

★ ASCAP Reports Increased Revenue in 2011 ★

PLAYBACK

We Create Music

Spring 2012

**SNOW
BUSINESS:
ASCAP &
SUNDANCE**

**ASCAP
LATIN AND
CHRISTIAN
MUSIC AWARDS**

MARC ANTHONY

**LEADING LATIN MUSIC
INTO THE FUTURE**



**HEART'S
ANN & NANCY
WILSON
CELEBRATE
35 YEARS
OF SUCCESS!**

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**SXSW MUSIC FEST, ASCAP FOUNDATION AWARDS, FOLK ALLIANCE,
ESPERANZA SPALDING, DAVE PORTER, ASCAP GRAMMY AND OSCAR
WINNERS, LANA DEL REY, JR HUTSON, SUPA DUPS, Yael MEYER**



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- Walter Afanasieff Producer/Songwriter
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- Eric Bazilian "One of Us"
- Dave Berg "Stupid Boy"
- Derek Bermel Composer
- Mick Boogie DJ/Remixer
- Darrell Brown Songwriter/Producer
- Warryn Campbell Producer/Songwriter
- Deana Carter "You and Tequila"
- Gordon Chambers "I Apologize"
- Andraé Crouch Gospel Singer
- Da Internz "Eenie Meenie"
- John Dickson *Burn Notice*
- Ron Fair Record Exec/Producer
- James Fortune Gospel Singer
- Julie Frost Golden Globe Winner Best Original Song
- Toby Gad "Big Girls Don't Cry"
- Thomas Golubić Music Supervisor
- Anna Granucci Music Supervisors
- Bonnie Hayes "Have a Heart"
- Brett James "Jesus, Take the Wheel"
- Koolhaas "Right Round"
- Hillary Lindsey "Jesus, Take the Wheel"
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- Jonathan McHugh Film/TV Executive
- Trevor Morris *The Borgias*
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- Dave Porter *Breaking Bad*
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World Radio History

PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



Tell Your Story

As we go to press with this issue of *Playback*, we are also gearing up for the 7th annual ASCAP "I Create Music" EXPO in Los Angeles. Our annual gathering of music creators from all over the globe has become a must-attend event for many ASCAP members and others who want to connect with kindred spirits, hone their craft and learn how to best navigate today's industry. I am so very proud of the continued success of the EXPO and, most importantly, the sense of community it fosters between our most successful songwriters, composers and publishers and those with dreams in their hearts who are just starting out. It's this coming together, this meeting of minds and talents, that is helping us all better understand how to take advantage of new opportunities while confronting the challenges before us.

As music creators, our main challenge today is achieving economic justice in this brilliant new world of digital music. If someone else is going to try and make money from music, the songwriters and composers should share in the success. It's that simple. Technology is a wonderful thing. On that we can all agree. Every week, some new tool gets introduced that we can use in our work as creators. More music is being played more often on ever more splendid devices than ever before in the history of recorded music. But technology is not a substitute for talent, or inspiration, or originality, or mastery, or craft, or emotion. That's the special sauce that you, as songwriters and composers, bring to the mix and we must never let anyone undervalue what you do.

It is my mission as President of ASCAP to stand up for creators' rights whenever and wherever possible. I recently testified on behalf of ASCAP before the U.S. Senate Committee on Finance in Washington, D.C. to highlight the challenges American music creators face in securing fair compensation from the public performances of our music in Russia, and urged the U.S. Government to address these challenges as they consider Russia's entry to the World Trade Organization. It was a distinct honor to represent ASCAP's more than 427,000 members before the committee, but in telling our side of the story, it was also a powerful reminder that what we do as songwriters is something that everybody - whether they are in a seat in a music venue or in a seat of power in the capital - can relate to.

I had the attention of our nation's lawmakers. But I believe that if each and every one of us stands up for our rights and speaks out when given the chance, then we can help shape a public policy that is fair to all. As music creators, we are also communicators, storytellers. That's what we do best. I encourage you to use your gifts to help ensure a viable future for music. Tell your story.

I hope you all have a productive and creative spring!

Best wishes,

PLAYBACK

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“I'm a Full-Time Film & TV Music Composer Because of TAXI”

Dave Walton – TAXI Member

My name is Dave Walton and I live in Cape Girardeau, Missouri - 2,042 very long miles from Hollywood.

I became a computer programmer in 1986 and thought my career in music was finished, over, kaput! 18 years later I decided to *return* to my first love and take my shot at becoming a Film and TV music composer.

Music Industry Contacts... *Not!*

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I recently finished scoring my 15th Independent Film!



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INSIDE ▶



GOING GRAY: Critically-acclaimed singer-songwriter David Gray was a huge hit at this year's Sundance ASCAP Music Café in Park City, Utah. The eight-day event featured live performances by The All-American Rejects, Ingrid Michaelson, A Fine Frenzy, David Nail, Josh Kelley and other great performers. [See page 58](#)

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LATIN MUSIC'S LEADING MAN

On the occasion of his receiving the ASCAP Founders Award at this year's ASCAP Latin Music Awards (see coverage on page 36), Latin music superstar Marc Anthony talked to *Playback* about his incredible career and his hopes for the future.

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HEART BEATS ON

As Heart's Ann and Nancy Wilson prepare to release a book, a box set and a new album, *Playback* pays tribute to them on their milestone of 35 years as ASCAP members.

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SNOW BUSINESS

At the 2012 Sundance Film Festival, ASCAP presented its eight-day Sundance ASCAP Music Café and hosted a cocktail reception for composers and filmmakers with films in this year's program.

ON THE COVER
MARC ANTHONY
PHOTO BY
MARY ELLEN MATTHEWS



PLEASE RECYCLE

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





▲ Nashville's The Cadillac Black was among the performers at the ASCAP Presents...@ SXSW 2012 showcase (page 14)

DEPARTMENTS

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ASCAP Announces 2011 Financial Results, ASCAP Plus Awards, ASCAP Oscar and Grammy Winners, SXSW Music Festival, The Folk Alliance in Memphis



◀ Esperanza Spalding follows up her Best New Artist Grammy from last year with genre-bending new album (page 26)

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

WHAT'S ON ASCAP.COM



THE ALL-AMERICAN REJECTS

EXCLUSIVE VIDEO

Watch exciting video featuring performances and interviews captured at this year's Sundance ASCAP Music Café, featuring David Gray, Ingrid Michaelson, The All-American Rejects, A Fine Frenzy and more.



DAVID NAIL

AUDIO PORTRAITS

David Nail, Matthew Santos, Planet VI, Jesse Baylin, David Lee Murphy, Gaby Moreno and Goapele are some of the recent songwriters and composers featured in our in-depth interview series utilizing select music clips from each member's work.



NATE WALKA

"WE CREATE MUSIC" BLOG

Nate Walka has collaborated with Jamie Foxx, Trey Songz and Stargate, placed songs with Far East Movement and

earned the attention of Rihanna and Blink 182's Travis Barker. He candidly talks about his achievements and ambitions in this revealing interview.

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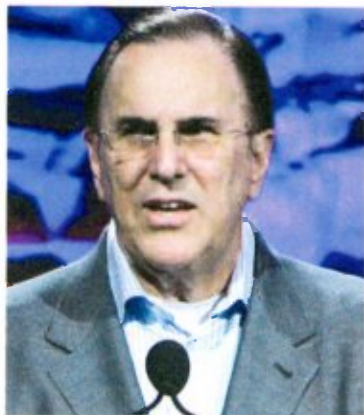


ASCAP ACTION

★ ASCAP GRAMMY AND OSCAR WINNERS ★ SXSW MUSIC FEST ★ MEMPHIS FOLK ALLIANCE

ASCAP REPORTS INCREASED REVENUES IN 2011

The society delivers licensing innovations, operational efficiencies and enhanced services to members; announces dynamic new leadership structure



ASCAP CEO John LoFrumento



ASCAP President and Chairman Paul Williams



★ Katy Perry

In March, ASCAP CEO John LoFrumento announced strong ASCAP revenues of \$985 million for the calendar year 2011, the second highest revenues in the organization's history, and an increase of 5.4% over 2010. Collections from foreign countries totaled \$347 million, an increase of approximately \$50 million over 2010.

ASCAP President and Chairman Paul Williams commented: "The demand for ASCAP's repertory across all genres of music is enormous and growing by leaps and bounds, both domestically and abroad. A major driver of our revenue growth in 2011 was the popularity of our members' music

★ "ASCAP has been able to deliver strong financial results for our members through licensing innovations, operational efficiencies and growth in foreign revenues. We will continue to meet the challenges of this economy and evolving music marketplace."

—ASCAP CEO JOHN LOFRUMENTO



★ Randy Newman

★ Trent Reznor

abroad, leading to the highest ever foreign collections bolstered by an advantageous foreign exchange rate. As songwriters and composers, we depend on the efficiencies of ASCAP to manage our performing rights in a rapidly changing global economy. ASCAP's advocacy throughout the world is an important factor in ensuring fair treatment and compensation for songwriters and composers of every kind of music."

Representing more than 425,000 music creators from every genre, member-owned

ASCAP distributed over \$824 million to its songwriters, composers and music publishers in 2011. ASCAP is the only performing rights organization (PRO) to distribute royalties exceeding \$800 million annually, which it has done for the past four years, delivering a total of \$3.3 billion to its members. ASCAP remains among the most efficient PROs with an operating expense ratio among the lowest in the world - 11.9%, down 2 percentage points from last year.

(Continued on page 10)



★ Esperanza Spalding



★ Diane Warren



★ Matt Stone and Trey Parker



★ Zhou Long

MEMBER MILESTONES: Some of the ASCAP members who achieved great creative success in 2011 and contributed to ASCAP remaining the dominant American PRO were: Katy Perry (5 #1 singles), Randy Newman (Oscar winner), Trent Reznor (Oscar winner), Esperanza Spalding (Grammy winner), Matt Stone and Trey Parker (Tony Award winners), Diane Warren (Golden Globe Award winner) and Zhou Long (Pulitzer Prize winner).

1st
PRO in the United States

3.3 Billion
DOLLARS DISTRIBUTED to ASCAP members over last 4 years

11.9%
ASCAP'S OPERATING EXPENSE RATIO - the lowest among PROs in the world

8.5 Million
WORKS IN THE ASCAP REPERTORY, all cleared for legal use under ASCAP's blanket license

425,000+
MEMBERS who belong to ASCAP

5
#1 SINGLES FROM THE SAME ALBUM Achieved in 2011 by ASCAP member Katy Perry, the first woman in history to achieve this milestone

NOTEWORTHY

ASCAP Distributes \$2.2 Million in ASCAP Plus Cash Awards

ASCAP has announced its distribution of approximately \$2.2 million in cash awards to writer members for 2011 - 2012 through its ASCAP Plus Awards program. As the first performing rights organization in the U.S., ASCAP was also the first to create a special distribution of this kind in 1960, and today it remains the largest.

For over 50 years, these special awards have recognized writer members each year for substantial performance activity in media and venues that are not included in performance surveys, or whose works have unique prestige value. The program has also been an inspiration to members just starting out to persevere in advancing their music careers. More than 4,200 songwriter and composer members of ASCAP received Plus Awards in their January 2012 disbursement.

In October 2012, ASCAP will launch its OnStage program. OnStage will allow songwriters whose performance activity is largely through live shows and club dates to easily submit their activity online throughout the year and receive payment quarterly based on eligible performances.

The recipients of the Plus Awards are determined by reviewing the recent activity generated by each applicant's catalog in the context of all other applicants' activity. There are three divisions of the program, which include Pop (Cabaret, Children's, Country, Electronica, Folk, Hawaiian, Hip Hop/Rap, Jazz, Latin, Musical Theatre, Pop, R&B/Soul, Religious and Rock); Film/TV Score (written specifically for the audio/visual spectrum); and Concert/Classical Music (Symphonic, Chamber, Instrumental, Choral, Vocal, Electroacoustic, Opera, Liturgical and Educational).

ASCAP songwriters and composers that received less than \$25,000 in domestic performance royalties in the previous calendar year are eligible to apply, and can do so with the online application via Member Access. The deadline for submissions is July 1st, 2012.

For more information about the ASCAP Plus Awards program, please visit www.ascap.com/ascapplus.

ASCAP ANNOUNCES NEW LEADERSHIP STRUCTURE

ASCAP created a new organizational structure in 2011 which consolidated several operational areas and expanded the Membership, Licensing and International departments into synergistic units positioned to deliver enhanced services to members, operational efficiencies and licensing innovations. Three ASCAP executives were tapped to lead the new departments:

EVP, Membership Randy Grimmatt was promoted to take on added leadership of a multi-functional membership department which consolidates Member Services, Creative Services, Business Affairs, Estates and Claims and Communications and Media into a fully integrated department that is serving the evolving career needs of members and providing the strongest advocacy for their work.

Vincent Candilora, formerly SVP, was promoted to Executive Vice President, Licensing, taking leadership of all licensing-related areas including broadcast, cable, online, wireless and general licensing as well as infringements.

Roger Greenaway, formerly SVP, International, and based in London, is now named EVP, with all international operations reporting to him, including relationships with foreign societies, collection of foreign rev-



EVP, Membership Randy Grimmatt



EVP, Licensing Vincent Candilora



EVP, International Roger Greenaway

enues and distributions.

Commenting on the executive promotions, ASCAP CEO John LoFrumento said: "As the only member-owned performing rights organization, we are committed to providing members with the best payments, advocacy, services, tools, information and education to help them succeed now and in the future. Randy Grimmatt has proven himself as a forward-thinking leader who understands how our members are impacted by business trends

and what we need to do to protect their livelihoods. As a strategist and negotiator, Vincent Candilora's experience has been an important part of ASCAP's ongoing licensing success and he has spearheaded several innovations in how licensees interface with ASCAP, resulting in reduced costs. Roger Greenaway's expertise and deep understanding of the international market have ensured ASCAP's global leadership to the benefit of our members, as evidenced by our 2011 collections."

ASCAP REVENUES (Continued from page 8)

According to ASCAP CEO John LoFrumento, "ASCAP has been able to deliver strong financial results for our members through licensing innovations, operational efficiencies and growth in foreign revenues. We will continue to meet the challenges of this economy and evolving music marketplace through innovation and by offering the best model for licensing the most in-demand repertory of music in the world. In this unsettled time, our goal is to ensure a stable future for our members."

Toward that end, several multi-year license negotiations were concluded with major licensees in 2011, including XM/Sirius Radio, HBO, Viacom and the radio industry, providing security and certainty for ASCAP members for the next five years. The radio settlement includes a return to a revenue-based fee structure as radio is broadening its revenue base through new distribution platforms, such as online, wireless, multicast and HD stations.

In 2011, Netflix, Hulu and Spotify were among the major digital services that signed ASCAP blanket license agreements. For digital services with billions of performances, an ASCAP blanket license provides unparalleled flexibility and efficiency. The blanket license proves a valuable and simple solution to legally perform the ASCAP repertory of over 8.5 million copyrighted works while respecting the right of songwriters and composers to be paid

\$2.2 MILLION
CASH AWARDS distributed through the ASCAP Plus Program - the largest distribution of its kind from an American PRO

250 BILLION
PERFORMANCES processed By ASCAP annually

fairly. ASCAP has already licensed thousands of new and established new media services, ranging from start-ups to the biggest players on the internet and mobile networks.

ASCAP members continued as the dominant creative forces in music throughout 2011, taking home major honors and awards, and writing the world's most performed and best-loved songs, scores and compositions. Oscars went to Trent Reznor and Randy Newman;

Golden Globes to Randy Newman and Diane Warren; the Pulitzer Prize to Zhou Long; Jay Z, Jeff Beck (PRS), Arcade Fire (SOCAN), Josh Kear, Paul Worley and Esperanza Spalding won big at the Grammys; Trey Parker and Matt Stone's *Book of Mormon* captured multiple Tonys; Katy Perry became the first woman to score five #1 singles from the same album; and ASCAP members claimed the top nine spots on *Billboard's* list of the top Hot 100 songwriters of the decade - Timbaland, Dr. Luke, Pharrell Williams, Max Martin (STIM), Rob Thomas, Alicia Keys, Akon, Scott Storch and Stargate's Mikkel Eriksen and Tor Hermansen.

ASCAP continued to offer members the best career development, education and professional recognition through our highly successful and innovative programs, from the annual ASCAP "I Create Music" EXPO to the Sundance/ASCAP Music Café to TV and film composing workshops to multi-genre songwriting workshops and songwriting camps, bringing together emerging and hit writers, to our annual award shows.

Also in 2011, ASCAP introduced several enhancements to its online Member Access interface, providing members with the most advanced online tools in performing rights for managing their catalogs, royalty statements and more.

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BRET MCKENZIE WINS BEST SONG OSCAR FOR "MAN OR MUPPET"



On February 26th, New Zealand native Bret McKenzie (APRA) was added to the list of Academy Award winners who license their music through ASCAP when his power ballad "Man or Muppet," from Disney's *The Muppets*, took home the Best Song Oscar. McKenzie served as a music supervisor of sorts for *The Muppets*, writing five original songs and helping to hone the film's unique musical voice.

In his Oscar acceptance speech, McKenzie spoke of his history with *The Muppets* and joked about his induction into Hollywood celebrity circles: "I grew up in New Zealand watching *The Muppets* on TV. I never dreamed I'd get to work with them. I was genuinely star-struck when I met Kermit the Frog, but once

you get to know him, he's just a normal frog and like many stars here tonight he's a lot shorter in real life."

McKenzie has already had a storied and fruitful career. He co-founded the internationally beloved musical comedy duo Flight of the Conchords, which spawned a radio program, an HBO series and four albums, one of which (2007's *The Distant Future*) earned a Grammy. McKenzie's played minor roles in two of the *Lord of the Rings* films, and he's set to return to Middle Earth in the upcoming *The Hobbit* films. And his musical exploits are manifold, including a stint in rock group The Black Seeds and membership in the Wellington International Ukelele Orchestra.

ASCAP CELEBRATES ACADEMY AWARD NOMINEES AT SCL RECEPTION



It's become an annual tradition for the Society of Composers and Lyricists (SCL) to host a reception for the songwriters and composers nominated for Academy Awards. The night before the big night, ASCAP nominees Howard Shore (Original Score, *Hugo*), Bret McKenzie (APRA - Original Song, "Man or Muppet" from *The Muppets*) and Sergio Mendes and Siedah Garrett (Original Song, "Real in Rio" from *Rio*) mingled with ASCAP staff and a crowd of music industry notables.



Pictured (l-r): 1. ASCAP's Alisha Davis and Shawn LeMone, Oscar nominees Howard Shore, Siedah Garrett and Bret McKenzie (APRA), ASCAP's Mike Todd and Jeff Jernigan 2. ASCAP's Alisha Davis with ASCAP Oscar nominee Siedah Garrett 3. Oscar nominee Sergio Mendes (center) flanked by ASCAP's Shawn LeMone and Alisha Davis 4. Eunice David, ASCAP's Shawn LeMone, ASCAP Board member Hal David, ASCAP Board member/SCL President Dan Follart



The Workshop participants with *Dolphin Tale* director Charles Martin Smith (front row, middle) and composer Mark Isham (front row, wearing all black)

NURTURING THE NEXT GENERATION OF COMPOSERS

For more than two decades, the ASCAP Television & Film Scoring Workshop has nurtured emerging composers from around the globe by putting them in the room with working film/TV professionals and providing them with access to the same set of tools as A-list composers. Led since 1998 by ASCAP Board member and Emmy-winning composer Richard Bellis, this intensive program has catalyzed the careers of some of today's most recognized composing stars. It is largely funded by The ASCAP Foundation Fred Steiner and Nathan East Fund.

The 2011 Workshop activities included a presentation on orchestration and composition with composer Ron Jones, a group discussion with video game composer Jack Wall, a tour of Hans Zimmer's Remote Control facilities and studio visits with composers Ramin Djawadi, Heitor Pereira, James Levine, Michael Levine and Geoff Zanelli. Emmy winner and Workshop alum Trevor Morris met with participants at the ASCAP offices; Oscar-nominated composer Mark Isham and *Dolphin Tale* director Charles Martin Smith talked with them about the collaborative process.

Participating composers met with recording/mixing engineer Alan Meyerson and got tips from scoring mixer John Rodd, and had the opportunity to ask questions to industry professionals from Universal Pictures and 20th Century Fox, along with composer agents, a legal consultant and an orchestra contractor. Entertainment attorney/ASCAP Board member Jim Kendrick spelled out the basics of copyright law; ASCAP Board member Doug Wood joined the Workshop via Skype to explain the benefits of production music; ole's Michael McCarty and John Anderson dis-



Scoring mixer Armin Steiner takes a short break in the recording booth to chat with Workshop participants Matthew Janszen (left) and Chad Rehmann

cussed the role of publishers in a composer's career.

These emerging composers practiced conducting on the Eastwood Scoring Stage at Warner Bros. Studios, then visited JoAnn Kane Music Services, where Head of Music Preparation Mark Graham afforded them first-hand understanding of the role that library services play in preparing for a recording session.

The Workshop culminated with a recording session with a 61-piece orchestra, held on the historic Newman Scoring stage at 20th Century Fox Studios. Each participant composed original music for a three-minute scene from a Hollywood film, and walked away with a recorded ProTools demo mixed by legendary scoring mixer Armin Steiner.

