony Lane and Johnny Park. The show kicked off with the 2010 ASCAP Country Music Songwriter/Artist of the Year, Dierks Bentley, performing his current single, "Home."

Ben Hayslip was presented with his first ASCAP Country Music Songwriter of the Year award. Hayslip was responsible for penning five of the most performed songs of the past year: "All About Tonight" (Blake Shelton), "All Over Me" (Josh Turner), "Farmer's Daughter" (Rodney Atkins), "Gimmie That Girl" and "The Shape I'm In" (Joe Nichols). Brad Paisley was also presented with his second ASCAP Country Music Songwriter/Artist of the Year award; he won his first in 2004. No stranger to ASCAP Most Performed Song awards - he has already won 24 in years past - Paisley added three more this year with "Anything Like Me," "This Is Country Music" and "Water."

Allen Shamblin received the ASCAP Country Music Song of the Year honor for "The House That Built Me" (recorded by Miranda Lambert, published by Built On Rock), and for the second consecutive year, ASCAP Country Music Publisher of the

Year honors went to Sea Gayle Music, who had six award-winning songs: "Anything Like Me," "Come Back Song," "This," "This Ain't Nothing," "This Is Country Music" and "Water." Sea Gayle's Chris DuBois, Brad Paisley and Frank Rogers accepted the award.

ASCAP President and Chairman Paul Williams and ASCAP Board member Wayland Holyfield presented Don Williams with ASCAP's Golden Note Award, which heralds Williams for his "universal lyrics, heartfelt melodies and human touch [which] have earned him an extraordinary place in American popular music." A special musical tribute to Don Williams included performances by Keith Urban, joined by Little Big Town, who honored Williams with his rendition of "We've Got a Good Fire Goin'," and Lee Ann Womack performing "Lord, I Hope This Day Is Good," as well as a surprise performance by the honoree himself.

ASCAP Board member Barry Coburn presented the ASCAP Global Impact Award - a special award for a song that has had significant impact on multiple formats during the year - to Josh Kear, Big Yellow Dog Publishing and Darth Buddha for "Need You Now" (Lady Antebellum).

Breakout duo The Civil Wars - Joy Williams and John Paul White - were honored with the ASCAP Vanguard Award in recognition of their extraordinary gift for creating music that draws on tradition while forging new audiences with its timeless appeal.

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

Brad Paisley accepts his second ASCAP Songwriter/Artist of the Year Award



L.F.A.D PHOTO AND SILHOUETTE PHOTOS BY ED RODE; PHOTOS 1,3,6-9 BY ED RODE; PHOTOS 4,9-12 BY KAY WILLIAMS

FILM & TV 2011 MUSIC AWARDS

Angelo Badalamenti and Alf Clausen receive special honors; *Halo:Reach* wins Top Video Game Award



(l-r) ASCAP President and Chairman Paul Williams, ASCAP Henry Mancini Award honoree Angelo Badalamenti, ASCAP Golden Note Award honoree Alf Clausen and ASCAP CEO John LoFrumento



1



2

ASCAP hosted its 26th Annual Film & Television Music Awards on June 23rd at the Beverly Hilton Hotel in Los Angeles, CA. The dinner and awards ceremony paid special tribute to Angelo Badalamenti and Alf Clausen, and honored the composers of the top box office film music and the most performed television music of 2010.

Filmmaker David Lynch and ASCAP President and Chairman Paul Williams presented ASCAP's Henry Mancini Award to acclaimed composer Angelo Badalamenti in recognition of his outstanding achievements and contributions to the world of film and television music. Following a video montage highlighting his distinguished career, Badalamenti and his 11-piece band, comprising colleagues and music students from the jazz department at California State University Northridge, performed a medley of his music.

Longtime friend and fellow composer Lee Holdridge and writer/producer of *The Simpsons* (1989-92) Jay Kogen presented Emmy Award-winning composer Alf Clausen with ASCAP's Golden Note Award in recognition of his ongoing success as one of the most versatile and popular composers, conductors, and arrangers in television and film music. Clausen closed the show with a performance from his 17-piece big band.

The winner of the Top Video Game Award was *Halo: Reach* with music composed

by Marty O'Donnell and Michael Salvatori.

Those honored in the Top Box Office Films category included past ASCAP Henry Mancini Award honorees Carter Burwell (*True Grit*), John Debney (*Iron Man 2*, *Valentine's Day*, *Yogi Bear*), Randy Newman (*Toy Story 3*), James Newton Howard (*The Last Airbender*, *Salt*, *The Tourist*) and Hans Zimmer (*Inception*, *Megamind*), in addition to Lorne Balfe (*Megamind*), Jon Brion (*The Other Guys*), Michael Brook (*The Fighter*), Ramin Djawadi (*Clash of the Titans*), Rupert Gregson-Williams (*Grown Ups*), James Horner (*The Karate Kid*), Deborah Lurie (*Dear John*), Heitor Pereira and Pharrell Williams (*Despicable Me*), John Powell (*How To Train Your Dragon*), Trevor Rabin (*The Sorcerer's Apprentice*), Trent Reznor (*The Social Network*), Glenn Slater (*Tangled*), Marc Streitenfeld (*Robin Hood*) and Steven Trask (*Little Fockers*).

ASCAP composers whose combined works earned the highest number of performance credits on network, local and cable television in the category of themes and dramatic underscore for the 2010 survey year were Jack Allocco, Joel Beckerman, Sean Callery, Rob Duncan, Michael Giacchino, David Kurtz, Jeff Lippencott, Walter Murphy, David Vanacore and Mark T. Williams.

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



(l-r) ASCAP President and Chairman Paul Williams, filmmaker David Lynch and ASCAP Henry Mancini Award honoree Angelo Badalamenti



