

★ ASCAP's Sixth "I Create Music" EXPO Delivers ★

# PLAYBACK

We Create Music

Summer 2011

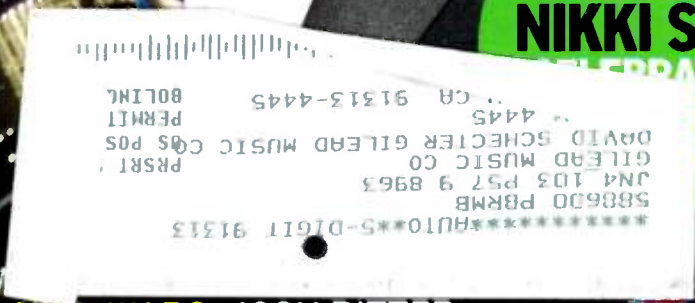
## TRENT REZNOR

**NAILS AN OSCAR!**

**SUNDANCE SENSATIONS**

**ASCAP POP, LATIN & CHRISTIAN MUSIC AWARDS**

**MÖTLEY CRÜE'S NIKKI SIXX**



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ASCAP MEMBER MAGAZINE



I Create Music



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 Renaissance Hollywood Hotel

**ASCAP thanks the 204 Panelists,  
 96 Sponsors and the nearly  
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 this year's EXPO another  
 smashing success!**

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# PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



## Create-Connect-Respect

I've always said that little "c" in the circle stands for more than just "copyright." It stands for "communication," "collaboration" and perhaps most powerfully, it stands for "community." I felt that power recently when I traveled to Brussels where I participated at the 2011 World Copyright Summit, a gathering of over 600 delegates representing stakeholders in creative industries. It was an amazing cross-section of people involved in creation, licensing, usage, collective management, legislation and dissemination of intellectual property and creative content. Many who attend this valuable event are representatives of ASCAP's sister societies from every corner of the globe. As I did two years ago, when the Summit was held in Washington DC, I relished the opportunity to represent ASCAP and join together with our friends and colleagues who fight alongside us in strengthening copyright in the digital age. My specific task was to interview Ivo Josipović, the President of Croatia who made the leap from composer to PRO president to President of his country. Although I joked about my ASCAP presidency being a mere stepping stone to the White House, I assure you I have no such plans! You may inform the media.

The Summit's key themes were boiled down to three very important words: Create-Connect-Respect. The first two themes we seem to have no problem with. Music creation is alive and well - ASCAP's 410,000 plus members can attest to that. Connection - to music, to each other, to knowledge and opportunities - is easier than ever before. It's the third theme, "Respect," that we still need to work on. Due to some misguided corporations and individuals, an environment of disrespect for creators' works has been able to flourish for far too long in certain segments of our society. Sometimes this disrespect takes the form of devaluing music by cheapening it - erasing the hard work of the songwriter or composer - and the many individuals who support them, such as musicians, recording engineers and the like. But more often, and more egregiously, it takes the form of outright piracy, which is doing serious damage to the livelihoods of so many music creators, especially those just emerging in the business.

**It is my mission as ASCAP's President to do everything in my power to restore the proper respect for our work and ensure that its use is fairly compensated.** That sentence has been printed in bold at my request. It's job one for me and I want you to know that!

To that end, I am encouraged on many fronts. Before heading to Brussels I joined my fellow ASCAP Board members on our annual trek to Washington DC to "walk the halls" of Congress. I was thrilled to have along with us notable ASCAP members like Lyle Lovett, Barry Eastmond, Jackie DeShannon, Brett James and others who accompanied us for a series of scheduled meetings with a number of legislators. For senators and congressional representatives to meet and hear from their constituents face to face is a powerful way to get our message across, and helps enlighten our legislative advocates.

Speaking of visionary Congressional leaders, we were more than encouraged by the introduction of a new bill, the PROTECT IP Act, by the Senate on May 12th. The bill, which received bipartisan support, would give law enforcement officials new authority to move against Internet sites that traffic in copyrighted materials without permission. With so many issues facing the country, we are happy to see copyright protection receive this kind of attention in Congress and we applaud the senators on both sides of the aisle who recognize its vital importance. We'll keep you posted on this bill's development.

Remember, Create-Connect-Respect. And have a great summer!

Best wishes,

# PLAYBACK

VOLUME 18 ISSUE 2  
SUMMER 2011

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Playback is produced by  
Westchester Media, Inc.  
© Playback 2011

by the American Society of Composers,  
Authors & Publishers,  
ASCAP Building, One Lincoln Plaza,  
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# “I’ve Stopped Snickering at These Ads... Want to Know Why?”

Keith LuBrant – TAXI Member  
[www.KeithLuBrant.com](http://www.KeithLuBrant.com)

I used to think TAXI was just feeding on poor artists and songwriters like me who wanted to catch their big break. *Years* went by, and I never thought twice about joining. Those people at TAXI weren’t going to “fool” me!

I don’t live in Nashville, L.A. or New York, so my chances of getting my music out there seemed pretty slim. I saw the TAXI ad again last year and noticed they offered a money-back guarantee. I probably never read that far in the advertisement because I was too busy feeling sorry for all those “poor” artists and songwriters “wasting” their money!

## The Shocking Truth!

I figured I’d be asking for my money back at some point, but then something happened. I submitted some music that was just hanging out on my hard drive, doing absolutely nothing. TAXI sent it to a company and it was placed in a TV show. I was shocked!

Next, I wrote some music

specifically targeted at a few of TAXI’s Industry Listings, and one of *those* songs ended up being used on the TBS show, *Saving Grace*. The sync fee for that song *alone* would pay for my TAXI membership for many years to come. And that doesn’t even include the royalties I’m making on the back end!

## Need Relationships?

TAXI has helped me build relationships with companies that keep asking for more of my music – a *lot* more! My songs started showing up on MTV and VH1 almost immediately.

Soon afterwards, a *Mattel Hot Wheels* commercial, then in sports training software, and most recently, my songs have been added to *American Idol’s* database for upcoming seasons.

I’ve also signed deals with several Film and TV music publishing companies. The possibilities for my music have now grown beyond my wildest imagination. Does TAXI perform miracles? No, but if your music is right for what the industry needs, TAXI can get it to the right people.

## My Only Regret...

My one regret is that I didn’t join TAXI years ago! I try not to think about how much money I could have earned during the years I was still snickering at these ads. I never dreamed I could be placing so *much* music on so *many* television shows. And my wife is happy that we don’t have to move to a big city!

Stop snickering and call TAXI now. It’s real.



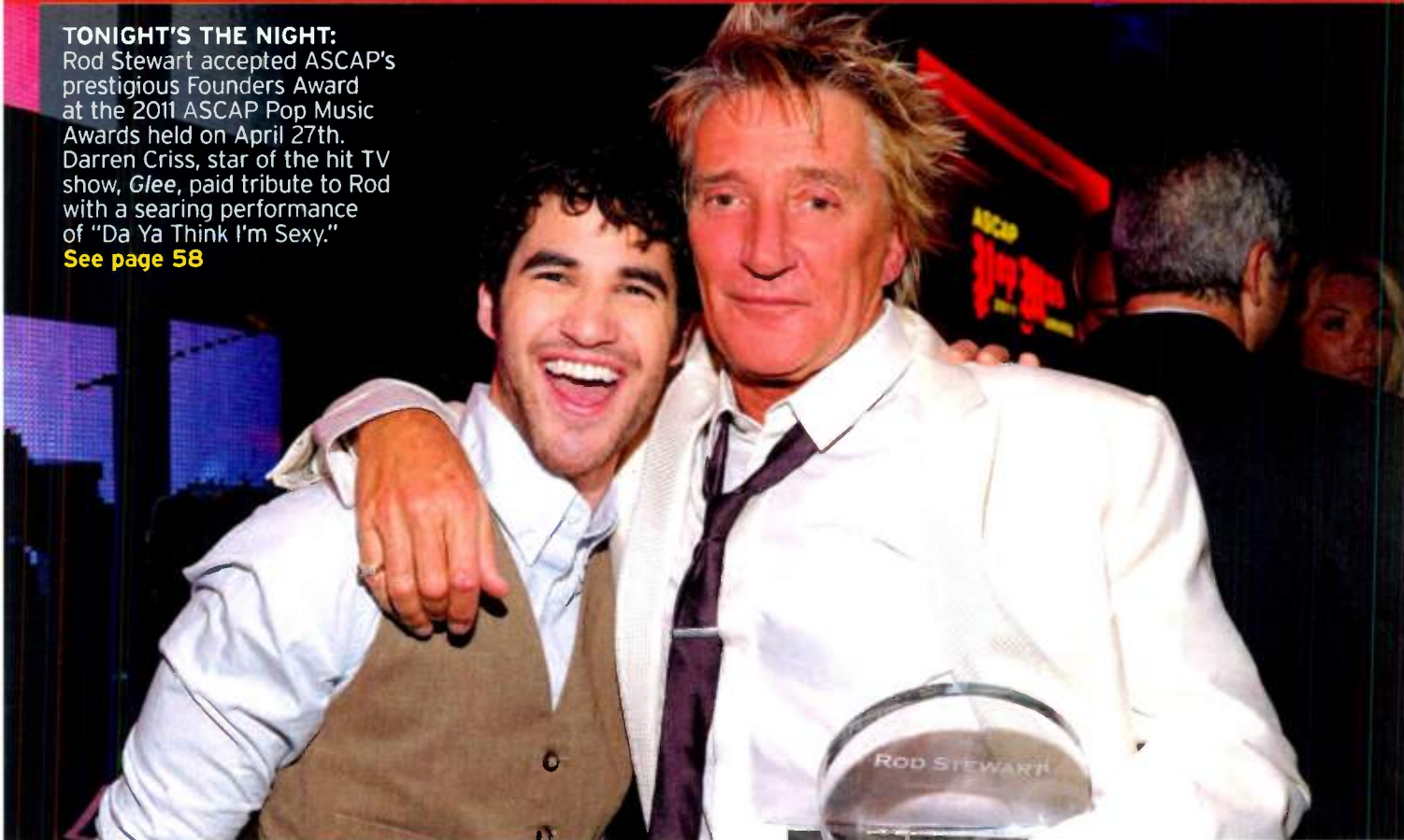
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# INSIDE ▶

**TONIGHT'S THE NIGHT:**  
Rod Stewart accepted ASCAP's prestigious Founders Award at the 2011 ASCAP Pop Music Awards held on April 27th. Darren Criss, star of the hit TV show, *Glee*, paid tribute to Rod with a searing performance of "Da Ya Think I'm Sexy."  
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Industrial rock pioneer Trent Reznor has shocked audiences for years with music and videos for Nine Inch Nails. It wasn't shocking, however, that his first full score for a film, *The Social Network*, won an Oscar.

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### DARLING NIKKI

30 years into his music career, one of rock's original bad boys, Nikki Sixx, has evolved into a creative role model - writing, performing and expanding his vision into books, radio and fashion.

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### SUNDANCING WITH THE STARS

ASCAP continues to highlight the essential marriage of music and film by bringing top songwriters and composers to Sundance, one of the world's most influential film festivals.

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### ASCAP "I CREATE MUSIC" EXPO GROWS

The sixth annual "I Create Music" EXPO hit new heights in April with an expanded program of panels, master sessions and an incredible keynote interview with Lindsey Buckingham conducted by Sara Bareilles.

**ON THE COVER:**  
TRENT REZTOR

PHOTOGRAPHY  
PASCAL LE SEGRETAIR,  
GETTY IMAGES



**PLEASE RECYCLE**

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



▲ The Great Unknown record with students in New York City as part of the ASCAP Songwriter Residency @ America SCORES program (page 14)

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## WHAT'S ON ASCAP.COM

#### EXCLUSIVE VIDEO

Watch exciting video captured at this year's ASCAP Pop Music Awards, including Rod Stewart's Founders Award acceptance speech, Darren Criss's electric performance of "Da Ya Think I'm Sexy," Adam Lambert and Ke\$ha's presentation of the Songwriter of the Year award to both Dr. Luke and Max Martin, and much more.

ASCAP's sixth "I Create Music" EXPO generated an incredible amount of valuable video footage, including interviews with and performances by some of this



PHARRELL WILLIAMS

year's top panelists and performers, including Lindsey Buckingham, Sara Bareilles, Pharrell Williams, Mike Elizondo, Ingrid Michaelson, Claudia Brant, Mike Viola and many more.



MAPS & ATLASES

#### LIVE @ ASCAP

Chicago rock-folk four-piece Maps & Atlases stopped by ASCAP's New York offices before their show at the Bowery Ballroom in April to give a preview of some songs from their upcoming evening's set.

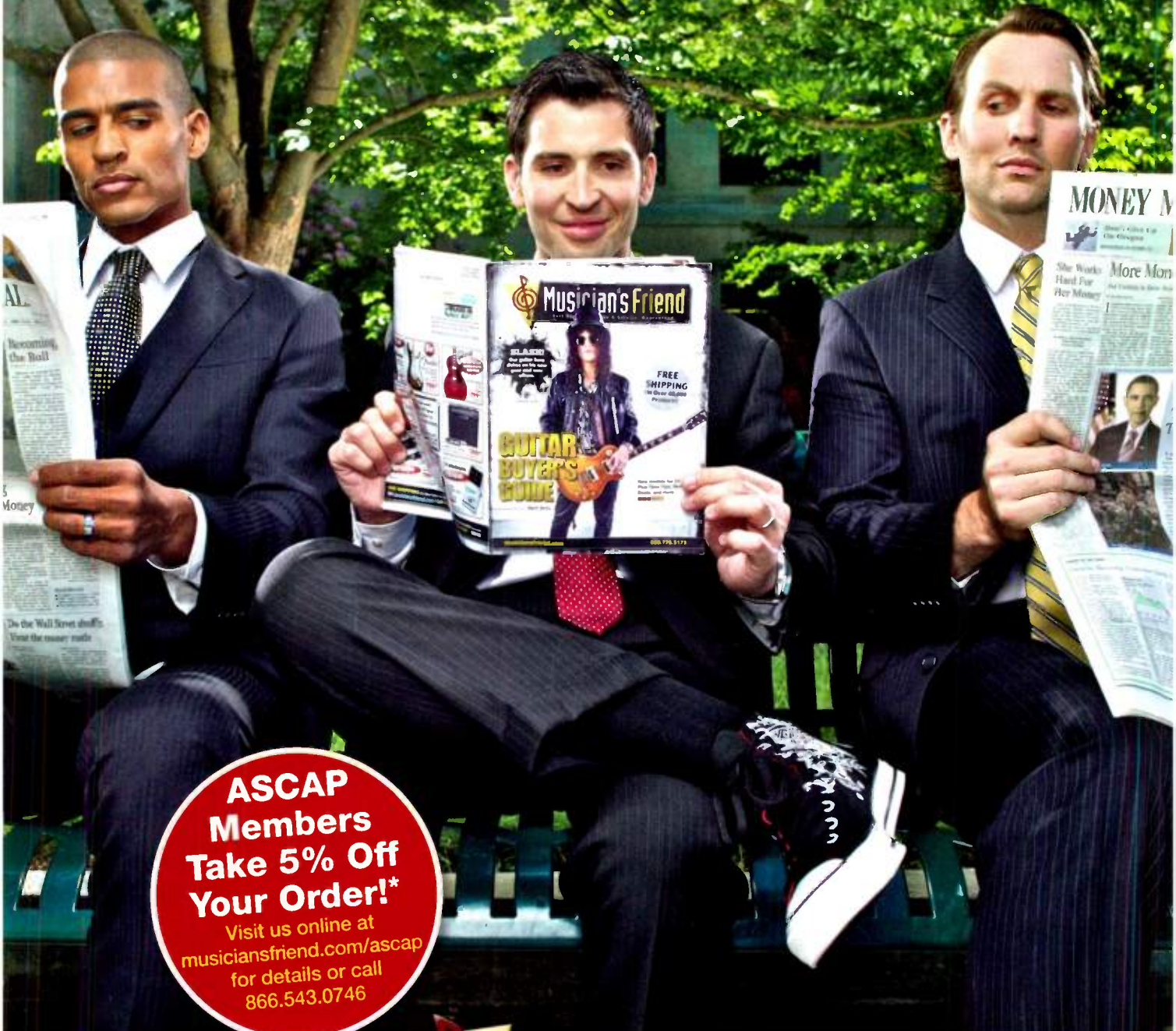


PANDA BEAR

#### AUDIO PORTRAITS

Mike Errico, Elvin Bishop, Lei Lang and Panda Bear are some of the recent songwriters and composers featured in our in-depth interview series featuring music clips from each member's work.

**Work. The Wasted Time Between Gigs.**



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# ASCAP ACTION

★ ASCAP NY SESSIONS ★ WALKING THE HALLS ★ SXSW ★ ZHOU LONG ★ AMERICA SCORES

## ASCAP DELIVERS 2010 FINANCIAL RESULTS AT NY SESSIONS

Challenges, opportunities and a call to activism are major themes at annual ASCAP membership meeting and educational event

**ASCAP CEO John LoFrumento** reported that ASCAP delivered \$846.3 million to its members in 2010, the second highest distribution in the Society's history, at ASCAP's General Annual Membership Meeting on March 31st. The meeting kicked off ASCAP New York Sessions, a one-day music career educational event held at the 92nd Street Y in Manhattan.

Although LoFrumento announced that ASCAP had distributed in excess of 2.5 billion dollars to its members over the last three years, he tempered that news with an explanation of the challenges ASCAP faces, including recent Rate Court decisions that have impacted revenues from radio and new media as well as a lingering weak economy.

There was much good news to report, however, including the fact that ASCAP again has managed to keep its operating expense ratio at a relatively low 14.3%, continuing its run as the most efficiently run performing rights organization in the world. Among some new cost-saving initiatives LoFrumento cited were Member Access, ASCAP's new state of the art distribution system that also provides members with unprecedented access and control of their works, and ASCAP's iPhone app (a first for a PRO anywhere), which puts all the advantages of Member Access in members' pockets.

LoFrumento also reported that ASCAP had elected its 400,000th member in 2010, reflecting the continued growth of the organization as a home to songwriters, composers and music publishers who realize that ASCAP can best meet their needs in the digital era.

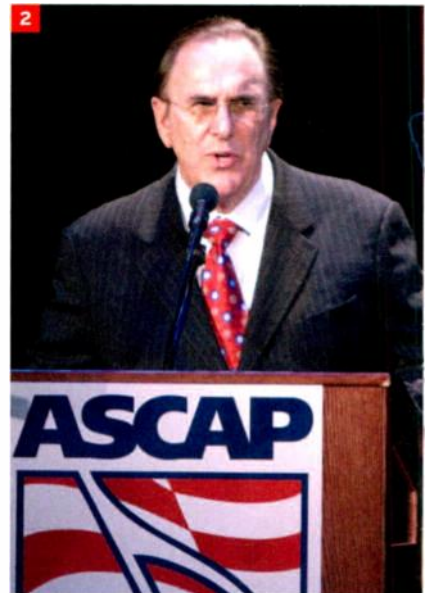
ASCAP President and Chairman Paul Williams reported on the election of the ASCAP Board. He also spoke about the challenges facing ASCAP and the need for maintaining vision.

"We will lose some battles along the way," said Williams. "But if ASCAP's history has taught us anything, it is this: by persisting and taking the long view, we will win in the end.

Remember that over the years we have been challenged by each developing industry, from the movies to radio to television to juke-



1. ASCAP President and Chairman Paul Williams  
2. ASCAP CEO John LoFrumento  
3. ASCAP Executive VP of Membership Randy Grimmert



box owners, cable operators and others. They all resisted paying copyright owners. New industries arise and also challenge us. This is nothing new. But in each case, by taking a broad and long-range view, we have vigorously defended the rights of our members and achieved fair compensation for them."

Williams also called on members to speak out more against anti-copyright philosophy. "We have a large and powerful voice, a voice we need to activate," he said. "And what does activism look like on a wide scale? It looks like

a consistent voice speaking out for the value of music and those that create it."

ASCAP Executive VP of Membership Randy Grimmert highlighted many of the successes of members in 2010 and reported on the many new benefits and tools now offered to members, such as ASCAP's new suite of health insurance options, the ASCAP Member Community, the recently enhanced ASCAP website and launch of the ASCAP "We Create Music" Blog, and the sixth annual "I Create Music" EXPO, among many others.





# NY SESSIONS PRESENTS STRAIGHT TALK FROM INDUSTRY EXPERTS

Stargate, Kerry "Krucial" Brothers, David Lang, Maria Schneider, Gregg Wattenberg, Adam Taylor and more share their expertise in Manhattan

**On the heels** of its annual membership meeting, ASCAP brought together some of its top songwriters, composers, producers and friends in the industry together with an audience hungry for information at ASCAP New York Sessions, a one-day educational event designed to give emerging artists a boost to their careers.

A highlight of the event, held at the Kaufmann Concert Hall at the 92nd Street Y, was a master session with the Grammy Award-winning songwriting/production duo Stargate, Mikkel Eriksen and Tor Hermansen, who are responsible for such hits as Katy Perry's "Firework" and Beyoncé's "Irreplaceable." They shared the inspiration and craft behind some of their collaborations. Another highlight was a creators panel featuring producer/songwriters Kerry "Krucial" Brothers and Gregg Wattenberg, Pulitzer Prize-winning composer David Lang and Grammy Award-winning composer Maria Schneider.

ASCAP NY Sessions was the second event of its kind presented in New York City. It also fea-



**Pictured (l-r):** 1. ASCAP's Sue Drew, David Lang, Gregg Wattenberg, Maria Schneider and Kerry "Krucial" Brothers on The Sound of Success: Creative Careers in Music panel

2. Stargate's Tor Hermansen and Mikkel Eriksen break down their hit, Katy Perry's "Firework," during their Master Session panel

3. An audience member asks a question during the "Make the Internet Work for You" panel

tured exhibits and demos from a wide range of companies as well as sponsored educational sessions by Limelight, Bandzoogle and HFA.



## NOTEWORTHY

### Composer Zhou Long Wins Pulitzer Prize for Music



■ ASCAP composer Zhou Long has been awarded the 2011 Pulitzer Prize for Music for his opera, *Madame White Snake*, which was premiered by the Boston Opera in February of last year. This was Zhou's first opera and tells the story of a snake demon that chooses to take on a human form to experience love, rather than maintain its immortality. Inspired by a Chinese folk tale, *Madame White Snake* has a score that fuses both Eastern and Western characteristics and was hailed as a deeply expressive musical work.

Dr. Zhou is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, including folk, philosophical, and spiritual ideals, he is a pioneer in transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles. His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground.

### Anti-Piracy Bill Introduced in the Senate

■ A Senate bill was introduced on May 12th that would give law enforcement officials new authority to move against Internet sites that traffic in copyrighted materials without permission. The "PROTECT IP Act" received bipartisan support from Senator Patrick Leahy (D-VT), Chairman of the Senate Judiciary Committee, Ranking Member Charles Grassley (R-IA), and Senators Richard Blumenthal (D-CT), Christopher Coons (D-DE), Dianne Feinstein (D-CA), Lindsey Graham (R-SC), Orrin Hatch (R-UT), Amy Klobuchar (D-MN), Herb Kohl (D-WI), Chuck Schumer (D-NY), and Sheldon Whitehouse (D-RI).

# MUSIC AND ADVOCACY

Congressional leaders enjoy songs and meet with music creators in DC



**On May 10th**, The ASCAP Foundation and the Library of Congress jointly celebrated the third anniversary of the ASCAP Collection at the Library of Congress - the gift by The ASCAP Foundation of original manuscripts, photos, lyric sheets and other materials.

For the third straight year, a musical concert at the Library's Coolidge Auditorium called "We Write the Songs," produced by ASCAP's Karen Sherry, served as a living illustration of what the ASCAP Collection represents - the creative efforts of the men and women who create

American popular music. Participating in the show, introduced by Librarian of Congress James H. Billington, was a group of ASCAP members: Jackie DeShannon, Barry Eastmond (with vocalist Freddie Jackson), Tom Kelly & Billy Steinberg, Lyle Lovett and the Nashville songwriting team of Brett James, Hillary Lindsey & Gordie Sampson. Also on the bill were ASCAP Foundation Board members Bruce Broughton (with his wife, violinist Belinda Broughton), Hal David and Dean Kay, with ASCAP Foundation President Paul Williams

as Master of Ceremonies. A number of senators and congressional representatives joined in to introduce the performers from the stage: Rep. Howard Berman (D-CA), Sen. Saxby Chambliss (R-GA), Sen. John Cornyn (R-TX), Sen. Rand Paul (R-KY), Rep. Linda Sánchez (D-CA), Rep. Adam Schiff (D-CA), Rep. Marlin Stutzman (R-IN) and Rep. Edolphus Towns (D-NY). "We Write the Songs" has become a Washington tradition for legislative and cultural dignitaries who crowd the historic Coolidge Auditorium for an evening of classic songs and the stories behind their creation.



**Pictured are:**  
**1.** Lyle Lovett  
**2.** (l-r) Marjorie Billington, Lyle Lovett, Rep. Nancy Pelosi (D-CA), ASCAP President and Chairman Paul Williams and the Librarian of Congress Dr. James H. Billington.  
**3.** ASCAP Board member Hal David  
**4.** Hillary Lindsey backed by Gordie Sampson (left) and Brett James  
**5.** Jackie DeShannon

# WALKING THE HALLS



**On the day after** the Library of Congress event, ASCAP Board members, along with other ASCAP members who traveled to Washington, visited with elected officials to ask that they continue to bear in mind the rights and interests of music creators. In addition, Chairman Lamar Smith (R-TX) organized a special welcome by members of the Texas House delegation for fellow Texan, Lyle Lovett. The Washington trip closed with a dinner addressed by Erik Barnett, Assistant Deputy Director, U.S. Immigration and Customs Enforcement (ICE), Department of Homeland Security (DHS) on current anti-piracy enforcement and efforts to shut down "rogue" websites.



Pictured (l-r) are: **1.** ASCAP's Joan McGivern, ASCAP Board member James Kendrick, constituent Joe Phillips from Texas, Rep. John Conyers (D-MI), ASCAP President and Chairman Paul Williams (in front) and ASCAP Board members Richard Bellis and David Johnson. **2.** (standing) ASCAP's Phil Crosland, ASCAP Board members Stephen Paulus and Bruce Broughton, Senator Barbara Boxer (D-CA), ASCAP Board member Caroline Bienstock with her husband Doug Rodriguez (in back) and constituent Stella Sung from Florida, and (seated) Alan Bergman and ASCAP Board member Marilyn Bergman. **3.** Rep. Bill Flores (R-TX), Blake Farenthold (R-TX), Lyle Lovett, Rep. Kay Granger (R-TX), Paul Williams, Rep. Louie Gohmert (R-TX), Rep. Lamar Smith (R-TX) and constituent Joe Phillips from Texas. **4.** ASCAP Board member Dean Kay, constituent Michael Brandmeier of Wisconsin, Rep. James Clyburn (D-SC), Barry Eastmond, ASCAP CEO John LoFrumento and ASCAP Board members Hal David and Leeds Levy



## CHILDREN'S LIBRARY

Tom Chapin and kids at the Library of Congress

**On April 4th, 2011,** ASCAP Foundation President Paul Williams hosted an educational presentation and concert at the Library of Congress featuring three-time Grammy-winning children's and folk music performer Tom Chapin. Librarian of Congress Dr. James Billington welcomed youngsters and Rep. Howard Coble (R-NC) delivered remarks linking music and education. The event was attended by local schoolchildren and the families of members of Congress, and began with a discussion between Williams (who wrote the lyric score of *The Muppet Movie*) and Chapin about creating children's music, the life of a songwriter and Chapin's distinguished career. Following the discussion, Chapin and his trio performed a selection of his original songs beloved by children and families.



# AWESOME, TEXAS

ASCAP presents a wildly eclectic range of music as South by Southwest turns 25

**Coming on the heels** of the SXSW Interactive Conference, which smashed attendance records, this year's SXSW Music Festival and Conference drew more than 2,000 acts from around the world, including some of the biggest names in music, such as Diddy and Jay-Z. The Strokes, who made a triumphant return to the national stage at the festival, drew over 22,000 people at Austin's Auditorium Shores. The turnout at the fest was a testament to the staying power and influence of the annual event, which this year celebrated its 25th anniversary.