THREE WORKSHOP COMPOSERS WERE SELECTED FOR SPECIAL AWARDS:

- **Matthew Janszen** - The ASCAP Foundation Harold Arlen Film & TV Award
- **Sergio Jiménez Lacima** - The ASCAP Foundation Steve Kaplan TV & Film Studies Scholarship and The Recording Musicians Association of LA Grant
- **Chad Rehmann** - The ASCAP Foundation David Rose Centennial Award

ASCAP ROCKS SXSW 2012



The Kaiser Chiefs' lead singer Ricky Wilson makes his way through the audience at the ASCAP-sponsored Filter Magazine Showdown at Cedar Street Courtyard

The 26th Annual South by Southwest Music Festival wrapped up on March 18th, leaving in its trail four days of music business panels and five nights of showcases featuring more than 2,000 acts of all musical stripes. The ASCAP Presents...at SXSW 2012 showcase presented an eclectic and hard-rocking group of bands at the Bat Bar on Sixth Street on March 14th.

Featured performers included T. Hardy Morris and The Outfit, ZZ Ward, Cherri Bomb, The Cadillac Black, U.S. Royalty, Bear Hands and Cowboy and Indian. Earlier in the day ASCAP President and Chairman Paul Williams was featured on an "Adventures in Songwriting" panel and was interviewed by filmmaker Stephen Kessler, who directed the new documentary *Paul Williams Still Alive*, which screened at SXSW.

ASCAP's impact extended to other showcases as well. On Thursday, March 15th, ASCAP and Brooklyn Vegan's co-sponsored day party featured Academy Award-winning songwriter Glen Hansard, who performed songs from the film (and now Broadway musical) *Once*. ASCAP also co-sponsored the three-day Filter Magazine Showdown on Cedar Street stage, where ASCAP bands such as Built to Spill, We Are Serenades, Reptar and British performers Kaiser Chiefs and Keane (both PRS), among others, captivated audiences under the hot Texas sun.



Pictured are: 1. (l-r) ASCAP's Evan Trindl and Marc Emert-Hutner, ZZ Ward, Boardwalk Entertainment's Evan Bogart and ASCAP's Sue Drew 2. ASCAP President Paul Williams talks about his legendary career while documentary filmmaker Stephen Kessler (*Paul Williams Still Alive*) looks on at Williams's "Adventures in Songwriting" panel at the Austin Convention Center 3. Cherri Bomb 4. (l-r) Bear Hands' Dylan Rau, ASCAP's Jason Silberman and Bear Hands' Val Loper, TJ Orscher and Ted Feldman 5. (l-r) U.S. Royalty's John Thornleys, Silberman, U.S. Royalty's Luke Adams, Jacob Mica and Paul Thornleys 6. (l-r) ASCAP's Allison Toczylowski, Academy Award-winning singer-songwriter Glen Hansard and ASCAP's Erik Philbrook at the ASCAP/Brooklyn Vegan day party

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World Radio History

ASCAP QUIET ON THE SET AT MEMPHIS FOLK CONFERENCE

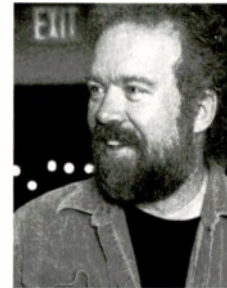
ASCAP hosted its Quiet on the Set showcase at the 2012 North American Folk Alliance Conference in Memphis in February. The show was headlined by acclaimed singer-songwriter Jonatha Brooke and featured performances by L.A.'s Eddie Berman, Denver's Megan Burt, Joel Rafael (Escondido, CA) and Nashville's Liz Longley and Nora Jane Struthers.



Pictured (l-r): 1. ASCAP's Brendan Okrent, Eddie Berman and ASCAP's Jim Steinblatt 2. Jonatha Brooke 3. Liz Longley 4. Joel Rafael 5. Nora Jane Struthers 6. Megan Burt

SONGWRITERS HALL OF FAME ANNOUNCES 2012 INDUCTEES

Nashville songwriting great Don Schlitz, rock 'n' roll veteran Bob Seger, Canadian singer-songwriter Gordon Lightfoot (SOCAN) and the creative team behind the long-running off-Broadway musical, *The Fantasticks*, Harvey Schmidt and Tom Jones, are among those to be inducted into the Songwriters Hall of Fame at the organization's 43rd Annual Induction and Awards Dinner on June 14th, 2012. Other major honorees will be announced soon.



Don Schlitz



Bob Seger

ASCAP MEMBERS TOP GMA DOVE AWARDS NOMINEES

ASCAP members once again garnered a majority of the nominations for the 43rd Annual GMA Dove Awards, being held on Thursday, April 19th, 2012, at the Fox Theatre in Atlanta, GA. Best Contemporary Christian Song Grammy winner Laura



Laura Story

Story was nominated for Song of the Year and Female Vocalist of the Year, in the latter category alongside fellow ASCAP members Mandisa and reigning Dove award winner Francesca Battistelli. ASCAP Christian Song of the Year winner "Glorious Day" writer Michael Bleecker picked up a nomination for the Dove's Song of the Year award, Chris August earned a nod in the Male Vocalist category, and Matthew West was nominated for Special Event Album of the Year. For a complete list of ASCAP's Dove Awards nominees, visit www.ascap.com/christian.



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ASCAP ACTION

FOO FIGHTERS, PAUL EPWORTH, SKRILLEX AND BON IVER LEAD ASCAP GRAMMY WINNERS

Foo Fighters led all ASCAP winners at the 54th Annual Grammy Awards with five trophies. Paul Epworth won all four of the categories for which he was nominated, including the top honors of the night: Record of the Year, Album of the Year, Song of the Year and Producer of the Year. Skrillex won three awards and Bon Iver took home the award for Best New Artist, one of his two wins. Tony Bennett, The Civil Wars, Fergie and Kid Cudi each won two Grammys.

► For a list of all of ASCAP's 54th Annual Grammy Awards winners, visit: <http://www.ascap.com/Playback/2012/02/action/grammy-winners.aspx>



Foo Fighters



Paul Epworth



Skrillex



Bon Iver

DJ DRAMA JOINS ASCAP

The official DJ for hip-hop artist T.I., DJ Drama has released his own original albums (*Gangsta Grillz: The Album*, *Third Power*) and produced mixtapes, including *Dedication 2* - his collaboration with Lil Wayne - which was named one of the *New York Times*' "10 Best Recordings of 2006." His 2011 release, *Third Power*, reunited DJ Drama with fellow ASCAP producer Don Cannon, whose work with acts such as T.I., 50 Cent, Ludacris and others have made him one of the most sought after producers in hip-hop.



Pictured (l-r): Don Cannon, ASCAP's Jennifer Drake, DJ Drama and ASCAP's Jay Sloan

STARS COME OUT FOR ASCAP'S 2012 GRAMMY NOMINEE BRUNCH

The stars came out for ASCAP's third annual Grammy Brunch on February 11th, 2012, honoring the ASCAP members nominated for 2012 Grammys. Grammy nominees mingled with the crème de la crème of the music industry at the upscale brunch, held at the historic Sunset Tower Hotel in Los Angeles. The event was sponsored by Pepsi.

Among the celebrity guests was Paul Epworth, who won an Album of the Year Grammy for co-producing Adele's *21*, and two more for co-writing and producing Record and Song of the Year winner "Rolling in the Deep." As if three Grammys weren't enough, Epworth also took home a fourth Grammy for Producer of the Year, for his work with Adele, Foster the People and Cee Lo Green.

Malik Yusef Jones stopped by the brunch to celebrate with his fellow ASCAP nominees. Jones won a Grammy for co-writing 2012's Best Rap Song winner "All of the Lights." The song was also nominated as Song of the Year.

Triple Grammy nominee Ledisi made the rounds at the brunch. Her stellar *Pieces of*

Me album was nominated for Best R&B Album. She also earned Grammy nods for performing and co-writing (with ASCAP member Chuck Harmony, also in attendance) the album's title track.

R&B singer/songwriter Kelly Price, whose song "Not My Daddy" (written with ASCAP member Stokley) earned her Best R&B Song and Best R&B Performance nominations, and whose album was also nominated for Best R&B Album, walked the red carpet and mingled with the other guests in town for Grammy weekend.

Chicago-based producer Paul Blair (aka DJ White Shadow) graced the ASCAP Grammy Brunch with his distinctive haircut. Blair co-wrote and co-produced Lady Gaga's Album of the Year-nominated *Born This Way*.

ASCAP's country contingent was represented by Deana Carter, who co-wrote the Best Country Song nominee "You and Tequila." Kenny Chesney and Grace Potter's performance of the song also earned a Best Country Duo/Group Performance nomination. Gungor earned a Best Contemporary

Christian Music Album nomination for *Ghosts Upon the Earth*. The group's core songwriting team of ASCAP members Michael and Lisa Gungor beamed while walking the red carpet.

ASCAP nominee Needlz was also in attendance. He got a Grammy nod as co-producer of the Album of the Year contender *Doo-Wops & Hooligans*, by Bruno Mars.

ASCAP superstars Ne-Yo and Shaggy came through the ASCAP brunch, as did hit songwriters Ivan Barias (producer of Ledisi's Grammy-nominated *Pieces of Me*), Larry "SI" Griffin (co-producer of "Power" from Kanye West's Grammy-winning *My Beautiful Dark Twisted Fantasy* and co-producer of Jay-Z and West's Best Rap Album contender *Watch the Throne*), Priscilla Renea (a songwriter on Rihanna's Album of the Year nominee *Loud*), Drumma Boy, Toby Gad, Rob Knox, Crystal Nicole and Da Internz. Actress Antonique Smith (*Rent*, *Notorious*), BET's Rocsi Diaz and Kelly G, *The Voice*'s Dez Duron, and ASCAP singer-songwriters John West and JoiStaRR stopped by to celebrate the Grammy nominees, as well.



Pictured (l-r) are: 1. ASCAP's Randy Grimm, multiple Grammy winner Paul Epworth, Epworth's manager Neale Easterby and ASCAP's Sue Drew 2. ASCAP's Jennifer Drake and Nicole George, ASCAP R&B superstar Ne-Yo and triple Grammy nominee Ledisi 3. ASCAP writer Malik Yusef Jones, co-writer of the Best Rap Song winner "All of the Lights" 4. Triple Grammy nominee Kelly Price walks the red carpet 5. Lisa and Michael Gungor, whose album *Ghosts Upon the Earth* was nominated for Best Contemporary Christian Music Album 6. ASCAP superstar Shaggy on the red carpet 7. ASCAP writer Deana Carter, whose "You and Tequila" was nominated for Country Song of the Year and Best Country Duo/Group Performance

PHOTOS BY FRANK MICELOTTA/PICTURE GROUP

FACES+PLACES

★ LONDON ★ NASHVILLE ★ SYMPHONY & CONCERT ★ JAZZ ★ MUSICAL THEATRE ★ LATIN ★ FILM & TV

LONDON

BEATRICE ANDERSON: BEYOND THE BRIT SCHOOL

The UK-based Brit School has a habit of turning out amazing talent such as Jessie J and Adele. Beatrice Anderson - a recent graduate of the school - is an 18-year-old songwriter and guitarist, and a very talented new artist. She was one of only two people from her year to be offered a place at the Berklee College of Music in Boston, MA, one of the most prestigious colleges in the world for studying

contemporary music.

Anderson has been writing and recording her album since graduation and combines big, powerful melodies with a simple, organic sound that focuses on her guitar and voice. Her approach to her career is also simple, as she aims to emerge on listeners' radar organically, currently building her following in London through her live shows.



▲ Beatrice Anderson



▲ Jodie Marie

★ MOUNTAINS ECHO JODIE'S NAME

Jodie Marie is a gifted 20 year-old singer-songwriter with an elegant yet piercing light-blues touch, positioning her as the third point in a triangle formed by Joan Baez and Carole King. The finger-snapping "I Got You" was released in January and was quickly A-Listed at BBC Radio 2. Jodie's album *Mountain Echo*, released through Decca on March 8th, has been produced by one time Suede guitarist-turned-producer Bernard Butler and singer/songwriter Ed Harcourt. For more about Jodie Marie and her new release, visit www.jodiemarie.co.uk

★ THE SONG REMAINS THE SAME

ASCAP's London-based VP of Membership, Seán Devine, was asked to take part in the first of this year's songwriting master class series hosted by City Showcase. City Showcase is a not-for-profit year-round festival of new music, responsible for breaking some of the best names into the industry since 2003. It provides a year-round platform for new and emerging artists.

The panel was comprised of Seán Devine, music producer Paul Tipler (Idlewild, Transglobal Underground), songwriter Tim Fraser (Tina Turner, Lulu) and artist and producer Julian Hinton (Trevor Horn). The panel was very practical and offered advice on turning good structure into great structure, the power of the lyric, as well as a passionate discussion on the differences between a demo and a master recording.

This panel was the first of three, and the next two will cover more commercial aspects of songwriting. For more information, visit www.cityshowcase.co.uk

★ THE MISSING SYNC

In conjunction with the Netwerk Music Group, ASCAP London hosted another successful showcase event on January 19th called "The Missing Sync." The event was held at London's Engine, home to a collection of sync, PR and music companies. Designed primarily for artists to maximize potential sync opportunities in front of an audience of music supervisors and sync companies, the event featured three brilliant acts: Michael Logen, The Jess Hall Band and Lucie Silvas.



▲ Jess Hall Band



▲ Pictured (l-r): Producer Paul Tipler, producer Julian Hinton, City Showcase's Nanette Rigg, ASCAP's Seán Devine, and songwriter Tim Fraser

NASHVILLE

THOMPSON SQUARE NAMED DUO OF THE YEAR AT ACM AWARDS

ASCAP's country music songwriters, producers and artists earned multiple honors at the Academy of Country Music Awards, held on April 1st, 2012. Keifer and Shawna Thompson, better known as Thompson Square, took home their first ACM Award in the Vocal Duo of the Year category. Producer of the Year Frank Liddell and producer Glenn Worf collect-

ed Album of the Year honors for Miranda Lambert's *Four The Record*, while ASCAP's Kelly Clarkson and producer Michael Knox each accepted two awards for the Clarkson/Jason Aldean hit duet "Don't You Wanna Stay." Musicians Stuart Duncan and Paul Franklin also received awards at the 47th Annual event, held at the MGM Grand in Las Vegas.



TRAYER RAINES

▲ Thompson Square



BEV MOSER

▲ (l-r): NSAI's Susan Myers, ASCAP's Marc Driskill, Radney Foster, Justin Davis of Striking Matches, ASCAP's Ralph Murphy, Josh Kear, Eric Paslay, Sarah Zimmermann of Striking Matches, ASCAP Board member Barry Coburn, Regions Bank's Lisa Harless and ASCAP's Mike Sistad



ASCAP PRESENTS AT TIN PAN SOUTH

ASCAP hosted a showcase at the Hard Rock Café in Nashville as part of the NSAI's 20th Annual Tin Pan South Songwriters Festival. The event took place on March 28th, 2012, and featured renowned ASCAP songwriters Radney Foster, Josh Kear, Eric Paslay, Rivers Rutherford and Striking Matches (Sarah Zimmermann and Justin Davis).



NASHVILLE OFFICE UNVEILS MUSIC LOUNGE

ASCAP Nashville recently announced the opening of a brand new "music lounge" that has been added to the third floor Membership area. The space includes a stage, dedicated sound system and plenty of comfortable seating, and provides the office with the unique opportunity to host special events and exclusive performances. "The Music Lounge will provide an intimate setting within ASCAP to showcase the talents of our members to the industry," said Marc Driskill, Vice President and General Manager.



PEYTON HOGE



GEORGE STRAIT'S "HERE FOR A GOOD TIME" TOPS THE CHARTS

Marc Driskill, Vice President and General Manager at ASCAP Nashville, presented George Strait with an ASCAP guitar and a plaque commemorating the superstar's first number one hit as a songwriter, "Here For a Good Time." The presentation took place during this year's Country Radio Seminar on February 23rd, 2012, after Strait performed two acoustic songs for the crowd at the historic Ryman Auditorium.

▲ (l-r) ASCAP'S Marc Driskill with George Strait

SYMPHONY & CONCERT

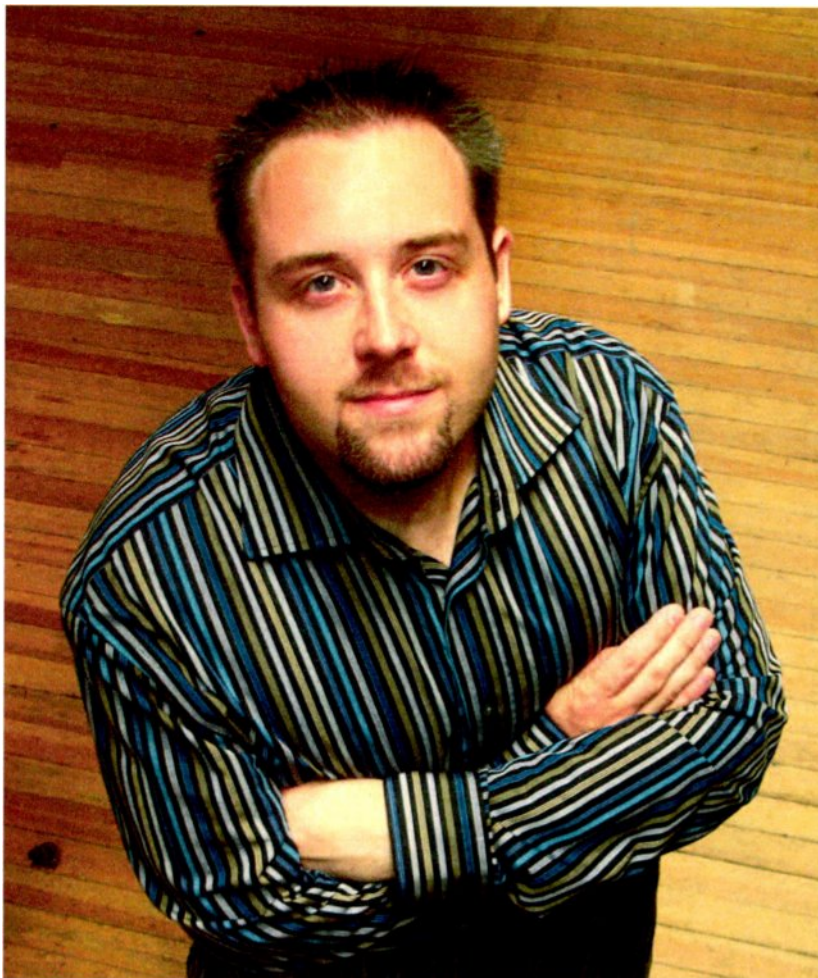
GENE KOSHINSKI RECEIVES ASCAP FOUNDATION NISSIM PRIZE

Ted Hearne, Matthew Peterson and Jonathan Sokol Receive Honorable Mention

In announcing the 2012 Rudolf Nissim Award winner, Paul Williams, President of The ASCAP Foundation, congratulated Gene Koshinski, whose winning work for full orchestra, titled *Concerto for Marimba and Choir*, was selected from among 230 entries. Williams said, "The ASCAP Foundation honors the memory of Dr. Rudolf Nissim and his dedication to ASCAP's concert music composers by hosting this annual competition, for which a panel of conductors awards a prize of \$5,000 to the best score submitted."

Percussionist and composer Gene Koshinski is currently Assistant Professor of Percussion at the University of Minnesota Duluth and in demand as a soloist and chamber musician throughout the United States and abroad. His music has been performed in countries such as Austria, Belgium, France, Germany, Slovenia, Jordan and Canada. Koshinski has worked with many notable performance and entertainment organizations and artists, including The Hartford Symphony Orchestra, Minnesota Ballet, Lehigh Valley Choral Arts, The Philadelphia Boys Choir, Mary Wilson (the Supremes), David Samuels, Wycliffe Gordon and The Lettermen. He is currently section percussionist for the Duluth Superior Symphony Orchestra and a member of Nebojsa Zivkovic's Jovan Perkussion Projekt.

The Jury also awarded Honorable Mention to: Ted Hearne (Brooklyn, NY) for *Partition*, a 20-minute work for chorus and orchestra; Matthew Peterson (Bloomington, IN) for *Hyperborea*, an 11-minute work for orchestra; and Jonathan Sokol (Defiance, OH) for *Gradient: Waves*, a 12-minute work for chamber orchestra.

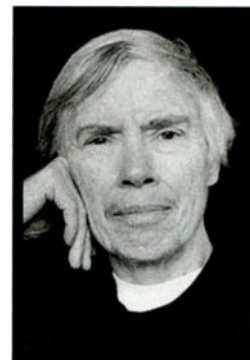


▲ Gene Koshinski

PAULINE OLIVEROS WINS JOHN CAGE AWARD

The Foundation for Contemporary Arts has named ASCAP member Pauline Oliveros the winner of the John Cage Award for 2012. Every two years, the \$50,000 prize is made in recognition of outstanding achievement in the arts for work that reflects the spirit of John Cage, who was also an ASCAP member. The John Cage Award was established in 1992 in honor of the late composer, who was one of the Foundation for Contemporary Arts' founders. Oliveros is the founder of the Deep Listening

Institute. Since the 1960's, she has worked with improvisation, meditation, electronic music, myth and ritual. Oliveros represented the U.S. at the 1970 World's Fair in Osaka, Japan, and was honored in 1985 with a retrospective at the Kennedy Center for the Performing Arts in Washington, D.C. She is a distinguished research professor of music at Rensselaer Polytechnic Institute and a Darius Milhaud composer-in-residence at Mills College in Oakland, California.