Original Simpsons producer Jay Kogen speaks during Alf Clausen's tribute



Pictured (l-r), except where noted: 1. Longtime friend and fellow composer Lee Holdridge presents Alf Clausen with the ASCAP Golden Note Award 2. ASCAP's Sue Devine, Michael Brook accepting his Top Box Office award for *The Fighter* and ASCAP's Mike Todd 3. ASCAP Executive VP of Membership Randy Grimm (left) and ASCAP's Shawn LeMone (far right) present the Top Video Game award to composers Marty O'Donnell and Michael Salvatori for their music from *Halo: Reach* 4. Todd, composer Trevor Rabin accepting his Top Box Office award for *The Sorcerer's Apprentice* and Devine 5. LeMone, Top Box Office winner Deborah Lurie, and ASCAP President and Chairman Paul Williams 6. Composers Marc Fantini, Steffan Fantini and Scott Gordon are presented awards for Top TV Series *Army Wives* and *Criminal Minds* from ASCAP's Jennifer Harmon (second from left) 7. ASCAP's Charlyn Bernal (second from left) and Harmon present a Top Box Office award for *Biggest Loser* to composers Jeff Lippencott (left) and Mark T. Williams (right) 8. Composer Rob Duncan picking up a Top TV Series award for his music from *Castle* 9. Bernal (right) presents composer John Dickson with an award for his music from *Burn Notice* 10. Composer Jeff Cardoni accepts his Top TV Series award for his music from *CSI: Miami* and *The Defenders* 11. Grimm, composer David Vanacore accepting his award for Most Performed Themes and Underscore and LeMone 12. ASCAP's Alisha Davis is surrounded by *The Bachelor* and *The Bachelorette* winning composers Tony Morales, Devin Powers, Brad Segal and Matt Bowen 13. Davis (left) and ASCAP's Jeff Jernigan (right) present songwriter and singer Mayrè Martinez with an award for her music from *Aurora* 14. Composer James Levine accepts his Top TV Series awards for *Glee*, *Rizzoli & Isles* and *Royal Pains* 15. Composer Elvin Ross accepts his award for *Meet The Browns* from Davis 16. Jernigan and Davis present Top TV Series Awards to composers Michael Giacchino, Andrea Datzman and Christopher Tilton for their music from *Undercovers* 17. Composer Bear McCreary accepts his award for *The Walking Dead* from Davis 18. *Shake It Up* composer Eric Goldman, theme songwriter Jeannie Lurie and composer Zedrick Kelley receive their Top TV Series awards from Jernigan



(l-r) ASCAP President and Chairman Paul Williams, ASCAP Founders Award honoree Sean "Diddy" Combs and Dr. Dre



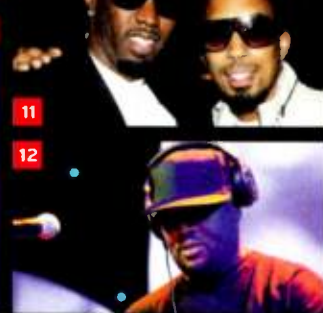
8



10



9



11

12

Pictured (l-r): 1. ASCAP Golden Note Award honorees Tina and Erica Campbell of gospel music group Mary Mary and ASCAP's Nicole George 2. Rapper Drake (right) presents his longtime collaborators Matthew "Boi-Ida" Samuels (l) and Noah "40" Shebib (r) with their Songwriter of the Year awards 3. ASCAP CEO John LoFrumento, ASCAP Publisher of the Year EMI Music Publishing's Jon Platt and ASCAP President and Chairman Paul Williams 4. Diddy and Andre Harrell 5. Kerry "Krucial" Brothers, George and Shebib 6. Ericka R. Warren and George 7. Andrea Martin performs her winning song "It Kills Me" 8. R&B songwriter/artist Miguel performs his chart-topping song "Sure Thing" 9. Pusha T performs 10. Mary Mary performs "Yesterday" 11. Diddy and Dallas Austin 12. Clark Kent performs a DJ set chronicling Diddy's career

RHYTHM & SOUL MUSIC AWARDS

2011

Sean "Diddy" Combs and Mary Mary receive top honors; EMI Music Publishing named Publisher of the Year

ASCAP hosted its 24th Annual Rhythm & Soul Music Awards on June 24th at the Beverly Hilton Hotel in Los Angeles, CA. The star-studded event, which was attended by hundreds of songwriters, recording artists and music industry leaders, paid special tribute to Sean "Diddy" Combs and Mary Mary, and honored the songwriters and publishers of the most performed ASCAP songs on the 2010 R&B/Hip-Hop, Rap and Gospel charts.

The evening featured performances by R&B artist Miguel and rapper Pusha T, R&B singer/songwriter Andrea Martin and gospel music duo Mary Mary, and was attended by some of the top names in the music and entertainment industry, including Dr. Dre, Drake, Matthew "Boi-Ida" Samuels, Noah "40" Shebib, Kerry "Krucial" Brothers, Foxy Brown, DJ Clark Kent, DJ Frank E., Drumma Boy, James Fortune, Andre Harrell, Jimmy Iovine, MC Lyte, Ne-Yo, No I.D., Kelly Rowland, Stargate, The Legendary Traxster, Terence Vaughn, Nate Walka, Deniece Williams, Mario Winans, *Gossip Girl's* Tika Sumpter and *American Idol's* Naima Adedapo and Jacob Lusk among others.

Top awards were handed out to: Songwriters of the Year (tie) - Ludacris, Matthew "Boi-Ida" Samuels and Noah "40" Shebib; Publisher of the Year - EMI Music Publishing; Top R&B/Hip-Hop Song - "Un-Thinkable (I'm Ready)" written by Kerry "Krucial" Brothers, Alicia Keys and Noah "40" Shebib; Top Rap Song - "Nothin' On You" written by Philip Lawrence, Ari Levine and Bruno Mars; Top Gospel Song - "They That Wait" written by Ericka R. Warren.

One of the evening's highlights was a special tribute to Sean "Diddy" Combs, who was honored with ASCAP's Founders Award in recognition of "his achievements as a producer, artist, entrepre-

neur, actor and icon whose creative genius continues to shape the course of music." To celebrate the legendary music mogul, Clark Kent performed a DJ set chronicling his career, and surprise guest Dr. Dre shared some personal remarks and co-presented the award with ASCAP President and Chairman Paul Williams.

Siblings Erica Campbell and Tina Campbell, who together form the multiple Grammy Award-winning gospel music duo Mary Mary, were presented with ASCAP's Golden Note Award, which is given to songwriters, composers and artists who have achieved extraordinary career milestones.

ASCAP Publisher of the Year honors went to EMI Music Publishing who was honored for 21 award-winning songs. This is the 17th consecutive win for EMI and the 19th time in the 24-year history of the awards show that they have received this honor. ASCAP CEO John A. LoFrumento and ASCAP Vice President of Membership, Rhythm & Soul Nicole George presented the award to EMI's President of North American Creative Jon Platt and his creative team.

For a complete list of winners visit ascap.com



R&B superstar Ne-Yo on the red carpet

Honorees and presenters pictured with ASCAP staff at the 2011 Concert Music Awards



CONCERT 2011 MUSIC AWARDS



ASCAP Honors Zhou Long, George Manahan, ASCAP Foundation Morton Gould Young Composers and more at annual event



ASCAP Board member Paulus (right) presents the Music Publishers Association and their President Lauren Keiser with The Arnold Broido Award





The 12th annual ASCAP Concert Music Awards took place on May 24th at Merkin Concert Hall at the Kaufman Center in New York City. ASCAP member, radio host and composer-conductor Bill McGlaughlin hosted the invitation-only event, which recognized the achievements of ASCAP's 2011 Concert Music Honorees.