A diverse group of bands took to the stage at Austin's Dirty Dog club on Wednesday, March 15th at the ASCAP Presents SXSW showcase and showed delighted attendees just how far the rock genre has stretched in today's music environment. From "ghetto-tech" (Chappo) to foot-stomping Southern-fried rave-ups (The Dirty Guv'nahs) to post-punk dance (Streets on Fire), each band took

different paths to raise the roof off the venue, but all hit their mark in entertaining the packed house. Other featured bands included Black Books, Gemini Club, White Arrows and Fake Problems.

On Friday, March 18th, ASCAP presented a second showcase at the historic Driskill Hotel. This mostly acoustic-oriented show featured Antonia Bennett (daughter of music legend Tony Bennett), Andrew Allen, Dan Wilson, who was accompanied by special guests Tracy Bonham, The Dixie Chicks' Martie Maguire and Jeremy Messersmith, The Civil Wars, Hotels & Highways, Infantree and Crystal Bowersox, who was joined by special guests John Popper of Blues Traveler and her husband, singer-songwriter Brian Walker. The Victorian Room at The Driskill show swelled to capacity as music fans and industry execs alike delighted in seeing such an exciting group of rising and established musical stars in one place.



ASCAP made its mark all over Austin during the festival's final days by co-sponsoring a wide range of day parties at various venues. They included *Filter Magazine's* Culture Collide, GigMaven's Ides of March Day Party, Brooklyn Vegan Day Parties, Stag's Rock and Roll Circus South, The *Deli Magazine* Party and Boat Cruises with Better Angel Music.



1. The Strokes at Austin's Auditorium Shores  
 2. (l-r) The Civil Wars' Joy Williams and John Paul White at ASCAP's Driskill showcase  
 3. Crystal Bowersox joined by John Popper of Blues Traveler at The Driskill  
 4. Chappo at Dirty Dog  
 5. The Dirty Guv'nahs at ASCAP's Dirty Dog showcase  
 6. (l-r) Tracy Bonham, The Dixie Chicks' Martie Maguire, ASCAP's Sue Drew, Dan Wilson, Chrystal Music Group's USA President and Senior Executive Kenny MacPherson, Jeremy Messersmith and Brad Gordon at The Driskill





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# TOP MEMBERS WRITE AND RECORD WITH INNER CITY SCHOOL KIDS

Odie Blackmon, Chris Henderson, Da Internz, The Legendary Traxster and others lend their talents to program



**In Fall 2010**, ASCAP and America SCORES teamed up once again to present its national songwriting mentorship program, ASCAP Songwriter Residency @ America SCORES. The program is a partnership between ASCAP and nationally acclaimed after-school program, America SCORES that provides a platform for songwriters to easily connect and give back to their local communities by engaging and inspiring students in under-resourced neighborhoods. The ASCAP Foundation, a public charity dedicated to supporting music education and talent development programs, funds the program.

Over the course of three afternoons, ASCAP songwriters - from rising stars to Grammy Award-winning artists - collaborated with America SCORES students to co-write an original song and record it in a professional studio.

This past year's Songwriter Residencies featured critically-acclaimed band The Great Unknown who collaborated with SCORES students in Washington, DC, Cleveland, Milwaukee,

New York and Boston; Latin Grammy Award-winning songwriter Claudia Brant (Luis Fonsi, Carlos Santana) and hit songwriting/production duo Da Internz (Justin Bieber, John Legend) in Los Angeles, CA; Grammy-nominated songwriter Odie Blackmon (George Strait, Lee Ann Womack) in St. Louis, MO; R&B singer/songwriter and So So Def/Island Music recording artist Dondria in Dallas, TX; Grammy-nominated songwriter/producer Chris Henderson (R. Kelly, Jamie Foxx) in Atlanta, GA; and Grammy-nominated songwriter/producer The Legendary Traxster (Ludacris, Twista) in Chicago, IL.

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

In addition to working with America SCORES, the ASCAP Songwriter Residency connected songwriters with Hold Hands Chicago ([www.holdhands.org](http://www.holdhands.org)), a community driven campaign to build careers and end stu-



**Pictured:**

- 1.** St. Louis: Kids from Garfield Elementary School at Shock City Studios
- 2.** St. Louis: Odie Blackmon with kids at Garfield Elementary School
- 3.** Atlanta: An America SCORES student from Carter G. Woodson Elementary School
- 4.** Atlanta: Chris Henderson, who collaborated with kids from the Carter G. Woodson Elementary

- 5.** Los Angeles: Claudia Brant and kids at Charnock Elementary School
- 6.** Chicago: The Legendary Traxster at Chalmers Elementary School
- 7.** Los Angeles: Kids from Braddock Drive Elementary School
- 8.** Los Angeles: Kosine and Tuo of Da Internz
- 9.** Dallas: Dondria and kids at Stevens Park Elementary School
- 10.** New York: Malysha and Scott Jacoby and students from East Fordham Academy for the Arts

## OTHER VOICES, OTHER ROOMS: THE FIRST COMMERCIAL RELEASE OF SONGS FROM THE ASCAP SONGWRITER RESIDENCY @ AMERICA SCORES



The Great Unknown and kids at NYC's Avatar Studios

The program took a great leap forward when The Great Unknown headlined the first five-city tour for the Songwriter Residency. On July 19, 2011, the band is releasing an EP, *Other Voices, Other Rooms*, of the five songs they wrote and recorded with the America SCORES students from elementary and middle schools in Washington, DC,

Cleveland, Milwaukee, New York City and Boston. All proceeds from online sales of this name-your-own-price EP will be donated to the ASCAP Songwriter Residency @ America SCORES.

*Other Voices, Other Rooms* CD design by Carpe Diem Construction Co, Philadelphia, PA; Web design by IndieAmbassador.com, Boston, MA; Mixing and mastering, Bias Studios, Washington, DC; Manufacturing, A to Z Media, New York, NY; Online distribution, TuneCore, New York, NY.

Pre-order a copy and get a free download of the first track, "Decomposers and Producers," here: <http://thegreatunknownmusic.com/othervoices/>



dent; violence, and the PENCIL Partnership Program ([www.pencil.org](http://www.pencil.org)), a program that has helped thousands of business and school leaders develop unique, school-based collaborations that have a lasting impact on the students, school community, and school culture. In Chicago, The Great Unknown wrote and recorded a song with high school students from School of the Arts on the South Shore Campus; Grammy-nominated artist/songwriter Maiysha and Grammy Award-winning songwriter/producer Scott Jacoby wrote and recorded a holiday song with a group of 6th to 8th grade students at East Fordham Academy for the Arts in Bronx, NY.



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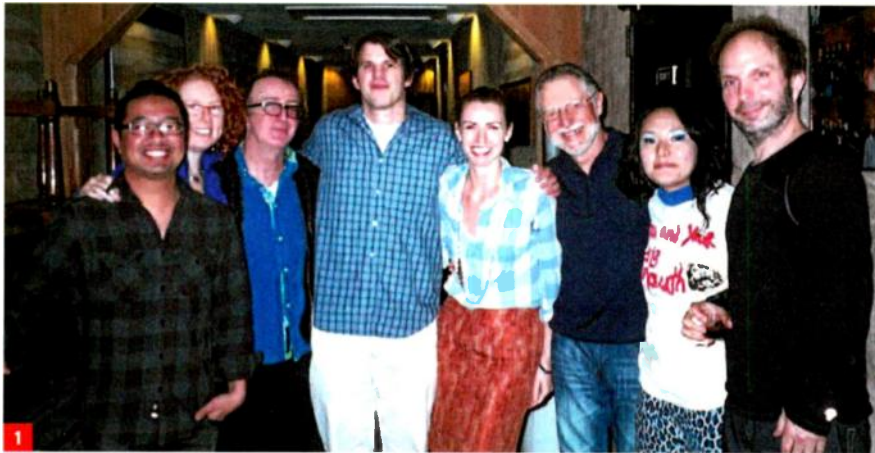
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### A SPECIAL THANKS

Very special thanks to the recording studios and other industry professionals who supported the program by donating their services: Avatar

Studios, New York, NY; Bias Studios, Washington, DC; Chicago Recording Co, Chicago, IL; Crystal Clear Sound Recording Studios, Dallas, TX; Lava Room Recording, Cleveland, OH; Patchwerk Recording Studios, Atlanta, GA; Shock City Studios, St. Louis, MO; Sound Boutique Studios at The Songwriting School of Los Angeles, Burbank, CA; Stadiumred Recording Studios, New York, NY; Tanner Monagle Studio, Milwaukee, WI; Temple Sound, Boston, MA; and The Village Studios, Los Angeles, CA.

# HIGHER EDUCATION FOR FILM COMPOSERS



The 2011 ASCAP/Columbia University Film Scoring Workshop connects graduate film students with film composers in an intensive, valuable course

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

Four 15 to 30-minute short films were selected, as was the Columbia University Film Festival Trailer. All were scored by ASCAP composers as Steyermark guided the filmmakers through the film scoring process.

All five composers recorded their scores with a 15-piece ensemble at NYC's Avatar Studios. The films were screened, along with many other student films, at the annual Columbia University Film Festival (CUFF) this May and June in New York and Los Angeles, respectively.

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



## 2011 FILMS, COMPOSERS, DIRECTORS AND FESTIVAL SCREENINGS

### THE TRIP

**Director:** Simao Cayatte

**Composer:** Agatha Kasprzyk

- ★ Cannes Film Festival, Cinefondation Shorts Official Selection, May 2011
- ★ NY Portuguese Short Film Festival, June 2011
- ★ Columbia University Student Film Festival, Faculty Honors Winner

### FIRST MATCH

**Director:** Olivia Newman

**Composer:** Fabian Almazan

- ★ Caucus Foundation Grant Recipient
- ★ HBO Young Producer's Development Award Winner
- ★ Columbia University Student Film Festival, Student Selects Winner

### THE RUNNER

**Director:** Ana Lazarevic

**Composer:** Dominik Mack

- ★ Columbia University Student Film Festival, Faculty Selects Winner

### TIDY UP

**Director:** Satsuki Okawa

**Composer:** Elegant Too

- ★ Short Shorts Film Festival, Tokyo 2011
- ★ National Board of Review Student Grant Nominee
- ★ Columbia University Student Film Festival, Faculty Honors Winner

### COLUMBIA UNIVERSITY FILM FESTIVAL TRAILER

**Director:** Robin Fraser Pattinson

**Composer:** Brady Hearn

To view the 2011 Columbia University Film Festival Trailer, go to:  
<http://www.vimeo.com/22410421?ab>

Pictured (l-r) are: 1. Phillip Hernandez, ASCAP's Sue Devine, Chris Maxwell, Dominik Mack, Ana Lazarevic, Dennis Dreith, Satsuki Okawa, Alex Steyermark 2. Devine, Agatha Kasprzyk, Simao Cayatte, Keola Racela, Elisa Lleras, Alex Steyermark, Olivia Newman, Robin Fraser Pattinson, Scott McKinlay, Dennis Dreith, Brady Hearn, Tino Passante 3. Robin Fraser Pattinson watches the score to his film being recorded 4. Brady Hearn conducting 5. Director Olivia Newman and composer Fabian Almazan



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# THE NEXT GENERATION

Billy Taylor's legacy lives on at the Kennedy Center through The ASCAP Foundation Songwriters: The Next Generation program

**Songwriters: The Next Generation**, a program of The ASCAP Foundation and The John F. Kennedy Center for the Performing Arts, showcased the work of four emerging songwriters and composers on the Kennedy Center's Millennium Stage on March 24th and 25th, 2011. Each evening's hour-long program was hosted by ASCAP members and two-time Grammy Award winners, Cathy Fink & Marcy Marner. The March 24 concert featured jazz composers Sonia Szajnberg with the Sonia Szajnberg Band and Zaccai Curtis who played with The Curtis Brothers Quartet. The March 25 performance highlighted the original works of pop songwriters Katie Costello with Dave Eggar and Dan Mackenzie and his band.

Songwriters: The Next Generation, was conceived by the late jazz pianist, educator, composer and ASCAP Foundation Board member Dr. Billy Taylor. Throughout his life, Dr. Taylor stressed the importance of showcasing the talent of contemporary composers who are also performers. The first night of the performances, focused on jazz composers, was dedicated to Dr. Taylor.

Songwriters: The Next Generation, presented by The ASCAP Foundation and made possible by the Bart Howard Estate, is part of The Kennedy Center's free, daily performance series. The concerts and Q&A were webcast live and can be viewed here: <http://www.kennedy-center.org/programs/millennium>



**1. Katie Costello, accompanied by cellist Dave Eggar performs her original material**  
**2. Dan Mackenzie (holding guitar) with band members**



## TROUBADOURS TRUMPETED

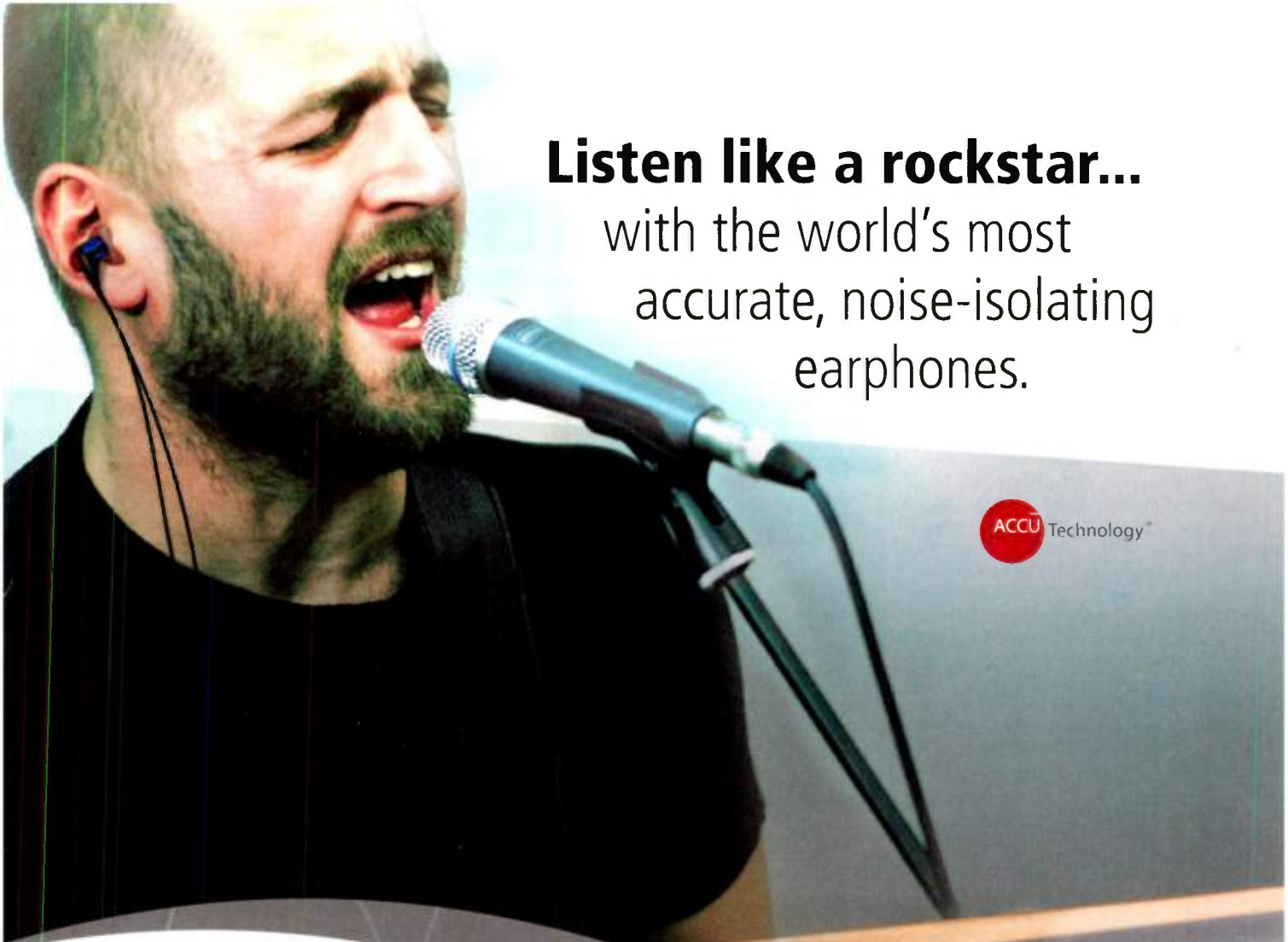
A special screening and panel discussion of the new documentary film, *Troubadours*, co-hosted by the Songwriter's Hall of Fame and Concord Records, was presented at the Grammy Museum on March 30th. Pictured in attendance are (l-r) Mary Jo Mennella (President, Music Asset Management & SHOF Board member), legendary bassist Leland Sklar and drummer Russ Kunkel, who appear in the film, panel moderator Scott Goldman (VP of MusiCares Foundation), hit songwriter JD Souther and noted photographer Henry Diltz, who are also featured in the film, ASCAP's Loretta Muñoz, and the film's director, Morgan Neville.

## CELEBRATING CY COLEMAN

ASCAP celebrated the late, great Broadway composer and ASCAP Board member, Cy Coleman, with four evenings of his music at Orange County Performing Arts Center. ASCAP's Michael A. Kerker interviewed Coleman's lyricist collaborator David Zippel while Broadway stars performed Coleman's songs.



Pictured (l-r) are ASCAP's Michael A. Kerker, David Zippel, Tami Tappan, Jenifer Lewis and Jason Graae



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# JOHN RICH EARNS \$1.3 MILLION FOR CHARITY ON CELEBRITY APPRENTICE

Country music star defeats 15 co-contestants to win big for St. Jude Children's Hospital

**John Rich** of country duo Big & Rich has won this season's installment of Donald Trump's *The Celebrity Apprentice*, earning almost \$1.3M for St. Jude Children's Research Hospital - an organization that treats children with cancer, researches cures and has never turned a child away. The season finale aired live on Sunday, May 22nd, 2011, where Rich defeated actress Marlee Matlin to become the first country music star to win the title. Trump claimed it was his toughest ruling yet, saying "I've never had to go through something like this... you've both been amazing" before announcing his big winner.

In a recent interview with the blog [tasteofcountry.com](http://tasteofcountry.com), Rich was asked what he has learned about himself by being on the show. He said "I'm really at my best when I am playing on behalf of something bigger than me, I told Trump that *Apprentice* allows



you to take everything that you've built for a career for your own self interest and leverage that on behalf of your charity. That means contacts, things you've learned, your marketing ability, your donors, your celebrity friends

... the whole mountain of stuff that you build. It allowed me to make it not about me, but to use it on behalf of a charity like St. Jude."

To coincide with his appearance on the show, Rich released a new single called "For the Kids," and will donate 100 percent of his proceeds to St. Jude. A favorite charity in the realm of country music, St. Jude first entered Rich's radar when he played music for a group of children in the hospital 15 years ago and has been working with them since then. Telling the story of children living with cancer, "For the Kids" puts a hopeful twist on a heartbreaking subject, as the children in the song are determined to stay strong and overcome the disease. To purchase your copy of the song, please visit [www.johnrich.com](http://www.johnrich.com) or iTunes. To get the latest, follow John on Twitter at [twitter.com/johnrich](https://twitter.com/johnrich).



## MASTERS OF AMERICAN SONG TRAIN

The recent Masters of American Song Train Tour featured three great ASCAP songwriters - ASCAP Board member Jimmy Webb, Jesse Winchester and Tom Russell - in performance in Los Angeles and Berkeley, California and in songwriter workshops on a railroad trip between the two Pacific Coast cities. Pictured backstage at the Freight and Salvage club in Berkeley are (l-r) Russell, Winchester, Ramblin' Jack Elliott and Webb. Folk music legend Elliott joined the trio for the Berkeley performance.

## BRAD PAISLEY NAMED TOP MALE VOCALIST AT ACM AWARDS

For the fifth consecutive year, the Academy of Country Music named Brad Paisley the Top Male Vocalist of the Year at its awards ceremony, held on April 3rd, 2011, in Las Vegas. The Academy also honored Sugarland, headliners of the ACM's first-ever Fan Jam, with the Top Vocal Duo of the Year prize. Congratulations to all of ASCAP's Academy of Country Music Awards winners:



### TOP MALE VOCALIST OF THE YEAR

★ Brad Paisley

### TOP VOCAL DUO OF THE YEAR

★ Sugarland

### ALBUM OF THE YEAR

★ *Need You Now*  
Producer: Paul Worley

### SINGLE RECORD OF THE YEAR

★ "The House That Built Me"  
Producer: Frank Liddell

### SONG OF THE YEAR

★ "The House That Built Me"  
Composer: Allen Shamblin  
Publisher: Built On Rock

### VOCAL EVENT OF THE YEAR

★ "As She's Walking Away"  
Artist: Alan Jackson

# SOUTHERN CROSSROAD

The annual **International Folk Alliance Conference** took place in Memphis, Tennessee in February. ASCAP presented a Quiet on the Set showcase featuring an eclectic group of singer-songwriters from all over, including Canadian Rose Cousins, the veteran duo David Buskin and Robin Batteau, quirky Austin-based performer Matt the Electrician, California tunesmith Jack Tempchin, NYC-based sensations Amber Rubarth and Natalia Zukerman, and an extended set by contemporary rockabilly star Rosie Flores with an all-star band.





**Pictured**  
**1.** Amber Rubarth  
**2.** ASCAP's Seth Saltzman, Rosie Flores and ASCAP's Jim Steinblatt  
**3.** Natalia Zukerman  
**4.** (l-r) David Buskin, Robin Batteau and percussionist




PHOTOS BY ??????

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## LONDON

### ELIZA DOOLITTLE PROVES SHE IS MUCH MORE THAN A FAIR LADY

Like a burst of all things sweet with a side of cheekiness comes northern London's Eliza Doolittle - a 23 year-old songwriter that's looking to change how you think about pop music. Her debut album - due out in June 2011 - embodies the pop of the 60's and 70's centered around DIY percussion and swinging phrases that are easy to sing while dancing along to a soulful beat.

Doolittle started writing songs at age 12, having been raised by a piano-playing dad and a singing mom. She soon signed a publishing deal at age 16 and took on her childhood name as her surname to match her pop persona and playful creations. Whether it's a children's drum kit on "Rollerblades," or hand claps and whistles in "Skinny Genes,"

Doolittle's music is whimsical and carefree, which helps achieve her goal of giving listeners a good time.

The self-titled full-length debut from the Londoner features 13 tracks all written by Doolittle, four having already been released through her self-titled 2009 EP. Her quirky writing comes to life through catchy melodies and hooks suited for her witty lyrics and punchy delivery, all while staying in the realm of classic pop. Her live sets stand up to her recordings, backed by a full band of drums, guitar, bass and keyboard - in addition to ukulele - where Doolittle performs chart-climbing hits in "Pack Up" (a take on George Henry Powell's "Pack Up Your Trouble In Your Old Kit Bag") and "Mr. Medicine."



◀ Eliza Doolittle



### MUSGRAVES SHINE A LIGHT WITH INFECTIOUS FOLK POP

The quartet of Matthew Bennett, Matt Foundling, Tom Farnell and Lesley-Marie Turner of the Midlands, U.K. - better known as the Musgraves - creates infectious folk pop that's surprisingly upbeat. Using a range of instruments to create its soon-to-be signature sound - guitars, banjo, mandolin, organs and glockenspiel among others - these are not your average acoustic folk works.

"So Sophia," the lead single off the *Lost in Familiarity* EP, showcases the group's unconventional approach to folk, combining catchy "ohs" with piano, strings and claps that create a light and free feel. It's a sound that's caught the attention of the Tom Robinson on BBC 6 Music and got the group signed to Imagem Music, the largest independent music publisher in the world.

The group's debut hardly seems as such, seeing as it boasts songwriting skills beyond that of a fledgling band. It's with enthusiasm and intelligence that the group crafts their folk pop anthems.



### PLAY MISTY MILLER FOR ME

Misty Miller is an emerging young talent from South West London who is fast gaining global recognition. Miller grew up as the only girl in a large musical family, and has been writing her own songs since childhood. A fan of the classic artists such as Elvis and Billie Holiday, as well as contemporary pop, rock and folk, Miller has imbued her self-titled debut with a variety of styles and influences. Miller composes all her songs on an old-school instrument, the ukelele, and performs with a maturity and poignancy beyond her years.

Misty's debut EP *Remember*, released during September 2010, reaped much acclaim and directly resulted in live sessions with Rob Da Bank on BBC R1, John Kennedy's Exposure show for XFM, *Fly Magazine*, *Another Magazine* and *Italian Vogue*. Christopher Bailey, Creative Director of Burberry, chose Misty as a



▲ Misty Miller

face of "Burberry Acoustic," and played *Remember* for his Burberry Prorsum Spring/Summer 2011 Collection. Misty has performed at events for Swarovski, Apple, L'Oreal and packed-out venues in London and Paris. She was also recently listed as a "Rising Star of 2011" by *Vogue.com*.

NASHVILLE

# PLANT, MILLER LEAD AMERICANA MUSIC AWARDS NOMINEES

On May 23rd, 2011, the Americana Music Association announced the nominees for its 10th Annual Americana Music Association Honors & Awards at the Gibson/Baldwin Showroom in New York City, with ASCAP songwriters nominated in every category. Robert Plant led the nominees with three, including Artist of the Year, Duo/Group of the Year with his Band of Joy, and Album of the Year for the record of the same name.

Plant competes for Artist of the Year with his collaborator in Band of Joy, Buddy Miller. An eight-time AMA winner in his own right and 2010's Instrumentalist of the Year, Miller is once again poised to pick up the award in that category.

The Civil Wars are already taking Americana music by storm with nominations for both Emerging Artist and Duo/Group of the Year. The Civil Wars' Joy Williams and John Paul White will vie for honors in the latter category with Plant.

The Americana Music Association Honors & Awards ceremony will be held on October 13th, 2011,



▲ Robert Plant



▲ Buddy Miller

at the historic Ryman Auditorium in Nashville. Each year, over 2,000 artists, fans, and entertainment industry executives gather to honor distinguished members of the AMA with six awards voted on by fellow members and several Lifetime Achievement Awards. The event is the cornerstone of the Americana Festival & Conference, scheduled to take place between October 12 and October 15th, 2011, at the Sheraton Nashville Downtown Hotel.

**CONGRATULATIONS TO ASCAP'S 2011 AMERICANA MUSIC ASSOCIATION HONORS & AWARDS NOMINEES:**

**ALBUM OF THE YEAR**  
Band of Joy, Robert Plant

**ARTIST OF THE YEAR**  
Buddy Miller  
Robert Plant

**NEW/EMERGING ARTIST OF THE YEAR**  
The Civil Wars

**DUO/GROUP OF THE YEAR**  
The Civil Wars  
Robert Plant and Band of Joy

**INSTRUMENTALIST OF THE YEAR**  
Buddy Miller

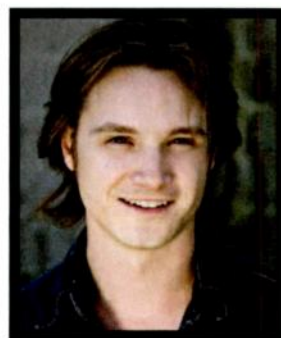


▲ Pictured (l-r): Kyle Ryan, Jesse Willoughby (ASCAP), Jeremy Lister, Alyssa Bonagura, Katie Herzig, Mikky Ekko, Dan Burns and Jordan Hamlin.

★  
**ASCAP LOUNGE PRESENTS MUSIC AT THE NASHVILLE FILM FESTIVAL**

ASCAP was the exclusive music sponsor of the 2011 Nashville Film Festival (NaFF) presented by Nissan, which took place April 14-21 at the Regal Green Hills Cinemas.

ASCAP hosted three showcases at the ASCAP Music Lounge featuring: Katie Herzig, Jeremy Lister, Mikky Ekko, Alyssa Bonagura, Andy Davis, Angel Snow, Keegan DeWitt, The Bridges, Michael Castro, Holly Cormier, Perrin Lamb, and The Co.