▲ Pauline Oliveros

MUSICAL THEATRE

ASCAP FOUNDATION/ DREAMWORKS MUSICAL THEATRE WORKSHOP

ASCAP member Stephen Schwartz led a series of musical theatre workshops in Los Angeles at the DreamWorks Animation Campus throughout the month of February. Participants were able to present selections from their original works to be critiqued by a panel of professionals. Featured panelists included Bill Damaschke (Head of DreamWorks Theatrical and Feature Animation) and Irene Mecchi (*The Lion King*).



▲ Pictured (l-r): DreamWorks' Bill Damaschke, composer/lyricist Stephen Schwartz, screenwriter Irene Mecchi and ASCAP's Michael Kerker



AN EVENING WITH STEPHEN SCHWARTZ: A LIFE IN FILM, TELEVISION AND THEATRE

On February 23rd, 2012, ASCAP, the Society of Composers and Lyricists (SCL) and the Paley Center presented An Evening with Stephen Schwartz: A Life in Film, Television and Theater, to honor Schwartz's acclaimed music career. The on-stage conversation, hosted by ASCAP's Michael Kerker, was filled with clips and performances of Schwartz's work, featuring eminent Broadway performers Susan Egan and David Burnham.



▲ Pictured (l-r): ASCAP's Michael Kerker, ASCAP Board member and SCL President Dan Foliart, SCL's Adryan Russ, the Paley Center's Cindy Braun, Stephen Schwartz, SCL's Ashley Irwin, Susan Egan and David Burnham. Photographer: Kevin Parry/The Paley Center for Media

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PABLO ALBORÁN IN MIAMI BEACH

Pablo Alborán se presentó en Miami Beach Cinematheque y Karl Avanzini de ASCAP asistió al evento para apoyarlo y escuchar su nuevo material discográfico. Su primer álbum de estudio *Pablo Alborán* fue lanzado en febrero 1, 2011, bajo el sello discográfico EMI. Sus álbumes, *Pablo Alborán* y *Acústico* aparecieron en la lista oficial de España de los álbums más vendidos del 2011.

Pablo Alborán appeared at Miami Beach's Cinematheque, where he debuted his latest album. ASCAP's Karl Avanzini attended the event to support him and to hear his new music. Alborán's first studio album, *Pablo Alborán*, was released on February 1st, 2011 on EMI. Both of his albums, *Pablo Alborán* and *Acústico*, appeared on the official list of Spain's bestselling albums of 2011.



▲ Pictured (l-r) are ASCAP's Karl Avanzini and Pablo Alborán



▲ Pictured (l-r) are ASCAP's Karl Avanzini and Gaby Moreno



GABY MORENO IN MIAMI

Gaby Moreno ilustró sus canciones en un showcase en Miami el día 08 de Marzo. Karl Avanzini de ASCAP asistió al evento para mostrarle el apoyo de ASCAP. Gaby tiene un talento muy especial como cantante y compositora. La noche estuvo llena de muchas emociones y Gaby Moreno mostró su voz maravillosa y nos dio a todos una noche para recordar.

Gaby Moreno performed her songs at a showcase in Miami on March 8th. ASCAP's Karl Avanzini attended the event to show support. Moreno has special talents as an evocative singer and songwriter. The night was full of emotions as she showcased her wonderful voice and gave everyone a night to remember.



ASCAP IN MÉXICO

ASCAP visitó la ciudad de México este enero, donde Alexandra Lioutikoff y Gabriela Gonzalez se reunieron con compositores, editoras e industria de la música local. ASCAP organizó un desayuno con sus compositores en México. Fue un viaje muy exitoso. Le damos la bienvenida al compositor Diego Ortega a la familia de ASCAP quien firmó con ASCAP durante este viaje.

ASCAP visited Mexico City this past January, where ASCAP's Alexandra Lioutikoff and Gabriela Gonzalez met with composers, publishers and local music industry representatives. ASCAP also hosted a breakfast with composers in Mexico. It was a very successful excursion and the Society welcomed composer Diego Ortega, who signed with ASCAP during this trip.



◀ ASCAP's Alexandra Lioutikoff, Diego Ortega and ASCAP's Gabriela Gonzalez



▲ Pictured with ASCAP's Lioutikoff and Gonzalez at an ASCAP breakfast meeting are Juan Pablo Plasencia, Lalo Correa, Bruno Danzza, Jeronimo Gorraez, Zammy, Mauricio Arriaga, Anibal, Gil Novelo, Manu Moreno.



▲ (l-r) ASCAP's Ana Rosa Santiago, Composer Daniel Santacruz and ASCAP's Jorge F. Rodriguez



▲ (l-r) Rodríguez, Santiago and Janeiro Matos de la Mega



THE CASANDRA AWARDS

Los Premios Casandra, es uno de los eventos culturales más importantes de la República Dominicana, auspiciado por ACROARTE, La Asociación de Cronistas de Arte, ha ganado en los últimos años no sólo popularidad nacional, sino que ha trascendido al ámbito artístico internacional. Este año ASCAP asistió a dicho evento pues fueron muchos los socios de ASCAP que recibieron nominaciones y múltiples premios, dentro de los cuales podemos citar a: Anthony Romeo: Compositor del año, Eddy Herrera: Merengue del año, "Vida loca" y Espectáculo del año, Eddy Herrera, "20 Aniversario", Zacarías Ferreira: Bachata del año, "Tú y nadie más", Grupo de bachata y Mejor álbum; Wason Brazobán: "Solista Masculino", Los Hermanos Rosario con el máximo galardón: "El Soberano", entre otros. Queremos agradecer en especial a Kinito Méndez por su colaboración en las gestiones para asegurar nuestra asistencia a los Premios.

The Casandra Awards ceremony is one of the most important cultural events held in the Dominican Republic. Sponsored by ACROARTE: The Association of Art Critics, the Awards have transcended national popularity to become a staple of the international arts scene in recent years. ASCAP attended the event this year, as many ASCAP members received multiple nominations and awards. These included Anthony Romeo (Songwriter of the Year), Eddy Herrera (Merengue of the Year for "Vida Loca" and Show of the Year for 20 Aniversario), Zacarías Ferreira (Bachata of the Year for "Tú y Nadie Más," Best Bachata Group and Best Album), Wason Brazobán (Best Male Pop Soloist) and Los Hermanos Rosario with the prestigious El Soberano award, among others

FILM & TELEVISION

ASCAP TV COMPOSERS ENTHRALL FANS AT WONDERCON

In front of an enthusiastic crowd of television and music fans, ASCAP composers Jim Dooley, Robert Duncan, Mark Isham and David Ari Leon shared their wisdom and composing processes on Sunday, March 18th at the ASCAP-presented "Behind the Music: Composing for WonderCon's Favorite Projects" panel at the Anaheim Convention Center. Moderator Ellen Greene zeroed in on the composers' current projects and day-to-day work schedules, about which Isham (*Once Upon a Time*) quipped: "My wife insists my recording studio be on our property. There are a lot of 2 a.m. days." Panelists also went into their creative process when scoring for a scene. Robert Duncan of *Castle* and *Missing* said on his best days, it simply flows. "Composing is like writing poetry." Composer Jim Dooley, who currently scores for *Wilfred* and wrote original music for *Pushing Daisies*, said scoring is like conducting an orchestra. "Seeing the sum and the smaller parts at the same time is my job."

Greene, an actress, showed her admiration for the composers beside her: "There are three original artists - the



composer, the writer and the painter. They deserve their due, and people like me only interpret. They are the brave ones for nothing will happen until they begin to create."

▲ Pictured (l-r) at the WonderCon panel: ASCAP's Jeff Jernigan, ASCAP composers Jim Dooley and Mark Isham, moderator Ellen Greene, Danny Jacob, ASCAP composers Rob Duncan and David Ari Leon. Photo by CW3PR's Jordan von Netzer.



★ ASCAP HOSTS SCL PANEL DISCUSSION ON PRODUCTION MUSIC IN NYC

On February 29th, 2012, ASCAP and The Society of Composers and Lyricists (SCL) hosted an event at ASCAP in New York titled "Taking Stock of Music Production: Where It Is Now and Where It's Going." The evening included a panel of guests featuring Jared Gutstadt from Jingle Punks, Rob Reale from 4 Elements Music and Joe Saba from Video Helper. ASCAP Board member Doug Wood from Omnimusic moderated. They discussed their business models and operations, detailed the definition of music production, how to get involved and how to avoid scams.

◀ Pictured at the panel: (back row, l-r) SCL in NY's Chris Hajlan, ASCAP's Shawn LeMone, SCL in NY's David Wolfert and Mark Suozzo, ASCAP Board member and SCL President Dan Follart, SCL in NY's Ron Sadoff and Mike Patterson, ASCAP's Sue Devine; (front row, l-r) ASCAP Board member/moderator Doug Wood, SCL in NY's Rob Reale and panelists Joe Saba and Jared Gutstadt.

Esperanza Spalding

The songwriter and bassist has turned a lifetime of learning into a Grammy-winning career on the rise



Before the 2011 Grammy Awards ceremony, Esperanza Spalding was virtually off the mainstream radar. That's not to say that her rise to fame has been an overnight sensation. Spalding has been pursuing music since she was five years old, giving her 22 years of experience and counting. Her story is not of a rapid rise to the top, but rather a life immersed in music and study. "It takes a lot of time and focus, and any kid who's in a music program will tell you, it's a hell of a lot of fun along the way too," Spalding told *Playback*.

Though 22 years is certainly a long time to pursue a craft, Spalding has managed to accomplish more than most within that period of time. After finishing high school early, Spalding enrolled in the music program at Portland State University before transferring across the country to the Berklee College of Music, where she would later become one of the youngest instructors in the history of the school at age 20. Spalding has played with jazz legends, performed for President Obama on numerous occasions, and just last year added a Best New Artist Grammy to her list of accolades.

Fresh off the release of her new album,

Radio Music Society, Spalding spoke with *Playback* about her education and her love of a good challenge.

You started your studies at a young age. What really drove your education in music?

The process of music is a combination of all kinds of factors, and it's different for everybody. For me, [it was] a lot of music programs, a lot of great teachers, a lot of great colleagues and peers and friends and mentors, just living and breathing this stuff. You know [they say], "it takes a village to raise a child." That's so cliché now, but in music, it's really true. It's many years of applying and experimenting and learning, and then you just become more and more proficient like with a language. The more you use it, the more you're able to say. I'm still studying with my teachers. All of those things combined [have made me] proficient enough to say what I want to say right now. And for things that I will want to say and share in the future, what I know now is not enough, so that's why I keep studying.

Your new album, *Radio Music Society*, was released this month. What went into making the album?

It's funny how things work because I had this idea, the premise of *Radio Music Society*, which is putting jazz music on the radio, or how do you present jazz music "through the radio." That was our guiding question, our thesis I suppose. We unpackaged the music in the studio, and I unpackaged the arrangements with that in mind. Given, most of the music was done, so that idea also grew out of looking at the music and trying to figure out, "Well how can I justify putting out this completely different kind of stuff?"

I found that the album was very open and anybody could get into it, even if they think they don't like jazz music. What artists outside of the jazz realm really inspire your work?

Oh, everybody. I consider myself a jazz player, but any jazz player in the world will tell you that they listen to everything. I like to listen to a lot of folk music, and I've been into some Mozart because I've been working on the "Requiem." Of course, I love Joni Mitchell, Stevie Wonder, and The Beatles, and everybody that everybody loves. I just discovered this band called The Bird and the Bee. I used to really love Tori Amos. I remember hearing her and Sting on the radio, and just thinking like, "Wow, this is so cool that this is popular!" I always felt like a weirdo because I liked T-Bone Motta and France Gall, and I was into a lot of the oldies. So I remember with Sting and Tori Amos on the radio, it just seemed like, "Oh, there's room for everybody!" I was surprised that everybody digged them.

You mentioned that when you were making this album you saw it as a challenge to interpret the music in a different way, and to have a smaller ensemble on tour. Do you find that doing things you've never done before helps you to continue to grow as a musician?

Absolutely. I'm reading this book right now by Steven Pressfield, and he says that the thing that you're most afraid of is a tool. It's like a compass that points due north so you always know which direction to go. Like when you're practicing, you focus on the things that are terribly uncomfortable and sound awful. You don't practice the things that you're good at. It's not just about pursuing things that you're scared of, it's also about accumulating knowledge so that you can apply it. Accumulating knowledge isn't worth anything if you can't

apply it. In my situation, I'm really fortunate because I can actually create a situation that will challenge me. When I play with other people, of course, those are situations that challenge me, but in my own band, it's creating the dynamics that I'll feel uncomfortable in so that I have to rise to the occasion.

You seem to face those challenges with a lot of excitement.

Yesterday I was talking to Wayne Shorter on the phone, and he was saying, "If you're talking

about it and it's too easy to talk about it, something's wrong." He's like, "I like to struggle when I'm trying to speak, I like to struggle when I play. I want to hear some trainwrecks!" What I understand in that is leaping into that "Wow! What's going on?" feeling and just figuring out how to swim. It's fun! It can be really nerve-wracking and your ego can get bashed up rather royally, but you always come out of it stronger. You're a better swimmer. Because you're not going to drown, it's not life or death, so even if it feels like you're drowning, you're

not going to die and you just realize all of a sudden, "Oh, even if I'm treading water, I made it somewhere, and now I'm a better swimmer."

Do you have any advice for students who are pursuing music right now?

Yeah, practice. All my advice would just be find really great teachers, do your best to apply what they're teaching you, and practice a lot. Just like Coltrane said to Dewey Redman, "Just play your horn, man." There's no secret. —**Brianne Galli**

Dave Porter

The *Breaking Bad* composer finds better scoring through chemistry

The multiple Emmy-winning series *Breaking Bad* tells the story of Walter White, an Albuquerque chemistry teacher who starts cooking and selling methamphetamines to secure his family's financial future after being diagnosed with terminal lung cancer. The show has excavated some pretty dark places over its four-season run on AMC. But it also paints with a remarkably broad emotional palette, peppering its grimmer plot points with moments of levity, action and everyday drama. ASCAP composer Dave Porter has scored the original music for every episode of *Breaking Bad*. We asked him how he captures the show's mercurial spirit.

How did you come to work on *Breaking Bad*, and what convinced you to take the job?

I originally heard about the *Breaking Bad* pilot episode from music editor Tom Villano as well as through Thomas Golubic, who would ultimately be hired as music supervisor. I had worked with them previously on separate projects, and both called me within a few hours of each other to rave about a new show for AMC. I first saw it at Thomas's house - he invited me over to watch it and help him prep for his interview with [*Breaking Bad* creator/director] Vince Gilligan the following day. I was blown away by what I saw. No convincing required...I actively pursued the job!

What kind of ideas did Vince Gilligan have for the vibe of the music when you first started scoring it? Was any of that a challenge for you to realize in the score?

When Vince and I started talking about what the score might sound like, I took my clues from the artistic decisions he had already made on the pilot. For example, he chose to shoot *Breaking Bad* on film rather than digitally, which is a rarity for television shows these days. This led to conversations about how music is used in films as opposed to how it is typically used on television. We talked

about classic Westerns like *Once Upon A Time in the West* and how compelling a score could be even when it is spare. Rather than speak about specific instruments or techniques, we talked a lot about mood and tone and the ways that music could be a powerful tool in the telling of Walter White's story. Vince then allowed me free rein to realize those goals through whatever musical means I thought would work. The biggest challenge for me each and every episode is to do my part to live up to the artistry that everyone else has already put into it.

One of the most intriguing parts about *Breaking Bad's* music is how many scenes you leave without score at all. How do you make the decisions about when to heighten the drama and when to let it play out by itself?

The decisions about where music should and should not be and what music should try to achieve are made in our spotting meetings.

"The biggest challenge for me each and every episode is to do my part to live up to the artistry that everyone else has already put into it."

Vince Gilligan and I discuss each episode before any music is written along with the picture editor, the writer of the episode, our music supervisor and music editor. We approach every scene with an open mind, but in general we tend to use score to build tension, to get inside a character's head, and at times to help connect aspects of the story arc. We generally avoid blatant stings, playing for laughs, or trying to add drama to dialogue-driven scenes.

Are there any trademark "Dave Porterisms" that you feel you've brought to *Breaking Bad's* score?

Although I'm a classically trained composer, I've also studied a number of traditional Asian instruments, and they play a prominent role in the score. I have been collecting synthesizers and audio effects since I was a teenager,



and some of the older pieces in particular get a heavy workout when I'm writing for the show. They can impart a certain raw edge but also at times a frailty that I love to exploit. The blending of the two is an important ingredient in the sound of *Breaking Bad*.

I also compose a unique piece of music for the end credits each week that reflects the mood of that episode and also incorporates the show's theme in a new way.

The show is chock-full of characters that you can root for and hate at the same time. Is it important to you to reflect the moral ambiguity of their actions in the score? If so, how do you do that?

Without question the most difficult part of scoring the show is handling the moral complexities at the heart of all of the central characters. As a result, the score also works in shades of grey...and I am constantly checking myself to make sure that I'm never being emotionally "on-the-nose" at any given moment.

We're all eagerly anticipating the upcoming final season(s) of *Breaking Bad*. Is there anything special that you've got in store for the show's home stretch, musically-speaking?

I specifically avoid reading the scripts in advance so that when I sit down to watch an episode I'm on the edge of my seat just as the viewers will be. I find it really helps me to identify the moments where music will be most effective. So I can honestly say I have no idea what's going to happen, or where the score will go, but I'm as excited as you are to find out! —**Etan Rosenbloom**

JR Hutson

His father was a member of The Impressions. His mother was an opera singer. Now the acclaimed songwriter-producer is carrying on the family values.

Hailing from a musically-inclined family, JR Hutson has taken the music world by storm over the past two decades. Through his work with great artists – such as Jill Scott, Lalah Hathaway, and Musiq Soulchild – it is clear that he has spawned his own melodic imprint.

Hutson recently spoke with *Playback* about his Chicago upbringing, his greatest lesson learned, and a potential solo album.

You have been a force in the music industry since the 90's. What is your take on how the industry has changed in regards to musical content, technological advances, and artist development?

The industry is different now. Artists are more empowered. A lot of weight is being taken off the middleman and artists are now able to be more creative.

I read that early in your career, you were able to work with Teddy Riley. What is the greatest lesson that you learned from him?

When I first worked with him I was very young and I learned a lot. He taught me about the business, how to set up a company, and how to stay inspired. Most importantly, he taught me about the sonics of music and how to make music that sounds good to the ear. That was definitely one of the greatest lessons I learned from him.

I also read that you are from Chicago. How has Chicago influenced your artistry?

Chicago has a rich history of artists and musicians that really keep the city in their music. For example, Kanye West has a rich foundation of soul music, which I think comes from the fact that he's from Chicago. The same goes for me. My father was another example of staying true to soul music. He was a popular artist and his stylings stayed true to the rich foundation that he got from his Chicago-based roots.

Speaking of your father, Leroy Hutson, I read that he was a member of the Impressions and your mother was an opera singer. How was it growing up in the Hutson household?

It was great. We had creative freedom, access, and a wealth of knowledge in regards to music. Not only would my parents play music, they would also take it a step further and break the music down for us. My whole family has what we like to call "high maintenance ears." We won't listen to just anything. The bar was set high as far as music was concerned.

I also read that you are a vocalist, in addition to being a songwriter and producer. Which do you enjoy most?

Producing. Absolutely. I'd rather be in the studio creating. I've experienced the buzz of being on stage, but I'd definitely say that my love for producing exceeds that.

Thus far, what is the greatest accomplishment in your career?

I'd have to say that the greatest accomplishment for me is the success of Jill Scott's *The Light of the Sun*. The album debuted at number one and the first single spent 24 weeks at number one. Being a part of that process was an awesome experience. I'm really proud of that album.

How was your experience working with Jill Scott?

Jill is unbelievable. I think she's the greatest. Her dedication to her craft is uncanny. She gives one hundred percent with every aspect of her artistry. She's a well-rounded and believable artist. If it doesn't feel real to her, she doesn't do it. We have a great time whenever we work together. We spent time cultivating the overall groove for the album. The entire process was organic and flowed like water. It's a wonderful thing to have that creative chemistry with an artist.

Most recently, you worked with Lalah Hathaway on the tracks "Small of My Back" and "Wrong Way" for her newly released album, *Where It All Begins*.

How did the collaboration with Lalah come about?



JR Hutson

It's crazy how things work out. We were both being told by a lot of different people that we should work together. We have a mutual friend at ASCAP named Alisha Davis who was very instrumental in finally getting us together. Funny thing is, [Lalah's] dad and my dad were roommates at Howard [University] and they both wrote [Donny Hathaway's] song, "The Ghetto," together. Lalah and I getting together was a long time in the making!

What is your next project?