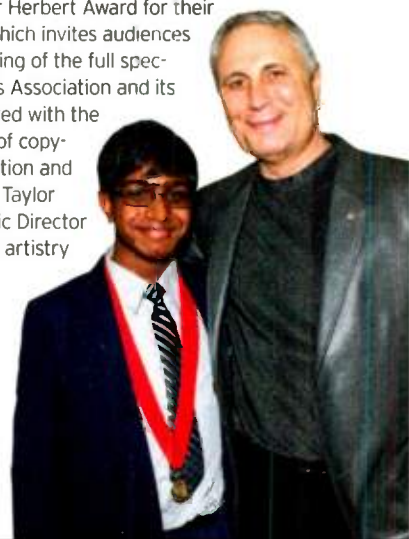
Among the presenters were Mark Adamo, Derek Bermel, Lisa Bielewa, Steven Burke, John Corigliano, ASCAP Board member James M. Kendrick, Esq., Tamar Muskal, ASCAP Board member Stephen Paulus, Alex Shapiro, George Steel, ASCAP Board member Doug Wood, and ASCAP's CEO John A. LoFrumento, Frances Richard, Cia Toscanini and Michael Spudic.

Among those honored this year were: Zhou Long, who was awarded the 2011 Pulitzer Prize for Music for his opera, *Madame White Snake*; George Manahan, Music Director of the New York City Opera and the American Composers Orchestra, a conductor whose career-long advocacy for American composers and the music of our time has enriched and ennobled concert music both at home and abroad; Le Poisson Rouge's co-founders, David Handler and Justin

Kantor, who were presented with the Victor Herbert Award for their commitment to creating an environment which invites audiences to share and enjoy adventurous programming of the full spectrum of music of our time; Music Publishers Association and its President, Lauren Keiser, who were presented with the Arnold Broide Award for being champions of copyright protection, leaders in copyright education and generous supporters of the ASCAP Deems Taylor Awards; Face the Music and Founder, Artistic Director and Conductor Jennifer Undercofler for the artistry and passion with which they perform and champion the music of living composers.

In addition, the recipients of the 2011 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 ascap.com.



Pictured (l-r): 1. Bill McGlaughlin presents the Aaron Copland Award to Face the Music and Jennifer Undercofler 2. George Steel (right) presents the Victor Herbert Award to Le Poisson Rouge and Co-Founders David Handler and Justin Kantor 3. John Corigliano presents an ASCAP Concert Music Award to Zhou Long, winner of the 2011 Pulitzer Prize in Music for *Madame White Snake* 4. Mark Adamo presents the ASCAP Concert Music Award to George Manahan, Music Director of the New York City Opera and the American Composers Orchestra 5. ASCAP Board member and President of Schott, European American LLC, Jim Kendrick presents the Leo Kaplan Award to Anthony Cheung 6. Eric Nathan, Katherine Soper, Sean Friar, ASCAP's Frances Richard and Conrad Tao 7. ASCAP's Lauren Iossa, ASCAP Board member Doug Wood and Gregor Huebner, whose work was performed by 2011 Concert Music Award honoree Face the Music 8. Honoree George Manahan and ASCAP's Frances Richard 9. ASCAP's Cia Toscanini and Eleanor Bragg

THE ASCAP FOUNDATION LOUIS PRIMA AWARD

We are pleased to announce that Gia Prima and her friends and longtime Counsel at Riker Danzig Scherer Hyland & Perretti LLP have established The ASCAP Foundation Louis Prima Award, to be presented to a talented vocalist or musician attending the New Orleans Center for the Creative Arts. The inaugural award will be presented at The ASCAP Foundation Awards ceremony in New York on December 7, 2011.

Louis Prima, born in the birthplace of jazz, New Orleans, Louisiana on December 7, 1910, remains one of the greatest contributors to popular music and a powerful entertainment influence. The early Swing era was marked by Prima's incredible output of compositions and recordings between 1933-39. 1936 was the landmark year in which Louis composed the words and music to "Sing, Sing, Sing," initially for his friend Bing Crosby. The song would become an immortal standard and signature song for Benny Goodman and His Orchestra. It has been covered by a vast array of popular artists and featured in films and shows continuously from 1936 through today. The song holds the distinction of being the most reproduced on sheet music.

Prima scored tremendous chart topping hits throughout the Big Band era with several of his own compositions including "Oh, Marie," "Robin Hood," "Brooklyn Boogie," "Oh Babe" and many others. Prima composed "A Sunday Kind of Love" in 1946, and the song became a hit over four decades and in six different musical genres including swing, doo-wop, rock 'n' roll, rhythm & blues, jazz, and country! "A Sunday Kind of Love" charted for Claude Thornhill and His Orchestra with Fran



Louis Prima

Warren in 1946, The Harptones in 1953, The Del Vikings in 1957, Etta James in 1961, Jan & Dean in 1962 and Reba McEntire in 1988. Ella Fitzgerald, Jo Stafford, Frankie Laine and many other prominent artists also recorded this Prima standard.

One of the founding fathers of the Las Vegas entertainment scene, Prima downsized his big band in 1954 and created a small group that he named The Witnesses. His shuffle beat, combined with New Orleans jazz and the wailing sax sound of Sam Butera was a precursor of the rock 'n' roll sound of the 1950's. The string of popular favorites he recorded for Capitol, Dot, and his own Prima Label included many of his own compositions such as "Jump, Jive, 'An Wail," "Banana Split for My Baby," "Oh, Marie," and many more. Louis was awarded the first Grammy award in the Vocal Group category for his knockout rendition of "That Old Black Magic" in 1958. Prima's award-winning composition "Sing, Sing, Sing" was inducted into the Grammy Hall of Fame in 1982.

Artists as diverse as David Lee Roth and Brian Setzer would bring Prima's music to the top of the charts in the 80's and 90's. The music was at the center of successful advertising campaigns through the 2000's for The Gap, Nike, Diet Coke, Fiat and as recently as 2011 for General Electric.

Louis Prima passed away on August 24th, 1978. His tomb, located in Lakelawn Cemetery in his hometown of New Orleans, Louisiana contains an inscription of Irving Caesar's lyrics to his immortal signature song "Just a Gigolo:" "When the end comes, I know they'll say 'just a gigolo,' as life goes on without me." www.LOUISPRIMA.com

THE GRAMMY FOUNDATION AWARDS GRANT TO ASCAP FOUNDATION

The GRAMMY Foundation® Grant Program conferred an award on The ASCAP Foundation for the preservation of The ASCAP Collection at the Library of Congress. The project goal is to continue our efforts to catalog, digitize, preserve, store and provide access to ASCAP's historical recordings, documents, scores, manuscripts, photos, lyric sheets and ephemera relevant to the history of ASCAP and its members as contributors to American culture. The Library of Congress serves as the final repository of these archives so

that the materials can be publicly accessed. We are grateful to the GRAMMY Foundation for this critical financial support.