▲ Josh Kear

★  
**JOSH KEAR WINS TWO GRAMMYS FOR "NEED YOU NOW"**

ASCAP members nabbed awards in all of the four leading categories at the 53rd Annual Grammy Awards. Topping the list of ASCAP members who were honored on Music's Biggest Night, songwriter Josh Kear received Song of the Year and Best Country Song honors for Lady Antebellum's "Need You Now," while producer Paul Worley was honored with Record of the Year for the album it's on.

"Need You Now" was also named ASCAP's Country Song of the Year at the 2010 Country Music Awards, as well as a Most Performed Song award-winner at this year's ASCAP Pop Music Awards (see page 58).

★  
**"DON'T YOU WANNA STAY" CELEBRATED**

ASCAP feted the writers and publishers of the three-week No. 1 smash "Don't You Wanna Stay" during a party at ASCAP. Writers Andy Gibson, Paul Jenkins and Jason Sellers each celebrated their first No. 1, and publishers Sony/ATV and Godfather Rich Muzik (with John Rich picking up his first No. 1 plaque as a publisher) were also honored. Jason Aldean was on hand to celebrate his sixth chart topper, and Michael Knox was also presented with a plaque for his contributions as producer.



▲ Pictured (l-r): Godfather Rich Muzik's John Rich, Sony/ATV's Troy Tomlinson, Paul Jenkins, Andy Gibson, Jason Aldean, Jason Sellers, Michael Knox and ASCAP's Mike Sista



# "LOS SONIDOS ACÚSTICOS" AT LATIN BILLBOARD CONFERENCE



▲ Pictured (l-r) are Antonio Orozco, ASCAP SVP Alexandra Lioutikoff, Ignacio Peña, ASCAP's Karl Avanzini, Ana Isabelle, Descemer Bueno, ASCAP's Ana Rosa Santiago and Juan Vélez.

Este año ASCAP celebró "Los Sonidos Acústicos" durante la conferencia del Billboard en el restaurante Yuca en Miami Beach. Con casa llena el pasado 25 de abril del 2011, se presentaron Ignacio Peña, Ana Isabelle, Juan Vélez, Antonio Orozco y Descemer Bueno. El evento empezó con Ignacio Peña, compositor y cantante que ha abierto conciertos para Neil Young y Oasis, seguido por Juan Vélez, el cual llegó listo para entregar esa noche lo mejor de sí con su voz y sencillez. Después, Ana Isabelle; una chica espectacular que fue la primera ganadora de "Viva el Sueño" y es considerada como parte de la nueva evolución de la música pop-latina. Continuamos con Antonio Orozco, quien dejó al público atónito por la grandeza de su voz. Esta noche fue luminosa para Antonio quien presentó su más reciente producción bajo el título de "Renovatio" bajo el sello Universal. Y para cerrar el show, Descemer Bueno, quien presentó un sonido fresco e innovador en un show variado con temas de su autoría. Recientemente Descemer ganó un premio ASCAP por la canción "Cuando Me Enamoro", interpretada por Enrique Iglesias. Fue una noche exquisita, le damos la gracias a todos los participantes y asistentes.

This year ASCAP celebrated "Latin Acoustic Sounds" during the Billboard Latin Conference at Yuca restaurant at Miami Beach. Packing the house on April 25th, 2011 Ignacio Peña, Ana Isabelle, Juan Vélez, Antonio Orozco and Descemer Bueno. The event started with Ignacio Peña who is a composer and singer who has opened for Neil Young, Oasis and Eric Clapton, followed by Juan Vélez, who delivered the goods with his voice and simplicity, captivating everyone. Then was Ana Isabelle, a fabulous girl and the first winner of "Viva El Sueño." She is considered part of the new wave in Latin pop music. Next was Antonio Orozco, who left the audience stunned by his vocal prowess. It was a radiant night for Antonio who presented his latest songs under the title "Renovatio." Closing the show was Descemer Bueno, who presented a fresh and innovative sound. He sang a variety of songs best associated with Enrique Iglesias. Last month he won an ASCAP award for the song "Cuando Me Enamoro." It was an exquisite night.



## NOEL SCHAJRIS' GRANDES CANCIONES

Después de un año de éxito con el álbum *Uno No Es Uno*, que lo hizo acreedor de un disco de oro en México y Venezuela, Noel Schajris recibe el 2011 con grandes satisfacciones ya que será jurado y cantará en el festival de Viña Del Mar de este año. El 2011 será definitivamente un gran año para el cantautor ya que se encuentra grabando su próximo álbum que llevará por título *Grandes Canciones*. Incluirá temas como "La Incondicional" y "Te Amo" entre otros temas que hemos escuchados y que han marcado algún momento en nuestras vidas. Su nuevo material discográfico incluye un DVD donde Noel recorre tres puntos de la ciudad de México D.F. cantando temas del álbum.

After a successful year with the album *Uno No Es Uno*, which earned him gold albums in Mexico and Venezuela, Noel Schajris entered into 2011 with great satisfaction: he will be a judge and will be singing at the prestigious Viña Del Mar festival. 2011 will definitely be a great year for the singer/songwriter, as he is recording his next album, called *Grandes Canciones*, which includes songs like "La Incondicional" and "Te Amo" among other beloved songs. His new album includes a DVD where Noel's three-point crosses Mexico City signing songs from the album.



▲ Noel Schajris



## BACHATA UNDERGROUND

Con rotundo éxito, ASCAP y Premium Latin celebraron en este mes de marzo, en la sala Herbert Room de ASCAP, Nueva York; "Bachata Underground Life", evento que fue transmitido en vivo a través del Internet. Los artistas que formaron parte de este proyecto de grabación cantaron sus temas frente a un público conformado por los medios de la prensa y de la industria que estuvieron presentes.

With great success, ASCAP and Premium Latin held "Bachata Underground Life" in the Victor Herbert Room of ASCAP's New York office in March. Artists who took part in this recording project sang their songs in front of an audience made up of news media and the music industry. The event was broadcast live via the Internet.

◀ Premium Latin's Marti Cuevas (second from left) with ASCAP's Jorge F. Rodríguez (second from right) and the duo LD & Jhoni



SYMPHONY & CONCERT

# ASCAP INDUCTED INTO THE AMERICAN CLASSICAL MUSIC HALL OF FAME

ASCAP was inducted into the American Classical Music Hall of Fame during a ceremony held May 12th at the Juilliard School in New York City. Other inductees for this year included composer and ASCAP member Philip Glass, President of the Juilliard School Joseph Polisi, and the Emerson Quartet. Speaking on behalf of ASCAP at the ceremony, composer John Corigliano briefly outlined the history and mission of ASCAP in addition to his own personal relationship with the Society.



► Pictured (l-r) are ASCAP's Frances Richard with Pulitzer Prize-winning ASCAP composer John Corigliano and Cia Toscanini



## WITTRY NAMED ARTISTIC DIRECTOR

Diane Wittry was named the USA's Artistic Director for the new International Cultural Exchange Program for Classical Musicians in association with the Sarajevo Philharmonic in Bosnia by The Bosnian-Herzegovinian Academy of Arts and Sciences. Musicians will be chosen to spend up to ten months performing with the Sarajevo Philharmonic. Diane Wittry will select the musicians from the United States to participate in this program and she will conduct concerts with the Sarajevo Philharmonic as part of the Exchange Program. The Bosnian-Herzegovinian Academy of Arts and Sciences (BHAAAS) was founded to provide connections between Bosnian-Herzegovinian scientists, musicians, artists, and professionals in North American to build bridges of cooperation.



Wittry is currently the Music Director and Conductor of the Pennsylvania's Allentown Symphony, a regional professional orchestra that serves the Lehigh Valley. Wittry is known for her creative and innovative programming and her use of multi-media, actors, and dancers in her concerts. She is in demand as a guest conductor, both nationally and internationally, and brings to her performances a warm personality, exciting musical interpretations, and engaging audience dialogues.

▲ Diane Wittry



## ASCAP MEMBERS SELECTED FOR AMERICAN COMPOSERS ORCHESTRA UNDERWOOD NEW MUSIC READINGS

ASCAP congratulates the members selected for the 20th Annual American Composers Orchestra Underwood New Music Readings: Janet Jieru Chen, Michael Djupstrom, Jordan Kuspa, Mukai Kohei and Narong Prangnaroen. The Readings were held on Friday, June 3rd and Saturday, June 4th at Columbia University's Miller Theatre (2960 Broadway, NYC) and were free and open to the public. The Readings are one of the country's most coveted honors for up-and-coming composer artists and these selections represent a broad range of sound worlds and life experiences. The conductors, mentor composers, and principal players from ACO serve as liaisons and provide critical feedback to each of the participants during and after the Reading sessions. Following the Readings, one of the young composers will receive a \$15,000 commission to write a new work to be performed by ACO. This year the audience will play a role as we present the first-ever Audience Choice Award. Audience members will be invited to vote for their favorite work of the evening, awarding the winner a commission to compose an original ringtone. This ringtone will be available for free to everyone who voiced their opinion.



▲ Eric Nathan

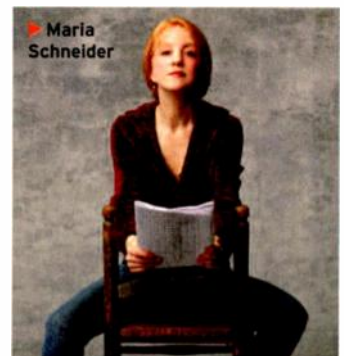
Eric Nathan was featured on NPR's radio show "From the Top" and Canadian CBC Radio 2. Commissions include those from the Tanglewood Music Center, ASCAP/Society of Composers Inc., Daejeon Philharmonic Orchestra, Composers Conference and Chamber Music Center at Wellesley College, Atlantic Coast Conference Band Directors Association, and conductor Timothy Reynish for a new concert band work to be published by Maecenas Music (UK).

JAZZ

# JJA JAZZ AWARDS NOMINATIONS ANNOUNCED

The Jazz Journalists Association (JJA) announced the finalist nominees for the 2011 JJA Jazz Awards. The ASCAP Members nominated in various categories included Maria Schneider, Henry

Threadgill, Dee Dee Bridgewater, Regina Carter, Gerald Clayton, Ornette Coleman, Wynton Marsalis, Vince Mendoza, Marc Ribot, Matthew Shipp, Esperanza Spalding and many others.



► Maria Schneider

## CHRISTIAN

# MEMBERS TAKE TOP HONORS AT DOVE AWARDS

**ASCAP members triumphed** at the 42nd Annual GMA Dove Awards, held on April 20th, 2011, at the Fox Theatre in Atlanta. This marked the first time that the Dove Awards, which celebrate the best in Gospel and Christian music each year, has been held outside of Tennessee.

Francesca Battistelli took home awards in three of the five categories in which she was nominated: Artist of the Year, Female Vocalist of the Year, and Pop/Contemporary Recorded Song of the Year for "Beautiful, Beautiful." This is the second year in a row that Battistelli won Female Vocalist of the Year honors and her first Artist of the Year award. Newcomer Chris August also had a huge night, taking home three awards for Male Vocalist of the Year, New Artist of the Year and Pop/Contemporary Album of the Year for his debut, *No Far Away*.

Crossover rockers NEEDTOBREATHE nabbed two Dove Awards for Group of the Year and Rock/Contemporary Recorded Song

of the Year. Longtime favorites Point of Grace were also big winners, receiving awards for Country Recorded Song of the Year, Country Album of the Year and Christmas Album of the Year. Songwriter Tony Wood took home Doves for Musical of the Year as well as Inspirational Recorded Song of the Year, with co-writer Don Poythress.

The venerable combo of Patty Griffin and producer Buddy Miller were awarded the Dove for Inspirational Album of the Year for *Downtown Church*.

Additional ASCAP winners include Jason McArthur, Steven Dale Jones, Disciple and Rob Hawkins, Jamie Moore and Dave Wyatt, Paul Baloche and Jacob Sooter, Matt Redman and Jesse Reeves, Third Day, Andy Anderson, Rusty Varenkamp, Marshall Hall, Antonio Neal, Chance Scoggins, Tommy Sims, Kristian Stanfill, David Crowder\*Band, Christy Nockels, Charlie Hall, and Nathan Nockels.

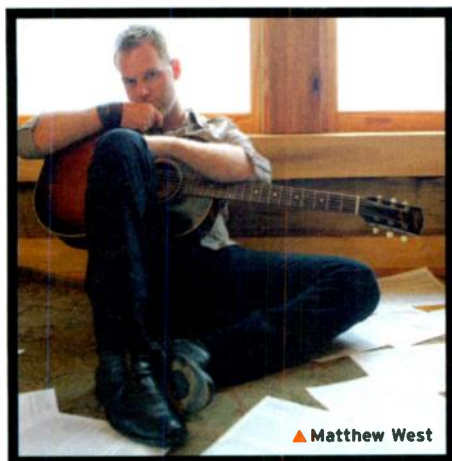
Visit [www.ascap.com/christian](http://www.ascap.com/christian) for complete Dove Awards coverage.



▲ Francesca Battistelli



▲ Chris August



▲ Matthew West



### MATTHEW WEST TELLS THE STORY OF YOUR LIFE

Twenty minutes outside of town, there's a quaint cabin settled next to a tree line holding back miles of deep Tennessee woods. Inside, there's a guitar propped gingerly against a chair and a keyboard tucked under a window looking out across the quiet, rolling hills. Rough-hewn log walls meet pine floors that are covered with papers—hand-written letters, e-mails, envelopes—wrapped in words carefully sewn together by people from across the world, sharing life stories covering a hugely broad spectrum of the deepest pain to the brightest joy. The atmosphere is focused and patient—sometimes somber but always hopeful.

For two months, this was the scene singer-songwriter Matthew West walked into each day while writing for his latest album *The Story of Your Life*. A Dove Award winner known for his passionate, introspective songs, like the massive 14-week No. 1 hit "The Motions," as well as "More" and "You Are Everything," West crossed into new territory with his unique, diverse and deeply tender approach to his fourth major-label studio album. *The Story of Your Life* is a marked conceptual departure from West's previous work—or that of most any contemporary artist of recent memory—in that it draws inspiration from the true stories of 10,000 individuals who shared their life experiences with West after he made a request on his website for fans to do so. A genuinely gifted songwriter, singer, storyteller and communicator, West recently checked in from the road for a heartfelt discussion touching on his unconventional path to realizing his place in music, the possibility in dreams being redefined, and his experience of writing the album and his hope to change lives with its message—and how that message, in turn, changed his life. —Jessica Draper

To read the full interview with West, visit [ASCAP.com/christian](http://ASCAP.com/christian)



### LIGHT UP THE SKY

ASCAP recently celebrated the team behind Christian rock band The Afters' No. 1 hit, "Light Up the Sky." Co-written by The Afters' Josh Havens, Matt Fuqua and 2011 ASCAP Christian Songwriter of the Year Dan Muckala (who also produced the track), the song marks the band's first trip to top of the charts.

◀ Pictured (l-r): Simpleville Music's Kirk Dahlgren, ASCAP's Marc Driskill, Kobalt Music's Jeff Skaggs, Dan Muckala, The Afters' Matt Fuqua, Josh Havens, Dan Ostebo, Jordan Mohilowski, Simpleville Music's Mark Nicholas, ASCAP's Michael Martin



FILM & TELEVISION

# COMPOSERS HIT HIGH NOTE AT 2011 WONDERCON

On April 1st, 2011, six top film, television and video game composers spoke at the Behind the Music with CW3PR: Composing for Sci-Fi, Horror and Fantasy Film & TV panel at San Francisco's WonderCon. The panel included ASCAP composers Marco Beltrami (*V*, *Scream 4*), Sean Callery (*24*), Jim Dooley (*Pushing Daisies*) and Scott Starrett (*The Event*), along with Nathan Barr (*True Blood*) and Michael Suby (*Pretty Little Liars*). Moderating the panel was acclaimed screenwriter and television producer Bryan Fuller, the creator of *Dead Like Me* and the Emmy-winning *Pushing Daisies*.

All of the composers shared background on their respective projects, discussed the pivotal relationship between director and composer, and revealed how they got their big breaks in the music composing industry. Following the discussion, the composers sat in on a fan-led Q&A session. Attendees were also treated to some surprise sneak-peaks from each composer's upcoming projects.



MATHEW SUMNER

WonderCon is an annual comic book, science fiction, and motion picture convention run by the creators of Comic-Con International and held in the San Francisco Bay Area since 1987.

▲ Pictured are the men of WonderCon (l-r): Moderator Bryan Fuller, Marco Beltrami, Nathan Barr, Michael Suby, Sean Callery, Scott Starrett and Jim Dooley.

For more information please see [www.comic-con.org/wc](http://www.comic-con.org/wc)



▲ John Powell

★  
**COMPOSERS JOHN POWELL AND DAN JONES (PRS) AMONG TOP IVOR NOVELLO AWARD WINNERS**

Central London was bustling with excitement once again this year as the UK music industry gathered to honor writers and composers that made 2010 an amazing musical year. The annual awards show is presented by BASCA in association with PRS for Music and is now in its 56th year. This year saw ASCAP and PRS affiliates win big in a variety of categories, from pop to TV, film and video game music. John Powell took home an award for his score to *How to Train Your Dragon*, Dan Jones won an award for Best Television Soundtrack for *Any Human Heart* and Richard Beddow, Richard Birdsall and Ian Livingstone won an award for Best Original Video Game Score for *Napoleon: Total War*. For a full list of this year's winners, visit [ASCAP.com](http://ASCAP.com).



▲ Dan Jones

★  
**THROUGH A GLASS, DARKLY**

ASCAP's Nancy Knutsen, Mike Todd and Jeff Jernigan joined First Artists Management, Bank Robber Music and Dunvagen Music for a private piano performance by BAFTA Award-winning and Academy Award-nominated ASCAP composer Philip Glass. The event, held at the Hollywood Forever Cemetery on March 8th, was attended by a-list music supervisors and studio music executives.



Pictured (l-r) at the event: Robert Messinger of First Artists Management, ASCAP's Mike Todd and Nancy Knutsen, Philip Glass, Dunvagen Music's Jim Keller and ASCAP's Jeff Jernigan.



▲ Pictured at the Symphony of Hope recording session on March 26th (l-r): ASCAP's Jeff Jernigan, ASCAP composers Deborah Lurie and Pete Seibert, ASCAP's Jennifer Harmon and Shawn LeMone, ASCAP composer John Debney and ASCAP's Charlyn Bernal

★  
**SYMPHONY OF HOPE - THE HAITI PROJECT**

Symphony of Hope is a collaboration by 25 of today's leading Oscar, Tony, Grammy and Emmy-winning composers to benefit Haiti Earthquake Relief. It began with an original Haitian melody, then each composer contributed an additional 8-32 bars of music to the piece before passing it along to the next composer.

# ▶ NEW MEMBERS

★ THE ROOTS ★ JUAN VÉLEZ ★ HAROLD "H-MONEY" SAMUELS ★ MARCO DI MAURO ★



## The Roots ▶

The Roots are one of the hardest working bands in the music industry, and this past year has been one of their busiest and most successful to date. The Philadelphia-based group snagged a Grammy for its 2010 release *How I Got Over*, and two more for *Wake Up*, an LP released in collaboration with John Legend.

While still maintaining the rigorous touring schedule they became famous for, The Roots have doubled down with a high profile role as house band for NBC's *Late Night with Jimmy Fallon* (on which they have not missed a single show). The success of this partnership has led to more opportunities to do the same for Jon Stewart and Stephen Colbert's *Rally to Restore Sanity* and the 2011 *Comedy Central Comedy Awards*.

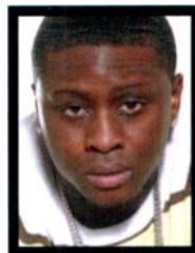
Founding members Ahmir "Questlove" Thompson (center) and Tariq "Blackthought" Trotter (third from right) recently joined ASCAP, as did newer Roots members Damon Bryson (sousaphone, second from right) and Frankie Knuckles (percussion, second from left). They join current ASCAP bandmates James Poyser (keyboards) and Owen Biddle (bass, far left).

## Juan Vélez ▶

Puerto Rican singer, musician and songwriter Juan Vélez is best known for being the winner of the fourth season of *Objetivo Fama*, a talent contest in the form of a reality televised show. In addition, Juan's accomplishments include being nominated for a *Billboard* Music Award for Best Pop Album for New Generation and his incredible first concert, "Juan, Gracias," a thank you for the people in Puerto Rico for their support during the competition. Currently, Juan is seeing his most cherished dream fulfilled, his first solo album, titled *Con Mi Soledad*, was released internationally in early December by Fonovisa.



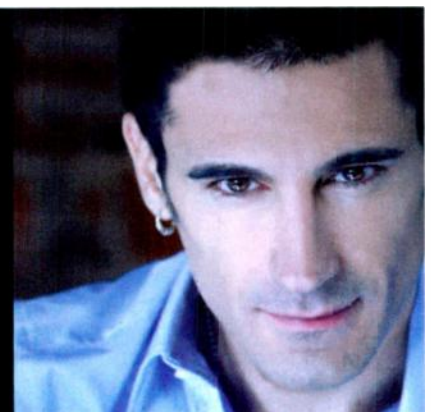
## Harmony "H-Money" Samuels ▼



Harmony "H-Money" Samuels is a new breed of producer, combining modern technology with the roots of real music. Harmony has worked with some of the most relevant names in the UK music scene (Chipmunk, Alesha Dixon, Craig David). And his talent came to the attention of some of the biggest names in the US music scene, such as R&B legend Rodney "Darkchild" Jerkins. After a lot of interest and multiple offers, Harmony joined the Darkchild family and moved from London to Los Angeles to begin working with industry heavyweights like Whitney Houston, Diddy and Mary J Blige. Harmony quickly made his mark in the US with marquee projects, such as Maroon 5 and Chris Brown. He is founding partner of Black Out Entertainment LLP.

## Marco Di Mauro ▶

A total love for music, Latin character and passion defines Marco Di Mauro as a songwriter and musician. At six years old he sang in the school choir as a soloist and often expressed to his parents his great passion for singing. "Nada de Nada," the first single from his debut album *Homonimo*, was an immediate success, spending more than eight weeks in the Top Ten after it was released throughout Mexico and Central America in February 2010. His second single "Mi Vida Sabe a Ti" reached the Top Four on the radio and was on the Top Ten for six weeks. In August of last year Marco received a gold record for his high sales. One of the highest points in an already impressive career for Marco was when Alejandro Sanz requested him to open on his "Tour Paraiso" tour. On top of everything, "Apartir de Hoy," a song that Marco sings with Maite Perroni, was recently included in the telenovela *Triunfo del Amor* presented by Televisa.



# ▶ RADAR REPORT

★ ASCAP MEMBERS AND THEIR MUSIC ON THE MOVE ★



**K.D. LANG** returns with a new group, The Siss Boom Bang, and a new album that packs a punch

## The Big Bang

Close to 25 years ago, Alberta-born Vocalist (somehow, a lower case “v” does not do her gorgeous vocals justice) and songwriter k.d. lang burst forth from the west Canadian country music scene to become a major label star. The pop and country music establishment both took note of her vocal power when she recorded a heart-stopping duet with Roy Orbison of his “Crying” in 1987. She’d go on to memorable collaborations with master producer Owen Bradley (who would record her with country icons Loretta Lynn, Kitty Wells and Brenda Lee), and with another classic duet partner, Tony Bennett.

Lang also displayed considerable song-

writing abilities in the soaring ballads, “Constant Craving” and “Miss Chatelaine.” A proponent of fellow Canadian music creators, lang recorded the well-received *Hymns of the 49th Parallel*, featuring the songs of Neil Young, Joni Mitchell, Jane Siberry, Ron Sexsmith and Leonard Cohen in 2004. Lang captivated a worldwide audience with her performance of Cohen’s “Hallelujah” at the opening of the 2010 Winter Olympics in Vancouver. Over the years, lang has received 11 Grammy nominations, winning four awards.

There is a newly-released k.d. lang album called *Sing It Loud* (Nonesuch) and it’s the first featuring a permanent backing band

since her 1987 release, *Angel with a Lariat*. The new band is known as the Siss Boom Bang. Lang recently sat down to talk with *Playback* about the new album and band, as well as the songwriting process.

### On working with The Siss Boom Bang

“I love the collaborative process and even every single night on the road is a collaborative process. It’s thrilling! I first met (multi-instrumentalist) Joe Pisapia (co-producer and, on most *Sing It Loud* tracks, co-writer) backstage at the Ryman Auditorium in Nashville and I just instantly felt a connection. After a philosophical discussion and a cup of coffee, we sat down and wrote “Water’s Edge” and “Perfect Words” the first day.”

### The “concept” behind *Sing It Loud*

“At the beginning of the process Joe and I sort of created intentionality to make an

unpretentious soulful record that really just made people feel good and that would play itself. And by that I mean songs that you didn't impose your will or intellect on, that just seemed very natural to play."

#### On writing songs

It has been extraordinarily arduous in the past, although during (the 2008 album) *Watershed* things started to lighten up for me. I've usually always written the lyrics by myself. In this instance, Joe Pisapia, Josh Grange, Daniel Clarke and I all collaborated on the lyrics. It was extraordinarily liberating. You don't have the internal debate and complications between your creative self and

**"I'm naturally a musical nomad and I really truly believe in what I'm doing at the time...To me all genres melt or condense down into one, which is good music."**

your internal editor. Working with Joe was non-judgmental, just fun, just spontaneous and very childlike, but very focused. The longest it took us to write a song was probably two or three hours."

#### On her songwriting heroes

"Being a Canadian I have a pretty rich cultural history of songwriting. You know as a kid I was, and am until this day a student of Joni Mitchell, Neil Young and Leonard Cohen. Jane Siberry is one of my favorite songwriters. I

don't really have to go much further than my vicinity in Canada."

#### On working in multiple styles and genres

"I'm naturally a musical nomad and I really truly believe in what I'm doing at the time. I don't feel like I am one thing or the other. To me all genres melt or condense down into one, which is good music. So I try different hats on, but when I do I am dedicated to it." **—Jim Steinblatt**

# High Style

## Hit songwriter **CRi\$TYLE** steps out in front with a solo debut

**S**ongwriter Cri\$style has worked hard to earn her throne in the music industry. The Atlanta native, who has become the pen queen by writing hits for the likes of Beyoncé, Janet Jackson, and Mariah Carey, nabbed a Grammy Award this year for her work on Rihanna's "Only Girl (In the World)." Poised to step into the spotlight, she is currently working on material for her debut album - a collection that she says will exude realness and passion. Cri\$style talked to *Playback* about her life, success, and what else the world can expect from her forthcoming project.

#### Congratulations on the success of "Only Girl (In the World)." How has your life changed, since you won a Grammy Award this year?

I think it hasn't really changed because I still have this "workhorse" mentality. The people around me have been calling me the "Grammy Award-winning Cri\$style." But as for me, I am always focused on the next thing that I am working on, and I am extremely blessed.

#### How did you get your start in songwriting?

I've been singing since I was three years old. Growing up I sang in groups and at various open mic showcases, but after the group situation didn't work out, I began expressing my feelings and telling my story through songwriting.

#### I read that you were born and raised in Atlanta. How has Atlanta influenced your career?

Atlanta gives a sense of reality that you wouldn't find anywhere else. It's very calm. Atlanta does have that Hollywood type of environment too, but at the same time it feels like home and I like the contrast.

#### As a songwriter, what inspires you?

So many things. Pictures. I love to go to the museum. Scenery. Sometimes, I like to just stare at the moon and the sky. Conversations with people. I love to watch movies. And something I've recently begun doing is just sitting and writing down random thoughts.

#### How much of your songwriting is autobiographical?

I think there's a piece of me in every song. Even with me working on my project. Even when I write for other artists, there's a small part of me on their record.

#### You are working on your own album now. What can we expect from that project?

You can expect basically real and passionate music. I consider myself a narrator, telling the story of life - the good, the bad and the ugly.

#### Do you have a title for the record? Is there a release date?

I don't have a title, yet. But the first single, "Pinch Me Now" (which was produced by Jermaine Dupri and Bryan Michael-Cox), will be out very soon. And I am excited about that.

#### Does your songwriting method vary, when you're writing for different artists?

There's no particular formula. But, when I am writing for other artists, I try to research them by watching videos of performances and interviews.

#### How has your songwriting style changed over the years?

When I first started, I was real 'hood. I was fighting in records. I would write gimmicky punchlines, like an inexperienced rapper. As



I've grown as a writer I've maneuvered over into more of a Tupac style; I write with more of a poetic style.