Possibly going back in the studio with Jill. I've done some records on Carl Thomas's upcoming project. I've been working with a new artist signed to Capitol Records named Josiah Bell, as well as Treasure Davis. I did three records on Kendrick Lamar's upcoming release. I'm also developing my artist Dezi Paige.

Is there a JR Hutson album on the horizon?

Everybody's been asking me that same question. I guess I need to go and put something out. I've been secretly working on some stuff.

If you could go back in time and give yourself one piece of advice, what would it be?

I wouldn't change what I've told myself in the past: stay focused, determined and enjoy every moment!

—Tamone Bacon with Joncier "Ms. Boogie" Rienecker

Supa Dups

The 2011 Grammy-winning producer follows up on his extraordinary year

Producer extraordinaire Supa Dups has gradually become the music industry's go-to guy. After breaking out onto the scene with Nina Sky's "Turnin' Me On" in 2004, he soon began crafting hits for the likes of Sean Paul, Rihanna and Estelle. His poignant and pulsating production earned him another Grammy nomination at the 2012 ceremony.

Taking a break from his busy schedule, he chatted with *Playback* about his claim to fame, the Black Chiney Sound System, and describing his sound in one word.

Last year, you won your first Grammy Award for your work on Eminem's



Supa Dups

Recovery LP. What was your initial reaction to your win?

Man, I was excited! The album won Best Rap Album, but I think it should have won Album of the Year.

Not only are you a producer, but you are also a drummer and DJ. Which role do you enjoy most and why?

I love deejaying and producing. I've been deejaying since I was 12. It taught me how to make music and get strong on the drums.

Where are you from originally?

I was born in Kingston, Jamaica but moved to Miami when I was about two or three.

How did you get your start in the music industry?

When I was 13, I began working at Power 96

in Miami. From there, I got into reggae and started doing remixes. Then I met Mr. Morgan who was a fan of my mixtapes. From there, I did Nina Sky's "Turnin' Me On" in 2004.

Who or what inspires you to create music?

A bunch of different stuff. I listen to music that I don't make. Other people's music inspires me. I also get inspired from alternative and rock music.

You are affiliated with the Black Chiney Sound System. For those who may be unfamiliar, who are they?

It's a sound system that I started in 1999. I needed money to pay a phone bill, so I began making mix CDs just to make money. It got popular and my partner, Bobby Chin, and I blew up in 2001 and started touring.

You have had the opportunity to work with John Legend, Mary J. Blige, and many other prominent musical artists today. Is there an artist you'd love to work with?
I love Adele. I ask myself often, "Where the hell did that white girl get so much soul?"

What are you working on currently?

I produced the track "Buried Alive" on Drake's current album, *Take Care*. I worked on the Tyga and Drake single "Still Got It For You." I am working with Kendrick Lamar, John Legend, and Akon on some records. I am also working with Cris Cab. I am hoping to get back in with Bruno Mars soon. I am working on my project, D.A. and the Supa Dups. We have two new singles out. You can get both these tracks at dasupadups.com.

-Tamone Bacon with additional reporting by Joncier "Ms. Boogie" Rienecker

Lana Del Rey

The breakthrough sensation Lana Del Rey speaks on the subject nearly lost in the media buzz - her songwriting

A SCAP chanteuse Lana Del Rey is inescapable. Half a year before she released her breakthrough album *Born to Die* on January 31st, newspapers and websites were raving about her riveting single "Video Games." Now she graces the covers of magazines, teens profess their love for her online by the thousands and bloggers parse the authenticity of her image and the role that femininity plays in her music. Del Rey's woozy, noirish pop is clearly connecting - *Born to Die* sold 800,000 copies worldwide in its debut week, and hit #1 on the iTunes album chart. But despite all the digital ink spilled about Del Rey, precious little attention has focused on her approach to songwriting. We spoke with her about just that.

Have you always co-written songs? Was the writing process fairly effortless on *Born to Die*, or were there some songs that went through birth pains?

I've written every word except for two lines on this record. What I usually need my producers to do is to act like composers and soundscapers to enhance the beauty of my lyrics and glamorize the atmosphere around my voice. The writing process for me is always effortless but often slow. My muse comes rarely but when she does, she whispers words clearly and loudly into my ear.

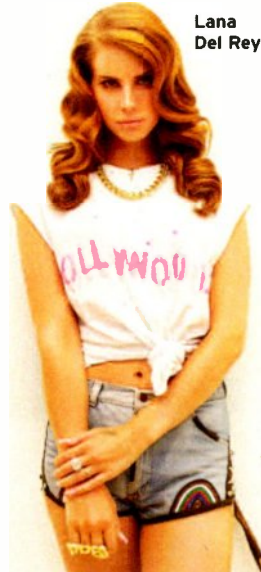
How did you meet Emile Haynie? What about him convinced you to choose him as a producer on nearly every track of *Born to Die*?

Before I signed to Interscope, John Ehmann,

who was an A&R man there, wanted me to meet Emile. When we met we knew quickly that we were musical soulmates, just like when [*Born to Die* co-writer] Justin Parker and I met. An example of how I work with Emile: I bring him a song that I've already written and I say to him "When you hear this song, I want you to feel like you can see 16-year-old girls sneaking out in the middle of the night in Miami." Then he would start to lace the track with samples of car alarms blaring and cicadas chirping like they do on a hot summer night. Then he would replace whatever drums were there with heavier, more dangerous beats - he knew I needed those to emphasize how dark things used to be for me. He knew how to translate that in a fresh and sexy way.

Is there a song from *Born to Die* that you feel best captures who you are as a woman? What about as an artist?

I don't know about as a woman, but as a person the song "Born to Die" best represents me. I felt I lived most of my life divided into two states of either fear or love, and the change of mood between the verse and the chorus represents those two worlds merging together. In the verses, I'm begging myself not to give up and working through my confusion of being alive. But in the choruses, I let go and start talking to him and playing with him, saying "Come and take a walk on the wild side / Let me kiss you hard in the pouring rain."



Lana Del Rey

There are a lot of themes that pop up again and again in your music, but the one I'm most curious about is "The Star-Spangled Banner." You've got a song called "Oh Say Can You See"; you make reference to the National Anthem on "Mermaid Motel," and of course you've got a song called "National Anthem" on the new album. What interests you so much about "The Star-Spangled Banner?"

We used to live in Kate Smith's old house called Camp Sunshine on Lake Placid lake. For a decade, she was the most famous singer in the world and she sang our nation's theme song, "God Bless America." She broadcasted her popular radio show out of the top of that house. Referencing "The Star-Spangled Banner" is my homage to her.

Your songs and image seem so informed by the glamor of classic movie stars. Have you considered acting yourself?

My music is not informed by the glamor of classic movie stars at all - it's informed only by what I've been through as well as my visions for the future. I put clips of the occasional star in my video montages if I can relate to how alone they look. And "No" to the latter.

What sort of music do you think Elvis would be making if he were alive today?

Beautiful music - he'll always be the king to me. **-Etan Rosenbloom**

Carolina Chocolate Drops

With a Grammy under its belt, this group is back to modernize traditional black string band music



It seems that there is always some long-neglected American musical style that is ripe for rediscovery and reclamation. Traditional black string band music is having its moment now thanks to the vision and artistry of the Carolina Chocolate Drops, a youthful trio of multi-instrumentalists and singers that recently released its second major label album, *Leaving Eden* (Nonesuch).

Dom Flemons, the Arizona-born co-founder of the Carolina Chocolate Drops, was by no means born into the string band tradition. "I watched this TV documentary called *The History of Rock 'n' Roll*," he says, recalling a musical epiphany, "and they had this episode called 'Plugging In' which was about the 60's folk revival -- people like Bob Dylan, and also the development of the psychedelic movement that grew in San Francisco. I loved this episode, and it really got me into Dylan, and I started listening to his records, and getting into other people from that era like Phil Ochs, Tom Paxton, Joan Baez, and I started collecting vinyl records." The documentary was aired in 2004, long after the compact disc era had begun. "I remember I got an Audio Technica turntable and I didn't know how to use it and had to ask my parents," he laughs. After investigating the 1960's Folk Revival, Flemons delved further and further back into time.

Flemons had a further musical awakening not long afterward when he attended the

Black Banjo Gathering at Appalachian State University in 2005. That was where he met Rhiannon Giddens, a young singer with a background in opera who would later co-found the Carolina Chocolate Drops with Dom; he also met Mike Seeger of the New Lost City Ramblers, and Joe Thompson, a North Carolina musician who was a direct link to the black string bands of 75 years ago. Thompson, who passed away at 93 in February, was the Chocolate Drops' inspira-

The Carolina Chocolate Drops are always on the lookout for songs to incorporate into their repertoire, finding them on old recordings and even in forgotten stacks of sheet music.

tion and mentor. "We hoped to keep making music and pushing this message of awareness for black string bands," says Flemons. After they started the group and established a website for it, they found there was groundswell of interest in booking the new band.

The omnivorous musical tastes of the Drops, who already have a Grammy Award to their credit (for their 2010 release, *Genuine Negro Jig*), mark them as far more than a group mimicking the sound of some antique 78 rpm discs. On the bonus tracks of the

deluxe edition of the new CD, the Drops successfully reinterpret a Bob Dylan protest song ("George Jackson") and a Run DMC rap classic ("You Be Illin'"). Flemons explains that there is an art to taking a song from one genre to another: "Something I've always kept in mind when handling material from a different genre, is trying to figure out how to put the seasoning on it so that no matter what the material is, it sounds right," he says. "It's like an ill-fitting pair of pants. Anyone can wear any pair of pants, it's just a matter of how good it looks on you. If you wear pants that are far too big then it looks funny and if you wear pants that are far too small then it looks funny too, but if you got the ones that look right, people will just say 'Oh, that looks nice.'"

The Carolina Chocolate Drops are always on the lookout for songs to incorporate into their repertoire, finding them on old recordings and even in forgotten stacks of sheet music. Less often, they write their own songs. Flemons says, candidly, "I just got tired of writing and being so self-indulgent within myself, trying to present the personal expression of someone's own particular story all the time. I did a lot of writing when I was first starting. Nowadays in music it's standard practice that you must write your own material, but I think something very unique that's helped our group along is that we don't write a good deal of our music." —**Jim Steinblatt**

▶ NEW MEMBERS

★ Yael Meyer ★ LA JERARQUIA NORTEÑA ★ GARRISON STARR ★

Yael Meyer ▶

Yael Meyer's new album *Everything Will Be Alright* is the perfect musical confidante. Her lyrics deal seriously with universal emotions - love, fear, sadness, joy - but like the album's affirming title, Meyer makes us feel okay about our vulnerabilities, even enjoy them. Tastemaking radio stations and critics across the country have fallen in love with her simple, sensual music. With melodies this sweet and production this sophisticated, what's there not to love?

Chile-born Meyer has been playing music since she was five. You can hear the long years in the effortless of the title track from *Everything Will Be Alright*, which was featured in Chilean film director Nicolas Lopez's *F**k My Wedding* (the sequel to *F**k My Life*, which also used her songs). And it isn't just her native country that has realized how beautifully Meyer's music meshes with visuals. She's had placements on *Private Practice*, *Life Unexpected*, *Drop Dead Diva* and MTV's *Awkward*.

2012 finds Yael bringing her music to the masses in both America and Chile, most prominently as part of the Lollapalooza Chile lineup, where she played alongside Björk, Foo Fighters, TV on the Radio and Band of Horses.

"I'm really excited to join the ASCAP family," Meyer told us a few days before she officially became a member. "I love that you guys believe in the people that you work with." The feeling's mutual, Yael!

Hear what Yael Meyer had to say about joining ASCAP: <http://www.youtube.com/watch?v=XqcULOLt938>



La Jerarquía Norteña ▶

Natives of Los Angeles, California, La Jerarquía Norteña are a talented Norteña band known for their original style of music. The musicians that make up the band are Adan Juarez, Arturo Sanchez, Jose Francisco "Junior" Llamas, Miguel



Angel Juarez, Alex Montes and Jose "Joey" Sandoval. They have worked and performed with Voz de Mando, Los Príncipes de la Música Norteña and El Nuevo Golpe among many other bands. But for them the most important thing is to please their fans, and for them the band created a new style called Norteño-pop, a style never heard before. They are working hard on their upcoming album and excited to release it to the public.

Garrison Starr ▶

Clearly, Garrison Starr's figured something out. This Hernando, MS native toured with the first two Lilith Fairs, performed with Mary Chapin Carpenter and Melissa Etheridge, issued seven acclaimed full-lengths on various labels, landed some enviable TV placements and found success with collaborative projects like Among the Oak and Ash.

Despite all that experience, there's an audible sense of discovery in Starr's latest EP *Not for Nothing*, an all-acoustic affair she released for free download. Starr's songs are paeans to songwriting, drunk on the expressiveness of the voice, the grit of the guitar string. Even her stripped-down cover of The Killers' "When You Were Young" is a minor revelation.

Starr's been active as a singer-songwriter for nearly 20 years. So why the switch to ASCAP now? "A bunch of folks in the office were fans and were invested from the start in what I was up to and what I might want to accomplish as a writer and an artist," she explains. "I feel like ASCAP is a great fit for songwriters, no matter what level you may be sitting in your career." Look for her new LP *Amateur* later this year.



MARC



BY ETAN ROSENBLUM

ANTHONY:

MARC ANTHONY is the best-selling salsa artist of all time, respected the world over for his passionate music and philanthropic efforts. He is many things: singer, songwriter, dancer, actor, visual artist, producer, entrepreneur, father, icon.

There is one thing Marc Anthony is not: complacent. As Anthony himself stated after receiving the prestigious ASCAP Founders Award at the 2012 ASCAP Latin Awards, "I'm only 43. I have so much left to do." And he's walking the walk: the day before the Latin Awards, Anthony was in Las Vegas, promoting his new TV show *Q'Viva! The Chosen*; early the morning after the Awards he flew to Miami, home of the Miami Dolphins football team, which he co-owns; all of this occurred while Anthony prepared his first English album in 11 years, and right before the launch of a new clothing and accessories line at Kohl's. Oh, and he was in the middle a nearly 100-city world tour (no biggie).

Anthony spoke with *Playback* about his journey from background vocalist to international superstar, and how he manages to fulfill his role as global ambassador of Latin culture with such grace. Where he found the time to talk to us, we have no idea, but we sure are glad that he did.

You were born in America but steeped in Latino culture from the beginning. Did you identify more with one part of your heritage or the other back then?

You know, I was born and raised in New York City, and there was no escaping, no denying that you were Puerto Rican, because it was a Puerto Rican neighborhood. So there was music blaring out the windows and the music that your parents would listen to, and every window was playing something different.

But I'll be honest, Spanish music of any kind

was just like "old people music" to me growing up. I was more into Motown. I was more into the Marvin Gayes, the Luther [Vandross], the R&B - the more hip stuff that was out, the funky stuff. But it was a real vibrant musical time in the 70's and 80's, being raised in New York. So I would have never thought that I would end up singing in Spanish - ever - back then.

I worked with Little Louie Vega, Todd Terry, Kenny Dope, The Latin Rascals and [record executive] Sal Abbatiello. I did hundreds of records for these guys as vocal producer, background vocalist. And I sang on a lot of those records as a ghost vocalist. So I had a lot of experience by the time my time came around.

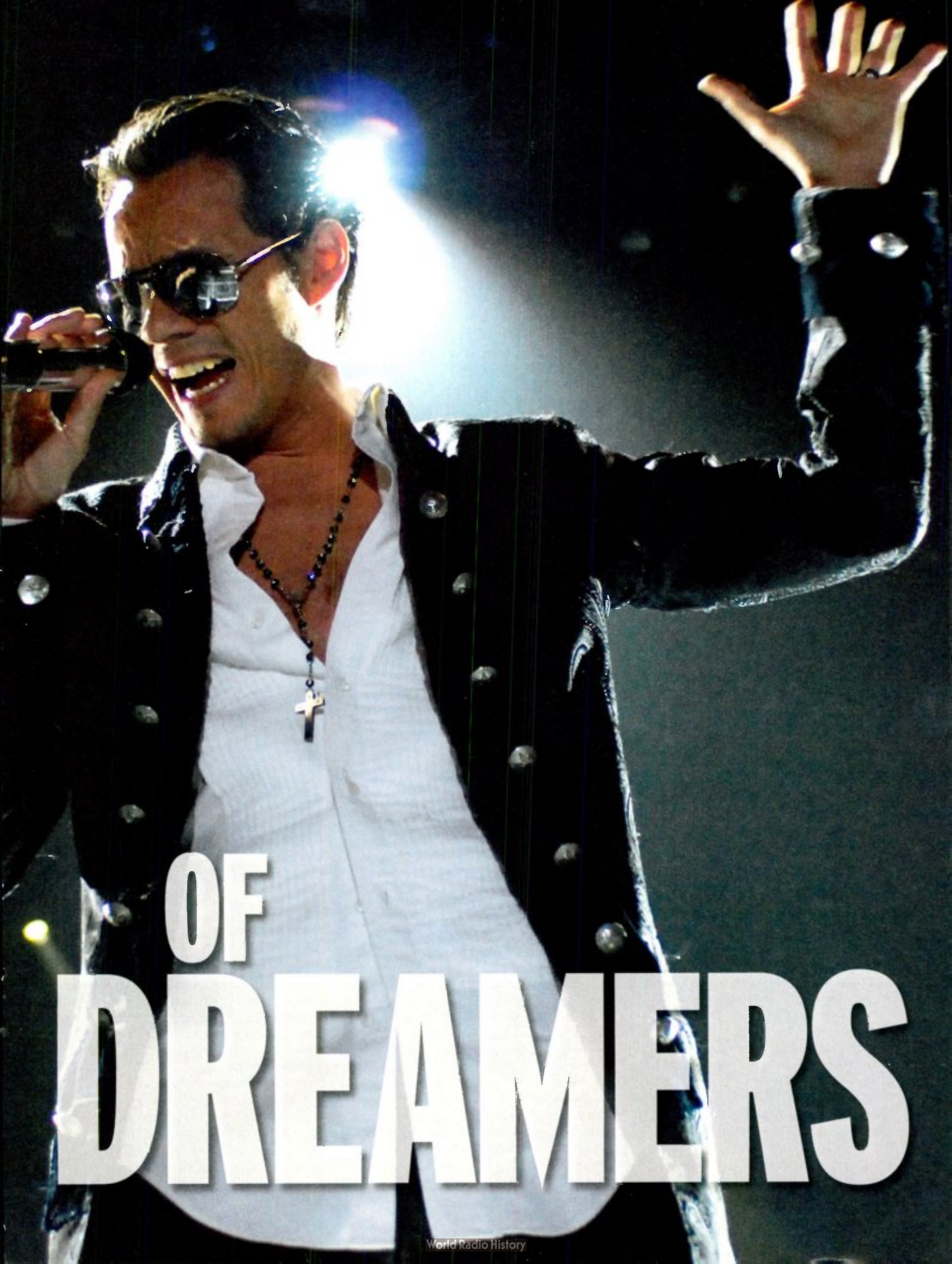
What was that freestyle and house music world like, and how did it impact the music you would make later?

I remember it as a very vibrant time. It was a platform. It gave all us dreamers in the inner city a way to sort of cut our teeth. And you know, there were so many labels that were looking for talent. And it was ours. We made it, we created it. We were singing it. We were doing it. And that doesn't come around too often. So that was almost like capturing lightning in a bottle. You know? There was so much work, and I happened to be in the inner sanctum of the power players. I'd go to the studio with Todd Terry and Sal Abbatiello and Andy Panda and these guys - I was just a permanent fixture. I'd do demos and I was just always in the studio with them.

I was raised with very complicated music, the Latin stuff that my parents used to listen to. Even the ballads, they were poetically complicated and melodically complicated. And so I had a sensitivity to it. I knew it, I got it. It wasn't foreign to me. But I learned how to simplify it, in writing. Because the freestyle part of it was just simpler. It was more like candy, you know what I mean? The simpler, the better. Get your point across. And so I think it was the combination of

AMBASSADOR

PHOTO ABOVE BY MARY ELLEN MATTHEWS. PERFORMANCE PHOTO KEVIN MAZUR



OF DREAMERS

MARC ANTHONY

those two worlds that gave me my sensitivity to melody, to make it simple enough to be consumed by the masses. I think that that period had a huge effect on my style and what I gravitated to when it came to presenting my ideas.

Right after you put out *When the Night Is Over* with Little Louie Vega, you completely shifted direction. What led you to overhaul the style of music you were making and perform what you call "old people music?"

It was a fluke. I was on my way to see Louie, and his sister gave me a ride. We're in the car, and we're stuck in traffic right around Madison Square Garden. It was on 33rd and 8th Avenue, something like that. And she goes "I really want you to hear this song." So she pops in the cassette - remember when cars played cassettes? - and she plays this song by Juan Gabriel, "Hasta Que Te Conoci." And I heard it, and I swear to God, I saw just light. I had never heard anything like it. And I sat there and I was just absolutely overwhelmed. It was like an epiphany. I said, "Can you put it on again?" She put it on again and I couldn't breathe. The subject matter was complicated, but presented in a simple way. The melody was unbelievable. The voice I was listening to, and the arrangement...