GRAMMY FOUNDATION®

"SING YOUR OWN SONG"

Musical theater writers Marcy Heisler and Zina Goldrich conducted a musical theater class for students attending The ASCAP Foundation Summer Music Camp at Manhattan School of Music. Pictured (l-r) at the class are ASCAP Foundation Director Colleen McDonough, Heisler, summer music campers Cedric Hills and Assata Alton, Goldrich and ASCAP Foundation Executive Director Karen Sherry. As part of the presentation, Assata performed Heisler and Goldrich's original work, "Sing Your Own Song" and Cedric performed their piece "Charming Again." Both campers received



constructive feedback from the writers and huge applause from the other campers! The ASCAP Foundation is the proud recipient of a grant from the National Endowment for the Arts to support the 2011 summer music camp which provides intensive music instruction to talented students who have completed grades 6-11.



REVERB INSPIRES CAMPUS CONSCIOUSNESS

Janelle Monáe and fun. headline the Campus Consciousness Tour, entertaining while educating students on the topic of sustainable food and water

The Campus Consciousness Tour (reverb.org/project/CCT) is half music, half environmental and social consciousness campaign. A project of environmental non-profit group Reverb, the CCT began in 2006 with the goal of inspiring college students to take action toward a more sustainable future. Each year of the tour focuses on a different cause, with this year's events emphasizing sustainable food and water for all.

Genre-blurring singer/songwriter/producer Janelle Monáe headlines, with support from indie pop band fun. The tour stops at 12 campuses throughout the East Coast and Midwest. The CCT partners with innovative artists, companies and programs, in an effort to leave as much of a positive impact as possible on each community that the tour reaches.

Past headliners of the CCT include ASCAP members Ben Harper, Guster, and O.A.R., covering a wide array of causes and actions including: setting up community service learning projects, holding Town Hall Forums on campuses to discuss leveraging universities' endowments to make sustainable changes with partner Sustainable Endowments Institute, and focusing on voter registration with the organization Headcount and the Trick or Vote campaign. CCT has also partnered with Green for All and Green the Block to empower communities of color to be a driving force in the clean energy economy through education awareness and service.

Reverb has a long history of educating artists on environmental issues and supporting them as they put sustainable practices into action on their tours. The artists become leaders by example for their fans. The CCT is no exception, and brings this stewardship one step further to college campuses.

A focus on every CCT is to support the campus groups and individuals who are already engaged in making their campus more aware and sustainable. As Monáe says: "CCT has the right formula by combining music and activism and delivering it in a fun and appealing way to students around the country. I look forward to being part of this unique tour."

The tour itself is powered by a partnership with Brita FilterForGood and has been for



the past three years. Brita FilterForGood contributes to increased concert sustainability by using filtered water and reusable Nalgene bottles instead of bottled water both backstage and amongst concertgoers. As a testament to the partnership's effectiveness, a recent Jack Johnson tour reduced the number of plastic bottles by 50,000 through the use of reusable bottles and Brita Hydration Stations. Hydration stations at each stop of the CCT make it easy for fans to take the first steps towards a sustainable future, reducing their plastic bottle waste almost immediately.

The CCT features an interactive Eco-Village at each of the twelve tour stops, a key aspect of the tour that reflects Reverb's overall goal of educating and engaging music fans to take environmental action in a fun and inspiring atmosphere. Here, students can get involved on the spot by filling out their "Action Cards"

which enter them to win a bevy of prizes, from a trip to the Dominican Republic to a meet and greet with Ms. Monáe. Student calls-to-action include writing a postcard to the president of their school rallying for Fair Trade products on campus (hosted by tour partner Fair Trade Universities, FairTradeUniversities.org), signing a petition with Oxfam America's GROW campaign for sustainable food legislation and fair pay for farmers (OxfamAmerica.org), learning about issues with genetically engineered food and signing up for the Non-GMO Project (NonGMOProject.org), and supporting their campus environmental groups, which often thrive on increased awareness and membership.

Brita FilterForGood, Silk, and Ben & Jerry's also have a presence within the Eco-Village that reflects each company's ventures into environmental and social consciousness and a chance to sample their products. Oxfam America and Fair Trade University inform students of how their food choices impact their campus and the world around them, also providing tips for how they may better their food system. All products from Silk and Ben & Jerry's are certified Non-GMO.

Further, Reverb and other tour partners and event organizers have taken many greening actions for the tour itself. These include: sustainably sourced B20 biodiesel for buses; extensive recycling of paper, plastic, aluminum and batteries, free Brita Hydration Station for fans to reduce plastic water bottle waste, biodegradable catering supplies backstage, eco-friendly cleaning supplies backstage and on buses, organic, local food in catering wherever possible, and much more.

SAVING WATER

Other water-related issues that Reverb and the Campus Consciousness Tour have been advocating for include the Save the Delaware campaign. The Delaware River Basin, a vital part of the interconnected watershed system that provides water to 15 million people in Delaware, New Jersey, Pennsylvania and New York, is facing the most serious threat in its history from the toxic wastes of hydraulic fracturing. Learn about the issue and see what you can do to save our water here:

- **Save the Delaware** (savethedelaware.wordpress.com) - Take action to prevent allowance of thousands of fracked gas wells in upper Delaware.
- **Don't Frack with NY** (dontfrackwithny.com) - New York has the best drinking water in the world. Let's not frack it up.
- **A Million Fracking Letters** (amillionfrackingletters.com) - Ordinary citizens speaking out against hydrofracking in New York State.

VIRTUAL DRUMMER

Advanced drum samplers, combined with versatile and very musical loop libraries, are bringing more realism to electronic drums than ever.

BY EMILE MENASCHÉ



➔ Percussion may well be the most widely used family of sampled instruments. And electronic percussion—whether it's in the form of drum loops, drum machines (both hardware and software based), or sequenced drum tracks—is also most likely to be employed by people who don't play the "real thing" than any other electronic instrument.

As a result, electronic drums can sound mechanical. Of course, that's not necessarily a bad thing: Your goal on any given track may be to produce a drum machine sound. But what if you want your tracks to sound and feel like they were recorded with a real drummer?

That's where things can get a little trickier. You could use a library of pre-recorded audio loops, which are available in various formats, including Apple Loops, Propellerheads' REX, and Sony ACID. Such files can also be used by Ableton Live, which can analyze any audio file and impart its own tempo and time-stretching information.

These collections include performances recorded by real drummers in a studio, playing grooves and fills at various tempos. The files are equipped for automatic time stretching, which allows them to fit into pretty much any project. As long as the tempo of the original loop and the tempo of your project are reasonably close, the results will sound natural. (Personally, I think a 30% difference in tempo is almost no problem; anything more becomes more audible, but even that can work depending on what kind of overall sound you want to achieve.) The advantage of these libraries is

that the performances are realistic, the sound is there, and—once you find something you like—it's ready to go. Collections that group loops into "songs"—where you can find individual loops for intros, verses, choruses, bridges, etc., are especially useful.