#### What is your signature style?

You have club records and "We Are the World"-type records, records that have a message. I think I am that bridge inbetween. I like for my music to have a message, but still be able to reach all generations.

#### You've worked with some of the best talent in the music industry. Is there any artist that you aspire to work with?

I aspire to work with Stevie Wonder and Justin Timberlake. I am a huge fan of Maroon 5. I think Taylor Swift's writing style is wonderful. I don't like to stay in a box. I like to reach outside of that box. I get claustrophobic.

#### Who has had the greatest influence on your musical career, thus far?

Without being conceited, I would say myself because I've grown so much as a person. And that has allowed me to grow musically. Before, I was a bit selfish, one-sided and I only focused on me. So, as I continue to grow, that growth influences my music.

#### When was the moment that you realized that you had "made it?"

It's funny because I haven't had that moment yet. I still feel like I an underdog sometimes.

#### What advice do you have for up-and-coming songwriters?

Make sure this is what you're passionate about because the industry can make you hate what you do. Also, have humility and don't be bitter about things. Have consistency and keep growing. A great talent can't be contained. **—Tamone Bacon with Joncier "Ms. Boogie" Rienecker**

# Mountain Time

Internationally-renowned, award-winning songwriter **JOE HENRY** publishes his first novel - 20 years in the making

**H**aving thrived as a songwriter for much of his life, providing lyrics for well over a hundred recordings by a wide range of artists, from Frank Sinatra and John Denver (with whom he wrote 18 songs) to Olivia Newton-John, Roberta Flack, Garth Brooks, Rascal Flatts and many others, Joe Henry is about to become a first time novelist.

It's a moment many years in the making. Although as a younger man he received his MFA from the University of Iowa Writers' Workshop, where his classmate was John Irving and his teacher Kurt Vonnegut, his fiction-writing career was kept at bay while Henry, well, lived -- working around the country as a laborer, rancher, a professional athlete and as a lyricist.

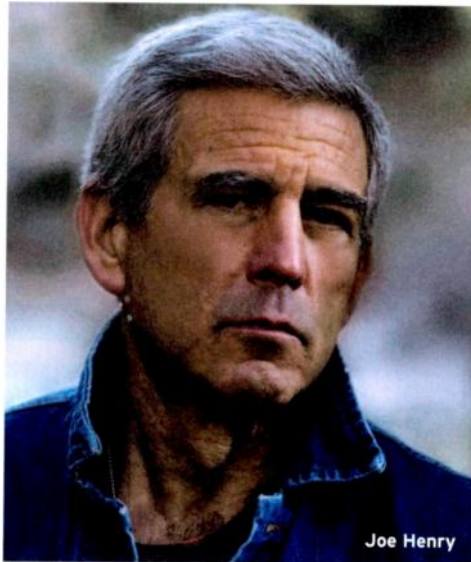
Inspired by his personal experiences living and working in Wyoming and Colorado, *Lime Creek* (Random House) tells the story of the Davises, a twentieth-century ranch family living a sometimes harsh, sometimes heart-breakingly beautiful life in the West. True to his often naturalistic, inspirational and always deeply emotional songwriting style, Henry has created a novel akin to beholding the Rocky Mountains themselves - an awe-inspiring experience that quiets the mind and stirs the soul. That he does so with prose that evokes such masterful writers as William Faulkner and Raymond Carver is a testament to his remarkable literary gifts. *Lime Creek* has already garnered praise from one of the great western authors of our time, Larry McMurtry (*Lonesome Dove*), who said, "*Lime Creek* is a wonderful book, subtle in texture, rich in sorrow. I hope it gets the readers it deserves."

From his home in western Colorado, Henry spoke to *Playback* about publishing his long-in-the-works novel.

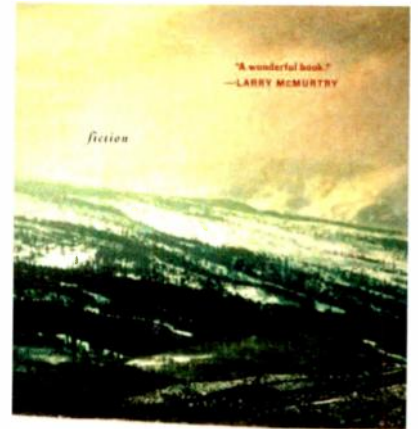
**What was your ambition in writing this novel?**

It never had anything to do with ambition. In my head was a voice that said, "Start writing your novel." But then the animal part of me says, "Yeah, but you're not going to be here long enough to finish it, so why waste your time." One of my failings, I guess, as a human anyway, is that I've never been able to look much further than the day I'm in.

So it just never happened. But it was always hanging over me. Then one year, on one of my "decade birthdays," I made my annual trek to my favorite mountain, which is about 60 miles from where I've lived all these



JIM PALUSSA



**LIME CREEK**  
JOE HENRY

years. It's a little less than 14,000 feet high, and on those big birthdays I've always climbed that mountain. My birthday is in the spring so it's in the middle of a really heavy snow time.

I've never had a tent, so I would dig a hole in the snow and spend the night in that hole, and then finish climbing the mountain the next day. On this one particular birthday up on that mountain, the weather turned real bad and I knew I was probably not going to live to see the dawn. It was very bad. But when the first light finally came and I knew I was going to make it, I told myself, "If I get down, I only have two choices when I get home: I either jump in the river (by my house) and drown, or I start writing this novel."

And so I did get home and I didn't jump in the river. I went to sleep. When I woke up, I started writing.

**How did you divide your time between songwriting and writing your novel?**

I've always split my creative life between writing the manuscript in winter and then in the summer being strictly a songwriter, a lyricist, trying to get with people whose music inspires me, in New York and LA and Nashville. Sometime during the third winter of writing on my manuscript, I realized that where I had started was probably going to be the end of the whole story. And so it took me another 20 years to get back to the beginning of that ending.

**What kept you motivated to work on something for so many years?**

I never really had a choice. I've had two masters all these years. One's my body -- I've never stopped working-out. And the other is my soul -- I've never stopped writing. And no

matter what the state of my health is, I have no choice but to be in the gym when I'm supposed to be. And no choice but to show up for work with my pencil every night.

**That's admirable.**

But it's not. It's like looking at a dog and saying, "it's really admirable that you're a dog." I have no choice and so I can't really take any credit. I just give thanks for what I've been given and I try to do the best I can with it.

**You've worked on this book for so long. Is it hard for you to believe that it's truly completed?**

I didn't realize how soon the physical book would be finished. I don't use a computer, so I asked a friend of mine to send an email to Random House to see if there was any possible way to still make three little last changes to the manuscript. I even said that if I have to pay a stiff penalty to make those changes, I'd gladly pay it. Meanwhile, I'm dealing with the river. I live eight feet from the one river that comes out of the mountains where I live, and we've had a big winter this year, with a great deal of snowfall that still hasn't begun to melt. When that snow begins to go, the river can become dangerous. And so on that same day that I had requested those final changes to my book, I'd had 60 sandbags trucked to my house. I'm outside unloading sandbags and piling them against the side that faces the river. When I finished and came back around front, I saw that I had missed the FedEx guy, who'd left a package on my doorstep from Random House, which I opened. And it was my first book. —Erik Philbrook

To read the full interview with Joe Henry, go to [www.ascap.com](http://www.ascap.com)





# Wars Zone

Indie folk duo **THE CIVIL WARS** have captured the hearts of music lovers everywhere

California-to-Nashville transplant Joy Williams and Alabama's John Paul White struck pure musical gold when the two met at a songwriting session in Nashville in 2008. After gaining initial national exposure when their song "Poison and Wine" was played on an episode of *Grey's Anatomy* the next year, the buzz began...and it has yet to stop. After the duo performed at the Sundance ASCAP Music Café in January of this year, they released their debut album, *Barton Hollow*, the following month, and they've been on a roller-coaster ride of success and adulation ever since.

In its first week, *Barton Hollow* peaked at No. 1 on the *Billboard* Digital Albums chart. *Paste Magazine* selected them "Best of What's Next." They performed on *The Tonight Show with Jay Leno* and appeared on NPR's *A Prairie Home Companion*. And they quickly gained high-profile fans, such as Taylor Swift, who tweeted about them numerous times to her 5 million Twitter followers, and Adele, who selected them to open for her on her North American tour.

What's all the fuss about? Their live performances are becoming legendary for their raw intimacy, with Williams and White per-

forming face to face, their intertwining voices blending together in emotional rapture, brimming with bare-bones soul and fleshed out with minimal acoustic instrumentation. The experience is almost voyeuristic for audience members - who can't tear their eyes - or ears - away from the stage even for a moment.

The songs on *Barton Hollow* are a stirring mix of male/female perspectives, two vivid characters pouring their hearts out into each other. While White brings a swampy, Southern folk-blues vibe to the proceedings, giving the music a dark earthiness, White dazzles with pop vocals that reach for the heavens. The mix is pure enchantment.

The Civil Wars talked recently to *Playback* about their divine musical union.

**Tell me a little bit about how you two came together?**

**Williams:** It was a little bit of a serendipitous thing. We met at a songwriting event, basically, as both of our publishers at the time set up several songwriters to meet and collaborate together over the course of a couple days. We now know that both of us were trying to get out of it [laughs] leading up to it, because I think neither of us felt like it would be worthwhile. But it ended up being the perfect thing. I didn't know anything about John Paul and John Paul didn't know about me, but that didn't seem to matter. We started playing and it

just made so much sense.

**White:** We were both afraid of being rejected by the other. So it took a little while before we came out and said, "So you wanna do something with me?" Luckily we both felt the same way.

**Co-writing can be a risky venture. How does your collaboration work and why do you feel it works so well?**

**White:** The "why" it works so well is something that we scratch our head about even now, because we've both done a lot of collaborating in the past and continue to collaborate now, and I for one have never found anything as rewarding but also as productive as it is with Joy. I live a couple hours away in Alabama, I always have, and anybody that I collaborate with understands the situation. So, part of it I guess is that our time is precious when we are together. For whatever reason, when we sit down together it just flows, and the next time we get together it's still flowing. That's not common in my experience.

**Williams:** You know what I think is strange too is the fact that I come from a little bit more of a pop background and John Paul comes from a bit of a rock background, but somehow the combination of the two forces creates a sound that I think surprises even both of us. As we continue to chase the muse, I think we're only seeing momentum happen, and I hope that will only continue to happen. —Erik Philbrook

# Manhattan Motown

Songwriter/producer/engineer **SCOTT JACOBY** nurtures a new label and studio in Manhattan

**B**orrowing liberally from Greek and Latin roots, the word "Eusonia" means "home of good music." And that is exactly what Grammy Award-winning songwriter, producer and engineer Scott Jacoby has built in New York City's Flatiron neighborhood with Eusonia, his independent record label and studio. As his website declares, "at Eusonia, art comes before commerce, innovation before mimicry, integrity before celebrity, music before everything."

In today's music business environment, such a simple credo can be groundbreaking. Indeed, Eusonia's first release, *This Much is True*, an album by earthy pop/soul songstress Maiysha, nabbed a 2008 Grammy nomination for Best Urban/Alternative performance.

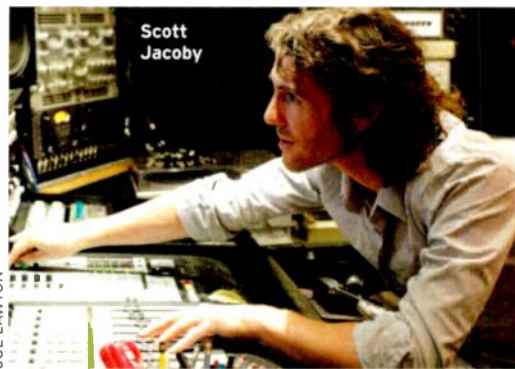
Jacoby, who was a successful recording artist himself, has produced artists and written songs in all genres of popular music for record albums, TV and film; and his work has won awards and topped charts in several

major countries throughout the world. His recent collaborations include those with John Legend, Vanessa Hudgens, Fabolous, Naturally 7, Vivian Green and Kane. But Jacoby is putting his heart and soul into making Eusonia a creative collective of artists, musicians and writers - much like the legendary Motown model.

Jacoby, who was a panelist at the recent ASCAP EXPO in LA talked to *Playback* about his career and his hopes for his new venture.

**To be a producer you have to give yourself over to someone else's vision. How do you feel about playing that role?**

It's a really natural fit for me. I've had the opportunity to meet Phil Ramone and other great producers. Even though these people generally have very healthy egos, I think that in the context of their work they each have such a strong ego that it allows them not to have one. Also, this is a service-oriented pro-



JOE LAWTON

fession in the sense that you're helping an artist to realize his or her vision. That's the producer's main job.

**You've worked with a lot of artists across a wide range of musical styles. Why is that?**

My parents were obviously interested in music, but there wasn't music playing. We had mother's helpers who would come in from all different parts of the world. They were of different races, sizes, socioeconomic status and exposed me to a lot of music. It just became very natural for me to feel comfortable exploring different musical forms.

**What inspired the formation of Eusonia?**

My longtime management company had always encouraged me. They always said, "Scott, the way that you'll truly make your mark is to create a kind of Motown." That was ingrained in me and I believed that too.

Then I think the catalyst was in 2006 when four major label artists that I was working with all got dropped, and they were all very interesting artists who became friends who got dropped and were, in essence, "orphaned." So then I quickly got on it. I raised some money from friends and family and got Eusonia started in 2007.

**What was your first step?**

It was very clear that my first artist would be Maiysha. I had been working with her since 2002, and we had aspirations to get a record deal. We had a deal on the table with Blue Note Records, and then at the last minute, that got terminated. I was like, "Here's a record that I put a lot of love and time and care into, and I think it's great and deserves to be heard. And if there's no venue for this, there needs to be. I've always believed that when there's no opening, you create your own. So Maiysha was the first release, and that was a wonderful way to start this label. We got the Grammy nomination and a whole lot of wonderful attention for that record.

**What's next for Eusonia?**

Here we are three and a half years later and we're in the process of signing a whole bunch of new artists. I'm sort of thinking this is Eusonia 2.0. We've made our mark, established a brand, a logo, a sound, a personality, and we're ready for the next thing.

**-Erik Philbrook**

To read the full interview, visit [ascap.com](http://ascap.com)

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# The Wanderer

Although his excellent new album is called *Wander Away*, **MIKE ERRICO**, is focused on his fans and his future

In an era when texting, tweeting, talking and walking happens all at once, no artist multi-tasks better than New York City-based singer-songwriter Mike Errico. Errico built his career not just in music but across a spectrum of media. He recently released the sixth album, *Wander Away*, a mark of his ability to change with the times and keep things moving.

Errico has become known in the industry as a reliable creator of great music, and of projects large and small. He attributes his reputation to his albums, which he puts out consistently. But like many artists today, Errico spent time in other fields before becoming a full-time musician.

While running the website of *Blender* magazine, he interviewed and learned from some of rock and roll's biggest names. "I drank a bottle of Jack Daniels with David Lee Roth and had a fantastic conversation about feminism with Gene Simmons," he said. After leaving *Blender*, he had a short stint at a failed music downloading startup. This might have shaken some, but for Mike it was perfect timing. "It went under just in time for me

to release my next record and go on the road," he said.

Touring is a way of making a living for Errico, who travels with Rusted Root and Soulive. But he puts just as much effort into his other projects, which include theme songs for former VH1 shows like *Pop Up Video*, as well as current shows like *American Pickers* and *The Voice*.

Errico draws inspiration from a number of places. Ani DiFranco influenced him early on, making him see that music and storytelling can be one and the same. And where DiFranco influenced his early career, Tom Waits continues to influence him. Errico, who loves Waits' ability to span so many walks of pop culture, said "there's no one like him and he's done it all. I would love to do that." *Wander Away* even features a cover of Waits' song, "Johnsburg, Illinois."

Being the forward-thinking musician that Errico is, the picture wouldn't be complete without some very modern broadcasting techniques. While radio and live shows are great, his new podcast allows him to connect with his fans and share personal stories. Errico is currently interviewing all of the crew members that worked on his latest album.

But Errico has also learned not to dwell on



Mike Errico

certain projects. He said that he's at his best when he works on a project and moves on. "They either take it, or they don't take it, or they ask for changes and then you just repeat the project," Errico said. "You do the best job

you can and then forget about it. One needs an open mind and a hard heart in this business. There's so much rejection it's ridiculous." The most important thing, he said, is for him to trust his instincts and do what feels right.

Though he can't speak publicly about some of his upcoming projects, he did discuss one: a movie project with Anne Heche that will feature his song "Daylight." And even radio stations are starting to board the Mike Errico train. Songs from his new album like "Count To Ten" and "Ready Or Not" are already gaining steam.

Errico said he used to hide his many skills, but in this fast-paced age that's no longer necessary. "I just feel like there's no longer any reason to do that and if people don't understand me, it's no fault of mine." With plenty more on the horizon for Errico, it seems as if this musical multitasker is poised for big things in the years to come. Keep an open ear. You might just hear his smooth voice the next time you turn on your television. —Harris Decker

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flautist, instrumentalist, singing waiter  
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fiddler, opera singer, harpist

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# DARK

# ON THE EDGE OF

**TRENT REZNOFF'S** Oscar-winning score to *The Social Network* launches an exciting new chapter in an already brilliant career

BY ERIK PHILBROOK



# NEWS

**It happens almost immediately** in David Fincher's *The Social Network*. Facebook's young founder, Mark Zuckerberg, portrayed brilliantly by Jesse Eisenberg, is running across Harvard's campus to meet a date at a bar. The establishing images are the stuff of countless college-based films - students spilling from brick buildings, stately trees arching over leaf-strewn walkways, an overall air of Ivy League moral order. Yet the music begins and something is off. Over a low bed of buzzing strings a few piano keys are plinked in a descending melody. With a few deft notes, the music fills the scene with a range of conflicting and palpable emotions - sadness, dread, even horror. A Bob Dylan lyric springs to mind: "Something is happening here, but I don't know what it is." You sense that, pulled along by the music, you are descending into a dark place.

**T**hat piece of music, "Hand Covers Bruise," is just the opening stroke of the brilliant score created by Trent Reznor and collaborator Atticus Ross. Although he is the creative genius behind the pioneering industrial rock group Nine Inch Nails and one of the most innovative and cutting-edge music creators of any genre, Reznor would have seemed an unlikely choice to helm the music of a big studio production depicting the origin of social media giant Facebook. He had never written a score before, although he had produced movie soundtracks and contributed music to movies (Oliver Stone's *Natural Born Killers* and David Lynch's *Lost Highway*, among others), and created music for the video game *Quake*. Yet, thanks to the canny decision by director Fincher to approach Reznor for the music and an almost perfect marriage of their dark creative visions, a masterful film was born, and an exciting new chapter in Reznor's career opened.

When Reznor won the Oscar for Best Original Score to *The Social Network* on February 27th, it was to some a stunning victory. But a childhood of classical music study and a lifetime of exploring music's

most visceral corners had prepared him for the moment. By Oscar night, he had already grown accustomed to the life of a film composer and had begun work on the score to Fincher's *The Girl with the Dragon Tattoo*, slated for release this December. Here, Reznor talks to Erik Philbrook about his journey into the world of Hollywood film composing and how he created his Oscar-winning score.

#### **What did music mean to you growing up in western Pennsylvania?**

I think I was always drawn to music. I was playing piano and taking lessons when I was five years old and I was drawn to it. I kind of thought in musical terms and I was good at it right from the start. I always felt like my life had to involve music and I was meant to make music and appreciate and listen to it. I think the focus shifted from a purely classical world into the world of rock music around my puberty years.

#### **What were you into?**

The set of influences that I was drawing from would be considered very mainstream because there wasn't any avenue of finding

do with my life.

So I think that really planted the seeds. And the gift of an electric piano when I was about 12 years old shifted the trajectory of my life from what it could have been, the concert pianist route, to more of the rock stage. That left me focusing less on mastering an instrument and more to kind of relating to how I emotionally felt about music. Like, it felt to me like the role of a concert pianist was to be an excellent executor of someone else's ideas. And I respect that. When my technique was good, I really had a great respect for the ability even to interact with the instrument and get the most out of it. But I found that I wanted to do things my way, you know?

#### **What was your way?**

I felt the need to write my own music and somehow convey how I felt inside and express that outwards. Pink Floyd's *The Wall* album was a big milestone in my life because I listened to that endlessly and I felt like that guy somehow knew how I felt.

Of course, he didn't. But it really started to strike that emotional connection where I thought this feels like something I should do if I had the courage to do it. And it took me several more years to get the courage to actually focus on what I needed to do, which was to sit down in a quiet room and write music and not try to play in bands or in bars.

**You also took to the synthesizer, and a lot of the mainstream bands in the 80's used the synthesizer like the Thompson Twins and Duran Duran. Were there bands that you discovered that were exploring the more harrowing side of that instrument?**

Well, I was around the synth-pop explosion and the invention of drum machines and I was someone that A) was primarily a keyboard player and B) very much interested in electronics and the idea of melding computers and music. Computers were another interest of mine and I loved the whole idea of electronics and synthesizers, and I was very much into video games.

It felt like a magical time because there

# SOUND



other things. It was long before the Internet. There wasn't college radio out there. It kind of felt like the world was on the other side of the television set and I wasn't sure how to get to the outside world. But living in a town where there's not much to do, you find yourself coming up with things to do, creating your own forms of entertainment. I used to dream pretty big about what I hoped I could

*"So I just wrote a bunch of stuff and sent it to David Fincher and said, "Look, treat them like swatches. Tape 'em on the wall. If anything sounds like it's in the right emotional or sonic sphere, let me know and we'll make more."*

was this explosion of new music that could never have been made before, because the technology didn't exist to make these instruments. And with some of the bands you mentioned, Human League, things like that, I was hearing stuff that felt like I was in the right place at the right time. And being a musician interested in those things at that time was pretty exciting. That would have been the very early 80's.

I dropped out of college and started messing around with my own music. I liked the way that certain groups were taking that sound and bending the rules a bit. I'd been using the instruments the way they were meant to be. But some were extracting some different sounds and exploring the more aggressive side of things. That really appealed to me. I'm referring to bands that would have been on the Wax Trax label in the mid-80's period. In America those bands were labeled "industrial" somewhat inappropriately. But it was the melding of dance music made electronically with noise involved in it. And that was exciting to me. It was inspirational and what started the framework of Nine Inch Nails.

**The technology for recording yourself at home was also being developed, and as you started Nine Inch Nails, you sort of crafted everything on your own. What was exciting to you about having control over the whole process?**

Well, it was more out of necessity than design, actually. I was living in Cleveland, which for a Midwest city was not cosmopolitan, and I remember there being five to ten pretty decent original bands playing out pretty regularly. But what I realized was I couldn't find anybody that kind of thought the way I did. And I couldn't find the right people to be in a band that weren't interested in just playing out in bars. So I took a job at a recording studio for very low pay just to have access to the equipment to learn how to engineer, and got some free studio time at night in exchange for cleaning toilets during the day.

I just watched and kind of taught myself the basics of engineering and quickly realized that to be a great engineer was a whole other career path and it didn't seem like that was in the cards for me. But I got the knowledge together and, right at that time, sequencing was just becoming usable.

It was elevating itself beyond hobbyist level and you could create some pretty good things with it. It was still before the days of recording audio into the computer. It was still a tape-splicing world and pretty traditional and very involved. I got the basics of that together and started recording demos, and the reason I did it myself is I couldn't find anyone else to do it. And I'd also read that Prince did it that way, and he was a big influence on me at that time.

**That makes sense - another innovator from the Midwest!**

I thought, well, what I was looking for was a gang of brothers to start this adventure on, but when I couldn't find them, it would be that if I was going to do anything I needed to do it myself. It wasn't easy and it wasn't particularly fun at first.

But when the results started coming in, I finally felt like I was on the verge of discovering who I am as a writer and as a voice.

**Your "voice" became very distinct.**

It was a pretty organic process. It was just a matter of really working at it and molding it and chipping away at the bad ideas until I got to something that felt like there was a good spark there.

**The fusion of film and music has always been a part of your art from the beginning, especially with the music videos for Nine Inch Nails. Was it always natural for you to view your music with a visual component?**

Thinking back, active songwriting for me rarely means strumming a guitar with sub-chord changes and working on the melody over that. I've aspired to be that guy but it's just kind of not the way it works for me. Most of the time what I'll do is try to get to the core of an emotion - what message am I trying to convey? What sentiment am I trying to get across lyrically and also musically? What will complement that? How do I frame that lyrical message in the right musical setting to get the most impact?

Maybe it's the logical setting, maybe it's the complete opposite. It could really have a juxtaposition of some sort. But at that point in the process I'm usually thinking visually about where it feels like the song is and that helps me arrange it in terms of the textures and the sound, the instrumentation, and the way I put the piece together. I've always felt that way because I've been inspired by noise as a kind of musical component.

**Can you give an example?**

Like a David Lynch film, where often you'll find yourself uncomfortable and you can't put your finger on why that is.

You know, there's a real loud humming sound I didn't realize I was listening to but it made me feel uneasy or it made me feel anxious and you realize the power of found sound. I try to use that as an instrument in my band.

It's part of the reason I think of things visually, certainly in my later career - such as with *The Social Network* and the *Ghosts* record [Nine Inch Nails 2008 instrumental release described by Reznor as a "soundtrack for daydreams" - ED]. Those were kind of experiments of seeing a place in my mind and then trying to dress the set with sound in the right textures and aesthetic.

**Throughout your career, at least from an outside perspective, you've been a fiercely independent creator of music. Yet composing a score for a film with a director who has his own vision is like the ultimate in collaboration. How would you characterize your experience in making *The Social Network* with David Fincher?**

It was spectacular from the beginning to the end. And I think as I've gotten older and I've gotten a bit more comfortable and my confidence has risen in what I do, I'm trying to put myself in uncomfortable situations to grow and learn from that. I'm a little less afraid of failing than I might have been a few years ago because I think I need to do that.

I've found the more years you get into something, it starts to get easy to rest on your laurels and stay in a comfort zone. You know how to do that thing. The opportunity to score this film really just fell in my lap. David called up and said, "Would you like to do this?" I'd been curious about properly scoring a film, but not actively pursuing it.

At first I thought, "Do I really want to be in service to somebody else or something where, you know, it could be like doing music for a Hyundai commercial? Do I want to get myself into that?" But in the case of David Fincher, I greatly respect him as an artist and as a person and I enjoy his films a lot. And I think they inhabit a place where they feel uncompromised but yet have a mainstream appeal to them that doesn't feel like he's pandering to the audience. The audience is moving towards his vision, which is something that, in general, I think applies to *Nine Inch Nails*. So getting on board with it was a welcome change, you know, not having to do all the s\*\*t myself. It was interesting trying to get inside David's head and figure out what he wanted for this film because it didn't seem apparent to me at the beginning.

**How did you figure that out?**

If you read the script, it completely makes sense. But what role does the music have in that? It's people in rooms talking. I wasn't sure how he was going to film it.

I wondered how this could not be a bit tedious perhaps - intellectually stimulating but it could just be a bunch of people with clever dialogue for two hours.

But I just got on board for the ride and it was fun to work on. It was a complete education and the accolades that we received for this was completely unexpected.

**How did you prepare for the challenge? Did you listen to film scores or watch certain films?**

That was my first thought. Initially it was, "Okay, we'll do it." Then driving home, I thought, "right, how do I do it?"

I thought that I'd better see a lot of films



and I'm a fan of films. But then I started realizing that I don't pay that much attention to music in film. I wondered why that was and I started thinking about it.

I had to get my head around that. Music in a film is the supporting role. You know, sometimes it moves to the front for a moment. But it's generally there to emotionally anchor the film and steer the viewer into the right response.

I also thought I'd better immediately take a class, you know, at the university and try to meet with somebody that does this and you know, do a crash course on how the hell to approach this thing. But then I thought, "Look, I've got enough time. If I have to do this, I can, but let's go the intuitive route." Fincher approached me for a reason.

#### What were your first steps?

Atticus Ross and I went into a room and we said, "Let's generate some music that feels like it belongs emotionally in what this movie feels like to us." We saw a little bit of the movie but we didn't take any picture home with us. I'd read the script a couple times. I'd spoken with David about the kinds of things he thinks he wants from it. You know, he wanted it to be electronic-based. He didn't want to use an orchestra. He wanted it to kind of have an iconic feel to it.