I didn't know what I was gonna do with that information, so I literally jumped out of the car, went to a pay phone - do you remember pay phones? I called my manager, and I said "I just finished listening to this song. I need to record this song. I don't care what anybody says." He

There's that part in the bridge of "Hasta Que Te Conoci," it's the climax of the song but you're not even singing an actual word. You just keep going higher and higher. And it sounds so abundant with passion. Was that section in the original version by Juan Gabriel?

Yes, in the original there is a version where he soars like that, so I wouldn't take credit for that. I didn't stray too far. I just made it my own. It was a true, true tribute to him, and what happened that night. And that's just the sheer power of music. He had no idea that he would have something to do with launching someone's career. And so that's why I take it seriously. Every concert I do, I'm like "Hey man, the next me is out there." You know what I mean? He might be 14 right now, and he might be 10 - but it's a responsibility. So every time I'm in the studio I'm like, "Who's gonna hear this?"

You've recorded so many phenomenal songs written by other people, but there are a couple of names that keep popping up. Juan Gabriel's one of them. And Omar Alfanno was responsible for some of your biggest hits on your early records. How do you find the writers and songs that fit your style?

I have a new song from Omar Alfanno that I'm considering doing on my salsa album that I'm about to cut. So he's back! These writers that I've been able to work with over the years - it's really interesting, because what I've heard over

"I have nothing but love and affinity and warmth in my heart for dreamers lately, and I'm really fortunate to wake up with that extra fuel in my tank to just be like "Who am I gonna find today?"

goes But it's in Spanish. I was like "I don't care. I don't know what's going on but I need to record this song." And he goes "Well, you'd have to do it in salsa or something like that." I was like, "I don't care!" Then, he said, "Well then I could probably get you a deal."

Two weeks later I was in a studio, singing this foreign music with Sergio George. We had no idea what the album was gonna be like. We just went in. And here we are, just looking at each other. All I knew is that I had this one song that I needed to sing. And we figured it out right there. And we produced it together and came up with this unique sound. Because he had an R&B background and [with] my background, I guess that's what lent itself to this whole new sound, because it was born from a different place.

I never thought in a million years I'd do salsa, so it sounded different. I was a product of the inner city, so it looked like them, sounded like them. They knew me from the work that I had done, and all of a sudden - by sort of a fluke - they just gravitated towards it, and it became theirs. And they owned it, you know? That's how it started - just this one song I heard. And, we wrapped the whole album around it, without knowing what the hell we were doing.

the years is that they write melodies that they would love to hear in my voice. There is a group of guys who really just understand my strengths and my weaknesses, and they play to my strengths. They just get it.

I gravitate towards the simple, complicated songs. Just the melody, you could sing the phone book to it, and it'll make you cry. The chord progression just absolutely milks the intention of the melody. And then the words - these guys are true poets, and it's just that level. And then you throw in a well put together production, and then my interpretation of it...I feel like I have a strong base when those five elements are included.

When I choose songs, they're always in ballad form. Do not send me a salsa arrangement of a demo. I won't even listen to it. I can't. I don't know why that is, but I'd rather [have] a guy at a piano or a guitar, and I imagine the arrangement that I would do to it.

That's so interesting, because so much of the industry is exactly the opposite these days. They want to hear a song that's fully produced like it would sound on the radio. Oh, no, no, no, no. I'd rather [it] be a cappella. Just nothing, bare bones. It's like a canvas. 'Cause a part of the process is whether I could

paint on that canvas. But I don't need anything distracting. Once I start imagining what the arrangement's gonna be like and I'm excited about it, that's the first step of approval. It's like "Wow, just put that on the left side of my desk right there, with the yeses, because it's making me itch." It might not be the greatest song - the chords might be strong but the verses are weak - but every time that chorus comes on, I imagine this horn line, the "bones doin' this, the rhythm being a caballo, or a six-eight, and once that's activated, I delve in deeper and then it's about whether I could live with the song.

It's fascinating to me that your 1999 album *Marc Anthony* was your first solo album in English, and it was also the first one where you devoted yourself to songwriting on almost all the tracks. Was that purely a coincidence, or are you more comfortable writing in English?

I'm definitely more comfortable writing in English. Though I've written in Spanish, there are just guys who do it better than I do. And everybody should eat. I don't want to do everything, be everything. I never wanted that. I was always of the mentality [that you should] surround yourself with the brightest



Anthony and friend David Beckham at the ASCAP Latin Music Awards in March (see page 36)

and the smartest and the most passionate, and don't ever think that you're the smartest one in the room. That combination has worked well for me.

On your *Marc Anthony* and *Libre* and *Mended* albums, you co-wrote and co-produced with so many phenomenal writers and producers. Can you tell me about the process for that? Were you usually in the room with them, working through ideas?

I'm always in the room. I'm big on retreats. I'm like "Let's take two weeks and go to the middle of nowhere, with no distractions." *Mended*, we sat up in my cabin, upstate New York for two weeks, Kara [DiGuardi], Cory [Rooney] and I - we just locked ourselves up and wrote the majority of what we wrote up there in the cabin. I just finished a writing retreat with

RedOne and his team and my team in the Dominican Republic where, in two weeks, we wrote the whole album - almost two albums.

Having RedOne and his team, I'll write a melody on the piano and then I'll be like "Alright man, do something with this." And his team will just take it and modernize it. And then I'll go and then earth it up with my musicians, with live guitar and live drums. And it's just like this combination of "Holy s**t!" And it's a song that I would sing for the rest of my life, that I'll stand by. That's the fun part of the process.

And I've never written relaxed. There was always some kind of timeline. Something is happening now. Every artist will tell you - well, many of them will say that "I wrote some of the best stuff when I was tormented, and in pain. Breakups are great for songwriting." And I always thought that there was something to that, but writing this album, I think [I was] the happiest I've ever been. It's really changed my whole outlook on that belief. You could write great stuff being happy, as well. And we had a great time. I'm so excited to finish the album.

What would you say is the most difficult thing about the creative process for you? And what do you do to overcome that difficulty?

I think lately, it's been trusting my instincts. You have these young cats come in, the RedOnes of the world who are just dominating the charts, and just know this new style of capturing people's imaginations musically. And you sit in a room, and you're like "Man, do I still got it?" That's about the toughest thing. But then, that sort of goes away when you write something and it's like "My God, that's what I'm talkin' about!" They're like, "That's what was missing," and they sort of work on your self-esteem.

Being out of that game and playing the radio game for so many years, I think that that's been the hardest part. But at the end of the day, there's no game to play, I realized. There's no radio game, there's no nothing. You should just always put out material that represents you - I don't care if it's an acoustic album with a quartet, whatever it is. Not "Oh my God, if it doesn't have a synth it's not gonna get played on radio!" Who gives a s**t? And that really alleviates a lot of the pressure.

I wonder how that idea ties into your worldwide success beginning in 1999, when you crossed over to the Anglo market with two English language albums. Do you feel that that material represents you just as well as anything else?

Oh, absolutely, no question. Both those albums still represent me. I think more than any other piece of work. Because it's so personal. It was me spreading my wings. It was me getting massive amounts of confidence. It just solidified my belief in belief, and the importance of it.

How did their success impact your career and your audience?

I already had a big core Latino base, right? And recording in English - it just really expanded it.

The misconception is that Latinos are just Latinos and they speak one language, and - no. The majority of Latinos in the United States are bilingual. And it just made me unafraid of many things.

The biggest challenge that it did pose was, here I am coming off of "You Sang to Me" and "I Need to Know," and I'm on tour, and the majority of my show is Spanish, and what do I sing? What is a set list? Is it mostly English?

How did you solve that problem?

I did Spanish versions of "I Need to Know" and "You Sang to Me." [Laughs]

And your Spanish audience reacted just as strongly as your English audience?

Yes. Unbelievably.

You've expanded far beyond your music career to focus on so many things - acting, fashion, entrepreneurship, philanthropy. Were you always this ambitious?

I wouldn't say that I was always this ambitious. How I would put it is, I never saw that the impact I could make would be impossible. There was some building - I was extremely fortunate to have this strong foundation. Being raised in the music business by the Ruben Blades of the world, Tito Puentes, Celia Cruzes and the Paul Simons, you know, all legends, just made me look at things differently. I saw how they did it.

And that's not the modern way to do it, but it's the right way to do it, as far as I'm concerned. All the thousands of hours of conversations that we've had over the years, I was fortunate enough to have them as my masters. Nothing ever seemed impossible. It's that simple.

I see it in a macro sense, having traveled the world for the past, what, 28 years. I see the world more than I see my home. I could look at a country from a bird's eye view. Same with opportunities, you know. But the trick is what you say "no" to, 'cause when you finally say "yes," it has an impact.

Do all of your endeavors stem from the same creative drive as your music?

No question. I've had amazing opportunities that they've offered, and I'm like "Well, I don't drink that beer. You can't pay me enough to say I do." I've said no to more things because the passion base is not there. With anything that I am involved in, the first part of the criteria is: do I have a seat at the table? If I'm gonna wake up and make these meetings, drive this brand, spearhead this endeavor, can I live with that? Or is this just one of those things where they throw money at you and you're like "God, why did I say yes to this?"

So absolutely every single one of those endeavors that are a part of my life now has passed all that. Even the Miami Dolphins. When I make the Board meetings, I go prepared and I have something to say, I give my two cents and my thoughts and I argue. It wasn't just an opportunity, you know? So I would say yes.

What do you think of as your greatest legacy to the world, musical or otherwise?

I think my greatest legacy at this point is that I did it my way. I fought the status quo the whole way, [but] not simply to fight it - how will you ever exercise change, witness change if you don't just take on that fight? I took it on from day one. Not that I'm a crusader in any way, shape or form. I just saw it differently. You know, my taking on what the salsa industry was in the beginning, turned it on its head, [so] it became where the musicians got paid triple and they had health insurance, and my musicians had workers' compensation insurance. I saw it differently, that you could do it your way, do it responsibly.

I never flinched when it came to taking on the status quo - with a smile and with respect, of course, right? And that I wanted to be responsible, to take this responsibility and not squander it. I gave it a lot of respect. I gave the industry a lot of respect. I gave just music a lot of respect, all the respect that it deserved. And I never phoned it in.

As one of the best-known Latino celebrities in the world, do you feel pressure to act as an ambassador of Latin culture?

I don't feel the pressure. I was born to. And it's a responsibility that I accept completely. Hence *Q'Viva*. *Q'Viva* is now a platform that, through a lot of hard work, adversity and challenges that we faced, we did it. And we did it in the name of celebrating culture. We didn't do it for money. Jennifer [Lopez] and I pushed through a lot of personal challenges to get this done, which is a testament to our dedication to it.

So me as an ambassador of culture and music, I accept that fully, freely, exclusively. If you could have been a fly on the wall in a lot of those production meetings, [you would have seen] the way I fought tooth and nail to ensure the *Q'Viva* brand DNA was not gonna be any of the producers exploiting the clichés. I was like "No, you'll see that these countries are not two-second sound bites - ten more dead, an earthquake, a mining accident, no. There's a lot more to them." I've lived in those countries for many years. I've served them for many years. They've served me for many, many years. And *Q'Viva* is a product of the respect that I have for each and every one of those cultures.

So yeah, ambassador of Latin music, of music in general. But I think an ambassador of I think about all the decisions I had to make in order to accomplish what I've accomplished. And I'm like "Wow, it just started with a dream." So I have this affinity for dreamers. Because it takes a special person to invest their life for no return, and a lot of them just scraping by. And they get up, they wake up and try to find a way.

I have nothing but love and affinity and warmth in my heart for dreamers lately, and I'm really fortunate to wake up with that extra fuel in my tank to just be like "Who am I gonna find today?" So you're talking to a man who's living the best moment of his life, all the way around. You know, there's so much that's fulfilling. The family's healthy and happy, I'm doing what I love to do. I have a lot to look forward to.



ASCAP President and Chairman of the Board Paul Williams, Founders Award honoree Marc Anthony with good friend and Founders Award presenter David Beckham

2012

LATIN

Marc Anthony, Claudia Brant, Anthony "Romeo" Santos, Sony/ATV Discos Music Publishing and Pacific Latin Copyright among top honorees

MUSIC AWARDS





Pictured (l-r): 1. ASCAP CEO John LoFrumento, ASCAP VP of Latin Membership Alexandra Lioutikoff, Latin Music Songwriter of the Year Claudia Brant, ASCAP President and Chairman of the Board Paul Williams and ASCAP EVP of Membership Randy Grimm 2. 3BALLMTY opened the show 3. Sony/ATV's Maru Gomez, LoFrumento, Lioutikoff, ASCAP Latin Music Publisher of the Year Sony ATV's Jorge Mejia, Grimm, Sony ATV's Eddy Perdomo, Monica Jordan and Amy Roland 4. ASCAP Latin Music Independent Publisher of the Year Pacific Latin Copyright's Juvenal Juarez and Máximo Aguirre, LoFrumento, and Pacific Latin Copyright's Samuel Lopez 5. Alejandra Guzmán performs with José Luis Roma 6. Claudia Brant accepts her Latin Songwriter of the Year Award 7. Latin Music Song of the Year winner Ferra performs "Di Que Regresarás" 8. Natalia Jiménez performs as part of the musical tribute to Marc Anthony 9. American Idol finalist Pia Toscano performs 10. Award winner Elias Medina performing 11. Luis Fonsi, Marc Anthony and Noel Schajris share a laugh backstage

Claudia Brant and Anthony "Romeo" Santos

received Songwriter of the Year honors at the 20th annual ASCAP Latin Music Awards, held on March 20th, 2012, at The Beverly Hilton Hotel in Los Angeles, CA. Singer-songwriter and producer Marc Anthony was presented with the ASCAP Founders Award, "Di Que Regresarás" by Ferra was named Latin Song of the Year, Sony/ATV Discos Music Publishing received the Publisher of the Year Award, and Pacific Latin Copyright won the Independent Publisher of the Year Award. The songwriters and publishers of ASCAP's most performed songs in Latin music in 2011 were also honored during the invite-only awards ceremony, sponsored by Kohl's.

Univision radio personality Carlos Alvarez hosted the all-star gathering, which featured performances by some of Latin music's hottest stars, including Alejandra Guzmán, Claudia Brant, Ferra, Frankie J, Luis Fonsi, Natalia Jiménez, Noel Schajris, Oscar and Armando (La Máfia), Pia Toscano, Victor Manuelle and 3BALLMTY.

Other luminaries in attendance were Andrés Cabas, Christian Chávez, Conjunto Atardecer, David and Victoria Beckham, Dexter, Diana Reyes, El Bebito, Elias Medina, George Lopez, Julio Ramirez (Reik), José Doejo, RedOne, Simon Fuller, Voz de Mando and others.

ASCAP President and Chairman of the Board Paul Williams was joined by acclaimed sports star David Beckham to present the ASCAP Founders Award to Marc Anthony. The Founders Award is the most prestigious honor that ASCAP presents to its

members, and it is given to songwriters and composers who have made pioneering contributions to music by inspiring and influencing their fellow music creators. Each recipient is a musical innovator who possesses a unique style of creative genius that will enrich generations to come. As part of the tribute, Anthony was honored in song by his friends and fellow music creators Natalia Jiménez, Pia Toscano, La Máfia's Oscar and Armando, and Victor Manuelle.

Williams also presented the Latin Songwriter of the Year Award to Claudia Brant, which was followed by a musical tribute to Brant by fellow music creators Luis Fonsi, Noel Schajris and Frankie J. ASCAP CEO John LoFrumento presented the Latin Independent Publisher of the Year award to Pacific Latin Copyright, who had eight winning songs, and the Latin Publisher of the Year award to Sony/ATV Discos Music Publishing for their 29 winning songs.

ASCAP Executive Vice President of Membership, Randy Grimm, and ASCAP Vice President of Latin Membership, Alexandra Lioutikoff, handed out the award for Latin Song of the Year to "Di Que Regresarás," written by Carlos M. Ferraresi (Ferra), published by Tres Islas Publishing and Canción Animal Publishing.

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

For complete Latin Music Awards coverage, visit www.ascap.com/latino



Victor Manuelle performed in honor of ASCAP Founders Award honoree Marc Anthony

PHOTOS BY FRANK MICELOTTA/PICTUREGROUP

SISTERS
IN SONG:
Ann (right)
and Nancy
Wilson



ASCAP MEMBER

Anniversary Tribute



Heart

AND

SOUL

More than 35 years after releasing their debut album and going on to conquer the charts and earn the love of millions of fans around the world, **HEART'S ANN AND NANCY WILSON** continue to thrive. In a year in which they are releasing a book, a box set and a new album, they're still giving music their all.

BY ERIK PHILBROOK WITH BRIANNE GALLI



"While we didn't model ourselves after feminists, we certainly didn't model ourselves after female musicians of the time, like Janis Joplin, either. I think if you were to look at female role models, we would lean more towards someone like Aretha Franklin. We just looked at the musicians we admired who were all men, and we saw what they were doing, and we just thought, 'why can't we do that too?' No real reason."

-ANN WILSON

It hits you from the first fierce snarl of the guitar. The opening riff revs the engine that is one of the most instantly recognizable anthems of resentment in the history of rock. A vehicle driven by two women who dared to break the glass ceiling of the hard rock genre and never look back, the song is none other than "Barracuda." Heart's hard-driving single has resonated through three decades of music and still remains as fresh as ever. It perfectly demonstrates the passion of the group's two leading ladies, Ann and Nancy Wilson, who continue to show the world that rock music isn't just a boys' club.

Since the mid-70's, the Wilson sisters have stayed true and honest to themselves when creating and performing their work, and refused to conform to expectations. The outlook benefited the group as most of their albums found their place on the Billboard Top 20 and

achieved at least platinum status. Their ongoing legacy has garnered accolades and recognition including the ASCAP Founders Award in 2009 as well as an exhibit in the Rock and Roll Hall of Fame museum.

Ann and Nancy spent their formative years in Seattle - a city with a famed music scene that would later feel their influence. After high school, Nancy began pursuing a career as a folk singer, while Ann moved to Vancouver to join a rock group called Hocus Pocus. Originally an all-male band, Hocus Pocus became Heart after Ann joined in 1972, with Nancy joining two years later. With the addition of the Wilson sisters, Heart released its debut album, *Dreamboat Annie*, which sold 30,000 copies in Canada. As the release crossed the border to the U.S., it wasted no time going platinum.

With ten tracks all co-written by Ann and Nancy, including singles such as "Crazy on You" and "Magic



Pictured (l-r) at the 2009 ASCAP Pop Music Awards, where the Wilsons received the ASCAP Founders Award, are ASCAP CEO John LoFrumento, ASCAP President Paul Williams, Nancy and Ann and Alice in Chains' Jerry Cantrell, who presented the award.

Man," *Dreamboat Annie* was the perfect album for establishing Heart's place in the world of hard rock. On the heels of the debut's success, Heart moved from the Vancouver-based Mushroom label to CBS affiliate Portrait - and set out to make their mark in their own country after creating a sensation north of the border. Heart released *Little Queen* in 1977 and introduced the world to "Barracuda." The album itself sold over a million copies and broke the Billboard Top 10. A year later saw the release of *Magazine*, which added another platinum album to the Heart discography.

The years that followed included cycles of band members while Ann and Nancy maintained their positions at the helm. Heart continued to tour and release multi-platinum albums such as 1978's *Dog & Butterfly* - which contained seven-minute live favorite "Mistral Wind" - and 1980's *Bebe le Strange*, Heart's second Top 10 album. As



"That's one of the vast, wonderful things about what music can do. It's like love. It really can heal people and help people in their lives, even save their lives. So without sounding too preachy about it, we really take that part of our job very seriously, because that's how music treated us."

-NANCY WILSON



Ann and Nancy Wilson were special guest speakers and performers at the 2009 ASCAP "I Create Music" EXPO in Los Angeles

the decade of acid wash and big hair began to rise, Ann and Nancy prepped for their biggest release yet.

Heart released their self-titled album in 1985, which sold over five million copies, complete with numerous #1 hits and power ballads such as "What About Love?," "Never," "These Dreams" and "Nothin' at All." Two years later came *Bad Animals*, an album that sported more arena rock and spawned hits "Alone," "Who Will You Run To" and "There's the Girl." *Brigade* completed Heart's Grammy-nominated trifecta with hits "All I Want to Do Is Make Love to You," "I Didn't Want to Need You," and "Stranded."

Though Heart never broke up, Ann and Nancy occasionally took time off from recording with the group to pursue other interests, one being The Lovemongers, an acoustic project with Sue Ennis and Frank Cox. Over the years, Ann made guest appearances on tracks by other artists including Alice in Chains ("Brother," "Am I Inside,"

"Ann and Nancy Wilson were the first example that I saw of strong women in rock music. They are beautiful, they are talented and they never questioned their place in the rock world. They have always known who they are and what they are capable of. I grew up singing along (or trying to sing along, rather!) with Ann, and wishing I could rock that guitar like Nancy. These are some of the women that taught me how to sing and find my own way in what I do now."