Virtual Drummers

Still, prerecorded loops do have their limitations. What if, for example, you've got a song that goes from a straight-ahead rock feel on the verse to a rumba on the chorus? You can probably find both styles in a good audio loop library, but they may not be recorded by the same drummer or on the same drum kit. Same holds if you've got accents and transitions that don't necessarily line up with the prerecorded loops. If you're handy at audio editing, you can probably work around both limitations, but the results may not sound as natural as you were hoping, which is presumably the reason you're using a library in the first place.

That's where "virtual drummer" software comes in. This growing category marries sample libraries with collections of MIDI drum loops and grooves that offer users the best of both worlds—the convenience of pre-recorded

Top: Native Instruments Studio Drummer's mixer window offers precise sound control. The kit-construction windows in Toontrack Superior Drummer (middle) and FXpansion BFD2 let you customize your virtual drum set.

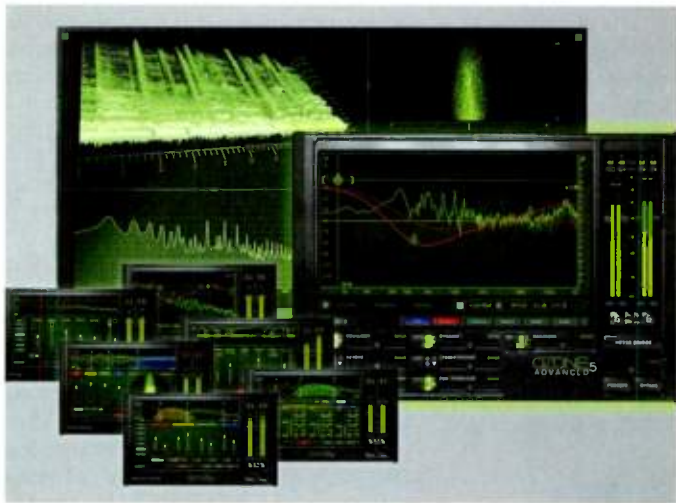
loops with the ability to edit and customize performances to suit individual tracks.

If you're put off by the word MIDI, don't be: While MIDI drum loops of the past tended to sound unnatural when compared to their audio counterparts, the best of today's virtual drum instruments combine elaborate sampling with well-recorded and edited MIDI loops to produce realistic-sounding performances with very close to the level of nuance and variation you'd expect from a live drummer.

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

Radial goes for 500 ▶

API's 500 series format has been around for a while, but now that other companies have started making compatible modules, the array of devices you can fit into the format's enclosures—which range from portable “lunchboxes” to rack units—has multiplied dramatically. Radial engineering has been one of the most active and creative, making both enclosures and modules like the new X-Amp 500 Series Reamping Device (STBA), which sports a class-A circuit and two front-panel instrument level outputs, plus a range of controls to help match line signals to instrument amps, allowing you to get more natural sound from direct-recorded tracks. radialeng.com



A Whole Lotta Ozone ▶

Ozone 5 Advanced (\$999) upgrades Izotope's popular suite of mastering tools by adding a range of new and improved features, most notably the ability to work as both a standalone suite or as a plug-in. The latest version also boasts enhanced DSP algorithms and metering. Advanced features include a variable-phase EQ, loudness maximizer with transient recovery and stereo link controls, mono-compatible stereo synthesis features, and more. Users on a budget looking for similar features might want to check out the base version, Ozone 5 (\$249). izotope.com

Eye Mic ▼

Apogee is best known for making high-end studio A/D converters and interfaces, but the company has recently launched devices designed to bring higher-quality audio into Apple's iPad, iPhone, and Mac computers. Following in the footsteps of Apogee's JAM (\$99) guitar interface, MiC (STBA) is a compact cardioid condenser mic that plugs directly into Apple's mobile devices and computers and works with apps like GarageBand with no additional setup. The mic's housing includes a meter and gain knob for adjusting input levels. Apogee.com

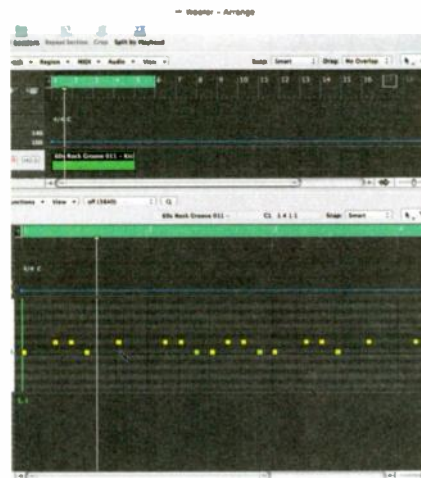


Adam's Side Order ◀

ADAM's new A77X (STBA) is designed to mount horizontally for use for either near or mid-field monitoring. Like the vertical AX7, it uses a pair of 7" woofers, each powered by its own amplifier. ADAM says the X stands for the extended frequency response of the tweeters, which now goes up to 50kHz. Meanwhile, the design avoids interference between the two low-frequency drivers by having them handle different frequency ranges: both reproduce low end from 38 Hz to about 400Hz, but one extends into the midrange, as well. adam-audio.com



Addictive Drums' loop window lets you find and audition grooves, then drag them into your DAW.



Once in the DAW, you can edit the loop to match your song.

XLN Audio's **Addictive Drums**, Toontrack's **EZ Drummer** and **Superior Drummer 2.0**, Native Instruments' **Studio Drummer**, and FXpansion's **BFD2** all include extensive sound libraries that not only offer many different sampled drums, but—more important if realism is your goal—multiple samples of the drums and cymbals within a given kit. So, for example, changes in velocity on a snare drum will not only change the loudness of a single sample (as you'd expect from any sampled drum set), they will trigger snare samples that were recorded loudly and softly, so that the tone and texture of the sound changes along with the loudness.

These instruments work as both standalone programs or as plug-ins within a host. Either way, the base of operations is a combination mixer and drum kit assembly station. Here's where you load the individual drums that will be included into the kit and set up a mix.

The mixing tools of a good virtual drummer program go beyond the basics of setting the relative level of each instrument, too. Used as a virtual instrument within a DAW, each of these programs allows you to create a detailed submix of the drums that mimics the way you might handle a miked drum kit.

For example, when you load a snare drum, you not only have access to the close-miked sample; the instrument also includes the snare in the overhead and any room mikes, as well. While the extent to which you can govern how the snare "bleeds" into these mics varies among the various libraries, the principle is similar: Rather than isolate the sample of each instrument, you're incorporating it into the kit as a whole, which, in turn, offers a more natural sound.