Like when I think of *Blade Runner*, I think of the music. I didn't watch that film listening for the music but when you mention it, it's like oh, yeah, it fit that film and it sounds like that film.

So we spent about three weeks and generated 15, 17 pieces of music. They were each about four to six minutes long perhaps – and they were very impressionistic. It wasn't like, "This is the title theme. Here's the theme where Zuckerberg does this, etc." – it wasn't anything like that. I kind of distilled down what the movie was about to me, and it wasn't about Facebook. To me it was about a kind of damaged person trying to validate his life, and he's got that great idea that needs to be pursued at all costs. And that great idea might give him validation. He's a lonely guy that never fits in and ironically makes a tool that brings people together, but he still doesn't fit in, you know.

There's a lot of those things I can relate to in my own life. And he's somebody who's had some consequences from the pursuit of that idea, on a human level, friendship level and then betrayal-type level. I thought, "Okay, now those themes I can translate into some music." We've got a deposition scene. What the hell does that sound like?

So I just wrote a bunch of stuff and sent it to David and said, "Look, treat them like swatches. Tape 'em on the wall. If anything

sounds like it's in the right emotional or sonic sphere, let us know and we'll make more stuff."

I wasn't precious about it, and I've found in the last several years that the compositional side of things comes pretty quickly to me. I told David that if anything's even kind of close, let me know. And I was expecting there would be several more trips back to the well of honing in on what it was he wanted. That was my goal. How do I give David what he's looking for and serve the picture to the best of my ability? Miraculously, the first batch of music became probably 95 percent of what's actually in the film.

#### Incredible. Was that opening sequence, "Hand Covers Bruise," something that came out in the first flourish of music?

Yeah, that was part of that. Here's the way it worked. I'd send him the stuff. He would say, "I love this. This is the best first draft I've ever gotten in my career, I'm going to temp some of this because we have a screening for the studio in a couple weeks. Come see it and then we'll take it from there." So we showed up, watched the screening of the film and he had placed that piece, "Hand Covers Bruise," over the opening credits.

#### What was your reaction?

When I saw it, I couldn't believe it. I couldn't believe how well it worked because it changed the tone of the movie. It didn't feel casual anymore. It didn't feel that familiar. It felt a lot heavier and sadder. It felt like something's bubbling under the surface that it didn't get when there was something else in that spot in that scene. And it made the movie feel different.

#### Right away.

Interestingly, especially after that bar scene. That's completely Fincher right there – that huge decision to put that music in there. That was exactly what we needed to understand what we needed to do for the rest of the film. Suddenly, he's willing to allow music to play this big role in this film. It's not passive – a little bit of tension or strings under some smart thing somebody's saying. He's allowing the music to actually be a character in this film. We thought, "You're giving us that much room? Okay, now we get it."

#### So that made the rest of the job that much easier?

The remainder of the work on that film really was polishing things up or rewriting the melodies to fit a little better. A little six-minute piece gets distilled down to the 20-second theme. I could write something that fits and it's still the same texture and generally the same piece but a different melodic element that concludes and makes musical sense.

#### You're now working with David Fincher on *The Girl with the Dragon Tattoo*. Does having had the successful collaboration under your belt sort of affirm your creative process working with him going forward?

I'm certainly not going into this with overconfidence. But with this particular film, we've already given him over two hours of music that I gave him at the end of last year based purely on having read the book. I hadn't seen the script. He was just starting filming and, because he edits as he films, I thought, "This sounds to me like what you're filming."

#### As an artist who has for the most part been defined by your subversiveness over the years, how did it feel to win the Oscar, the entertainment establishment's most coveted honor?

It hasn't really sunk in, to be honest with you. I mean it was incredibly flattering and it felt like that in the month leading up to it that night, particularly because this film wasn't designed as an Oscar vehicle.

And I can say with complete honesty that it never even crossed my mind as a remote possibility that we would be nominated for any kind of award like this with this film. And that's not because I didn't believe in how well the music worked for the film. But it just didn't feel like an Oscar film. Plus it's not something I ever really even thought about.

But when it started to become a possibility, it was like "Holy s\*\*t."

Primarily because coming from the music business side of things, the Grammys don't mean much, in my opinion. I've received a couple. I've been nominated a bunch of times. It doesn't feel like it's coming from a very valid place. I think I won a Grammy for Best Metal Performance or something, and I don't even understand how we would be in that category to begin with.

But having experienced the amount of attention within the film industry, the amount of thought and even the strict guidelines of nomination and how all that works – a lot of people pay a lot of attention and place a very high regard on the Oscar – it felt valid and it felt unexpected and it was very flattering and humbling.

To try something in a new discipline that I hadn't done before with the attitude that I'm gonna work as hard as I can and do the best I can at this, and to come out the other end with an industry saying, "Hey, you can do it," that's all pretty good.

#### Well, congrats to you. We all look forward to the next chapter in your career.

I'm looking forward to it, too. There's nowhere to go but down from here, right? ■



**NIKKI SIXX**  
The power of positive inking



30 years after penning Mötley Crüe's debut, *Too Fast for Love*, legendary rock 'n' roller **Nikki Sixx** is harder than ever to keep up with

# SIXX- CESSES STORY

If you've ever felt stressed about having too much on your plate, check out four months in the life of Nikki Sixx, founding member and chief songwriter for eternal bad boys Mötley Crüe: release of his *New York Times* bestselling book *This Is Gonna Hurt* in mid-April, release of a new album by his band Sixx:A.M in early May, week-long east coast book tour in early May, Mötley Crüe South America/Mexico headlining tour in mid-May, Mötley Crüe North American headlining tour with Poison and The New York Dolls throughout June and July. And let's not forget the continued

**BY ETAN ROSENBLOOM**

operation of Sixx's syndicated radio shows, *Sixx Sense* and *The Side Show Countdown*, or his successful clothing line Royal Underground. At 52, Sixx is more active than most music creators half his age.

To celebrate his three decades of success in the music business and his 20th anniversary as an ASCAP member, *Playback* checked in with Sixx during a brief respite in Buenos Aires.



Nikki Sixx's new book (his second) hit the *New York Times* bestseller list upon its release



**TATTOO TALES:** Aerosmith frontman and fellow ASCAP member Steven Tyler was interviewed by Nikki Sixx on the May 10th edition of Nikki's national radio show, *Sixx Sense*

PHOTO © KEVIN ESTRADA/KEVINESTRADA.COM

"The word 'multi-talented' gets thrown around a lot in this business, but Nikki can wear that title proudly. I haven't known many people that can truly be so good at so many things. When it comes to writing music, he has a real gift for knowing what it is about an emotion that will connect and then saying it in a way that resonates with the masses. I'm proud of the work that I've done with Sixx over the years, whether it was with Mötley Crüe, Sixx:AM or any number of the songs we've written together for other artists. Having Nikki as a friend and a writing partner has had a huge impact on my life personally and professionally."  
 —James Michael, *Sixx:AM*

**Congratulations! It's your 20th anniversary as an ASCAP member this year.**

Is it 20? I thought it was 30!

**It's 30 as a member of Mötley Crüe.**

Ha! Thanks for reminding me. I forget these things.

**I almost hate to remind you. Every time I tell music legends how long they've been at it, I can hear them hit their palm against their forehead. So it's your 20th anniversary as an ASCAP member, but I imagine you've been writing songs a lot longer than that. What was your first experience with songwriting?**

When I was a kid, I would basically teach myself songwriting by listening to music that was on the radio. I still think that's a great thing. For me, the reason I think it was great was that I could never really learn it as fast as it was coming out of the speakers. By the time I kind of figured it out, they were on to another song. And what ended up happening is I learned all these pieces of music. I was like "Oh that's interesting! Oh that's cool!" And in my own sort of thievery way, I started going "Oh! This part works with that part, and this part works with the part from that other song." And if I played the riff backwards, all of a sudden I was songwriting. Thievery with OCD.

**I was just listening to one of your old Mötley Crüe tracks - I think it was off of *Dr. Feelgood* - where I heard that famous Beatles riff from "I Want You (She's So Heavy)."**

Yeah. I'm in Argentina right now, and I was in a leather store, this really rad leather store, and all of a sudden I heard that song "Slice of Your Pie" come on. And I was with my girlfriend and said "Listen to this riff." And she goes "What?" And I go "Watch." And she goes "Isn't that a

Beatles song?" And I say "Well, it was meant to be a tribute."

**It ties right into that idea that you're talking about, listening to these classic songs and incorporating them into your songwriting style.**

You know, I think it's part of learning. I don't think that anyone goes through a learning process as an apprentice. There's not an apprentice for Mötley Crüe. I don't sit there and go "This is how we do it. And then when you grow up, you can be just like us." I think what happens is that young artists go "You know, I really like this part of Mötley Crüe, and I really like this part of Aerosmith, and I really love this part of Led Zeppelin," and then they - like myself as a songwriter - start to put together their own concoction. It's like a huge blender. And it comes out and hopefully has their own flavor.

**That's certainly what Mötley Crüe was able to do. You've never been shy about giving shout-outs to your influences.**

No, no. I love calling it as it is. I think that if you can say "Yeah! I love the Ramones and AC/DC," you've got two whole demographics of people that go - especially back in the day, they'd go - "Really? We don't listen to Black Sabbath, 'cuz we're punk rockers." Or "We don't listen to punk rock, 'cuz we're heavy metallers." And all of a sudden you started to blend the two together.

**I'm guessing one of your major influences when you started out was the New York Dolls. How does it feel to be taking them out on tour this summer with Poison?**

You know what, it feels great for a few reasons. On a selfish level, I get to hear them every night. On a level that we are on as a

band, we like to turn people on to new stuff. There are generations of Mötley Crüe fans that have heard about the New York Dolls. Some of them know them. Some of them have recently got to see them since they've been back together and touring. But a big part of the mainstream that Mötley Crüe attracts probably hasn't had that experience, so I'm really excited that they're going to get that experience. I'm excited that the New York Dolls are going to get that exposure, because I think they deserve that exposure.

**Take me back to the early days of Mötley Crüe. You wrote the vast majority of the songs on *Too Fast for Love*, and so many of the band's early hits were all you. Did you see your songs as an expression of a concept that the whole band had? Or was it the opposite - your songs helped define the direction that the band was heading?**

I've always been a very wear-my-heart-on-my-sleeve type of person. So whatever I'm personally going through when I write - whether it's lyrics, poems, books, short stories, whatever it is I'm doing - it comes out. What's exciting is that you look back and you go "Wow! That was that era. That was where my head was at in my life." A lot of it is lifestyle-driven, because as a band, we would obviously immerse ourselves in lifestyle. So you have something as raw and simplistic as [Mötley Crüe debut album] *Too Fast for Love*, and a lot of the subject matter was "I'm not really interested in being in love. There's a girl, and she's got starry eyes, she's this and she's that, but I'm outta here." I was a kid. I wasn't into love, even when I was writing stuff off *Shout at the Devil*, like "Too Young to Fall in Love."

But you soften, in life. You start to have relationships, and experiences, and you start seeing it expose itself in songs like "Home



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**SIXX:A.M.**

(l-r) Nikki Sixx, James Michael and DJ Ashba

"There's no one quite like Nikki. He's not only an amazing father, bandmate and songwriter, he is also a true inspiration with his dedication and determination to continue to create. I am proud to have him as part of my life and even prouder to call him my friend. Cheers!"

-Dj Ashba, Sixx:A.M.

on the logo from *Generation Swine*, and a picture from *Shout at the Devil*, and art from *Too Fast for Love*. And I'm like "Who are we?"

**It's this weird graphical analogy to you sitting there, piecing together parts of the songs you hear on the radio.**

Yeah! We just don't really have a formula, and we don't have a belief system in the band that we are anything more than what's happening at the moment. It's nice to look back historically, and it's exciting to look forward, but I kinda just live in the moment, and that's how the songs come.

I'm now starting to write songs for Mötley Crüe - I've been in a Sixx:A.M. songwriting process, and I segregate. I can't go, "Well, today I'm writing for Mötley, and tomorrow I'm writing with the guys in this band, and the next day I'm writing for Sixx:A.M." I think you need to separate everything as much as possible. So if I can do a complete cycle and immerse myself in Mötley Crüe, I think it's better for Mötley Crüe than if I bounce back and forth. Of course there are sometimes little bits and pieces of that, because life doesn't totally fit on the calendar the way it should.

**Do you relate differently to the early songs you wrote for Mötley Crüe now that it's decades later?**

I actually appreciate them. There was a time when I didn't appreciate them. After a couple albums past an album cycle, you look at the songs and you think "Yeah, they're cool, but..." You don't mean any disrespect, but you're more into what you're doing at the moment. Then you get farther down the road and go back, and you go "This is a pretty bratty little song!" We broke out "Too Fast for Love" in Chile, and the crowd lost it. They were singing every single word, and I just felt like we were that same band at the Whisky in 1981. It felt that raw, that dirty, sonically, and it was just barely holding together at the seams. That song is very jerky, and quirky, but so simple. So it was interesting playing that, then going right into something like "Kickstart My Heart" that

Sweet Home." So you're not going like "Well, we have an image to uphold." If we had an image to uphold, we never would have written "Home Sweet Home." At the same time, we kept disregarding being pigeonholed, musically and visually. By the time you get to stuff like *Girls, Girls, Girls* it's all strippers and coke and heroin and Harley-Davidsons. That's what we were living. And then you fast-forward a short amount of time, and you're in *Dr. Feelgood*. The band had hit a wall with addiction, hit a wall with that lifestyle, and we cleaned up and it sort of reignited the band. So you see it lyrically, you see it visually, you can kind of smell it in the air. It's as honest as you can be, being in a rock band.

**It's pretty unfortunate, then, that given all of those changes that you were going through, a lot of people hold on to Mötley Crüe as this archetype of this hedonistic, Sunset Strip lifestyle with the strippers and coke, and a**

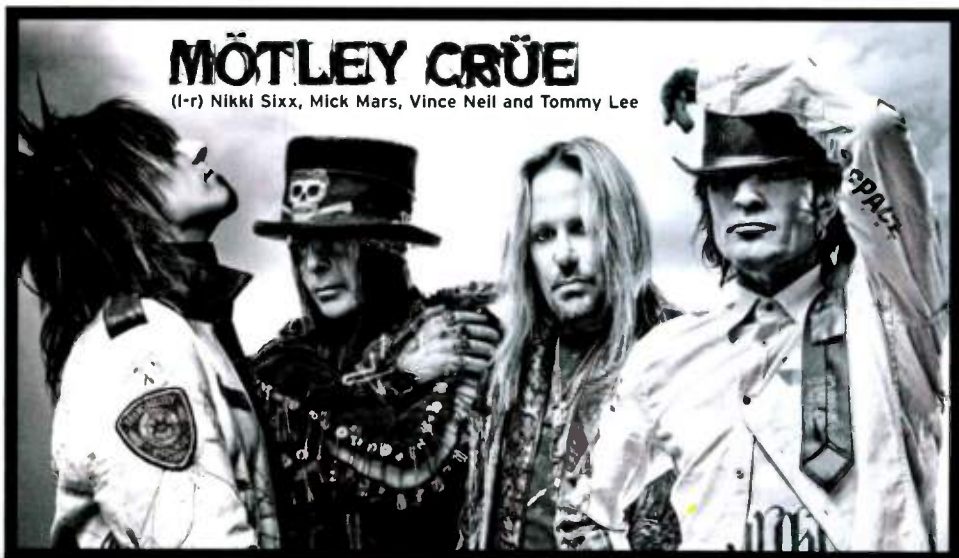
**certain amount of glamorizing of that.**

Oh, we did it. The Rolling Stones, too. We still look at Keith Richards and we go "He's a pirate. He's this sexual monster that's slithering across the stage." And it's still there, in their DNA. I don't know them - we've only played a few shows with them, so I don't know him enough to say what the evolution has been - but there has to be an evolution, where a songwriter wakes up and say

"This kind of behavior doesn't work for me anymore," or "This relationship doesn't work for me anymore." And it's important to be honest and be in a band. It's also important to take chances.

**Do you feel like there's any pressure from folks that have attachments to those classic early hits and expect that you're going to be the same guys you were back then?**

I think if we would follow direction marketing-wise, like if we looked at the Marketing 101 book that the industry uses, we would have done things differently. And maybe have been bigger, maybe have been smaller. But it would have been unfortunate, because we wouldn't have carved any new figures to look at historically. Simple things, like how the Mötley Crüe logo never stays the same. Now it's gotten to the place where we're mixing logos in our merchandise. It'll be like no one knows what the Mötley Crüe logo is. So they put a pentagram



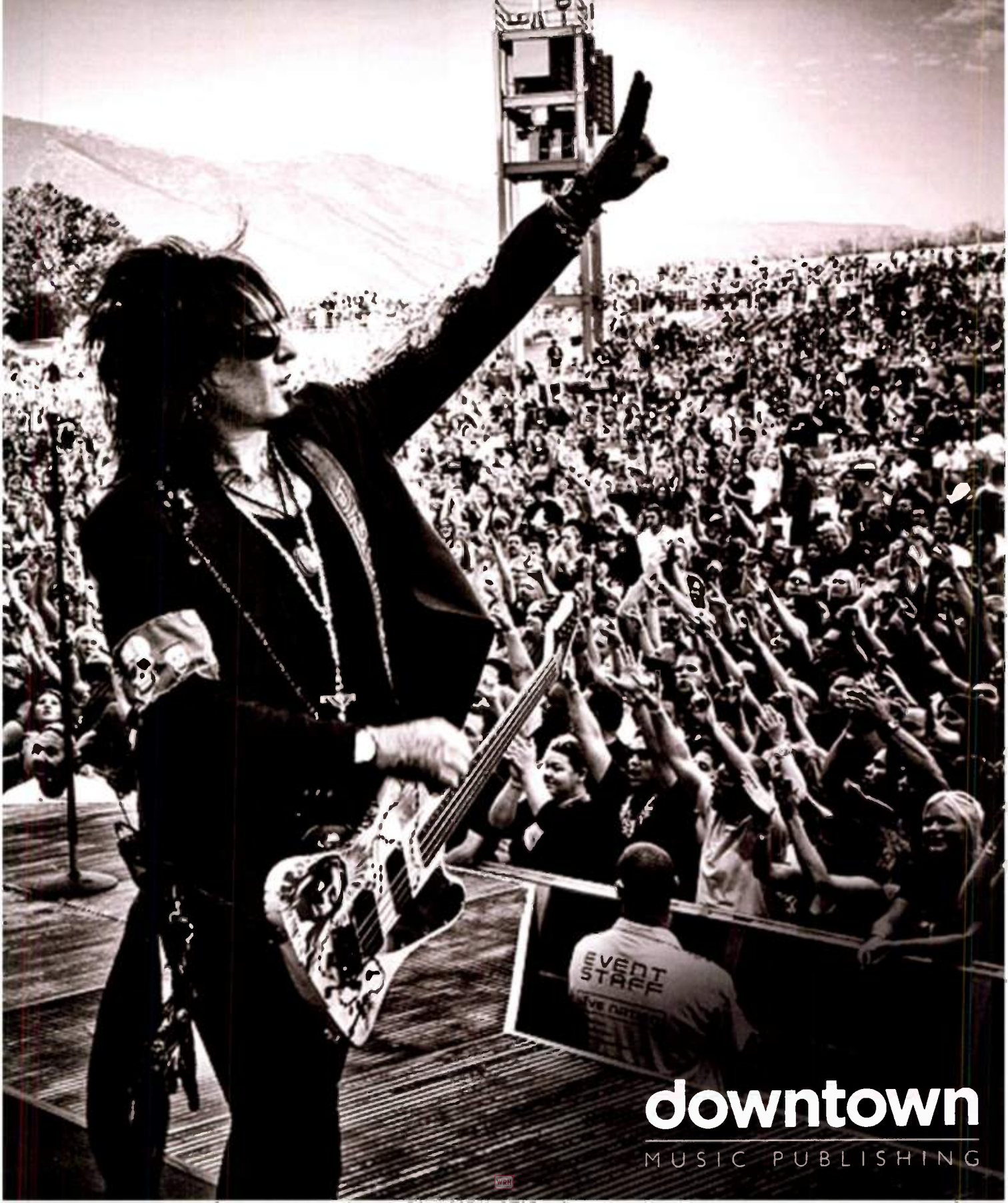
**MÖTLEY CRÜE**

(l-r) Nikki Sixx, Mick Mars, Vince Neil and Tommy Lee

"Nikki is one of the hardest working people I know. It's just incredible that he is successful in everything he does, from Mötley Crüe to his best selling books, his photography, the *Sixx Sense* radio show, his clothing line to Sixx:A.M., and all the songwriting for other artists outside of his genre like *Big & Rich*. It's just mind boggling. He is such an inspiration to me both personally and professionally."

-Dina LaPolt, LaPolt Law, P.C.

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was more organized. The same level of intensity, but it felt like a whole different feeling.

**That jerkiness is something I've always loved about "Shout at the Devil." It's big, wide and open. It's got so much space and swagger to it.**

The swagger comes from slop. Slop comes from being a garage band, and it comes from pushing each other tempo-wise. Once you start to become a better musician, it's actually work to get that kind of swagger. It turns into groove. You listen to some of those early records, whether it's Stevie Wonder or Aerosmith, or Crüe or Guns N' Roses, or even Queen, and you go "God, how did they get that?" That [feeling] where you've only been playing a few years, and you're in a recording studio and you don't really know what you're doing. You're flying by the seat of your pants, and it's really magical. But you'll never get it again. I feel embarrassed when I hear artists say "We're gonna go back and sound just like our first two records." And I'm like "Okay, dude. Good luck." Unless you quit playing your guitar for about ten years, and then go into the studio, you're not gonna get that.

**The cool thing about your songwriting is that even the songs you're writing today, after you've mastered your instrument and you're playing with total pros, sound like they were meant to be heard live.**

I agree. I personally don't like recording studios. I think they're long in the tooth, and I

**"What's amazing about Nikki is that he pours 100% of himself into every project. Whether he's touring with Mötley Crüe, writing music and best-selling books, or hosting his national radio programs *Sixx Sense* and *The Side Show Countdown*, he consistently delivers creativity, originality and an unbridled connection with his fans. We recently celebrated the one-year anniversary of his radio programs, and Nikki has already taken rock/alternative radio by storm, attracting millions of listeners and nearly 80 affiliates across the U.S."**

**-Jennifer Leimgruber,  
Premiere Networks SVP of  
Programming**

have a hard time finding them interesting. I like to rehearse as a band as much as I can, and then record on the fly, do overdubs and be done. I'm very adamant about that at this time in my life. I've had so many long recording sessions, and I don't find them interesting.

Anything over one or two hours in the studio and I'm just not interested. I lose focus. And I

think it's about the potency of the focus that makes it really magical. The idea of sitting behind the console and listening to a guitar sound for eight hours is not rock and roll to me. It's just not interesting.

That doesn't mean it doesn't work for people. But even the Sixx:A.M. writing style is that we usually write away from any kind of recording equipment. The last album came from two basic songwriting sessions in an Atlanta hotel. They were recorded on GarageBand, with two acoustic guitars, one acoustic bass, everybody just singing into the air. No microphone, nothing. And we got together in Los Angeles and said "This song, this song, this idea, that idea, and those other four ideas throw them away." We just kinda put those together really fast in the studio, and then James [Michael, Sixx:A.M. vocalist/guitarist] takes them back to Nashville, and does all the anal cleaning-up and getting things really organized. And once everything's really organized, we do all the guitars and all the bass within two days. Me and James write the lyrics pretty quickly. This Sixx:A.M. album [*This Is Gonna Hurt*] was really painful, 'cuz there was so much emotion attached to it. And then James sings them by himself. So it's a very different experience from Mötley Crüe. If there's anything left, we throw a few things on it here and there, but it happens pretty quickly.

**Is the songwriting chemistry with the Sixx:A.M. guys different than with Mötley Crüe?**

Sixx:A.M. is such a new thing. The three of us



FROM A  
SICK LAWYER  
TO A  
SIXX CLIENT,  
**CONGRATULATIONS!**

**mark** music & media LAW, P.C.

write the music, then on this album James did all the lyrics, and Dj [Ashba, Sixx:A.M. lead guitarist] was off on tour with Guns N' Roses. Mötley Crüe has gone from being just me alone to me collaborating, to us at times even doing complete band collaborations, to even working with other songwriters and the band. For me to write a song by myself is quite easy. I like the idea of a simple song with a simple message and a simple riff. Where we walk into a rehearsal room, and I go "Here's my five ideas." And Tommy [Lee] goes "Here's my couple ideas." And Mick [Mars] goes "Here's my 20 riffs." And you go "Wow, we've got a record!" It usually takes me going back to my house or wherever we are, and hammering out the lyrics. And then when I show those to Vince [Neil], he really makes them his own. Once I give 'em to Vince, I never see them again. They turn into Vince Neil lyrics. He owns them. We are a band, so it doesn't really matter where the songs come from. Once it gets dunked in this Mötley Crüe acid, everything gets eaten off of it and it just becomes us. It's really an interesting process. Sixx:A.M.'s a completely different band.

**Most of the projects you've written for, whether it's Mötley Crüe or Sixx:A.M. or Brides of Destruction, have been projects that you're in, projects you play with. But in the last couple years, you've turned to writing songs for other artists like Meat Loaf, Drowning Pool and Saliva. Do you find it tough adapting your songwriting to fit the personalities and abilities of the intended artist?**

I enjoy it. It's fun, if I've got the artist's blessing. I've got probably about 15 songs sitting here for artists that the publisher and the record company and the manager asked me to write songs for, for artists that didn't even know they were coming.

When I worked with Drowning Pool, they came to the studio, they met with me, they met with Dj Ashba, we introduced them to [ASCAP songwriter/producer] Mikal Blue, we went over to his studio, we wrote a bunch of songs together, we recorded them, we got into the studio to jam and just have fun, and it was magical. It was fast, it was magical, and they ended up with some really great songs. We had a great experience. Because I'm a musician. I like to have fun. I like to make music. I like to jam with people. It's like that radio thing, where it's like "Woah, that guitar player played that. That's amazing! What's that?" And the bass player goes "Oh, that's something he's been playing for 12 years." And I go "Well it needs to be in this song!" And next thing you know, "I got this idea, and it goes like this!" It's a lot of fun.

**Let's move on to another outlet you've got. You just wrapped up a book tour for your second book, *This Is Gonna Hurt*, a combination of your stories and photography. You have so many outlets - do all of them come from the same creative well, fundamentally? They all come from the same basic primal**

desire, which is to feel satisfied as a creative person. So I love fashion. I've always loved fashion, since I was a kid. It was a form of rebellion. It was a form of emulating our heroes, and again, mixing punk rock, glam rock and heavy metal together. People don't know what it is. That was exciting for me. I still go to thrift stores and buy old clothes, cut 'em up and sew s\*\*t on 'em. I'll end up with [Royal Underground co-owner] Kelly Gray, and she'll go "What's that?" And I go "That's some jacket I bought from the '60s, that I cut the arms off of something from the '70s and sewed on some patches from a motorcycle rally I was at." And she's like "That's amazing! We should do that in suedel!" I'm like "That's a good idea!" And she says "What if we do this, and do that?" And again, I'm jamming with somebody, you know? It's back to that original thing. And then you sit there and you have this amazing jacket or this amazing clothing line, and people are blown away by it. But if you surrounded yourself with top-quality people, that also have a standard for what they want to achieve, you start to have a lot of fun with it. And a lot of people get excited.

When I was younger, I used to write an album with the band, without the band, however it happened, sit around for months and play guitar, do a lot of drugs, just immerse myself in my acoustic guitar, a pen and a paper. And then we'd go to a band rehearsal,

and everyone would have ideas, and we'd record those ideas. And then we would put it out, and we would go on a tour, and I'd come home, and I'd sit there and I'd be tired. Now I look back at it and I go, "What a lazy existence!" Now, I do a radio show, a fashion line, I'm in two successful bands, I write books, I do photography. I have four kids - I didn't have kids back then. And it's unbelievable what you do with positive energy.