-CARRIE UNDERWOOD



Heart

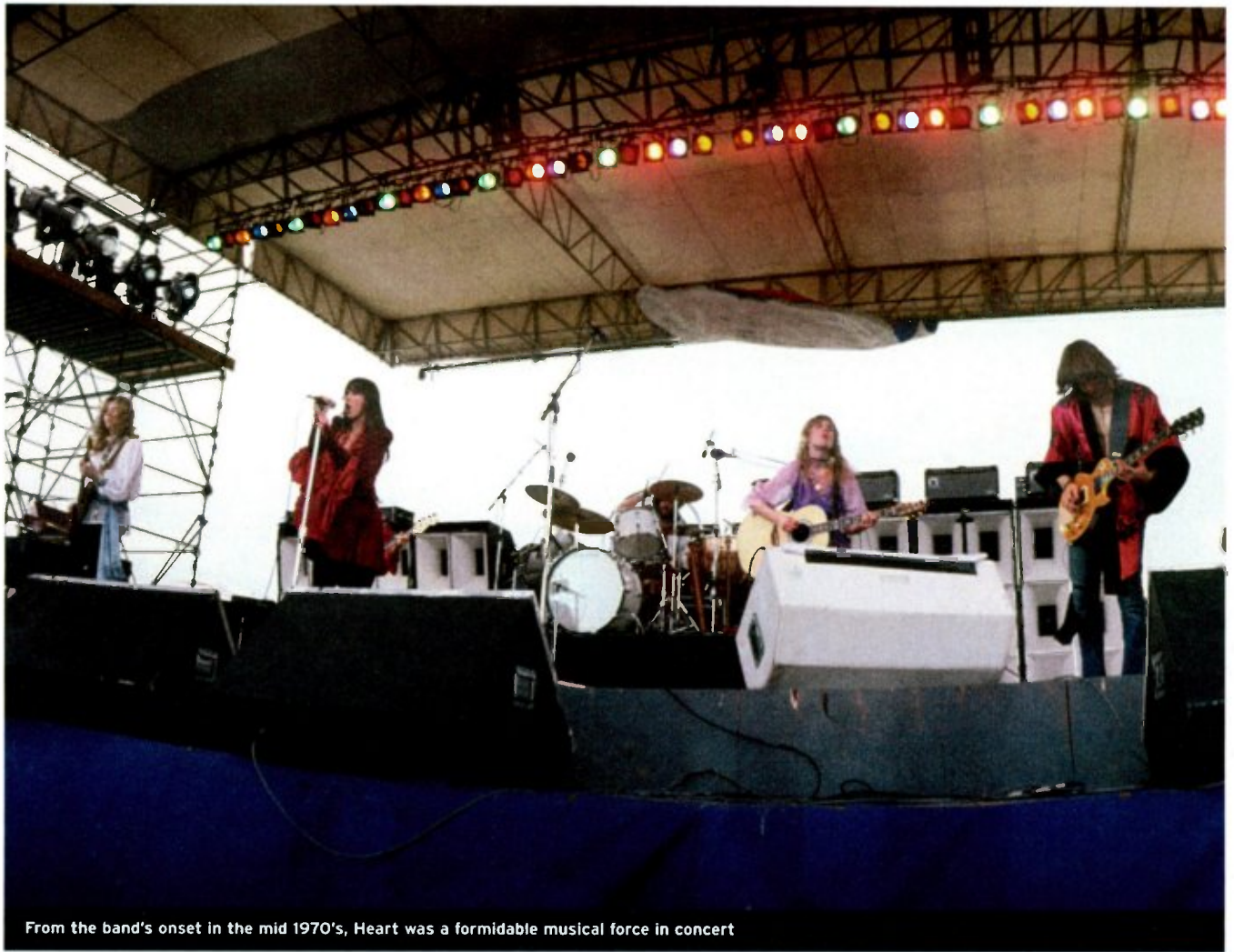
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From the band's onset in the mid 1970's, Heart was a formidable musical force in concert

"Love Song") and Loverboy's Mike Reno ("Almost Paradise" from the *Footloose* soundtrack) among others. Nancy entered the world of film scoring, finding success in her scores to *Jerry Maguire* and *Almost Famous*, and also with her first solo release, *Live at McCabe's Guitar Shop*.

After Heart's *Alive in Seattle* came out in 2003, Ann and Nancy reconfigured the band's lineup for their 2004 release, *Jupiter's Darling*. Tours and appearances followed ranging from performing on Ellen DeGeneres's birthday show to a summer arena tour with Journey. *Red Velvet Car* marked a stylistic return to Heart's hard rock and folk roots in 2010, featuring power chords and the big arena sound that shot them to superstardom.

While they prepare Heart's box set, a new album, *Fanatic*, and a book detailing their rise to the upper echelons of rock's hierarchy - all due out this year - Ann and Nancy talked to *Playback* about their incredible career and what drives Heart to go on.

"Heart is our hometown band-made-good, the older kids from the Pacific Northwest who showed us where we could go if we wrote songs, made records and toured hard. We've since looked on with deep admiration at their generosity in shepherding younger artists and collaborating with peers, while remaining a constantly-evolving force to be reckoned with both in the studio and on the road."

-PEARL JAM

Sony Music & Legacy Recordings
are proud to congratulate
Ann and Nancy Wilson of

Heart

on their remarkable career.

Here's to many more years of great music!



What was your household like when you first fell in love with listening to music and learning to play it?

Nancy: Well, we grew up in a really musical home. We always had a stereophonic, you know, record player sound system and a reel-to-reel tape recorder.

Both of our parents were musical. Our mom was a really accomplished pianist and singer, and our dad sang in choirs as well, and barbershop quartets and stuff like that. So even though we were military brats and we moved around a lot, there was always a sound system and a piano in the house.

As a family, we celebrated around music a lot, and so did our aunts and uncles and grandparents. We'd get together with ukuleles and kazoos and sing lots and lots of silly old songs from World War I and before, English-Irish pub songs, off-color sailor songs [laughs]. We

came through the door, honestly, into the world of music.

How did any formal music training take shape?

Nancy: We pretty much had the same training in school. We both sang in choirs and we both played in school bands. Ann actually had more experience in marching bands as well, and got more accomplished inside of the choir than I did.

How so?

Nancy: Her choir went to Scandinavia as a high school group touring the world, because they won a lot of contests. I just took a few classical guitar lessons, which was the only formal training I ever had. But I didn't have time to take more than a couple of them. You know, our mom taught us how to read music a little, and

"It's no accident that Ann and Nancy Wilson are being honored as songwriters. Having worked very closely with both of them in recent years as a producer, co-writer and instrumentalist, I can attest to their incredible gifts. A perfect combination of raw talent, intuition, invention and drive. Talent like this doesn't come along often in a century. And they are fine people as well. The accolades are understated if anything. Thank you, Ann and Nancy."

-BEN MINK



Ann Wilson's voice and Nancy Wilson's guitar playing are two of the most iconic sounds in the hard rock world

PHOTO BY RETNA

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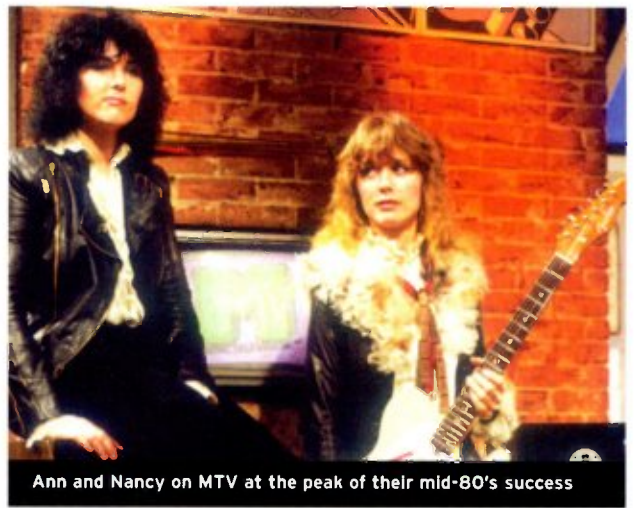
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The original Heart



Ann and Nancy on MTV at the peak of their mid-80's success



Nancy, Ann and original drummer Michael Derosier on the road again

we took music theory a bit in college and university, but we were never classically trained musicians by any stretch.

Ann: I think we both probably had a very good public school music education, you know?

Which back then was a lot better than what most kids get these days.

Ann: That's for damn sure, yeah.

What was your relationship like as sisters? Were you competitive? Were you best friends? How did that affect your pursuit of music as you got older into your teens?

Ann: Well, we learned how to play at the same time, in the same way, and that just mostly meant listening to other people's records and just mimicking them, and learning the chords by stopping the record and running it back slowly over the grooves to get the chord and get the

words. I don't think there was ever a strong sense of competition between us. I think that, of course, we're human and on some subterranean level that probably exists, but it certainly isn't our favorite part of our relationship, and it isn't one that we lean into. We're just really close, and part of a really close family, and our family flowered into music.

When your first album, *Dreamboat Annie*, was recorded and released, the music on it was so fully realized and listeners just went crazy for it. What were the influences that fed into the band at that time?

Nancy: We were fully marinated in the music we grew up with - from the last part of the Summer of Love into the early 70's and mid-70's, and we were armed with an entire arsenal of mind-expanding music, you know, just culture-

"I have been a huge fan of Heart their whole career. I love that they rock and the sound of Ann's voice always sends shivers down my spine. I am happy to say that they have become great friends. I absolutely adore them."

-SIR ELTON JOHN



Nancy Wilson
and her Les Paul® Ultra



Check out Heart's latest
Red Velvet Car

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Heart's debut album, *Dreamboat Annie*, went multi-platinum and spent 100 weeks on the charts

breaking music, like The Beatles and Elton John and Led Zeppelin.

True, earth-shattering stuff...

Nancy: So it didn't really matter whether we were women or not. You know, it didn't make any difference to us. We just thought like we were part of the peace movement. We were in the army for peace [laughs], the "Peace Corps" basically, and we came with our instruments like guns to fight the good fight. And we still feel that same way. It doesn't slow us down because we're women or not women, being full-fledged humans out here, trying to do something that's elevating in some way.

Did you have any female role models at the time that you could look to for a blueprint at all? Or did you feel like

you were sort of entering uncharted waters? The style of music that you were playing was definitely a male-dominated arena.

Nancy: There weren't very many blueprints out there, for sure.

Ann: Especially in music. A lot of the women who were probably the most iconic in the 70's were the early feminists. While we didn't model ourselves after feminists, we certainly didn't model ourselves after female musicians of the time, like Janis Joplin, either. I think if you were to look at female role models, they would lean more towards artists like Aretha Franklin. So to answer your question, there weren't really any. We just looked at the musicians we admired who were all men, and we saw what they were doing, and we just thought, 'why can't we do that too?' No real reason.

"They have always been such a strong female influence in rock, a more male-dominated category of music. They inspired me to push boundaries and be fearless. Their talent is overwhelmingly abundant, while their songs are timeless classics. They taught me how to sing with all of my HEART!"
-FERGIE

**Ladies,
Do I have “Permission to Rock”?**



Love, Rita

"When they heard 'Magic Man' and 'Crazy on You,' the people at radio heard something of the people, and I think they were more in touch with the people who went to concerts. And we were always playing concerts, so it wasn't a stretch from a show to one of our songs being played on the radio. So, once that ball got rolling, all of a sudden there was something for us to really just understand how to develop."

-ANN WILSON

Your songs that took root immediately - "Barracuda," "Crazy on You," "Magic Man" - have such iconic riffs and the vocals are so passionate. They've resonated for decades. Did you work hard at writing those songs? Or did they just come out naturally, effortlessly?

Nancy: A lot of it really kind of rolled out pretty naturally at the time. We were also struggling to get it right, so we spent a lot of time on those songs, really working it. But it didn't feel like work. You know, it felt like expression. So both things are true.

Ann: Yeah, like in the case of "Crazy on You," that just came straight out of the anxiety of those times. We felt real anxious about the world situation then too. And in the case of "Magic Man," it was just right out of a personal relationship. So that was fairly straight ahead. I think where we labored the most over them was in the studio, producing them with Mike Flicker.

The late 70's were such a different time in music. From 1975 through 1980, you were very prolific, putting out a record almost every year and touring constantly. Why do you think it was such a fertile time for making music? Was it the pressure of the record industry needing more hits? Or were you just on a roll that you didn't want to stop?

Ann: Well, I think when they heard "Magic Man" and "Crazy on You," the people at radio heard something of the people, and I think they were more in touch with the people who went to concerts. And we were always playing concerts, so it wasn't a stretch from a show to one of our songs being played on the radio. So, once that ball got rolling, all of a sudden there was something for us to really just understand how to develop. And people really latched onto us as being something different, something fresh, you know?

Nancy: And like you said, it was a different time in music too. The big labels, the

HEART

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*Paul W. Glass
W. Shane Glass
Pam Malek*

Glass Jacobson Group LLP

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record labels were putting money towards it. They were investing in bands like Heart. They were helping you. They were supporting you. They were throwing money at us. They were allowing you to sometimes even write in the studio. And, of course, those big budget years went straight out of hand, and by the end of the 80's it was like the Roman Empire, and it fell down [laughs]. But at the time we were coming up we had so much great support. The people at the labels were - well, some of them were maybe a little sleazy, like the "Barracuda" type people [laughs] - but the whole system was built to support the arts, from the schools that we went to and into the careerism of music. They were footing the bill and they were helping us learn our craft and put us on the road, and it was a really fertile time for a lot of musicians at that point. I really wish there was more of that today.

You've been one of the few bands to have really thrived and persevered through a few different cycles of the music world, across decades. What are the factors that have contributed to

"I think that we're always the last to know when a trend changes [laughs], because we're just sort of locked in on the way we do it. I think that we've never been particularly good at understanding the music business, and I think we gave up on understanding and trying to manipulate it long, long ago. We just know our business, and we're just really interested in the kind of music we do. It's a vehicle for our feelings. And we do have a conversation going with our audience."

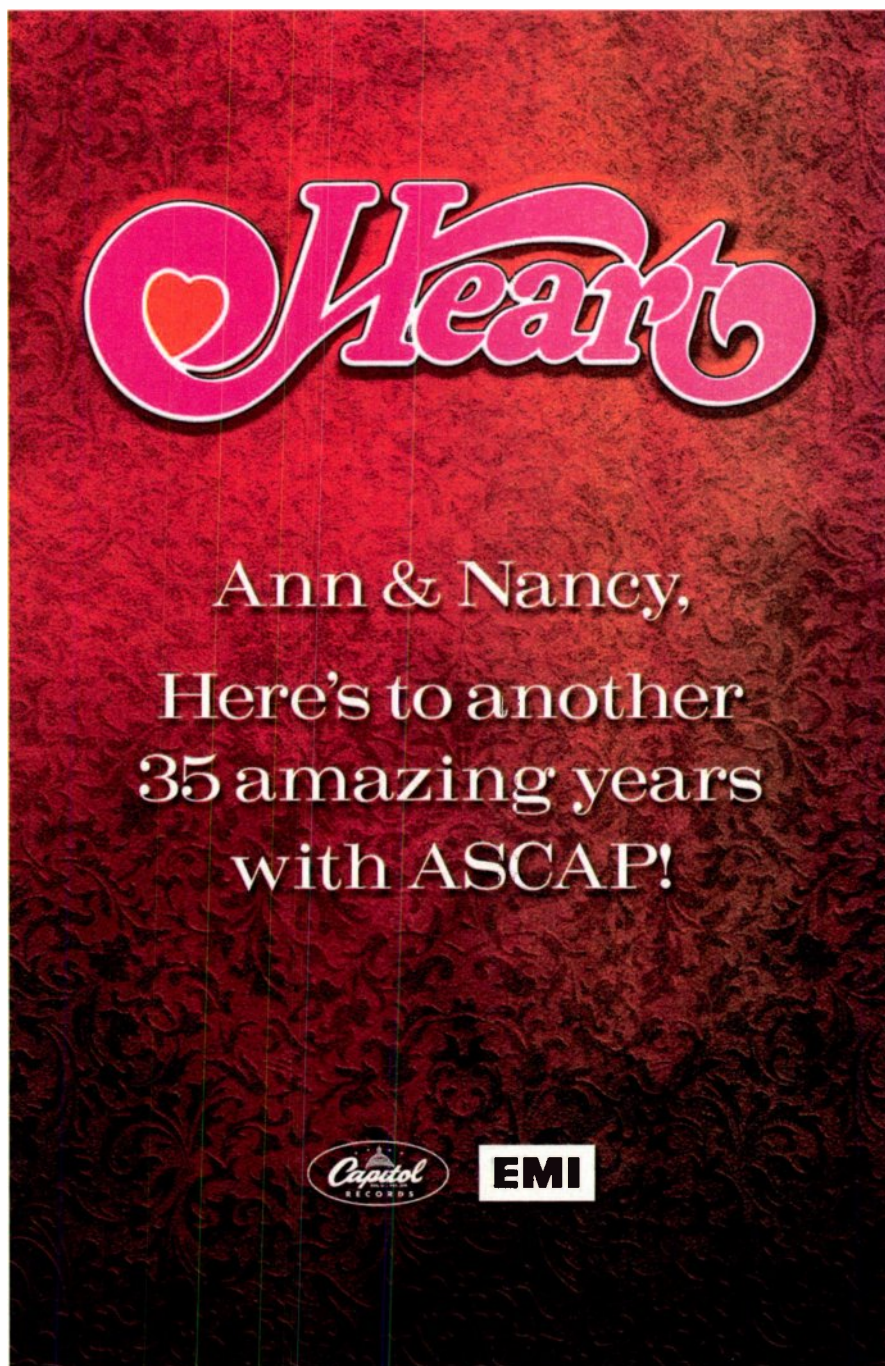
-NANCY WILSON

you keeping on doing what you're doing and being passionate and focused about it?

Ann: I think that we're always the last to know when a trend changes [laughs], because we're just sort of locked in on the way we do it. I think that we've never been particularly good at understanding the music business, and I think we gave up on understanding and trying to manipulate it long, long ago. We just

"Ann Wilson + Nancy Wilson. I don't think I ever said the words. I didn't think I ever needed to tell. I love them with all my heart. That's the facts."

**-RICK NIELSEN,
CHEAP TRICK**



Heart

**Ann & Nancy,
Here's to another
35 amazing years
with ASCAP!**

Capitol RECORDS **EMI**

know our business, and we're just really interested in the kind of music we do. It's a vehicle for our feelings. And we do have a conversation going with our audience.

Yeah, and that seems more important than ever these days.

Nancy: That's really true, because there's so much stuff that's so momentary, disposable, sort of like sugar pops; it just melts in five seconds. And when there's a real conversation going on and a relationship that sticks, it's really important. That's one of the vast, wonderful things about what music can do. It's like love. It really can heal people and

"Ann & Nancy Wilson are one of the most unique singer/songwriter duos in rock 'n' roll history. Ann is one of the best singers (female or otherwise) and Nancy is a fantastic guitarist. Together they've written some amazingly poignant material. Not to mention, they have remained relevant for 35 years. Bravo!"

-SLASH

help people in their lives, even save their lives. So without sounding too preachy about it, we really take that part of our job very seriously, because that's how music treated us.

Now, you've been very busy creatively in recent years, both recording and performing. Has your approach to making music changed from when you started out? Do you allow yourself more time to finish something? What sort of rules do you follow, in terms of what you decide to do and what you pursue?

Nancy: It's way different just by nature of the fact that we're now mothers of kids and we have to run the family business. So time is everything. Finding time is everything, carving out some time to write some songs and be creative. We used to feel like there was time for that, and now you have to fight for that time. And so, in many ways it's sweeter when you get it, if something comes from it.

Ann: Yeah, I think that one technical thing that we really do differently now is we don't go into the studio until we feel we have the songs. And that may sound simple, but we used to go into the studio with maybe - I don't know - two or three good ones and then just wing it and see what we got along the way. That's fine when you've got the record company giving you this huge advance to make a record with. When you're doing it on your own dime, you want to be ready and actually have the thing you want to say ready to say before you go in to say it [laughs]. So it's been working a lot better for us that way.

How do you actually collaborate in terms of marrying the lyrics to the music?

Nancy: Well, most of us write a lot of words and we both have big musical ideas. We've been working with producer Ben Mink - who's an incredible musician - on our last two albums, this new album called *Fanatic*, and *Red Velvet Car* before this. Ann's solo album, *Hope and Glory*, was also done with Ben Mink. So he brings great musical shapes to the work. And we plug in as best we can,



In the beginning were the songs....

And the voice...
And the guitar...



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Yesterday, Today & Tomorrow

PMS
PETERS MANAGEMENT SYNDICATE

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whenever possible, music and words. Sometimes it happens all at once in one room sitting together, but because I'm largely in Southern California, Ann's in the homeland in Seattle and Ben is in Vancouver, north of that, we have a lot of emails and we have a lot of discussions and MP3's flying around. We just do it every possible way we can.

Some said your last album, *Red Velvet Car*, was a return, stylistically, to your early sound. Do you find that your sound has been embraced by a new generation of musicians? Do you hear those classic rock influences coming out now in some of the new music?

"In every single era we've seen, it's easier to just chew the bubble gum and throw it out than it is to create a fine-cooked meal. When you create something that's substantial, it sticks to your ribs. You're gonna last longer, you're gonna survive longer. It'll survive longer. And it's just good for everybody."