If you don't want to process individual drums within a kit with outside effects, you can route the stereo mix from the drums through a single stereo channel in your DAW. If, however, you want to use specific plug-ins from outside the drum kit on individual drum channels, you can opt to route the drums to multiple outputs on your DAW's mixer; you can still control the kit as a whole by combining any DAW channels handling the drums into a mix group.

All of the programs listed above offer core libraries as well as expansion packs that provide samples of additional kits (or drum machines) along with grooves to go with them.

Following the Mapping

The flexibility afforded by such libraries is powerful enough if you use basic programming techniques, but they really come to life when you combine the samples with a collection of MIDI loops that can take advantage of all the nuances within them.

The images above show how this works with Addictive Drums, though a similar method can be used with other virtual drummers. The program's internal loop organizer lets you find loops stored on your hard disk, audition them both at their original tempo and in sync with the tempo of your song, and make other adjustments. Once you find a loop you like, you can drag it into the arrange/edit window of your DAW to build a song. You can then open the loop in your sequencer and edit the part.

Instead of using the built-in player, you could also opt for something like Toontrack's **EZ Player Pro**, which is designed to work

▶ **Virtual drum programs let you create a detailed submix that mimics the way you might handle a miked drum kit.**

with the company's own libraries but includes mapping schemes that adapt it to work with other libraries, too. Mapping accounts for the different ways that various libraries organize sounds by MIDI note value. This is important because the libraries don't stay completely true to the conventional general MIDI (GM) note-mapping scheme (kick at C1; snare at D1, etc.), opting instead to offer more articulations for snare drums and cymbals by placing samples on keys that GM might use for other types of percussion. Like the player within Addictive Drums, EZ Player lets you audition loops and drag them into your DAW. But it also offers its own arrangement window, where you can create multiple layers of loops and organize them as you see fit. EZplayer can also isolate percussive instruments from the MIDI

files so that you can recombine patterns from different grooves in different ways, essentially creating hybrid beats.

Sonoma Wire Works **Drum Core** collections provides another interesting variation to this approach. It combines both audio and MIDI loops and operates as either a standalone or as a ReWire instrument that can be routed through a DAW. You can drag the audio or MIDI loops into your arrangement and trigger sounds within Drum Core, or adapt them to use with another library. Its collections include signature sets played by noted drummers like Terry Bozzio, Zoro, and others.

Composer Marc Jacobs (majproductions.com), whose credits include network TV, feature film and major advertisers, uses Addictive Drums for most of his production work, generally using pads to play in parts. "I love that I have the option to use the MIDI files if I need to," he says. "They are so professional sounding, that when I need a programmed drum part that is beyond my skills or timeframe, I'll throw in a preprogrammed MIDI file. The drag-and-drop feature makes it very simple to add them to my sequence."

Mapping is also useful for those who want to play the samples using an electronic drum kit. Most popular models are supported.

The Beat Goes On

If you're looking for a truly interactive groove, virtual drummers won't completely replace a real drummer. But they come pretty darn close, especially if you learn how to customize the grooves that come with them. Not only can you find stuff to use on your own tracks, but listening to and studying the best of these grooves—especially those played by real drummers—will help you *think* like a drummer, which can only help when you're writing percussion parts of your own.

Manufacturers


Addictive Drums: xlnaudio.com
BFD2: fxpansion.com
Drum Core: sonomawireworks.com
Studio Drummer: native-instruments.com
Superior and EZ Drummer: toontrack.com

D.I.Y. NOT?

Working alone in a home studio has become the default for many writers and producers. But knowing when and how to bring in outside help can elevate your final product.

BY RICH TOZZOLI



 D.I.Y. It's become a common term bantered around these days that relates to doing it yourself. From running a business to making home repairs (there are dozens of D.I.Y. TV shows), it seems like the way to go. But how about the D.I.Y. trend in music production? Is that always such a good idea? Let's take a look at some of the pros and cons and shed some light on the issue.

Many of us have some form of home studio. Whether it's a full-blown HD 5.1 Pro Tools setup, or Cubase or GarageBand on a laptop, the technology we have at our disposal was unimaginable just a few years ago. With that, however, has come an ever-increasing amount of music creation and production being done in our own rooms on our own time. And quite often, that means were alone doing it.

Did you start playing, singing and performing all those years ago to make music alone? I certainly didn't. However, I find myself working alone now almost 80 percent of the time. I'll be the first to admit that I don't like it.

Seemingly gone are the days where the recording studio has become the central place to work out material and capture it for eventual release. There are a myriad of reasons for this—from shrinking budgets and changes

to the record label business to the simple fact that we now can make great sounding tracks in our "bedrooms."

But what makes those home produced tracks sound good? Well, we can pick up top-notch microphones and preamps at reasonable prices. We've got affordable plug ins that emulate the classic compressors, guitar amplifiers, processors, and delays that helped make the records we grew up with. We've got keyboards, synths, and even entire symphonic libraries that stream out of our hard drives at our fingertips. We've got it all, don't we? No, we actually don't.

Think about how much time we all spend (well, those of us with home studios) just getting the sounds correct before we start working. Guess who is the engineer? You are. Guess who is the tech if something breaks? You are.



Guess who gets the coffee? You do. Guess who sets up the mics and checks the headphone levels? You do. Guess who produces the track? You do.

So instead of utilizing that valuable time on making great music, we're plugging in equipment and dialing in presets on plug-ins. Then and only then can we actually get to work. This is not always the most creative way to start a session.

Once we've finished, is the track done? Well, no. Somebody has to mix the track, right? Just because you may have the skill to actually get the track into your computer just the way you want, it doesn't mean you have the skills to handle the all-important mix. Many tracks that may have had a better life have been ruined by poor mixes.

However, this is where some home studio owners have begun to realize a different way to work. There are many great engineers available who specialize in the art of mixing. Many of them will even let you upload your sessions online and deliver you a polished mix.

There are several important benefits to working this way. First, you've now got a new set of fresh ears on your work that may help you catch poorly recorded parts or other errors in your production. And since you have a home studio and can work on your time, fixing those parts (with back and forth discussion) may not be a major issue. Also, many mixers have worked on so many tracks that they can take on a producer's hat. They may suggest changing an arrangement, or adding additional background vocals to a chorus. Again, that can be done at home, and the fixes uploaded to your engineer.

Another way of getting the most out of your home studio is to prepare basic tracks on your own and then cut overdubs with a good engineer, either at your facility or theirs. This way, you can get on-the-spot feedback from some-

▶ One way to get more out of your studio is by preparing basic tracks at home and cutting overdubs with a good engineer.

one, instead of second guessing yourself that a part is right. And again, they will set up the gear and headphones, and let you focus on nothing but getting the best takes into your production.