I guess I get a lot of it back from people. People go "I don't need admiration, I don't need all that." And they're probably right. You don't need it. But I tell you what: when you do something good, and you get something good back, it makes you want to do something good again. And then you keep doing it. And it keeps happening on so many different levels. And it actually evolves who you are as a human being. So you become, in my case, an extremely positive -- sarcastic, yes, but positive - person all the time. I'm always looking for a solution. I always want to figure out how to get over the wall. And I love having things standing in front of me going "You can't do it that way." And instead of going "I'm gonna knock you out," now it's like "Well now I'm going to try to convince you, show you how it can be done, and get you to be on my team." And eventually, we have an army of people that are all marching in the same direction, doing great stuff. It's kinda how it is for songwriting. When

*Nikki,*

*Congrats on 20 years with ASCAP.  
Here's to another 20!*

*We love you -*

*Dina and all of us at  
LaPolt Law, P.C.*

**L**

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I'm writing an entry for my new book, I'm thinking, "Wow, this could be a great song," at the same time. And I'm thinking "What a good idea to talk about on the radio." And "This could be perfect for an audio book." And "This could be a great visual for a photo session, or something for the clothing line."

**You're integrating all the different parts of your life.**

Yeah. And then you can talk about it, and ask questions via Twitter and Facebook and your website. So you can constantly be interactive. It's interesting, I'll say something on a Wednesday that's on the radio on a Thursday, and someone will make a comment on the Facebook page, which makes me think about something I'll do differently on a Saturday, and when I get back to the radio station on Monday, I'll say "This kid said something to me after what I said last week about Obama," and then I'm talking about him on the radio, and James calls me up and says "Remember that thing you said on the radio about blank? Let's write a song about it." It's all interactive! My whole life has become so interactive that it's kind of surreal. It really is a reality. It's not like a scripted reality show that's a bunch of bullshit. It really is reality.

**Do you feel like you've got anything still to prove as a songwriter?**

I think I have goals that are selfish-based. Like, I would love to write with Keith Richards. I would love to sit down with Bowie.

**"In the current world of overnight sensations, YouTube celebrities and manufactured pop icons, Nikki Sixx has repeatedly shown that this clutter can be cut through by simply creating quality content. We are extremely proud of the fact that Nikki consistently delivers for his audience and fans - as an author, as a photographer, on his *Sixx Sense* radio show and with *Mötley Crüe* and *Sixx:A.M.*"**

**-Chris Nilsson, 10th St. Entertainment**

I would love to jam with Lady Gaga. I would love to sit down and have coffee with Elton John, and end up back at his place with a piano and a pad of paper, and let him know that I can give Bernie Taupin a run for his money. I would love to put myself in some really enormous situations that would shake me at my foundation, and remind me how much of a fan I am of the greatest songwriters that there are out there. And I would love to collaborate with them. Whether they're new, like Lady Gaga, or they're Mick Jagger and Keith Richards, Elton John - there are so many great songwriters out there. I would

love to spend an afternoon with Elvis Costello. I think it would be a gas to actually show Tim McGraw and Faith Hill the song that James Michael and I wrote for them.

So yeah! There's a lot of - not stuff to prove, but stuff I'd like to do. I'd really like to have a picture on my wall of me sitting next to Keith, with me and a bass, him and a guitar, him smoking a cigarette, me sipping on my Diet Coke, and I'd probably be smiling so big that there wasn't any room in the picture for anything else but my smile. That's what I want to do! And I'd like to do that on many, many, many different levels.

**You've got plenty of years left in you.**

I'm gonna live to 100, you know? I'm only halfway there! Listen, one of the greatest things about being successful is that you don't have to do desperate things if you've been smart with your money. I always tell this to young artists. I go, "Learn the music business. Find out who are the sharks and who are not, work your way through the shark-infested waters to safe ground, and save your money. Because there are going to be times when you write great songs that don't connect, and you don't want to ever be in a situation where you have to do stuff for money." Being desperate doesn't look good on an artist.

The other great thing is that when you make money, you can afford the magic shot! I'm eventually gonna get the vampire shot so I can live forever. ■

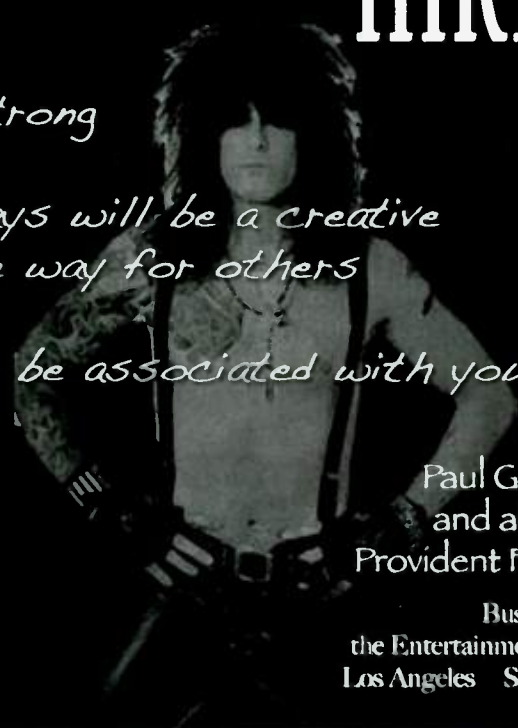
*Congratulations*

*Five decades and still going strong*

*You are and always will be a creative force leading the way for others*

*We are proud to be associated with your success*

**NIKKI**



Paul Glass Pam Malek  
and all your friends at  
Provident Financial Management

Business Managers to  
the Entertainment and Business Communities  
Los Angeles San Francisco Woodland Hills





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**10th Street. Entertainment &  
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TENTH STREET ENTERTAINMENT

**Eleven Seven**  
MUSIC



# SUNDANCING WITH THE STARS

The 2011 Sundance ASCAP Music Café was a hit with filmmakers and festival-goers at this year's film festival in Park City, Utah. For eight days, ASCAP presented incredible live music from artists such as K'NAAN, Guster, The Low Anthem, The Civil Wars, Josh Ritter, St. Vincent, Nicole Atkins and more.

Hordes of down-coated, ski hat-capped music lovers packed the room on the first day of the Sundance ASCAP Music Café in Park City, Utah on Friday, January 21st. And it felt like they stayed for eight days. The Music Café, a core feature of the Sundance Film Festival for more than a decade, was again a must-attend destination for the thousands of filmmakers and festival-goers at this year's event. The first three days of the Café featured incredible performers such as K'NAAN, Madi Diaz, Josh Ritter, Manchester Orchestra, Julia Fordham & Paul Reiser, The Chapin Sisters, Danko Jones and Fall on Your Sword.

And just when audiences felt like they had

experienced the best of the best, Guster lead the charge as the festival hit its mid-week stride with an explosive set of pop rock glory. Days four and five of the Café also included The Low Anthem, Bobby Long, Tim Myers, Matt Nathanson, The Secret Sisters, Tin Hat and the Mad Bastards Trio (featuring Alan and Stephen Pigram and Alex Lloyd), who created music for the film *Mad Bastards*, a festival favorite.

As the Sundance Film Festival headed into its final days, the Sundance ASCAP Music Café continued to draw huge crowds and kudos as new performers such as artists from the film *Pariah* (Tamar-kali, Elle Varner and others), St.

Vincent, Nicole Atkins, Priscilla Ahn, Cameron Rafati, The Civil Wars, and Pat Sansone (from *The Autumn Defense* and Wilco) delivered intimate yet powerful performances.

Special guests at the Café during the week included Dee Rees, director of Sundance's opening night film *Pariah*, as well as the film's executive producer Nekisa Cooper; *New York Times* writer David Carr, who is featured in the festival doc, *Page One: A Year Inside The New York Times*, who stopped by the Café to take in St. Vincent's performance; and Managing Director of Sundance Jill Miller along with Director of the Sundance Film Music Program Peter Golub.



Pictured (l-r): 1. K'NAAN (right) on the Music Café stage 2. Nicole Atkins, The Civil Wars' John Paul White and Joy Williams, St. Vincent and Pat Sansone 3. Madi Diaz and Kyle Ryan 4. ASCAP's Marc Emert-Hutner, Danko Jones, ASCAP's Evan Trindl and Josh Briggs, Julia Fordham, Josh Ritter, ASCAP's Loretta Muñoz and Paul Reiser 5. The Low Anthem perform a song a cappella 6. Guster's Luke Reynolds, Brian Rosenworcel, Ryan Miller, Adam Gardner and ASCAP's Erik Philbrook 7. Matt Nathanson 8. Muñoz, The Secret Sisters' Lydia and Laura Rogers and ASCAP's LeAnn Phelan 9. Fall on Your Sword's keyboardist Will Bates, lead singer Phil Mossman and drummer Spencer Cohen 10. Priscilla Ahn 11. The Chapin Sisters 12. Tin Hat

**ONLINE VIDEO:** Check out performance highlights and interviews featuring performers from the 2011 Sundance ASCAP Music Café at [www.ascap.com](http://www.ascap.com)

## The 2011 Sundance ASCAP Music Café



13



14 15



16



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18

Pictured (l-r):  
 13. Bobby Long  
 14. The Mad Bastards Trio's Stephen and Alan Pigram and Alex Lloyd with ASCAP's Sue Devine  
 15. Elle Varner, whose music was used in the film *Pariah*  
 16. Tim Myers  
 17. Cameron Rafatl and band  
 18. Manchester Orchestra's Robert McDowell, Chris Freeman and Andy Hull

# SPECIAL GUESTS



1

The Sundance ASCAP Music Café is a must-attend destination not only for many film directors, actors and producers but also for the creative leaders who help put on the festival every year. Here are some the special guests who stopped by to enjoy the music this year.



2



3



4

Pictured (l-r):  
 1. Drummer Mark Robohm, *Pariah* film director Dee Rees, Tamar-kall, bassist Jeremiah Hosea (in back), ASCAP's Loretta Muñoz, *Pariah* Executive Producer Nekisa Cooper and guitarists Thome Loubet and Jerome Jordan  
 2. ASCAP's Loretta Muñoz, K'NAAN and Head of Film Music at Lionsgate and music supervisor Tracy McKnight  
 3. ASCAP's Josh Briggs, Muñoz, Bobby Long, Sundance Managing Director Jill Miller and Director of the Sundance Film Music Program Peter Golub  
 4. St. Vincent and *New York Times* writer David Carr, who is featured in the festival doc, *Page One: A Year Inside The New York Times*



# THE BREAKFAST CLUB

The ASCAP VIP Film Music Breakfast connects filmmakers and composers at the Sundance Film Festival

On Tuesday, January 25th, ASCAP hosted an invite-only VIP Film Music Breakfast exclusively for Sundance Film Festival filmmakers and their film composers. The event also hosted other ASCAP composers who were in Park City, Utah, for this year's festival. The yearly event is a wonderful opportunity for filmmakers and music creators to interact in a warm and friendly setting. Special thanks go to ole Music Publishing for their support of the VIP Film Music Breakfast. Additionally, in two separate raffles, an ASCAP composer won a Pro Tools 9 program and a filmmaker attendee won a Media Composer 5 program, both courtesy of Avid.



Pictured (l-r): 1. A view of the guests at Cisero's where ASCAP hosted its 2011 VIP Film Music Breakfast 2. ole music publishing's John Anderson, film director Trevor Anderson (*The High Level Bridge*), sound engineer Johnny Blerot, ole music publishing's Gilles Godard and ASCAP's Mike Todd 3. Todd, ole's Anderson, composers Russ Howard III (*Hobo With a Shotgun*), Nuno Malo, Pedro Bromfman (*Elite Squad 2*), Lydia Ainsworth (*The Woods*), Joachim Horsley (*Babyland*), Phillip Sheppard (PRS, *The Flaw*, *Bobby Fischer Against the World*), ASCAP's Jen Harmon and ole's Godard 4. ASCAP's Sue Devine, composer Joel Goodman (*BEING ELMO: A Puppeteer's Journey*), Island Def Jam Music Group's Jonathan McHugh, and Todd. *BEING ELMO* went on to win a Special Jury Prize in the U.S. Documentary Competition 5. Todd, Island Def Jam Music Group's Jonathan McHugh, Devine, composer Clinton Shorter, First Artist Management's Rob Messinger, and ASCAP's Shawn LeMone 6. Devine with composers David Volpe, Reza Safinia, Takashi Watanabe (*Shikasha*), Jeff Toyne, Michael Krassner (*Here*) and Keith Kohn

**CHECK OUT ASCAP COMPOSER SPOTLIGHT AND VIDEO INTERVIEWS** Be sure to check out the ASCAP Composer Spotlight at the 2011 Sundance Film Festival featuring composers who have scores in this year's festival films as well as video interviews with composers at this year's VIP Film Music Breakfast. Go to: [www.ascap.com/eventsawards/events/sundance/2011](http://www.ascap.com/eventsawards/events/sundance/2011)



★2011★

Songwriter of the Year Dan Muckala, ASCAP Vice President and Managing Executive, Nashville Tim DuBois, EMI CMG Publishing's Eddle DeGarmo, ASCAP Vanguard Award Honoree Third Day's Mark Lee, Tai Anderson and Mac Powell, and ASCAP Vice President and General Manager, Nashville Marc Driskill

# CHRISTIAN MUSIC AWARDS

Dan Muckala, Third Day, MercyMe and EMI CMG Publishing among top honorees



**ASCAP** celebrated the songwriters and publishers of Christian music's most performed songs at the 33rd annual ASCAP Christian Music Awards on Monday, March 28th, 2011 at Richland Country Club in Nashville. A total of 22 song honors were given out, interspersed with several very special performances, including "Your Love" by Brandon Heath, "My Own Little World" by Matthew West and two 2011 Dove Award nominees for Song of the Year: "Starry Night" by Chris August and "Lead Me" by Sanctus Real.

ASCAP VP and Managing Executive, Nashville, Tim DuBois and Terry Hemmings, President and CEO of Provident Music Group, presented Third Day with ASCAP's Vanguard Award in recognition of their extraordinary impact on Christian music. The Atlanta quartet is the first recipient of the ASCAP Vanguard Award in the Christian music genre, and has already racked up an astounding 58 ASCAP Most Performed Song awards in addition to the 2003 ASCAP Christian Song of the Year for "Show Me Your Glory," 27 No. 1 radio singles and sold more than 7.5 million albums which reflect an impressive two RIAA Platinum and eight Gold Certifications. A recent Georgia Music Hall of Fame inductee (2009), Third Day has garnered 24 career GMA Dove Awards from 47 nominations, four Grammy Awards (with 11 career nominations) and an American Music Award (with three American Music Award nominations).





Pictured (l-r): 1. Simpleville Music's Kirk Dahlgren, Christopher Steadman and Mark Nicholas, Songwriter of the Year Dan Muckala, Tim DuBois, and Kobalt Music's Jeff Skaggs. 2. Publisher of the Year EMI CMG Publishing's Matt Ewald, Jimi Williams and Casey McGinty, Tim DuBois, Eddie DeGarmo, Jeremy Ash, John Thompson and Kent Draughon. 3. ASCAP Vice President and Managing Executive, Nashville Tim DuBois, Third Day's Mark Lee, Tal Anderson and Mac Powell, and Provident Music's Terry Hemmings. 4. Combustion Music's Chris Farren, singer-songwriter and ASCAP award winner Matthew West and his wife, Emily West, catch up during the pre-awards dinner reception at Richland Country Club in Nashville. 5. 2010 ASCAP Christian Songwriter of the Year Ben Glover said a few words prior to dinner and led the evening's prayer. 6. Dove Award nominee for Female Vocalist of the Year and New Artist of the Year Kerrie Roberts performs "Cry Out To Jesus" in honor of ASCAP Vanguard Award honoree Third Day. 7. Chris August performs his award-winning song, "Starry Night." 8. Red Light Management's Shawn McSpadden (left) congratulates Songwriter of the Year Dan Muckala (far right), pictured here with wife Jenny Muckala. 9. Matthew West performs "The Reason For the World," from his album *The Story of Your Life*. 10. Sanctus Real lead singer Matt Hammitt takes a moment backstage to prepare for his performance of Dove Award nominee for Song of the Year "Lead Me" 11. Brandon Heath performs his award-winning song "Your Love," which crowned the Christian charts for eight weeks earlier this year.

Dan Muckala was presented with his first Songwriter of the Year award, having penned three of the most performed songs of the past year: "All of Creation" (MercyMe), which also took home the award for Song of the Year, "Beautiful" (MercyMe) and "Light Up the Sky" (The Afters).

Collecting ASCAP Song of the Year honors for "All of Creation," recorded by MercyMe, were writers Brown Bannister, Jim Bryson, Nathan Cochran, Barry Graul, Bart Millard, Dan Muckala, Mike Scheuchzer, and Robby Shaffer, as well as publishers Banistuci Music, Kobalt Songs, Simpleville Music and Wet As A Fish Music. The song had a huge presence on the radio, spending an extraordinary 10 weeks at No. 1.

MercyMe was honored with their first-ever ASCAP Songwriter/Artist of the Year award. In past years, the band has collectively taken home a total of 52 ASCAP Most Performed Song awards and lead singer Bart Millard was named ASCAP's Christian Songwriter of the Year in both 2003 and 2004.

ASCAP Publisher of the Year honors went to EMI CMG Publishing, who had six award-winning songs: "Before the Morning," "I Will Follow," "Jesus Saves," "Lead Me," "My Help Comes From the Lord" and "Our God." Tim DuBois presented the award to EMI CMG Publishing's Eddie DeGarmo. This is the eighth consecutive year EMI CMG has been honored with this award.

For a complete list of winners visit [ASCAP.com/christian](http://ASCAP.com/christian)

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# LATIN MUSIC AWARDS

**Tito "El Bambino," Alejandro Sanz, "Dile Al Amor," Sony/ATV Discos Music Publishing, Pacific Latin Copyright and Tito El Patrón Publishing among top honorees at 19th annual awards event**

**TITO** "El Bambino" received his first Songwriter of the Year award at the 19th annual ASCAP Latin Music Awards held on March 24th at The Ritz Carlton Hotel in Miami Beach, FL. Singer/songwriter Alejandro Sanz was presented with the ASCAP Latin Heritage Award, "Dile Al Amor" was named Latin Song of the Year, Sony/ATV Discos Music Publishing received the Publisher of the Year award, and Pacific Latin Copyright and Tito El Patrón Publishing tied for Independent Publisher of the Year. The songwriters and publishers of ASCAP's most performed songs in Latin Music in 2010 were also honored during the invite-only awards ceremony.

TV personality and renowned actress Giselle Blondet hosted the all-star gathering, which included Francisco Céspedes, Luis Enrique and María Conchita Alonso as special guest presenters and featured performances by some of Latin music's hottest stars - Amaury Gutiérrez, Angel López, Jencarlos Canela, Gabriel Flores and Descemer Bueno. Other luminaries in attendance were Ednita Nazario, José José, Omar Alfanno, Tommy Torres, and Ricardo Montaner, among others.

ASCAP President and Chairman Paul Williams was joined by Ednita Nazario and Tommy Torres to present the ASCAP Latin Heritage Award to Alejandro Sanz in recogni-

tion of his unique and enduring contributions to Latin music. As part of the tribute, Sanz was honored in song by Torres and Ricardo Montaner and his two sons, Maurizio & Ricardo, known as MR. Past recipients of the ASCAP Latin Heritage Award include Armando Manzanero, Antonio Aguilar, Celia Cruz, Ricardo Montaner, Ednita Nazario, Franco de Vita, Gilberto Santa Rosa, Olga Tañón and Ricardo Arjona.

ASCAP Executive VP of Membership Randy Grimmett and ASCAP VP of Membership - Latin Alexandra Lioutikoff presented the Latin Song of the Year award, which went to "Dile Al Amor," written by Anthony "Romeo" Santos and published by Premium Latin Publishing. They also presented Independent Publisher of the Year awards to Pacific Latin Copyright and Tito El Patrón Publishing, who tied with five award-winning songs each.

ASCAP CEO John LoFrumento presented Tito "El Bambino" with his first-ever Songwriter of the Year award, and gave Sony/ATV Discos Music Publishing its 12th Publisher of the Year award in recognition of their 28 winning songs.

Awards were also presented throughout the evening in the following categories: Pop, Tropical, Regional Mexican, Urban, and Television.

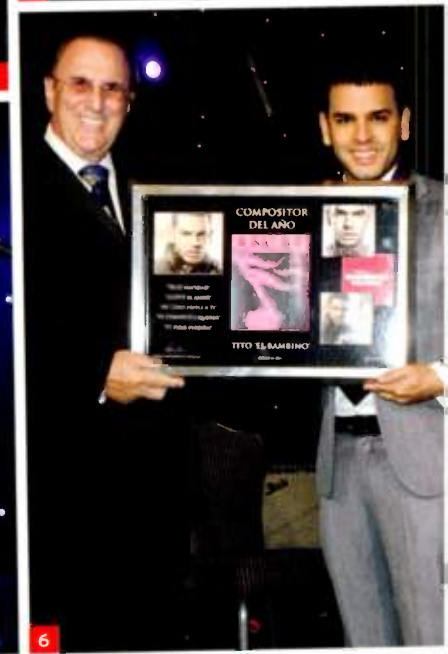
**For a complete list of winners visit [www.ASCAP.com](http://www.ASCAP.com)**

Gabriel Flores performs his winning song "Ni El Diablo Te Va A Querer," which was honored in the Regional Mexican category



PHOTOS BY PICTUREGROUP

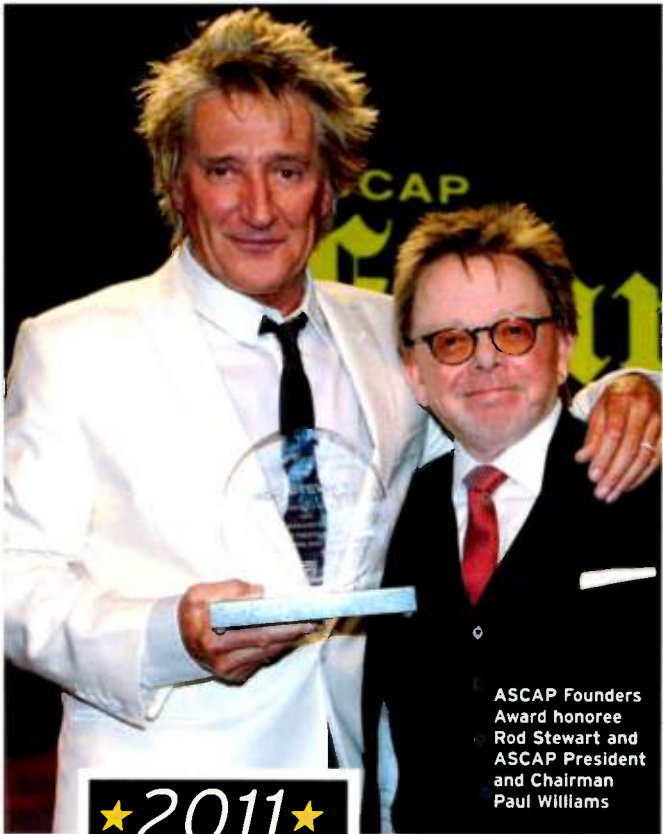




★ ASCAP's Alexandra Lioutkoff, ASCAP Latin Heritage Award honoree Alejandro Sanz, and ASCAP President & Chairman Paul Williams



**Pictured (l-r):** 1. Sony/ATV Discos Music Publishing was named Publisher of the Year. Pictured are ASCAP CEO John LoFrumento, Sony/ATV's Jorge Mejía, Martin Bandler and their creative team 2. Tommy Torres and Alejandro Sanz 3. TV personality and renowned actress Giselle Blondet 4. Pacific Latin Copyright and Tito El Patron Publishing tied for Independent Publisher of the Year. Pictured are ASCAP's Randy Grimmert, Pacific Latin Copyright's Maxlmo Aquilrre and ASCAP's Alexandra Lloutlkoff 5. Jencarlos Canela performs "Amor Quédate" which won an Award In the Pop category. The song was written by Rudy Pérez 6. LoFrumento and Songwriter of the Year Tito "El Bambino" 7. Tommy Torres and Ednita Nazario join forces on stage to honor Alejandro Sanz, who was presented with ASCAP's Latin Heritage Award 8. Ricardo Montaner performs as part of a musical tribute to Alejandro Sanz



ASCAP Founders Award honoree Rod Stewart and ASCAP President and Chairman Paul Williams

★2011★



Pictured (l-r): Adam Lambert, ASCAP Songwriters of the Year Max Martin and Dr. Luke, and Ke\$ha

*Rod Stewart, Band of Horses, Randy Bachman, Lukasz "Dr. Luke" Gottwald, Max Martin, Pat Monahan of Train, EMI Music Publishing and others honored at star-studded event*

# POP MUSIC AWARDS

★ **ASCAP** hosted its 28th Annual Pop Music Awards on April 27th at the Renaissance Hollywood Hotel in Los Angeles, California. The star-studded event, which was attended by hundreds of songwriters, recording artists and music industry leaders, paid special tribute to Rod Stewart, Band of Horses and Randy Bachman, and honored the songwriters and publishers behind some of today's most popular music. Top awards were also presented to: Songwriters of the Year Lukasz "Dr. Luke" Gottwald and Max Martin; Song of the Year "Hey, Soul Sister" by Pat Monahan of Train and Publisher of the Year: EMI Music Publishing

Special awards were presented to rock icon Rod Stewart, who was honored with the ASCAP Founders Award, Band of Horses, who received ASCAP's Vanguard Award and Randy Bachman, who was presented with the ASCAP Global Impact Award.

Lukasz "Dr. Luke" Gottwald and Max Martin tied for Songwriter of the Year for penning five of the most performed songs of 2010, including "California Gurls" (Katy Perry with Snoop Dogg), "Dynamite" (Taio Cruz) and "Teenage Dream" (Katy Perry).

Dr. Luke also won for Miley Cyrus' "Party in the USA" and "Tik Tok" by Ke\$ha, who was on hand to present the hitmaker with his award. Dr. Luke has had a staggering 20

★ Train's Pat Monahan performs ASCAP's Pop Song of the Year "Hey, Soul Sister"





Pictured (l-r): 1. Band of Horses 2. ASCAP CEO John LoFrumento (far left) presented the Publisher of the Year award to EMI Music Publishing's Jon Platt (middle) and his creative team 3. Train's Scott Underwood, Pat Monahan and Jimmy Stafford, and ASCAP's Sue Drew 4. ASCAP's Jennifer Drake, Mikkel Eriksen, Ne-Yo, Tor Hermansen, and ASCAP's Nicole George and Jay Sloan 5. ASCAP's Nicole George presents writers Mikkel Eriksen, Cri\$tle Johnson and Tor Hermansen with their awards for "Only Girl (In The World)" 6. ASCAP's Randy Grimm, ASCAP Global Impact Award honoree Randy Bachman and ASCAP's Sue Drew 7. Darren Criss performs "Da Ya Think I'm Sexy" in honor of Rod Stewart 8. Josh Kear performs "Need You Now" 9. Mlke Posner 10. Talo Cruz performs "Dynamite"

#1 songs in the past five years, 17 ASCAP Awards (including Songwriter of the Year in 2010) and a Top 10 spot on *Billboard's* Producers of the Decade list. Max Martin also won for "DJ Got Us Fallin' In Love" by Usher with Pitbull and "Whataya Want From Me" by Adam Lambert, who presented the award to the Swedish songwriter/producer. This is the fourth Songwriter of the Year win for Martin, who also earned the coveted prize in 1999, 2000 and 2001 for writing a string of hits, including "Quit Playing Games (With My Heart)" by The Backstreet Boys, "Baby One More Time" by Britney Spears and "That's the Way It Is" by Celine Dion.

The Songwriters of the Year were celebrated in song by British pop singer/songwriter Taio Cruz, who performed "Dynamite," which he co-wrote with the pair. Cruz also picked up an award for "Break Your Heart," co-written with Ludacris.

Pat Monahan, solo artist and lead singer of the Grammy Award-winning rock band Train, collected the Song of the Year award for "Hey, Soul Sister."

ASCAP Publisher of the Year honors went to EMI Music Publishing, who had 19 of the most performed songs of 2010. ASCAP CEO John A. LoFrumento presented the award to EMI Music Publishing's President of North America Creative Jon Platt and his creative team. This is the ninth consecutive win for EMI and the 17th time in the 28-year history of the awards show that they have received this honor.