-NANCY WILSON

Nancy: Yeah. It's like with Sirius U [aka Sirius XMU, the unsigned artist music channel on satellite radio]- which I listen to and they've got a lot of cool stuff coming on there. I always love the college stuff, most of all of any of the new stuff, because it just has the feel of right now. It has so much of the feel of where we grew up. I think they're borrowing so much from really cool grooves and sounds that are a modern blend of great stuff but that sounds way less processed and way less electronic or auto-tuned, and it's just way more crashy, authentic guitar with an early synthesizer sound that's really interesting, and I think it's really important right now.

You've been ASCAP members for 35 years. Your career has thrived for this long, and you've really blazed a trail that so many other musicians, whether they know it or not, have benefited from. Do you appreciate the



"We've always really wanted to speak our minds really authentically and just not talk bullshit. That isn't really in our vocabulary. And the times when we have done songs that we considered to be untruthful, we've regretted it. So we just want to go on always saying what we really feel, and talking to our people that way, just like we would talk to our own family."

-ANN WILSON

HEART

Dreamboat Annie to Red Velvet Car

Congratulations

on your past, present and future.



Studio X
SEATTLE

fact that you learned some hard lessons, opened some doors and minds and set some good examples for subsequent generations, especially for women?

Ann: Yeah, I think we have, when all is said and done. But I still think that pop culture has a long way to go when it comes to women. It's just like, as they say, "one generation away from total forgetfulness" [laughs]. Women always have to go in and re-up what they expect and what they want. It's just real easy for everyone to go, "Well yeah, you'll be hugely successful if you're a little, teeny-weeny, blonde skinny thing who sounds an auto-tuned way." That's a hard lesson for young women to understand, because it seems like an easy route to go. But it's a very ephemeral route to go.

Nancy: Yeah. That's why it's so cool to see everybody from Taylor Swift - who can write 'em and sing 'em and play 'em - and Adele, of course, who has put good song structures and authenticity and emotional truth back on the map. And so, that's really great to see that that hasn't been lost, because in every single era we've seen, it's easier to just chew the bubble gum and throw it out than it is to create a fine-cooked meal [laughs]. And when you create something that's substantial, it sticks to your ribs. You're gonna last longer, you're gonna survive longer. It'll survive longer. And it's just good for everybody. I think there's always a small percent of women that can fit through that hole in the garden wall and come out the other side intact. And it's always gonna be a small percentage, and it's nice to be part of the small percentage.

You're releasing a lot this year - a book, a new album, which we've talked about, and a box set. In putting together the set covering your great career, do you see an overarching theme to your music?

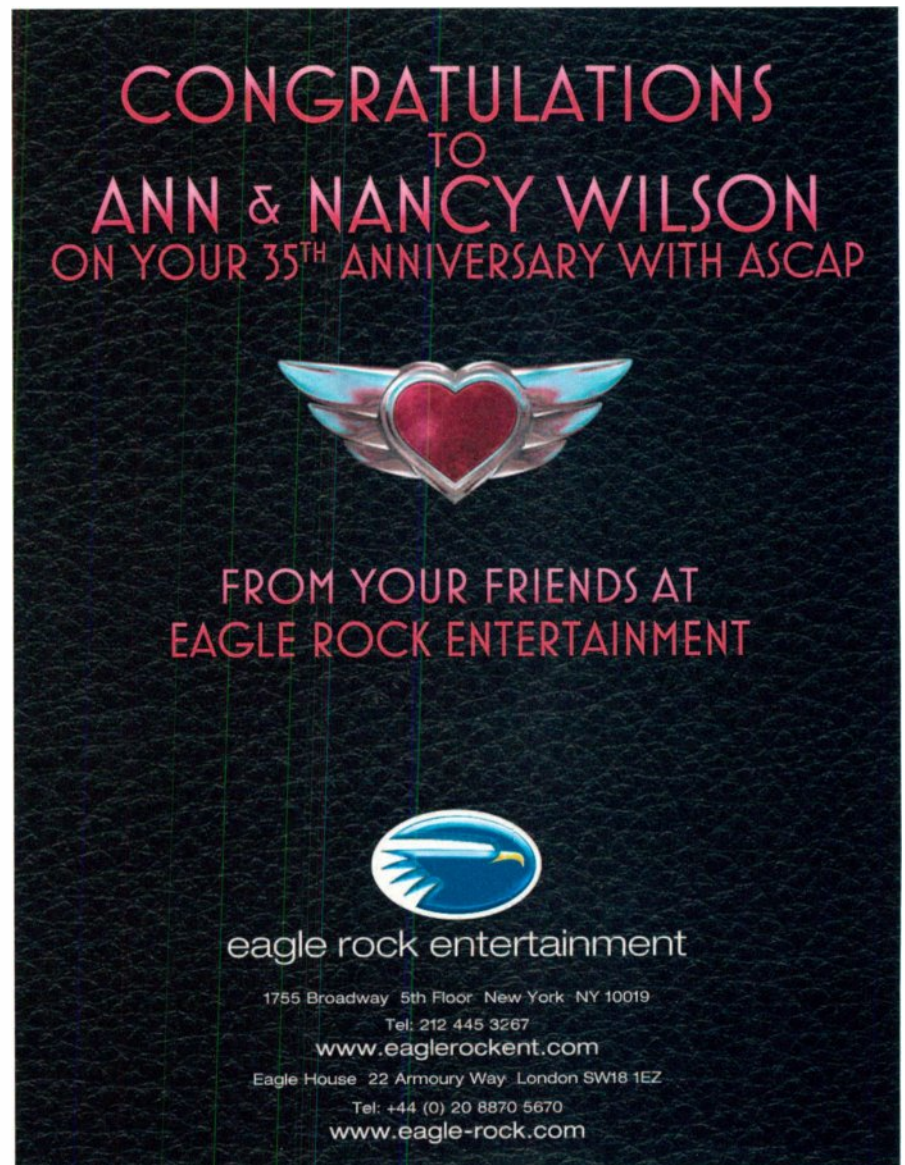
Ann: We've always really wanted to speak our minds really authentically and just not talk bullshit. That isn't really in our vocabulary. And the times when we have done songs that we considered to

"Where would women in rock be without Ann and Nancy Wilson? They write as well, sing as fiercely, play as ballsy, and rock as hard as anybody. Anybody."

-SHAWN COLVIN


be untruthful, we've regretted it. So we just want to go on always saying what we really feel, and talking to our people that way, just like we would talk to our own family.

Nancy: I guess we've always been really dogged since the very beginning. First, we just wanted to make a record and get on stages. And then we learned that we had to be taken seriously along the way as humans that happen to be women. Now we're telling the whole arc of that story through the book and through the box set. We came to play in the big leagues with the big boys. We came here for keeps. We're doing it. We're not posers. We really mean it.



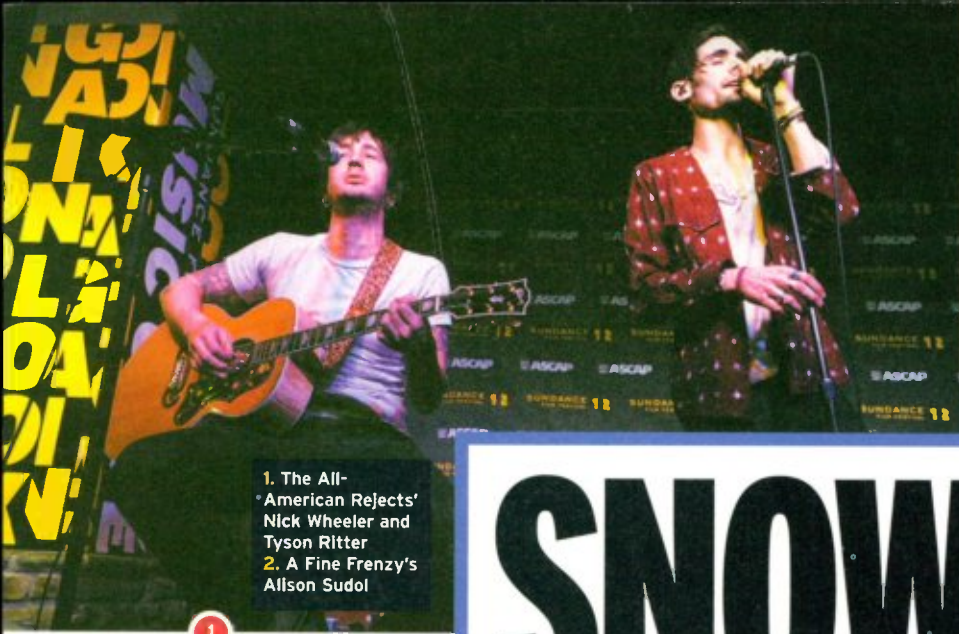
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TO
ANN & NANCY WILSON
ON YOUR 35TH ANNIVERSARY WITH ASCAP**

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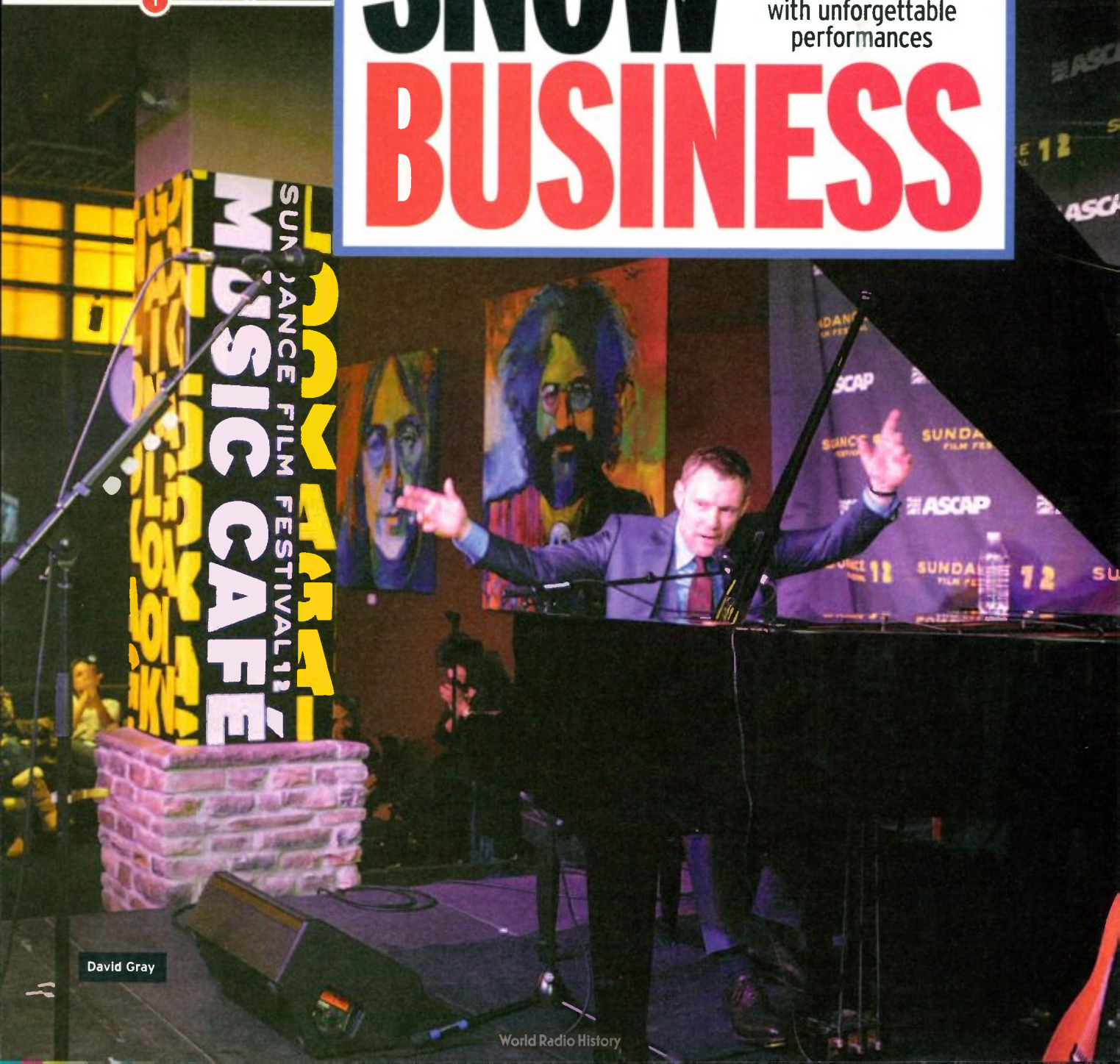


1. The All-American Rejects' Nick Wheeler and Tyson Ritter
2. A Fine Frenzy's Allison Sudol



SNOW BUSINESS

THE 2012 SUNDANCE ASCAP MUSIC CAFÉ presented this year's film festival with unforgettable performances



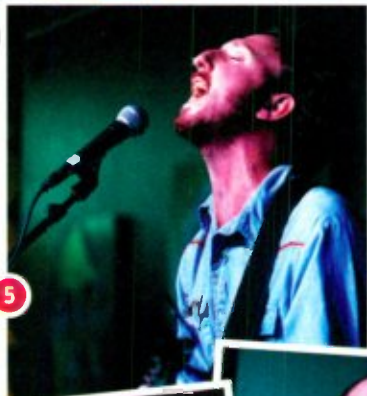
David Gray



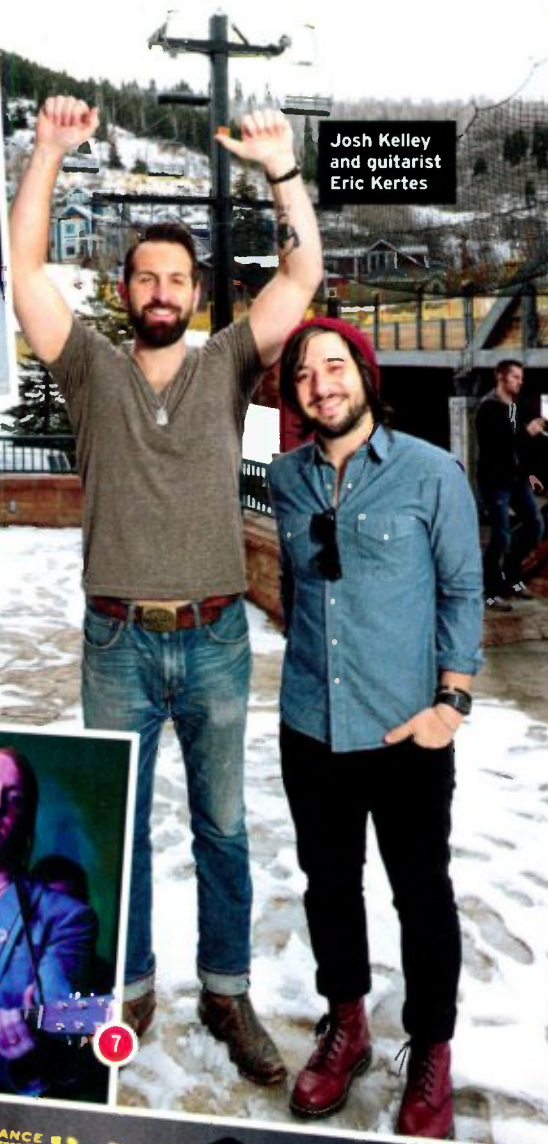
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Josh Kelley and guitarist Eric Kertes



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Pictured (l-r):
 3. Garland Jeffreys
 4. ASCAP's Ryan Beuschel, David Nail and ASCAP's LeAnn Phelan
 5. Ryan Miller
 6. Terence Etc.
 7. James McCartney
 8. Back row, l-r: Tarrah Reynolds, Brian Satz, David Saw, Natasha Bedingfield, John Forté, ASCAP's Loretta Muñoz, Ben Taylor, Sean Dixon and Yuki Hirano, and (kneeling, l-r) ASCAP's Evan Trindl and Marc Emert-Hutner
 9. Dayna Kurtz, ASCAP's Loretta Muñoz, Jeremy Current, Bailey Cooke and ASCAP's Lauren Iossa

The Sundance ASCAP Music Café returned to the Sundance Film Festival in Park City, Utah on January 20th and kicked off eight days of exciting live performances from some of today's top songwriters and bands. Performers appearing over the first four days of the Music Café included A Fine Frenzy, We Are Augustines, Jenny O., Josh Kelley, David Nail, Garland Jeffreys, Jeremy Current and James McCartney.

A special guest performance on Monday, January 23rd featured Rodriguez, the subject of a hot new Sundance doc directed by Malik Bendjelloul called *Searching for Sugar Man*. The film, about a Mexican-American folk singer's rise, demise and re-emergence, was picked up by Sony Pictures Classics.

As the week progressed, an incredibly eclectic range of performers took to the stage to give audiences an unforgettable display of music's power. Performances included a very special set by John Forté, Natasha Bedingfield and Ben Taylor, as well as sets by Bailey Cooke, Dayna Kurtz, Mike Viola and Ryan Miller, Erin Barra, Chris Velan, The Two, Flying Lotus, Greg Laswell, The All-American Rejects, Lisa Hannigan, Ingrid Michaelson and David Gray.

Throughout the week, actors, filmmakers and other special guests gathered at the Café to enjoy the performances, and to meet with the artists and ASCAP staff. This included the creators of the film *Filly Brown*; actress Carrie Preston (*True Blood*) who directed this year's Sundance film *That's What She Said*, and Kellie Overbey, screenwriter of the film - they attended the performance of Mike Viola, who with Tim Adams, co-scored and wrote songs for the film; Sundance documentary, *Something From Nothing: The Art of Rap* Director Andy Baybutt and Producer Paul Toogood, along with Grandmaster Caz who appears in the film; and Sundance Film Festival Director of Programming Trevor Groth and Senior Programmer John Nein, who made sure to catch David Gray.

The ASCAP Composer Spotlight @ Sundance, a special feature highlighted within the Music Café program book and also on ascap.com, featured 63 ASCAP film composers who scored films in this year's festival.

The Sundance ASCAP Music Café continues to bring together the filmmaking community in a space where music's integral role in the art form is highlighted and celebrated in a most memorable way.

▶ ONLINE VIDEO: Check out Music Café performance highlights and interviews and the Composer Spotlight @ Sundance at www.ascap.com/sundance

PHOTOS BY FRED HAYES EXCEPT PHOTOS 4, 6, 8, 9 and 13, 14 and 16 (NEXT PAGE) BY ERIK PHILBROOK



10



11



12



13



14

Pictured (l-r):
 10. Mike Viola, joined onstage by ASCAP's Erik Philbrook, Tim Adams, Ryan Miller, Bob Lowery and Dayna Kurtz
 11. We Are Augustines' Eric Sanderson, Billy McCarthy and Rob Allen
 12. Chris Velan
 13. ASCAP's Evan Trindl, Steven Ellison (aka Flying Lotus), The Two's Ara Starck and David Jarre, Lisa Hannigan, Terence Etc., ASCAP's Loretta Muñoz and Marc Emert-Hutner and Nelson Nance (in glasses)
 14. Erin Barra
 15. Jenny O.
 16. Lisa Hannigan and Ingrid Michaelson perform a duet
 17. Tyson Ritter from The All-American Rejects signs autographs for a group of excited fans



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16



17

SPECIAL GUESTS

The Sundance ASCAP Music Café is a must-attend destination during the film festival, 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 of this year's special guests.



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Pictured (l-r): 1. Lisa Hannigan, *Something from Nothing: The Art of Rap* film director Andy Baybutt, the film's producer Paul Toogood, executive producer Allison Toogood, David Gray, Sundance Institute's Senior Programmer John Nein, ASCAP's Loretta Muñoz, Greg Laswell, Ingrid Michaelson and ASCAP's Mike Todd 2. *Searching for Sugar Man* film director Malik Bendjelloul, and Rodriguez 3. Songwriter-composer Tim Adams, *That's What She Said* film director and actress Carrie Preston (*True Blood*), songwriter-composer Mike Viola, ASCAP's Loretta Muñoz and screenwriter Kellie Overbey. Adams and Viola co-wrote and scored Preston and Overbey's film.

COMPOSERS & COCKTAILS

ASCAP brings together Sundance composers and filmmakers for a special evening of celebration



On Tuesday, January 24th, ASCAP hosted the ASCAP Composer-Filmmaker Cocktail Party, an exclusive after-show at the Sundance ASCAP Music Café. The event was a celebration of ASCAP composers and filmmakers of 2012 Sundance Film Festival films. All festival filmmakers, ASCAP composers and Music Café performers were welcome to attend. A special guest DJ set was provided by Fall On Your Sword's Will Bates and Phil Mossman, composers with music in this year's films *Nobody Walks* and *28 Hotel Rooms*.