Speaking of cutting parts, that's another weak spot of home studio production. Many artists will play parts at home that they probably shouldn't, just because they have the tools to do so. A good example of that is laying down keyboard bass instead of real bass. I've mixed all too many tracks with mediocre bass parts cut on a keyboard. Will that make or break a production? Maybe not. But it's often another unnecessary weak spot that can be avoided. There are many competent bass players also with home studios that can cut tracks for you on their time. Or, you can have someone come in and record the part at your place. That way, you can have choices over multiple takes and create a solid, competent bass part. While I'm using bass as an example, this also applies across the board to guitar, keyboards, background vocals and drums.

Speaking of which: Many home studio productions suffer from poor drum sounds. It's easier than you think to take your project to a good studio with a quality live room and cut the tracks there. Or, like the other tracks

above, you can send the tracks to a good drummer who can cut them for you.

If you are going to have other artists (especially drummers) play on your tracks, try to cut each session to a click, or work entirely in Grid Mode (or whatever your DAW "block mode" is). While this may not always be possible, it certainly makes expanded production much easier. Aside from laying out a tempo map for the players, it allows you to cut and paste entire sections of the song much more easily than just recording rubato.

Tom Salta is a composer/producer that often works from home. His diverse background includes work with artists such as Whitney Houston and Peter Gabriel, gaming credits such as Tom Clancy's *Ghost Recon Advanced Warfighter 1&2* and *Halo Anniversary Edition*, and trailers for the likes of *Toy Story 3*, *Harry Potter* and *The DaVinci Code*. He's a seasoned veteran used to working both in the professional and home studio. "I've actually been working in a home studio environment for over 20 years," he says. "At times I do get frustrated working alone, but I remind myself that I'd be even more frustrated not having the freedom that I do working from here. As far as getting feedback on my projects goes, that usually comes from the clients I'm working with so it's not a problem. However, the one thing I don't get from working at home is the 'thru traffic' that you get when working in a facility with other creative people. Sometimes having unexpected visitors and that energy around can be inspiring."

I then asked Salta how he goes about working with others—online, in person or a mix of both. "It's all of those," he noted. "Although I still have sessions with singers and instrumentalists in my studio, I usually prefer working with people who can record themselves because it gives me more time to work on other things. It also means I can have multiple sessions at the same time. That is something even commercial facilities can't always do. Working remotely also means I can choose the best talent from my world-wide network of musician friends. When I was working on *Prince of Persia the Forgotten Sands* for Wii, I had people recording in Italy, Switzerland, L.A., San Francisco and Brooklyn all in a single weekend."

With all those years of experience working from his home studio, I asked him to share a few words of advice on how he gets it all done. "Have a fast internet connection. Get a great pair of monitors and headphones. Shut off your email and Internet for hours at a time. If you lack the discipline to do this, use a program like Freedom that will shut down your Internet access for you."

D.I.Y. studio production has many benefits beyond reducing the budget and increasing productivity. With the right gear, talent and focus, you can create professional level tracks in the comfort of your own home.

But you can't always do it all alone. It's best to work with other musicians, engineers, mixers, and producers to bring in fresh ears and creative spirit. That way, the end results will speak for themselves—regardless of where they were done.

MEDIA MINE



The iPad has already established itself as a great platform for displaying electronic sheet music; now it's becoming more of a tool for composing, as well. There are a range of notation programs for mobile tablets, including the latest, **Notion for iPad**. (notionmusic.com) Features include the ability to edit and play back notation using an onboard sample library. The virtual keyboard can be used for note entry, which can include conventional notation and tablature. You can export your work and share it in PDF and MIDI formats. Notion also released **Progression**, a similar iPad app for guitarists.

Feel like "phoning in" a vocal track? You might want to check Antares Audio Technologies' new iPhone/Touch/Pad app, **Auto-Tune Phone** (antarestech.com), which lets you apply the company's well-known pitch correction in real time during phone calls. Users can apply the Auto-Tune Vocal Effect just to their voice or to both theirs and the person's they're calling. Users can also record their calls and share them via social network sites and SMS. The \$1.99 (at press time) app uses its own network and comes with 30 free minutes of outgoing call time; additional minutes can be purchased.

Deskew Technologies' **Score-cer 5.6** for iPad (deskew.com) makes a gig-friendly mark on the iPad score sheet. You can load sheet music (including PDFs), organize songs into set lists and seamlessly add

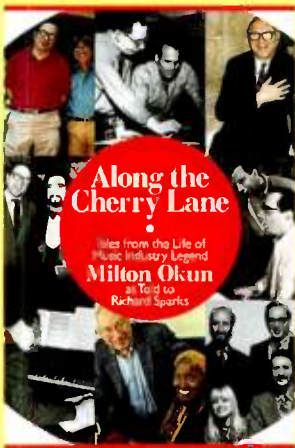


Notion for iPad

add handwritten notations and highlights. It can even turn pages. But perhaps the coolest part is its ability to respond to MIDI messages; you can load songs or change pages by sending MIDI commands via a controller (such as a keyboard) or sequencer. The app can also be used to control your DAW, for example, running backing tracks.

MediaMine usually confines its digging to apps for writing and playing music, but **Jimi Hendrix: The Complete Experience** for iPad/Phone/Touch grabbed us. You can read about Hendrix life and career, find info on albums, documentaries, live performances, and other films about Hendrix with the option of downloading content directly from iTunes. Not only cool in its own right, but an interesting way for any artist to collect and deliver content to fans.

Who do Placido Domingo, John Denver, and Harry Belafonte have in common? Visionary producer Milton Okun, whose new memoir, **Along the Cherry Lane** (Hal Leonard Corporation) offers behind-the-scenes stories about the great artists Okun encountered during his 50-plus-year career as a producer and founder of Cherry Lane Music. Covering one of pop music's most important eras, the book includes anecdotes of run-ins with television network titans and music stars such as Elvis Presley. Okun also explains his passion for music education and describes in detail his production and publishing work with some of music's greatest stars.



Along the Cherry Lane

NOTEBOOK

YOUR MUSIC CAREER CONNECTION

We know you can't be everywhere at once. That is why ASCAP makes it easy for you to stay connected to the people, advice, news, information and opportunities that are most valuable to your career. Connect with ASCAP through the following channels and be an active, knowledgeable member of your music community.



ASCAP.com - ASCAP's website is the most visited professional music site in the world. With a new design, improved navigation and a wealth of new features, including **Member Access** - a secure portal for members to conduct their business 24/7, anywhere in the world - it is your home for career success.



Blog - Our new "We Create Music" blog at ascap.com features up-close interviews with top ASCAP members from across the worlds of pop, film & TV, symphonic, Latin, musical theatre and much more. Drop in, comment and join the conversation.



E-newsletters - *Inside Music*, ASCAP's official emailed newsletter, provides essential news, features and opportunities for your music career. In addition, *The ASCAP Daily Brief Powered by the Dean's List* provides important news on music, copyright and new technology from a creator's perspective. Subscribe to both newsletters at ascap.com.