★ Rod Stewart accepting his Founder's Award



Lindsey Buckingham with Sara Bareilles on the Grand Ballroom stage

# TALK OF THE

The Sixth Annual ASCAP "I Create Music" EXPO energizes

Nearly 2,500 attendees participated in the 2011 ASCAP "I Create Music" EXPO, held April 28-29 at the Hollywood Renaissance Hotel in Hollywood, California. The sixth annual event, the only conference of its kind dedicated to music creators, once again drew songwriters, composers, producers, publishers and music industry reps from around the world. While it offered an unprecedented range of educational programming this year, with some exciting new features that enhanced the experience for attendees, the EXPO continues to make an impact by how it feels to both panelists and attendees. It's an event with a real mission to foster the creation of new music and careers in music that is organic, authentic and honest - basically, a music conference with integrity.

One attendee, NYC-based singer-songwriter Eleanor Dubinsky, remarked "I've made amazing contacts. I feel like I've been in direct contact in both an informal and friendly

way with working people that are making music every day. I've also met people who make big decisions about which music gets played where. I feel this is a huge opportunity for me to get my music out there in a bigger way around the world."

Grammy Award-winning songwriter Dan Wilson, who returned to participate in the EXPO for a second time, echoed the sentiment of a lot of returning panelists, many of the top music creators in their field, who are eager to give back to their community.

He said: "I loved doing the ASCAP EXPO because it reminds me of the energy of somebody at that stage where they are hungry and getting it started and trying to figure out 'how the hell am I going to do this? Is there a password?' I think many of the things I said were helpful."

"Keeping it real" was a major theme at this year's EXPO. It's a message that, when heard from a super successful music creator, can leave a lasting impression on an emerging artist, especially in today's music environment. Pharrell Williams, who was interviewed in a Master Session this year, expressed just that: "The most important thing is to make music that moves you, that moves people. Just stay dedicated to that and don't let anything remove your focus."

A highlight of this year's EXPO was when ASCAP President Paul Williams presented music legend Lindsey Buckingham with the Golden Note on Friday, April 29th just prior to a rare interview with



(CONTINUED ON PAGE 62)



Master Session with Pharrell Williams



1



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3



4



5

# TOWN

community with education, guidance and results

1. Master Session with Antonina Armato
2. Master Session with Dr. Luke
3. Master Session with Rodney Crowell
4. Master Session with Eric Whitacre
5. Master Session with Bernie Worrell
6. "We Create Music:" (l-r) ASCAP's Erik Philbrook, Claudia Brant, Trevor Rabin, Fergle, Mike Elizondo and Kevin Rudolf
7. Hitmakers: (l-r) Dan Wilson, ASCAP's Randy Grimm, Josh Kear, ASCAP President Paul Williams, Ari Levine and ASCAP's Sue Drew
8. Master Session with Jermaine Dupri
9. The Writer's Jam: (l-r) John Rzeznik, Ingrid Michaelson, Dan Wilson and Chris Stapleton
10. A Conversation Between Van Dyke Parks (left) and Rufus Wainwright



6



7



8



9



10



Pictured (l-r): 1. Driving Forces: Top Pop and R&B Producers: ASCAP's Jay Sloan, Needlz, Drumma Boy, Keith Harris and No I.D. 2. Two Sides of the Coin: Music Publishing - Side 1, "The Majors": Tom Sturges, ASCAP's Randy Grimm, Jody Gerson, Kenny MacPherson and Greg Sowders 3. From the Bottom to the Top: A Conversation Between Larry Klein, Marcus Miller and Don Was: Don Was, ASCAP's Brendan Okrent, Marcus Miller, Larry Klein and David Was 4. The Real Nashville: Exploring Career Options in Music City: Ben Glover, Fletcher Foster, ASCAP's Robert Filhart and Tim DuBois, Jake McKim, ASCAP's LeAnn Phelan, Darrell Brown and Dave Berg 5. Composer Career Workshop: James M. Kendrick, Alex Shapiro, ASCAP's Cla Toscanini and ASCAP Board member Steven Paulus 6. Desmond Child leads his Master Class in Songwriting 7. Women Behind the Music: Melanie Fiona, Cri\$tle Johnson, ASCAP's Nicole George, Andrea Martin and Kelly Price 8. The Scream Team: A Discussion with Scream Composer Marco Beltrami and Director Wes Craven (Presented by *Variety*): Steven Gaydos, Marco Beltrami and Wes Craven 9. Beyond Marketing: Social Networking and Your Career (Presented by *Billboard Pro*): Ariel Hyatt, Roy Elkins, Joshua Engroff, Laura Roppé and Tay Zonday 10. Stage Write: Creating for Musical Theatre: ASCAP's Michael A. Kerker, Peter Yanowitz, Stephen Trask and ASCAP's Marc Emert-Hutner 11. Master Session with Ron Jones: Compose Yourself, Your Greatest Composition is You



Lindsey conducted by pop star Sara Bareilles. Other top sessions this year included Master Sessions with Dr. Luke, Rodney Crowell, Ron Jones, Eric Whitacre, Jermaine Dupri (interviewed by Johntá Austin), Antonina Armato, Bernie Worrell (interviewed by Will Calhoun), Desmond Child's Master Class in Songwriting, the "We Create Music" panel featuring Claudia Brant, Mike Elizondo, Fergie, Trevor Rabin and Kevin Rudolf, a conversation between Van Dyke Parks and Rufus Wainwright and a superstar group of songwriters, including John Rzeznik, Ingrid Michaelson, Dan Wilson and Chris Stapleton performing in

the round. Other top panelists and panel topics included some of today's top women songwriters uniting to talk about craft and career, Marco Beltrami and Wes Craven, Larry Klein, Marcus Miller and Don Was, both major and independent publishing, musical theatre, touring, ASCAP advantages, production music, social networking, song feedback, online tools and more. New this year were added opportunities to connect with panelists and other attendees, including lunchtime roundtables with special guest panelists, an opening networking reception at the Hard Rock

Café and more song feedback panels, including one for film and TV composers. While enhancing the spirited face to face experience for attendees and panelists, a hallmark of the EXPO, ASCAP also utilized technology in new ways to make the conference more user friendly and to expand its reach. A new interactive web application allowed attendees to personalize their schedules and get last minute updates; ASCAP's blog provided live video and editorial coverage throughout the entire event; and a new Online EXPO Panel Video Access service allowed anyone to watch nearly 50 panels (60 hours of con-



## MEMORABLE PERFORMANCES

With two "I Create Music" Center Stage showcases, attendees got an earful of great live performances from some of ASCAP's top songwriters. Attendees also got in on the action at the ASCAP "I Create Music" Attendee Showcase. The *Playback* Stage featured special performances from Hawaii's Anuhea and others. And some exciting hip-hop and rap music exploded from the stage at the iStandard Producer showcase at the Highlands.



**Pictured:** 1. I Create Music: Center Stage: (back row, l-r) ASCAP's Brendan Okrent, Rick Nowels, Tommy Sims, Steve Kipner, ASCAP's Loretta Muñoz and Sean Devine and (in front) Jonatha Brooke 2. The judges check out an emerging rapper at the ASCAP EXPO iStandard Producer and Rapper Showcase 3. Inara George and Claudia Brant 4. Mike Viola 5. Dan Parsons, Jonathan Singleton and Dan Bern

## VALUABLE SUPPORT

Over 70 exhibitors and sponsors recognized the opportunity to reach the most serious music creators in America by participating in this year's EXPO. ASCAP would like to thank all of them for making this year's event such an incredible success (see ad on inside front cover of this Issue for complete list of sponsors and exhibitors).



**Pictured:**  
1. Hawaiian singer-songwriter Anuhea at The ASCAP "I Create Music" EXPO Attendee Showcase, sponsored by GIGMaven  
2. Bose  
3. Avld  
4. D'Addario  
5. West L.A. Music  
6. O.N.E Coconut Water



tent) after the EXPO for a reasonable fee. To further underscore how successful the EXPO has become and how it is delivering real impact to attendees, there was even a panel this year that explored that

too: "From the ASCAP EXPO to a Publishing Deal: A Case Study," featuring singer-songwriter Fransisca Hall, who attended the EXPO last year and walked away from the event with a publishing deal.

Visit [ascap.com/expo](http://ascap.com/expo) for full photo coverage and video clips from this year's event. Also, don't miss any exciting news. Follow the EXPO on Twitter: [twitter.com/ascapexpo](https://twitter.com/ascapexpo)



## BART HOWARD PROVIDES A MUSICAL GIFT

**T**he ASCAP Foundation is pleased to announce that composer, lyricist, pianist and ASCAP member Bart Howard (1915-2004) named The ASCAP Foundation as a major beneficiary of all royalties and copyrights from his musical compositions.

In line with this generous bequest, The ASCAP Foundation has established programs designed to ensure the preservation of Bart Howard's name and legacy such as Songwriters: The Next Generation, which showcases the work of emerging songwriters and composers on the Kennedy Center's Millennium Stage and The Bart Howard Songwriting Scholarship at Berklee College. Future plans include a cabaret program.

Howard's famous standard, "Fly Me to the Moon (In Other Words)" which was a hit single for Peggy Lee, Frank Sinatra and Joe Harnell, has also been memorably performed by Ella Fitzgerald, Nancy Wilson, Della Reese, Diana Krall, and Rod Stewart, among many others. Other Bart Howard songs include "Let Me Love You," "Don't Dream of Anybody But Me," "Man in the Looking Glass" and "On The First Warm Day".

Bart Howard (born Howard Joseph Gustafson) left his Iowa home at age 16, to work as the pianist for a touring dance band, later becoming an accompanist in Los Angeles for three years. He joined the Army in 1941. After World War II, Howard became a fixture of New York cabaret life in 1945 when vocalist Mabel Mercer hired him as her accompanist. In 1951 he became the M.C., pianist and director of shows at the Blue Angel in New York where he introduced future stars Eartha Kitt, Johnny Mathis, Dorothy Loudon and others. Bart Howard was honored with the Songwriters Hall of Fame Towering Song Award for his great standard "Fly Me to the Moon (In Other Words)," in 1999.



Bart Howard



David Rose

## CELEBRATING DAVID ROSE

**I**n honor of David Rose's Centennial one year ago, the family of the television and film-scoring great has created two special awards to be presented in 2011. The ASCAP Foundation David Rose Centennial Award will be presented - one on the East Coast and one on the West Coast - to participants in ASCAP's Television & Film Scoring workshops.

Over the course of a long career, British-born David Rose made an indelible mark on film and television music, as well as easy listening instrumental music. His best-known works include the instrumental standards, "Holiday for Strings" and "The Stripper," the score for the science fiction classic, Forbidden Planet, music for Bonanza, Little House on the Prairie, and decades of work with radio and television star Red Skelton. We are grateful to Betty Rose and Angela Rose White for their ongoing support of aspiring composers.

## RUSHEN SPEAKS AT FIRST "ASCAP DAY" @ BERKLEE COLLEGE

**O**n April 11th, 2011, The ASCAP Foundation launched the first "ASCAP Day" @ Berklee College of Music in Boston, MA designed to provide film scoring and songwriting students with information on current trends in their fields. Grammy and Emmy-nominated writer and ASCAP member Patrice Rushen headlined the day.

"By establishing an "ASCAP Day" @ Berklee we show our support for young and emerging composers and songwriters at the college level," stated ASCAP Foundation President Paul Williams. "Today's Berklee students are tomorrow's ASCAP members. These students are taking a major leap of faith to try to make their art their lives. I want the question of what their future holds to have a positive answer."

Another highlight of "ASCAP Day" was the announcement of two new scholarships at Berklee: The ASCAP Foundation Film Scoring Scholarship which was presented to composer, songwriter and conductor Sarah Eide and The ASCAP Foundation Bart Howard Scholarship which was awarded to songwriter, musician Danielle Deckard. Each scholarship recognizes



**Pictured (front row, l-r): Patrice Rushen, ASCAP Foundation Scholarship recipients Sarah Eide and Danielle Deckard, ASCAP Special Consultant - Film & TV Nancy Knutsen. Back row (l to r): Chair of the Berklee Film Scoring Department Dan Carlin, ASCAP Senior Vice President, Member Management Seth Saltzman, Berklee President Roger Brown and Chair of the Berklee Songwriting Department Jack Perricone.**

talent, professionalism, musical ability and career potential in film scoring and songwriting, respectively. "ASCAP Day" @ Berklee College of Music is supported by The ASCAP Foundation Joseph and Rosalie Meyer Fund. The two scholarships are made possible by the Bart Howard Estate.

## KAREN SHERRY RECEIVES ARTS EDUCATION ADVOCACY AWARD

**K**aufman Center presented its first Arts Education Advocacy Award to ASCAP Foundation Executive Director Karen Sherry on March 8th, 2011 in New York City. Living legend, singer-songwriter-recording artist and friend, Judy Collins, presented Karen with the award.



Judy Collins and Karen Sherry



# STILL MARCHING

A new documentary captures the brief and brilliant life of folk singer-songwriter Phil Ochs



**T**he 1960's were known as a decade of revolution. Among the era's singer-songwriters, Bob Dylan was the best-known creator of protest songs but he came to resent the idea that he was needed to be the lead troubadour of change, and turned, early on, to writing songs of a more personal nature. But Dylan's friend and sometime rival, Phil Ochs, eagerly wore the mantle of topical songwriter-in-chief during the 60's and early 70's, penning such anthems as "I Ain't Marching Anymore," "There But for Fortune," "Here's to the State of Mississippi" and "Santo Domingo." He wrote numerous personal songs, as well, including the much recorded "Changes," "Pleasures of the Harbor" and "Tape from California." Ochs's own life proved to be as turbulent as the era he lived in and, sadly, he died a suicide in 1976 at the age of 35. As his brother, Michael Ochs, says, "he was tied to the times more than any other artist; in a way, he was the soundtrack of the times."

Phil Ochs grew up in Columbus, Ohio during the 1940's and 50's, a music and movie-loving boy in a family troubled by the severe manic depressive disease of the father. Before going off to Ohio State University, Phil attended military school. It was in college that he immersed himself in folk music and leftist ideology. He left Ohio State without graduating in the early 60's, and headed for Greenwich Village, determined to change the world. In his songs, he'd confront the struggles for civil rights and peace, as well as the assassinations that marked that decade. By the time he took his own life, he was disappointed, disillusioned and desperately ill with depression.

For those who want to revisit, or experience for the first time, the music and life of Phil Ochs, an illuminating new documentary called *Phil Ochs: There But for Fortune*, directed by Ken Bowser, is about to be issued on DVD after an acclaimed theatrical run. The film is filled with archival concert and interview footage of Ochs in his prime, along with new interviews with Ochs contemporaries, admirers and family members, including Joan Baez, Tom Hayden, Pete Seeger, Van Dyke Parks, Judy Henske, Sean Penn, Christopher Hitchens, Billy Bragg and brother Michael, sister Sonny and daughter Meegan Ochs.

Director/producer Bowser and co-producer Michael Ochs recently talked to *Playback*, offering reflections on the new film, and on Phil Ochs, the artist, the man and the activist.

#### How the film came to be made

**Ken Bowser:** When I was a kid I had been a huge admirer of Phil's work when he was alive, and always found it fascinating. As I pieced together his life, I found his life as fascinating as the work. So, I approached the Ochs family about 20 years ago and said I wanted to make a film on Phil. We got along and they said sure. And then it only took me 19 years. I made some money and about seven years ago was in a position to just start shooting interviews on my own. Then a man named Michael Cohl, a Canadian promoter for the Rolling Stones and U2, among others, became involved. We told him this was not the Rolling Stones - that there was not big money to be made. He laughed and said that Phil had played in a Toronto coffee house Cohl ran many years ago and that "it's not about the money - I love

Phil's music and I loved him. I'll put up the money."

#### Why the film was made

**Ken Bowser:** This guy was second only to Dylan -- a major figure at the time, and he's forgotten now. When he was Phil Ochs, protest singer, people knew what he was. Once Ochs went off on his own artistic path to make (the largely orchestral) *Pleasures of the Harbor* in 1967, people no longer knew what he was -- not a folk artist, not a rock and roll artist; what do we call this guy? There were very few songwriters who could generate good new material on a daily basis. Dylan was one, Joni Mitchell was another, and there was also Phil.

#### Phil Ochs' earliest musical influences

**Michal Ochs:** As kids, Phil was into country music, and I was into black music, but we agreed on Elvis when he came along. Phil's background is interesting because he was classically trained on the clarinet and was also in the marching band. He loved marching band music, so, it's a weird combination. Phil learned about folk from the singer, Jim Glover, whom he met in college. And it was Jim who turned Phil to the Left. As a family, we were apolitical.

#### On the manic depressive disease in the Ochs family

**Michal Ochs:** I would say being manic was a factor in Phil's creativity. The truth is there was a manic energy in the village, so you could use that term to apply to almost everybody that was there. The manic depression that our family suffers from, unfortunately, is "what goes up must come down." In fact, Phil stayed so manic that there weren't downs until much later. Having seen our father get shock treatment to control his mania, Phil and I were both terrified of doing anything through doctors, so we were basically self medicated -- until Phil's number one self-medication was alcohol. He was very anti-drug, but drank like a fish.

#### Hopes for the documentary

**Michal Ochs:** I think with the help of this documentary people are going to see how important Phil was to the time. I'm hoping that younger artists will record his timeless songs and bring them into the present. Eddie Vedder of Pearl Jam has done "Here's to the State of Richard Nixon," and changed it to "Here's to the State of George Bush." I hear that Jeff Tweedy of Wilco is currently doing "Chords of Fame" in his live show. If you look at Phil's body of work, it is a lifetime's worth, even though it was a brief lifetime. --**Jim Steinblatt**

# HOW YOU CAN CLEAR COVER SONGS AND SAMPLES

Flying an airplane and performing brain surgery (legally!) require one. So does distributing music. What is it? A license!

**L**icenses allow you to legally distribute, cover, and adapt music you don't own or control. Knowing which licenses exist and how to obtain them saves headaches, aggravation, and most importantly – exorbitant legal fees incurred from copyright infringement.

The Golden Rule of Licensing: if you don't own or control it, you likely need a license to use it. There are a few exceptions (such as public domain compositions), though the golden rule is a common sense guideline that can help determine when licenses are needed.

What do you want to do with the music? In order to determine the appropriate license, you'll first need to answer some basic questions. Are you recording a cover song or adapting/altering an existing work? Do you want to include a sampled recording, or re-create the music entirely? Are you using a public domain composition, or one that is still protected under copyright? Each presents unique licensing challenges that must be addressed.

## ▶ MAKE A COVER SONG / "RE-MAKE"

Cover songs provide an easy way to target a new marketing base when placed alongside your own original works. In the digital age, cover songs can act as effective search engine optimizers for music (especially when you're covering artists who don't currently appear on iTunes, Amazon, Rhapsody, etc.).

As a professional songwriter, you may already be aware that anyone who wants to record a version of your song needs a mechanical license from the copyright owner, usually you or your publisher. Similarly, if you chose to record your own version of someone else's previously recorded and distributed music, you would need to secure a mechanical license. A mechanical license is actually a "compulsory" license granted to users under U.S. copyright law. Usually, music users obtain these licenses through a music publisher or agent (such as Limelight).

There are several entities that can assist in clearing mechanical licenses and ensuring songwriters get paid. Limelight is a simple, a one-stop shop to clear any cover song in



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

order to distribute by means of digital downloads, physical albums, interactive streaming, and ringtones. Customers create an account and finalize their mechanical licensing and royalty accounting needs within minutes via a simple three-step process for a service fee of \$15 per license (or less based on number of licenses) plus required statutory publishing royalties as set by law. Artists, bands and other musical groups can clear any song and ensure 100% of royalties are paid to the appropriate publishers and songwriters.

As a member benefit, ASCAP members receive a 25% discount off all Limelight service fees. To qualify, just designate ASCAP as your PRO upon registration sign-up.

## ▶ USE A SAMPLE

"Sampling" involves taking an existing piece of copyrighted music and combining it with another to create a new work. While sample usage has been especially prevalent in hip-hop and electronic music over the last 30+ years, samples have also been incorporated into other genres and present challenges in every scenario. Sample clearances are more complicated than cover songs since they can involve two separate copyrighted works (the music composition and the sound recording) and multiple rights-holders, and are always subject to negotiation.

For instance, if you want to sample the synth line from Van Halen's "Jump," you would need to secure licenses from the record label (for the master), as well as the music publisher (for the underlying musical composition).

If you decided to re-create the synth part yourself as a music bed, it would still require negotiating directly with the music publisher (if they didn't decide to reject the use entirely). Unlike a mechanical license, sample usage is not governed by a compulsory license and requires directly negotiating with all parties. The cost can range from cheap (gratis) to costly depending on the sample(s) being used. Without licensing from the appropriate copyright owners, you are liable for copyright infringement and can be sued for substantial sums of money.

Record labels and music publishers alike have in-house licensing contacts who handle such requests (some even having online forms). There are several agents and legal consultants who specialize in sample clearance and can assist if you choose to hire one.



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

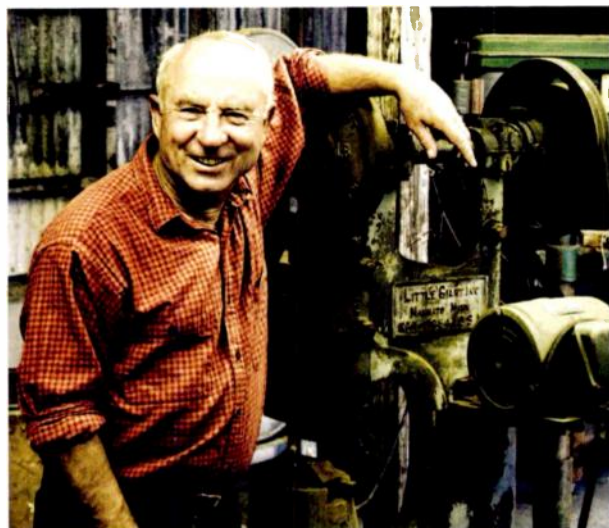
At RightsFlow ([www.RightsFlow.com](http://www.RightsFlow.com)), we're helping artists, labels, distributors and online music services to license, account and pay songwriters and publishers.

Designed by musicians for musicians, Limelight ([www.songclearance.com](http://www.songclearance.com)) is a simple way to clear any cover song. **ASCAP members who select "ASCAP" as their PRO affiliation during sign-up at Limelight receive a special 25% discount on all Limelight service fees.**



# PATAGONIA LAUNCHES MUSIC COLLECTIVE

A world leader in sustainable business launches a powerful platform that allows artists to easily support the environmental causes they're passionate about



Patagonia's founder Yvon Chouinard

**P**atagonia, the outdoor clothing and apparel company, has long been a world leader in sustainable business and environmental advocacy. Now it has launched the Patagonia Music Collective, a powerful platform that allows artists to easily support environmental causes. For its new service, Patagonia partnered with GIST Lab, a Seattle-based company led by Geoff Stanfield and Theo Lanuly, which combines music and marketing while garnering positive social results. *Playback* spoke with Geoff to gain more insight on Patagonia Music.

#### How did GIST Lab come to be?

GIST Lab was born out of two Seattleites with very different backgrounds, too much espresso and distaste for the status quo. Theo has experience in brand and partnered sponsorships as well as a background in environmental consulting. Recently, he co-produced the documentary series *Icons Among Us: Jazz in the Present Tense*. I come from the music space as a recording and performing artist (Sun Kil Moon, Dick Dale) and as a producer and studio owner. I also led the music team at Mongo Music, a Bay Area start up which was acquired by Microsoft in 2000 and became MSN Music.

**You partnered with Patagonia to create their new music platform, which launched March 1st. What are its mission and goals?**

**GS:** The mission of Patagonia Music is to generate revenue and awareness for grass roots environmental non-profits through the sale of music. We also seek to engage and educate music fans on the environmental issues that we face as a community. Let's face it, with current budget cuts that affect the EPA and other organizations, there is no more crucial a time for

people to learn the issues and support organizations working in the environmental space.

#### What is the structure of Patagonia Music?

**GS:** An artist donates or licenses an exclusive track to Patagonia for a 12-month term. Patagonia sells this music via iTunes. Profits are then directed to the environmental organization of the artist's choice.

#### What does the music platform achieve for such organizations?

**GS:** From early on, Patagonia has made environmental giving a core element of its business practice. Patagonia Music is both easy for the artist to use and a great way for fans to hear new music. One artist and his or her fan base focused on a single issue is powerful on its own, but when that equation is multiplied by many artists and many fans, it has an even greater impact. Patagonia may be a collection of climbers and outdoor enthusiasts, but they are about as punk rock and DIY as they come. The independent spirit is alive and well there and it runs through all the employees from front desk to CEO.

#### What does the platform achieve for the artists?

**GS:** I believe that at the core of every artist is the desire to have an effect on something.

That may be a person, an idea, a cause, or a movement. Artists are leaders and have a great deal of influence, able to provide direction to the people who choose to listen. Giving is not solely for the established rock star. If Patagonia Music can provide an opportunity for an artist, large or small, to do the right thing while making it reasonably streamlined for them to do so, then we have done our job.

#### ASCAP Members and Patagonia

In engaging artists' fan bases directly, The Patagonia Music Collective brings new people to both the concept of environmental giving and to the Patagonia brand. The following ASCAP artists have donated all proceeds from the sale of their exclusive tracks to their personally endorsed environmental organizations.

- **Bonnie Raitt** - Earthjustice, a non-profit public interest law firm dedicated to protecting the environment, including fighting in federal court to stop mountaintop removal coal mining in Appalachia and appearing in front of Congress to defend the Clean Water Protection Act.
- **Jack Johnson** - K kua Hawaii Foundation, supporting environmental education in the schools and communities of Hawai'i
- **Philip Glass** - Raincoast Conservation Foundation, a British Columbia-based team of conservationists and scientists that aim to protect the province's lands, waters, and wildlife by bringing science to decision makers and communities
- **Pearl Jam** - Conservation International Marine Programs
- **Brandi Carlile** - Honor the Earth
- **Ziggy Marley** - Jamaica Environment Trust
- **Umphrey's McGee** - Climate Cycle
- **Ra Ra Riot** - The Conservation Alliance
- **Toad the Wet Sprocket** - South Coast Habitat Restoration
- **Kingsley** - Surfrider Foundation, O'ahu Chapter
- **moe.** - Rainforest Action Network
- **Abigail Washburn** - China branch of the Jane Goodall Institute's Roots & Shoots

# RECORDING ACOUSTICS

Choosing the right microphones is only one step on the road to capturing great acoustic guitar sound.

BY RICH TOZZOLI



A clip-on mic will stay in position, even if the player moves.



Acoustic guitars have always been notoriously tough to record, but that doesn't mean you can't make your tracks sound warm, full and natural. We'll examine some of the tried-and-true ways to use microphones, pickups—or a combination of both—to capture well-balanced acoustic tones that can help you cut through almost any mix.

Let's begin with the obvious first step: changing your strings. While I have debated whether to bother with this chore countless times before starting an acoustic recording, I'm always glad to hear those fresh, crisp sounds from my guitar when I do. Aside from making your instrument project more tone, new strings also stay in tune better than old, dead strings. An acoustic that won't stay in tune has crushed the vibe of many a session. So do yourself a favor and start with fresh strings and a good tuner.

Playing technique will also influence the tone of the instrument. A fingerstyle performer will typically deliver a darker, warmer tone than playing with a pick. However, picks will provide more attack and note definition, especially on strummed chords. Taking it a bit further, the heavier the pick, the darker your tone will be. I like to have a combination of different picks on hand and try them out in the context of the

song. Thinner picks project a brighter, lighter sound that can help cut through a dense mix, but you'll lose some lows and low midrange.

The type and gauge of strings will also change the sound of your guitar. There are many different kinds of acoustic strings, ranging from the popular phosphor bronze to blends using brass, silver plated copper, and even silk and steel. No matter what type you choose, typically the heavier gauge the string, the harder they are on your fingers. But, heavier gauge strings deliver more tone, so the trade-off is often worth it when recording your guitar. I've found that D'Addario's Light Top/Medium Bottom set—with gauges that run from .012 on the high E up to .056 on the low E—works great for recording. Note that a big change in string gauge can affect the guitar's setup. You may need to have the neck adjusted if you go from, say, light to medium (or vice versa).