Facebook - Become a fan of ASCAP at facebook.com/ascapmusic, connect with fellow music creators and be a part of what is happening at ASCAP and in today's music industry.



Mobile App - ASCAP Mobile is brought to you by the first and only PRO to offer an app for the iPhone®, iPad® and iPod Touch®. Free and secure, you can search the ASCAP repertory (ACE) and access industry news, the Member Access web portal, and you can view your royalties and your catalog. Coming soon to Blackberry® and Android®.



Twitter - Stay up-to-date with all things ASCAP by following @ASCAP on Twitter. Follow @ascapexpo to stay on top of news, info and opportunities related to the ASCAP "I Create Music" EXPO - today's premier conference for music creators.



YouTube - Check out ASCAP's channel at youtube.com/ascap and watch our videos, including highlights from ASCAP awards shows, the ASCAP "I Create Music" EXPO, as well as Playback Field Recording and Live @ ASCAP performance videos.

ASCAP DISTRIBUTIONS

For a complete schedule of distributions, please visit:
<http://www.ascap.com/members/payment/distribution.aspx>

IN MEMORIAM >>>>

Sam Denoff, Fran Landesman, Lee Pockriss



SOME KIND OF CURE

How the stories behind the songs became a book and an album BY DAVID BERKELEY

In some shows, I talk almost as much as I sing. I like the relationship between stories and songs. And the more I write songs, the more I perform, the more interested I am in how songs arise from the moments of our lives. Songwriting has always occupied a private and, ironically, quiet space for me. I fill with emotion. I dig and distill. Then sometimes I bury and blur. It's mysterious and often masked. In many ways, storytelling is the opposite. It feels more immediately public, more extroverted, the language more colloquial. I like stories that make us laugh. Given my particular skills and interests as a songwriter, some experiences make for great lyrics, others make for better stories. Sometimes both can arise, but the song and the story will likely be quite different, for the medium is different.

I wrote the majority of songs on my new album, *Some Kind of Cure*, while living in a tiny village in the mountains of the Mediterranean island of Corsica. I was there primarily to support my wife, Sarah, in her fieldwork for her PhD in cultural anthropology and to help take care of our one-year-old son Jackson. We wandered along the footpaths of that scented isle, past crumbling stone walls and ancient villages, a salt-water breeze in our hair, goat bells jingling in the distance. There for a year, we did the best we could to fit in with the Corsicans (there isn't an ex-pat community over there). We participated in local rituals. We tried to make friends. I didn't speak much French when we got there (or a whole lot when we left), and so despite the beauty and the romance of it all, I often felt isolated and out of place. I kept much quieter than normal. This was hard, but it got me writing more, and that sustained me. I worked on songs and filled pages of books with what I was seeing and feeling.

When we returned to Atlanta, I began recording *Some Kind of Cure*. In discussing the songs with my friend and producer, Will Robertson, I found myself telling him story after story about Corsica, describing our life there, showing him pictures. I realized that all of my Corsican songs arose out of particular sets of experiences, which for me felt powerful and profound. As we filled out the album with a few songs from earlier periods, I realized that those songs, too, started from stories.

Without wanting to fix the interpretations of the songs, I did want to offer listeners insights into what fueled them. I can do this at a show, but without writing a couple hundred pages of liner notes, this is pretty hard to do (and impossible to tweet along with an mp3). So I came up with the idea to write a book,

a book of stories to accompany the album. I wanted the book to contain the music, and the hope was that a reader would move through the stories and the songs together, alternating between the two. It's an admitted throwback of an idea. In an age where even an album requires too much attention of a listener, I want someone to read a book as well!

I thumbed through my notes and journals and began writing *140 Goats & A Guitar: The Stories Behind Some Kind of Cure*. It offers 13 stories, one for each of the 13 songs, and each book contains a unique download code for the entire album. This was my first attempt at writing down my stories. Given how long and hard I work on my songs (which is very long and very hard), I expected the book to take years. But it was surprisingly quick and easy to write (Perhaps this explains the number of typos that managed to escape my eye). Because I identify as a songwriter, I strive for a certain level of craftsmanship.

But the weights were off with prose. The stories were in me, and they came out strong and fast. I was continually surprised and relieved to just be able to write descriptions and anecdotes without the restraints of rhythm or rhyme scheme. On the other hand, I now needed to articulate all emotions only through words. I couldn't use melody to help communicate my feelings.

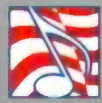
I spend very little time in the book explicating images or references in the songs. This project isn't about that. I am not interested in breaking things down. Instead, I try to, in a sense, to build things up again. I re-create the setting and plots that ultimately inspired me to make the music. Some of the stories are full of self-mockery and the tone is light. For those, there is perhaps the greatest contrast between the story and the song it led to. Other stories have a melancholy about them that I think is consistent with the tone of the song.

I now mix readings at bookstores into my tours of club and theater dates. I read excerpts from a few of the pieces and then sing the corresponding songs. I love these performances, for I get to fully realize the vision of letting the music arise out of the prose. Bookstore crowds aren't used to live music, so it feels liberating and alive to pick up my guitar, like I'm breaking a taboo. And if concert audiences come to expect it, the audience members at readings are often really impressed when I start to sing. They forget that that's my profession and think, "Hey, that author doesn't have too bad a voice!"

▶ David Berkeley's *140 Goats & A Guitar: The Stories Behind Some Kind of Cure* (Strawman Books) is available now.

"Given my particular skills and interests as a songwriter, some experiences make for great lyrics, others make for better stories."

ATTENTION



ASCAP MEMBERS:



SoundExchange has undistributed digital performance royalties for ASCAP members who are also performers and/or master owners. The royalties distributed by SoundExchange are completely distinct from ASCAP writer performance royalties. If you are also a performer and/or master owner, you need to register with SoundExchange to receive your digital performance royalties. SoundExchange is the only organization that collects royalties from satellite, Internet, and cable radio and pays performers and labels.

Visit <http://bit.ly/ascapgetpaid> to see if SoundExchange has royalties waiting for you.

Go to www.SOUNDEXCHANGE.com to register online. It's fast and free.

GET PLAYED.
GET PAID.

SoundExchange Customer Care: 202-524-7839
info@soundexchange.com



**SWEAT AND TEARS, YES.
BUT ABSOLUTELY NO BLEEDING.**

Chris Robinson / The Black Crowes
www.blackcrowes.com

SHURE BETA MICROPHONES Optimized for high sound pressure levels, extremely low handling noise and higher gain-before-feedback. Accurate, focused polar patterns. Virtually indestructible. Precision control to practically eliminate bleed. Because the show with perfect conditions is rare. But every performance should be one to remember.

www.shure.com

© 2011 Shure Incorporated

SHURE
LEGENDARY
PERFORMANCE™