Now that your guitar has fresh strings and the tuner is ready to go, you have to decide how to best get your instrument recorded. While you could simply plug in an acoustic using a built-in pickup (provided it has one), these don't always deliver the instrument's true tone. The ambient tone of an acoustic guitar comes from the body resonating with the top and sides along with sound projecting from the soundhole. Most professional engineers start by placing a quality microphone at a well-balanced spot on the guitar—where the



A two mic set-up, with the close mic at the spot where the neck meets the sound hole.

## SOUND BYTES

### NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

#### Your Pad or Mine? ▶

Roland's TK-4D2 (\$1,199) is a closet-sized electronic drum-kit with some features from the company's acclaimed V series. It comes with five drum pads (including the V-Pad PDX-8 snare with a mesh head), two cymbal triggers (with choke capability), and a hi-hat trigger with pedal. The center-mounted brain has enhanced trigger sensing for improved realism and offers access to hundreds of natural and electronic drum sounds. There's even a built-in rhythm coach to help new drummers get in the groove. [Rolandus.com](http://Rolandus.com)

#### Take it Personally ▼

Shure's new PSM 1000 is a professional monitoring system that can integrate with Shure's Wireless Workbench (WWB) software, which is designed to offer engineers and performers precise automated and manual control over their monitor mixes. The system also boasts Shure's most up-to-date RF technology, networking connectivity, and includes a true diversity-equipped low profile body-pack receiver. Units will be available this summer (Price TBA). [Shure.com](http://Shure.com)



#### 8 A La Carte ▲▼

Waves V8 (price varies by selection) offers a number of enhancements to the popular collection of native and DSP plug-ins. Old favorites like the L1 Ultramaximizer, S1 Stereo Imager, DeEsser, TrueVerb, Q10 Equalizer, C1 Compressor/Expander, and AudioTrack get a visual makeover. Other key enhancements include an improved preset management system, multi-level Undo, presets created by Waves artists like Dave Pensado, Ross Hogarth, Mike Hedges, and Steve Lillywhite, and more. Some bundles will include new plug-ins that emulate the sound of vintage Neve 1066, 1073, 1081, and 2254 hardware; V8 also marks the first time users can purchase many Waves plugins individually. [Waves.com](http://Waves.com)



#### A Light Trace ▼

The Trace Acoustic TA-300 (1,999.99) two-channel acoustic guitar amp can deliver 300 watts: 200 to its internal Celestion speakers (the cabinet houses a pair of 5" drivers above a single 12" speaker), and another 100 to an external cab, yet it weighs only 26 lbs. Other features include both 1/4" and combo XLR+ 1/4" inputs; Trace's popular shape circuit; built-in compression on both channels; adjustable digital effects; and a six-function footswitch for performance control. [Traceacoustic.com](http://Traceacoustic.com)





**You can capture a very balanced tone by using a large diaphragm condenser mic close to the soundhole and a second mic pointing at the bridge.**

soundhole and neck meet. Typically, that spot will deliver a nice blend of highs, mids and lows to capture the essence of the instrument. Begin at a distance of around six inches, and move closer or farther depending if you want a more direct (closer) or ambient (farther) sound.

The type and pickup (or polar) pattern of each mic will vary, as will of course their price and quality. In general, mics with an omni pickup pattern (such as Earthworks QTC 30, DPA 4091) will record equally in all directions and tend to sound very natural and open, so they can sound great on acoustic guitars. Mics with a figure 8 polar pattern capture sound from in front of and behind the capsule, rejecting sound from the sides. Ribbon mics (such as the Royer R-121, Blue Woodpecker, and AEA R92) tend to feature the figure 8 polar pattern, and have the characteristic of being warm and pleasing to the ear.

Cardioid pattern mics are more sensitive at the front of the capsule, rejecting much of the sound both behind and on the sides. The classic Shure SM57 dynamic mic has a cardioid pattern, but is not always the best choice for acoustic due to its mid range bump and lack of low end. Condenser style mics with a large diaphragm (such as Neumann U-87, Studio Projects B1) are often a better choice for acoustic guitars, as they are inherently warm and 'big' sounding. Small diaphragm condenser mics (such as Neumann KM 184, AKG C451, Shure SM81) are also very popular for acoustic guitars, due to their crisp, clean, and focused sound.

Supercardioid and hypercardioid mics pick up even more sound in front of them than cardioid. Some microphones, such as the AKG 414XLI, Audio Technica AT2050, and Rode NT2000 have selectable polar patterns, so you can dial in what best suits your recording. Also specifically for acoustics, companies such as DPA make small, high quality condenser mics with supercardioid patterns, such as their 4099G. It can be clipped directly onto your guitar, and offers a small footprint mic that can be used live as well as in the studio.

The acoustics of the room you record in will also influence the overall tone of your recording. The guitar's sound will reflect off of floors,

walls and ceilings. While a nice ambient room can be a good thing, a very live-sounding space can produce unwanted echoes. Play your guitar in different spots in the room and determine where the overall tone of the instrument is best. One of my tricks is to buy small pieces of bamboo flooring at a hardware store, then lay them down in front of the guitar when recording (especially in carpeted rooms). It can help project the sound of the instrument up into the mics and deliver some extra sound.

While you can get good sound from a single mic, you may also want to try using a second microphone along with the first. Blending the neck/soundhole setup with a large diaphragm condenser pointing at the body can add additional bass response. Or, you can place the second mic three or more feet away from the

## ▶ While you can get good sound from a single mic, you may also want to try using second microphone along with the first.

first mic (to avoid phase issues), which can help add depth and dimension to the sound. Record each mic on its own channel; you can then pan them near each other in the stereo field, or separate them left and right to create a sense of space. Moving the fader for each mic up or down will create a unique tonal blend.

The X/Y stereo mic technique is also popular on acoustics. Position two cardioid or super cardioid mics close together, pointing at an angle from one another of between 90 and 135 degrees. The center or their combined image should point at the guitar. I tend to place them just on top of one another, with the tips of the mics barely touching. On your mixing board, the desired width of your guitar image will depend on how far left and right you pan the two mics.



**Using an EQ to roll off bass and add high-end sparkle.**

Another similar option known as the ORTF stereo technique (named for the Office de Radiodiffusion Télévision Française). Here, the tips of the two cardioid mics are up to seven inches apart, facing away from each other at a 110-degree angle.

The spaced pair technique also uses two microphones, which can be either cardioid or omni. The mics are positioned away from the guitar (as far as you desire) and are spaced at a minimum of three feet apart (again, to prevent phase cancellations, which can make the combined tracks sound somewhat thin).

You can also combine mics with a guitar's pickup; some instruments have multi-pickup systems, which may combine a piezo bridge pickup or body sensors with a magnetic pickup or onboard mic. If the guitar is equipped with an onboard preamp, you can use its volume, and EQ controls to shape the tone.

Generally, you'll need to use a D.I. (direct injection) box or onboard preamp between the guitar and the mixer/audio interface. Companies such as Fishman, D-TAR, Zoom and TC Electronic also make processors specifically tailored for acoustic guitar sounds, with built-in modeling, effects, and tuners. Soundhole pickups can also be effective—especially when combined with a mic.

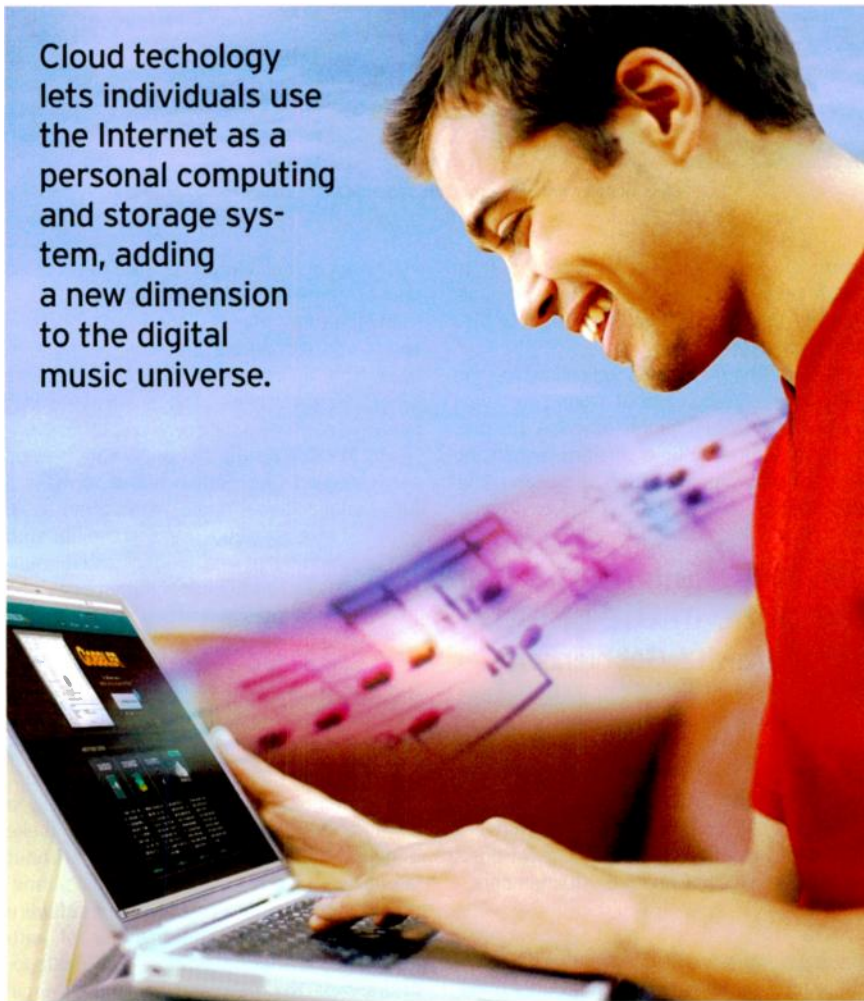
Any of the above pickups can be used on their own or combined with a microphone to offer a variety of tones. Microphones typically capture a more ambient and "realistic" sound, while pickup systems deliver a more of "direct" sound of the strings. However, pickup systems tend to produce an excess of midrange, with a lack of defined bass and highs. You can compensate with EQ—either on your mixer or preamp, by using an outboard device, or with a plug-in during mixdown. I've found it best with a pickup to pull down some of the low and mids, and boost up the highs. Mixed along with a good microphone, they can add a nice sense of sparkle and presence to your acoustic tone. Many engineers find that the ideal setup is a combination of a high-quality microphone (or two) along with a direct feed from a pickup. Recording each source to its own channel gives you the flexibility to create the ideal blend for each song.

No matter which method you choose, be sure to take your time and listen before you start recording—don't rely on EQ to fix it in the mix. And ohh yeah—change your strings!

# HEY YOU—GET ONTO MY CLOUD

BY EMILE MENASCHE

Cloud technology lets individuals use the Internet as a personal computing and storage system, adding a new dimension to the digital music universe.



Kantrowitz, founder of Gobbler, a cloud service that allows users to store, back-up, and share multitrack audio projects. "Ubiquitous storage and computing power is available at your fingertips any time any place. Cloud computing will be called 'computing' before you know it."

Services like Google Docs make it easy to collaborate. If you opt to share the file, other users can access and edit it. This can be handy for anything from lyric co-writes to keeping track of band expenses to sharing a set list. And if your mobile device can access the Internet, the files are available to you wherever you are (very handy for cribbing lyrics just before a set).

Google's Chromebook, which was set to launch shortly after we go to press, may make cloud even more accessible. Reports say the idea is to eliminate traditional software by offering a compact device with an operating system and net connectivity; everything else will run from the cloud. While there are still things to iron out—for example, how do you use it when you're not online—these cloud-oriented mini-computers are starting to catch on.

Typical business documents require relatively little computing power or storage compared to audio files. A 16-bit uncompressed audio 44.1kHz audio file will take up about 5MB per mono minute (double for stereo). Higher resolution files are even bigger. Even relatively small files like MP3s are pretty large.

But while music production still relies on powerful host computers and local storage, cloud computing is starting to play more of a role, both as a tool for backing up and sharing projects, as well as for limited forms of Internet collaboration.



"You have your head in the clouds!" How many times did you hear that one when you were growing up? However, cloud computing is no longer a daydream, and it's changing the way people create music, store their files, collaborate, and share their work with the general public.

A "cloud" is a system that makes the combined storage and processing power of a large collection of online computers available to users who connect remotely through the Internet. Once you're logged into the cloud, you use your own computer (or mobile device) to send commands to the offsite network. The software itself—as well as the CPUs and memory need to run it—exists elsewhere.

Google docs ([docs.google.com](http://docs.google.com)) is one ex-

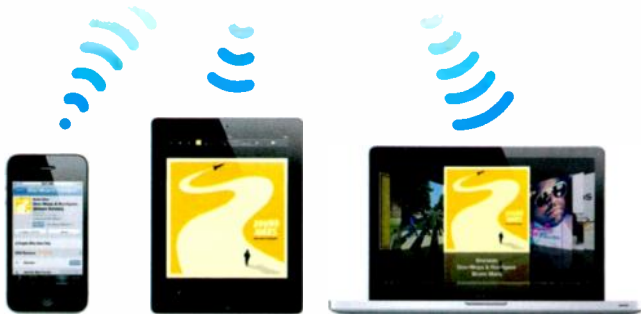
ample. Once you access it with your web browser, you can use it to write documents, create spreadsheets and presentations, and more. You don't need to install a program like Microsoft Office; as long as you have an Internet connection, the software is waiting for you. This is known as software-as-a-service, or SaaS, among the tech guys.

"Cloud computing" is a stepping-stone term for what the future holds," says Chris

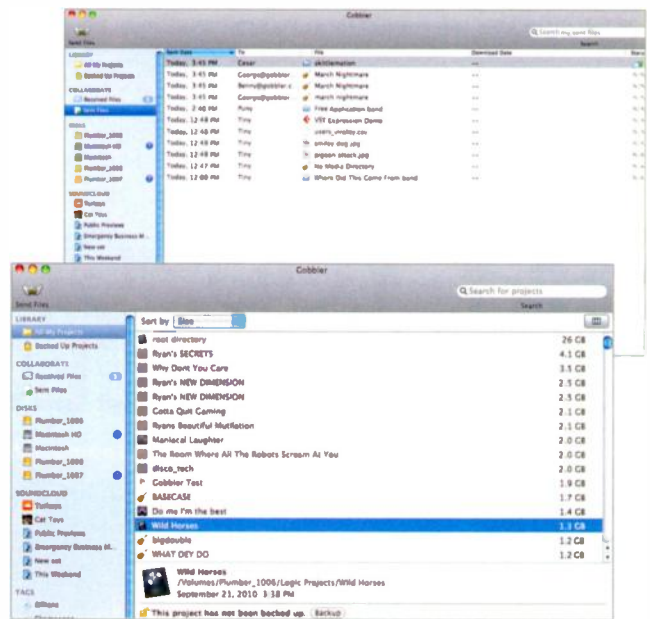
## File it

If you've ever worked on a project remotely—or sent tracks to a client via the Internet—you probably already use things like File Transfer Protocol (FTP)—which allows users to access a remote hard drive and upload and download files—and services like YouSendIt, Mozy, or DropBox to send and receive large files.

These tools all work well, but they're not specifically designed for audio. Music projects are particularly challenging because there are so many parts to a typical song. A multitrack project will have the raw audio files for every take, the project file, and—depending on the software—other files (such as fades) that must be available for the piece to play back properly.



Apple's iCloud



Gobler lets you organize, tag, and store entire music projects.

This doesn't even consider things like the presets used by audio plug-ins and software instruments; samples; etc. A complex mix might have thousands of files and take up several gigabytes.

Gobler ([gobler.com](http://gobler.com)) is a storage and collaboration tool that uses the cloud—along with a widget on your host computer—to catalog, organize, and back up your work. What makes Gobler different from other backup services is that it's pro-audio-software savvy. At press time, the program was compatible with most of the major Mac OSX music applications: Pro Tools, Cubase, Nuendo, Logic, Garageband, Reason/Record, Digital Performers, Reaper, Live, and StudioOne. Windows compatibility should be available by the time you read this.

Once you download and install Gobler, you must sign up for an online account in order to use it. The service will be free until the end of this year. In 2012, the company plans to charge users monthly subscription fees starting at around \$9 per month.

Gobler communicates with individual music programs through what's known as an API (application programming interface). The API tells Gobler which files are associated with what projects on your hard drive. After you launch the widget, the program can scan any hard drive connected to your computer and catalog its music files. Click on a project file, and the software will list all the audio files that go with it. Even better, if you select the project file itself and click "backup," all of the associated files are uploaded to the cloud with the project file.

Gobler helps you organize your work by tagging project files with descriptive terms, which you can later search from within the program. So if, for example, you've got 30 or 40 different files in Reason, Pro Tools, and Live all associated with one film score, you can tag each one with the project's name and then see in an instant everything you've done on that

score. You can even launch the project from within Gobler's interface, and use it to bulk tag and upload audio to the music service Soundcloud (see below).

Because the files are stored online, you can then access your material from your main computer or from a remote machine; the program can store multiple versions, enhancing your backups should anything go wrong. This also makes it easy to share complete projects

► **"Most, if not all, media creation will be done in the cloud."**  
—Chris Kantrowitz, Gobler.com

with collaborators. Gobler reports that its backups are extremely secure against both data loss and theft. "It's way safer than your own hard drive," says Kantrowitz.

Gobler launched as a beta in November of 2010, and was offered to the public. At press time, the service has about 5,000 members.

### Clouds on the Horizon

Cloud programs are also making music distribution more interactive. Soundcloud ([soundcloud.com](http://soundcloud.com)) allows musicians to upload and share tracks. Users get a unique URL for each sound file, so files can be embedded on any HTML page or included as links in posts to Twitter, Facebook, etc. Various widgets let you streamline the uploading and downloading process, while mobile apps allow you to control the service on the go. One of the coolest features is the ability to place comments at specific parts of a song. So if you're working with a co-writer, you can actually put a little note on the turnaround or bridge with praise, advice, etc. You can also use these tags to show lyrics. Another thing setting Soundcloud apart from services like Reverbnation, Myspace, Facebook, Twitter, and Tumblr is the way you can record directly from your browser and upload

your work immediately. That sure beats using your voicemail to store ideas.

Indaba.com offers online collaboration where you can create projects, upload files, draw from an online loop library, and invite others to participate. The service includes Mantis, a realtime online remixing program.

Still in its beta stages at press time, a cloud service called Ohm Studio hopes to make a fully-fledged digital audio workstation available to cloud users, complete with editing, mixing, plug-ins and more.

But until connection speeds and data rates make their next dramatic leap, the cloud will be more useful for loading, storing, sharing, and playing files, rather than recording

complete projects in real time. "The physics of electrons travelling across wires or light pulses across fiber—let alone the inefficiencies of sending packets of data from one point to another using the Internet—make it unlikely that you'll be jamming without latency with someone across the globe anytime soon," says Jack Freudenheim, software developer, producer and member of with46bliss. "But sharing sessions with collaborators over the web, and backing up local sessions for safety's sake - these capabilities hold great promise for musicians, producers and studios alike."

"Bandwidth issues will be solved over time," Kantrowitz concludes. "And once this occurs, most, if not all, media creation will be done in the cloud. Unlimited storage and processing power will give even the most amateur media creator access to tools once only available to the most sophisticated users. Audio recording is likely to go to the cloud as soon as audio files are not as taxing on internet pipes. For the time being, there will be instances where a local computer and storage will be required. Over time, tools will be created which will allow people to access and work with those assets directly on the cloud."



# MEDIA MINE



Warm weather makes us want to go outside, and being outside makes us

want avoid our indoor computers. So mobile apps are especially appealing right around now. And believe it or not, there are even more phone-friendly goodies than there were when we last surfaced from the Media Mine back in January. (We'll be tweeting our shocked reaction shortly.) The biggest news may be Apple's iCloud (see feature on p. 71), which was announced as we were about to go to press. How long before desktops and even laptop computers go the way of the typewriter?

Propellerhead has enhanced its ReBirth drum machine for the iPad by adding AudioCopy support to version 1.1—a very cool feature that allows users to transfer audio between compatible apps (rebirthapp.com). IK Multimedia's iRig Recorder lets you record and edit audio using an iPad, iPhone, and iPod Touch. It stores files in a range of formats, offers realtime effects, and lets you transfer your work to your desk potato, err, computer. Watch it in action at [ikmultimedia.com/irigrecorder/video demo](http://ikmultimedia.com/irigrecorder/video demo).

Android users have fewer apps to choose from, but the platform is slowly getting more musician-friendly. Check out TapeMachine Recorder ([tapemachine.samalyse.com](http://tapemachine.samalyse.com)), which lets you record, play and convert WAV, AIFF and other formats, do essential editing, and share your work in a number of ways. The Electrum Drum machine can play eight sounds at a time and lets you



**Rich Tozzoli's Pro Tools Surround Sound Mixing**

program up to 32 patterns, which can be strung together into songs. You can even record your own samples with the device's onboard mic. Find it (and a couple of other interesting apps) at [nikotwenty.com](http://nikotwenty.com).

As social media becomes less of a trend and more of a mundane reality, manufacturers keep trying to find ways make effective use of this "word-of-like" marketing. Sennheiser's Mixtape Facebook app lets you assemble a playlist of five songs and share it; if your music is on iTunes, it's a great way to send a sampler of your work to your business friends.

Finally, we found a couple of noteworthy examples of the old-school mobile storage media known as books: Two Musicians Toolbox contributors have new titles out this fall: Rich Tozzoli's Pro Tools Surround Sound Mixing (Hal Leonard) takes your tracks beyond the confines of stereo; Emile D. Menasché's Your Sound Onstage (In Tune Books), demystifies live audio for performers who are new to its technology and techniques.



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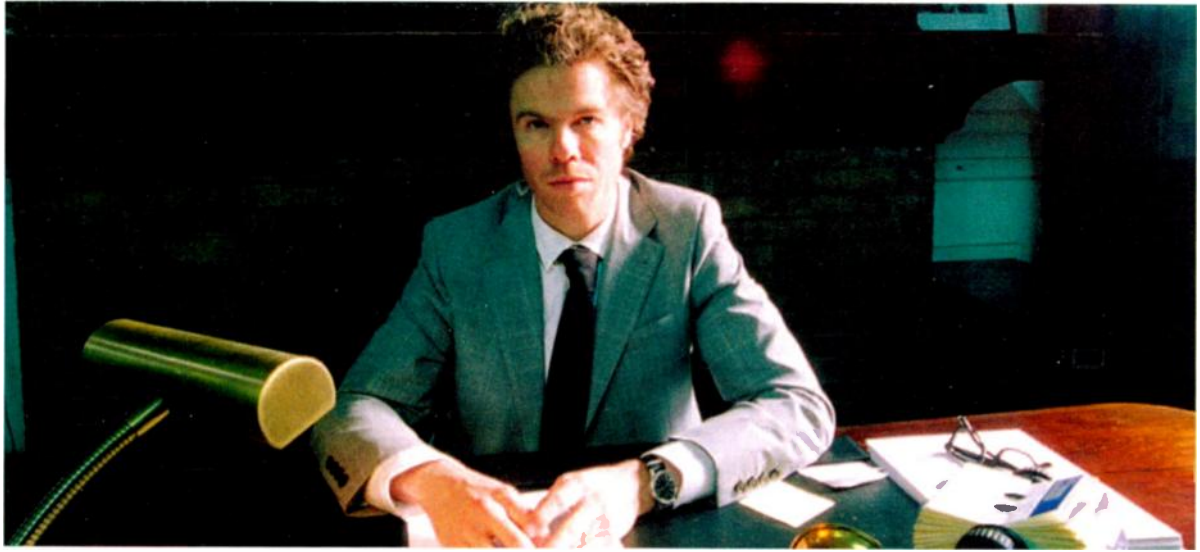
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## The Door and the Void

When a song leads you beyond the last chorus BY JOSH RITTER

In first grade I had my first experience with bathroom stalls. They were in the elementary school I went to in Moscow, Idaho, and to my knowledge I'd never been in one before then. I remember how the doors reached to the tiled floor, and, perhaps because I was so tiny then, how the walls seemed to reach to the ceiling. I don't remember much else about them except that they were painted a kind of institutional teal and that they were my first encounter with a wondrous and scary possibility. Somewhere in that first grade year, I began to imagine that the entire stall itself might have blasted off into outer space, and that when I opened the stall door I would step out into an enormous ocean of black nothingness punctured with starlight.

I won't say that I knew this to be ridiculous. It was a terrifying thought, and exciting at the same time. I could, by opening that stall door, choose self-annihilation, joining myself to the vastness of Everything. I would be swallowed up by it, lost as immediately within it as if I had stepped into the cafeteria during sixth grade lunch time. But, and here was another exciting thought, imagine all the things I might see out there in the great, swirling, cataclysmic Beyond! That image is still with me, very real, very terrifying and always just at the edge of possibility. Someday it will happen for real, and I'll only be a little bit surprised.

Like every other songwriter there has ever been, I've thought a great deal about what exactly a song is. Over the years I've come to think of it as a hallway down which a listener walks. To employ a great, old-fashioned word and double-entendre, it is a "mews." It's tempting to think that songs are more important than this, but really, that's just because we want to feel important ourselves.

Down a song's hallway are many doors. When a listener begins down that hallway they may not know which door they're going to take, but sometime in the next two and a half to five minutes, perhaps without even knowing it, they're going to choose one to step through into the spiral galaxy spinning between their ears. Whether the song helps us muse our way into some enormous, life-changing moment of clarity or just the realization that we have to pick up some tomatoes at the store is entirely up to the moment, the song and the listener. That's one of the main reasons why listening to music has always seemed to me to be such an adventure. Still, I'd never really considered the possibility that I might one day want to travel down one of my own songs.

I was almost finished writing and recording *So Runs the World Away* when the idea presented itself to me in the form of a new song. Like several that I had been working on, the song was a long one. It was a story that revolved around the fickle nature of angelic participation in human life. One way or another, when an angel shows up in the Bible, you can bet the feathers are gonna fly and something is about to hit the

fan. I had in mind a sweet, normal guy who starts to intermittently receive instructions from an angel that might or might not be trustworthy. As steadfastly good as many of us choose to believe angels to be, I see most evidence pointing to the contrary. Winged and million-eyed, wielding fiery swords, killing off the first-born of entire nations, hiding the face of God or trumpeting the birth of new kings of Heaven, their role in human affairs has never seemed beneficent. And that's not even to mention the most famous angel - though fallen - of all...

So there it was in my head, a fairly large story that I was trying to get into a single song. It was going to be a long, long hallway. I set everything else aside and worked on it for a week that sweltering summer in my Brooklyn apartment. When it was done I leaned back from the kitchen table and looked at it. I played through it several times, polishing. Something felt missing, incomplete. I set it aside and did other things, coming back to it over the next month, late at night when the real songs make sense. It was all there, but I wanted more. There was so much more back there that I wanted to see. Then a thought came to me.

I'd always been the one building my own hallways, never the one traveling down them and seeing for myself what was back there behind any of those doors. But suddenly there they all were, institutional teal and beckoning. If I stepped through one and described what I saw there the chances of it fitting into a single song were nil. Far from being in a hallway anymore I would be out there in the vasty reach beyond quatrains and choruses. A longer form would be needed to get at what I wanted to get at. I realized suddenly that I very much wanted to write a novel.

The rest of writing what would become *Bright's Passage* was very much like what we all experience as songwriters; a matter of putting one right word in front of the other. It took me two months of writing a thousand words a day to finish a first draft. I worked in airports, on tour buses, in vans and greenrooms. The story diverged almost immediately from the story in the song, something that I fought at first but gradually came to embrace as a necessary consequence of stepping out of a hallway and into a void.

Whether the experience of writing *Bright's Passage* has made me a better songwriter or given me any special insight into the "creative process" is something I don't yet know and am not especially curious about. I do, however, have a new respect for that beautiful, sacred moment when each of us, listener, writer or reader drops the needle on the LP, drops the pen to the paper, or turns the first page, walks down that hallway someone has built and steps through an opening door into the cosmos of our own imaginations.

**Josh Ritter's first novel, *Bright's Passage* (Dial Press), will be published on June 28th.**

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