A view of the Music Café, where ASCAP's composer-filmmaker reception was held



Pictured (l-r):
 1. ASCAP's Sue Devine, film producer Susan Dynner (*Free Ride*, *Brick*), who also directed the film *Punk's Not Dead*, film director Z Alhusaini (*ZeeFilm*), and composer Reza Safinia (*Filly Brown*)
 2. Composer Blake Neely (*The Mentalist*, *Brothers & Sisters*) and ASCAP's Shawn LeMone
 3. ASCAP's Mike Todd, composer Ronen Landa (*The Pact*, picked up by IFC Midnight, and raffle winner of the AVID editing software) and Devine
 4. Todd, Evolution Music Partners' Seth Kaplan, Sonorous Music's Brian Langsbard, ASCAP's Jen Harmon and composer Kubilay Uner
 5. ASCAP's Loretta Muñoz, composer George Michalski (*A Fierce Green Fire*) and film director and producer Mark Kitchell (*A Fierce Green Fire*)
 6. Composer Ben Toth (*Liberal Arts*, picked up by IFC Films), Terrorbird Music Publishing's Josh Briggs, composer Nate Sandberg (*Aquadettes*), composer Julian Wass (*Spoonful*) and composer Matt Joynt (*Aquadettes*)
 7. The creative team behind *I Am Not A Hipster*: Composer Joel P. West, film director Destin Daniel Cretton and actor Dominic Bogart
 8. Composer Laura Ortman (*OK Breathe Auralee*), composer Dawn Landes and composer Ryan Miller (*Safety Not Guaranteed*, which won the Sundance Waldo Salt Screenwriting Award)

Avid provided a grand raffle prize at the party - Avid Pro Tools 10, the world's most popular, most advanced music and audio production platform. The lucky winner was composer Ronen Landa, who scored this year's Sundance thriller, *The Pact*.

Attendees included Sundance Director of Programming Trevor Groth; film directors and producers of *Nobody Walks* (Special Jury Prize

Winner, picked up by Magnolia Pictures), *A Fierce Green Fire* (narrated by Robert Redford), *Kinyarwanda* (2011 World Cinema Audience Award), *Brick* (2005 Special Jury Prize Winner), *I Am Not A Hipster*, *It's Such A Beautiful Day*, *My Best Day*, *Sleepwalk With Me*, *The Bartenders* (TV show in production), *Swimmers* (2005 Sundance film) and many others; as well as composers Ben Toth (*Liberal*

Arts, picked up by IFC Films), Mark Crawford (additional music for *Chasing Ice*, Sundance Award Winner, picked up by the National Geographic Channel), Heather McIntosh (*Compliance*, picked up by Magnolia Pictures), Fall On Your Sword (*Nobody Walks*, Special Jury Prize Winner, picked up by Magnolia Pictures), Ilan Isakov (*Ai Weiwei: Never Sorry*, Special Jury Prize Winner) and many others.



CHRISTIAN

Ben Glover, Josh Wilson, Michael Bleecker and EMI CMG Publishing among top honorees

MUSIC AWARDS





Pictured (l-r): 1. (front row) ASCAP's Michael Martin, Christian Music Publisher of the Year EMI CMG's Eddie DeGarmo, Jimi Williams, Christian Music Songwriter of the Year Ben Glover, Christian Music Songwriter/Artist of the Year Josh Wilson, Matt Ewald, Jeff Gunkel, Jeremy Ash and ASCAP's Marc Driskill, and (back row) John Thompson, Casey McGinty and Kent Draughon 2. Driskill, Word Music Publishing's Chad Segura, Christian Music Song of the Year winner Michael Bleecker and Word Music Publishing's Chad Green 3. Martin, ASCAP Board member Barry Coburn, Michael W. Smith, Driskill, ASCAP Board member Wayland Holyfield and Greg Ham 4. Driskill, Dara Maclean, Mandisa and ASCAP's LeAnn Phelan 5. Coburn, Martin, Glover, Wilson and Driskill 6. Josh Wilson performs "I Refuse" 7. Christian Music Song of the Year winner Michael Bleecker accepts his award 8. Martin, Word Music Publishing's Chad Green, Chris August, Word Music Publishing's Chad Segura and Phelan 9. Ben Glover accepts his award 10. Moriah Peters performs "Well Done" 11. Combustion Music's Kenley Flynn, Martin, Warner/Chappell's LuAnn Inman, Combustion Music's Chris Van Belkom, Matthew West and Phelan

ASCAP saluted the songwriters and publishers of Christian music's most performed songs at the 34th annual ASCAP Christian Music Awards held Monday, March 19th, 2012 at Richland Country Club in Nashville. These writers and publishers were honored before an audience of distinguished songwriters, Christian music stars and music industry leaders. The evening's top honors were awarded to ASCAP Christian Songwriter of the Year Ben Glover, ASCAP Christian Songwriter/Artist of the Year Josh Wilson, ASCAP Christian Song of the Year "Glorious Day," written by Michael Bleecker and published by Word Music Publishing, and the ASCAP Christian Publisher of the Year, EMI CMG Publishing.

A total of 24 most performed song honors were handed out by ASCAP Nashville's Michael Martin, LeAnn Phelan and Ryan Beuschel, interspersed with memorable performances by some of this year's award winners, including Josh Wilson ("I Refuse"), Dara Maclean ("Home") and Moriah Peters ("Well Done").

ASCAP Nashville's Vice President and General Manager Marc Driskill presented Ben Glover with his second Christian Music Songwriter of the Year award. Glover co-penned four of the most performed songs of the past year: "Stronger" (Mandisa), "Dear X" (Disciple), "I Refuse" (Josh Wilson) and "Waiting for Tomorrow" (Mandisa). He's had 13 No. 1 songs, multiple Dove Awards nominations, and a rapidly escalating career as a country writer and producer. He has had over 200 songs recorded by a wide range of artists including Trace Adkins, Brandon Heath, Lee Brice, Steve Holy, Britt Nicole, Francesca Battistelli, Marc Broussard, Gloria, Kari Jobe, Clay Walker, Sanctus Real, Joy Williams, Fireflight, MIKESCHAIR, and even The Backstreet Boys.

Michael Bleecker collected ASCAP Song of the Year honors for "Glorious Day," recorded by Casting Crowns and published by Word Music Publishing. The song is a reinvention of the timeless hymn "One Day," written in 1910 by John Wilbur Chapman, and this new interpretation's verse melody was set by Bleecker at The Village Church in Flower Mound, Texas. The single has been extremely successful on Christian radio, reaching No. 1 on the Hot Christian Songs, Soft AC/Inspirational and Christian AC charts, as well as making inroads on secular charts, peaking at No. 2 on the Bubbling Under Hot 100 Singles chart.

Josh Wilson was honored with the ASCAP Songwriter/Artist of the Year award. Wilson's 2008 major label debut was met with critical acclaim and hailed as "the future of Christian pop." Since then, he has released numerous No. 1 hits including "Savior Please" and the powerful track "Before the Morning," which landed the number four spot on *Billboard's* Year-End Christian Songs chart, all while also releasing a sophomore album, *Life Is Not A Snapshot*, and a compilation self-titled record. Last year, he released his third studio album, *See You*, which was praised by critics across the board and featured the hits "I Refuse" and "Fall Apart" - both of which were honored at the awards presentation. In December, he celebrated his first No. 1 hit with another of his winning songs, "Jesus Is Alive."

ASCAP Publisher of the Year honors went to EMI CMG Publishing for the ninth consecutive year and by coincidence, they had nine most performed songs honored, including "Dear X (You Don't Own Me)," "I Lift My Hands," "Jesus Is Alive," "Stronger," "The Way," "I Refuse," "Waiting for Tomorrow," "Fall Apart" and "The Redeemer."

Songwriters and artists in attendance included Michael W. Smith (who offered the opening prayer), Matthew West, Jason Gray, Josh Wilson, Sanctus Real, Mandisa, Shawn McDonald, Chris August, Moriah Peters, Dara Maclean, April Geesbreght and Phillip LaRue.

For complete coverage visit ascap.com/Christian

Dara Maclean performs "Home"



PHOTOS BY KAY WILLIAMS

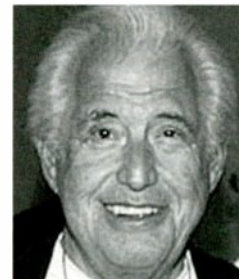


A UNIQUE PROGRAM IS ESTABLISHED BY THE BIENSTOCK FAMILY



Caroline Bienstock presents the Bienstock award to Shane Ching

ASCAP Board member and CEO of Carlin America, Caroline Bienstock, along with her mother Miriam and brother Robert, COO of Carlin America, have established The ASCAP Foundation Freddy Bienstock Scholarship & Internship program to honor the memory of publishing great Freddy Bienstock.



Freddy Bienstock

Freddy Bienstock dedicated his life to the music industry as a music publishing and record company executive. He founded Carlin America Music Publishing under its current name in 1995. Their catalog includes more than 100,000 titles spanning a wide variety of musical genres.

The ASCAP Foundation Freddy Bienstock Scholarship & Internship program provides a tuition-based scholarship to an NYU student interested in music publishing who completes a full-time summer internship at Carlin America. The inaugural recipient of the award, Shane Ching, is an accomplished musician who studied at the Royal Conservatory of Music and the Trinity College of Music and is also a law school graduate who attended the Chinese University of Hong Kong. He is currently pursuing a graduate degree in Music Business at New York University and will complete his internship at Carlin America this summer.

THE ASCAP FOUNDATION MARY RODGERS/LORENZ HART AWARD

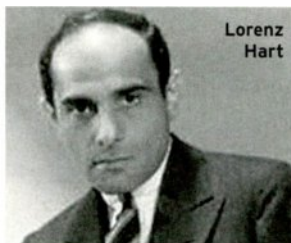
Mary Rodgers has established The ASCAP Foundation Mary Rodgers/Lorenz Hart Award, to be presented annually to an ASCAP member who is a promising musical theatre lyricist. A composer/lyricist team is also eligible.

The composer/lyricist team of Christopher Dimond (book and lyrics) and Michael Kooman (music) are the inaugural recipients of the award, which was presented to them at The ASCAP Foundation Awards ceremony in New York on December 7th, 2011. The duo's works include *Golden Gate*, *Dani Girl*, *Homemade Fusion*, and the family-friendly Christmas musical *Junior Claus*. Their debut album, *Out of Our Heads*, featuring an all-star lineup of Broadway performers, is available on iTunes.

Lyricist Lorenz "Larry" Hart (1895-1943) together with composer Richard Rodgers produced a roster of hit shows including *Jumbo*, *On Your Toes*, *Babes in Arms*, *I Married an Angel*, *The Boys from Syracuse*, *Pal Joey*, and *A Connecticut Yankee*. Rodgers and Hart made a significant contribution to the Great American Songbook with an outpouring of songs that includes "Bewitched, Bothered and Bewildered," "Blue Moon," "Falling in Love with Love," "Glad to Be Unhappy," "I Didn't Know What Time It Was," "It Never Entered My Mind," "The Lady Is a Tramp," "My Funny

Valentine," "My Heart Stood Still," "Spring Is Here," "This Can't Be Love," "Where or When" and "With a Song in My Heart."

Mary Rodgers, daughter of Richard and Dorothy Rodgers, is a composer and author of children's books. She wrote the music for musicals and revues including *Once Upon a Mattress*, *From A to Z*, *Hot Spot*, *The Mad Show*, *Working*, and Phyllis Newman's one-woman show, *The Madwoman of Central Park West*. Her children's book *Freaky Friday* was made into a feature film. She also wrote *Summer Switch*, *A Billion for Boris*, and *The Rotten Book*.



Lorenz Hart



Mary Rodgers



Larry Hart (center) presents the award to Christopher Dimond (left) and Michael Kooman



Simpson presents the "Reach Out and Touch" Award to André Henry

VALERIE SIMPSON HONORS THE LEGACY OF NICK ASHFORD

Pop and soul songwriting legend, ASCAP and ASCAP Foundation Board member Valerie Simpson has established The ASCAP Foundation "Reach Out and Touch" Award in honor of her partner in life and music, Nick Ashford.

Ashford & Simpson, collaborators on such iconic R&B songs as "Ain't Nothin' Like the Real Thing," "You're All I Need to Get By," "Ain't No Mountain High Enough" and "Reach Out and Touch (Somebody's Hand)," began writing songs together in 1964. Their songs have been recorded by such musical giants as Diana Ross, Gladys Knight and the Pips and Marvin Gaye and Tammi Terrell.

The award, named after one of their great hit songs, was established to advance the careers of promising songwriters by providing financial assistance for professional recordings of their work.

Valerie presented the inaugural award to André Henry at The ASCAP Foundation Awards ceremony this past December. Henry is a New York City-based singer/songwriter/producer from Atlanta whose music intersects the genres of soul, jazz and pop. He contributed an original song, "Don't Say You Love Me (It'll Ruin My Day)," on Sir Cliff Richard's latest album *Soulicious*, which Valerie and Nick worked on. André is currently working on a book and album entitled *Too Young to Die: How I Nearly Jumped off a Bridge and the Songs That Saved My Life*. He is also the Director of the Worship and Arts Ministry at Glad Tidings Tabernacle in Tribeca.



Nick Ashford

FAMILY OF JIMMY VAN HEUSEN GOES "ALL THE WAY"

The family of Jimmy Van Heusen has established the Jimmy Van Heusen Award at The ASCAP Foundation to honor the legacy of the great American songwriter.

Jimmy Van Heusen was one of the most accomplished songwriters from the mid 20th century, with countless hits sung and recorded by such American vocal icons as Frank Sinatra, Bing Crosby, Lena Horne and Rosemary Clooney. Some of his most popular songs were written for movies: "Swinging on a Star," "All the Way," "High Hopes" and "Call Me Irresponsible."

Teaming up with lyricist Johnny Burke, Van Heusen began writing songs for Paramount Pictures. Together he and Burke wrote the scores for many Bing Crosby movies including *Road to Zanzibar*, *Road to Morocco*, *Dixie*, and *Going My Way* among others. Together they won their first Academy Award.

Later in his life, Jimmy Van Heusen teamed up with lyricist Sammy Cahn and together they received three Best Song Academy Awards for their work. He and Cahn also received an Emmy Award for their American standard "Love and Marriage."

The ASCAP Foundation Jimmy Van Heusen Award will be presented to an outstanding, promising composer who has participated in the ASCAP/NYU Television and Film Scoring Workshop. The recipient will be an ASCAP or unaffiliated member who is pursuing a career in television and film scoring.



Jimmy Van Heusen



THE HERB ALBERT YOUNG JAZZ COMPOSER AWARDS

ASCAP Foundation program renamed in honor of legendary trumpeter

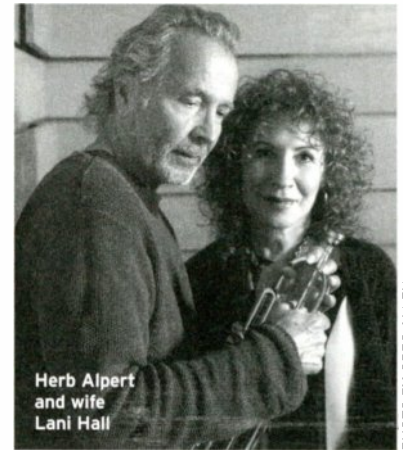
The ASCAP Foundation is the recipient of a generous multiple-year grant from The Herb Alpert Foundation to support the Foundation's Young Jazz Composer Awards Program. Established in 2002 to discover, encourage and develop the creative talents of gifted jazz composers under the age of 30, the Young Jazz Composer Awards will now carry the name of the great trumpeter and ASCAP member, Herb Alpert.

The Young Jazz Composer Awards are granted annually to talented young jazz composers who are selected through a juried national competition. Original music which has not previously earned awards or prizes is eligible. Since the program's inception, hundreds of young composers, who represent the future of jazz, have benefited from the cash awards and the recognition.

resent the future of jazz, have benefited from the cash awards and the recognition.

The Herb Alpert Foundation, a non-profit, private foundation established in the early 1980's, makes significant annual contributions to a range of programs in the fields of Arts, Arts Education and Compassion and Well Being.

Its funding is directed toward projects in which Herb and Lani Alpert and Foundation President Rona Sebastian play an active role. The Foundation does not accept unsolicited proposals. www.herbalpertfoundation.org



Herb Alpert and wife Lani Hall

PHOTO BY GREG ALLEN

The 2012 ASCAP Foundation Young Jazz Composer Awards were recently announced. The recipients, who receive cash awards, range in age from 10 to 29, and are selected through a juried national competition. The 2012 ASCAP Foundation Young Jazz Composer Award recipients are listed below with their age and their current residence. Composers receiving Honorable Mention are: Quentin Angus, age 24 of New York, NY (Mount Pleasant, Australia); Phillip Golub, age 19 of Pacific Palisades, CA (Miami, FL); Martha Kato, age 22 of Brooklyn, NY (Nagoya, Japan); Richard Mikel, age 23 of Austin, TX (Mt. Holly, NJ); Matt Savage, age 19 of Frankestown, NH (Sudbury, MA); and Laila Smith, age 16 (CA).



Reuben Allen
23, Rochester, NY



Ryan Andrews
24, Miami, FL



Lauren Baba
25, Los Angeles, CA



Sebastian Boehlen
25, New York, NY



Michael Dease
29, Astoria, NY



Paul Krueger
25, Eugene, OR



Joshua Kwassman
23, New York, NY



Jimmy Macbride
20, New York, NY



Chase Morrin
18, Cambridge, MA



Adam Neely
23, Brooklyn, NY



Jonathan Parker
25, Rochester, NY



Zan Tetickovic
20, New York, NY



Jonathan Thomas
18, New York, NY



Camille Thurman
25, Queens, NY

THE YOUNGEST ASCAP FOUNDATION YOUNG JAZZ COMPOSERS, AGES 10 TO 18, ARE:



Zac Zinger
23, Brighton, MA



Christopher Zuar
24, New York, NY.



Dominic Bierenga
17, (MI)



Quin Kronyak
11, (NJ)



David Leon
18, (Miami, FL)



Alma Macbride
16, (CT)



Tissiana Vallecillo
10, (AZ)



RAISING THEIR VOICES

ASCAP members lend their music and their messages to the environmental movement

Over the last several months, four ASCAP artists donated songs to the Tar Sands Action for videos supporting this pivotal environmental cause.

All of these songs will be available on the *Make a Noise* EP from NewSong Records (member 1% For The Planet), to be released on June 6th at the Sustainable Brands Conference in San Diego. The EP will be offered as a free download to all of the supporters and participants of the Tar Sands Action, 350.org, 1% FTP, The Sustainable Living Roadshow, Reverb Rock and other leading environmental organizations. We spoke to Tar Sands Action videographer and the four ASCAP song donors to see what their inspiration was and how they felt about bringing voice to the movement.

TAR SANDS ACTION

Steve Liptay, Tar Sands Action

videographer: The grassroots effort to stop Keystone XL, a 1,700-mile tar sands pipeline that would transport one of the planet's dirtiest fossil fuels from Alberta, Canada to refineries on the Texas coast, has united and ignited the environmental movement. The Tar Sands Action campaign, now part of 350.org, started when a broad coalition of organizations and environmental leaders came together in August 2011 to lead an historic civil disobedience action at the White House in which over 1,200 people were arrested.

In the months following, as activists across the United States and Canada continued to voice opposition to the pipeline, Keystone became a major political issue for the Obama administration. As public awareness grew so did the campaign to stop the pipeline and after 10,000 people converged to circle the White House on November 6th, President Obama decided to delay his decision to approve or reject the project until 2013. By January 2012, however, the administration had officially rejected the permit to build Keystone XL.

The songs donated by ASCAP members Katie Herzig, Chris Velan, Todd Henkin and Arthur Alligood allow us to cross-pollinate their powerful music with powerful images in videos that spread the word about Keystone. With so many big battles to come we hope these artists and others continue to share their music with the movement and help us activate and inspire the grassroots on our path to solving the climate crisis. Katie, Chris, Todd and Arthur, thank you so, so much!

▶ **LEARN MORE ABOUT THE CAMPAIGN**
<http://www.tarsandsaction.org/> and
<http://www.350.org/>

"MAKE A NOISE"

Katie Herzig:

I worry a lot about the state of the environment. About the ways we abuse this planet, and essentially ourselves. Sometimes I feel like I spend more time worrying though than doing something about it. I think a lot of us feel that way. I wrote this song encouraging me/us to look around us and speak out about what we see. I truly believe we all want the best for ourselves, and each other. But it really takes guts to speak out for these things we believe in, to feel the power of our own voices. I'm happy that this song would be a part of something proactive and really important.



Katie Herzig

▶ **SEE THE VIDEO**
<http://bit.ly/KHerzigTarSandsAction>

"NOT OURS TO LOSE"

Chris Velan: As a Canadian artist, I've found myself increasingly unable to recognize myself in the country we've become under our current government, which, in its zeal to develop the tar sands, has willfully squandered Canada's reputation as an environmen-



tal leader. So, when the Tar Sands Action sprang up as a grassroots movement in the U.S., I felt a strong need to contribute - especially since it's my country that's causing the damage. I wrote "Not Ours to Lose" with a wishful hope that we might yet wake up from this feverish dream of carbon dependency before it's too late. A song is just a song but I hope it can help in some small way.

▶ **SEE THE VIDEO**
<http://bit.ly/CVelanTarSandsAction>

"WHAT WILL POWER IT ALL"

Todd Henkin, The Great Unknown: Our song came to life in a classroom full of dancing, vibrant, poetic teenagers. We sang of a belief in human ability that these students rightly feel is limitless. 'Last night I had a dream of new inventions, agree to disagree, what will power it all?' Humanity has never been so inventive and self-destructive. Do we deserve to strive for beauty? What will power it all? A



Todd Henkin

willingness to use our creativity for good and to speak out against what's wrong. Growth and positivity is worth the strain of a raised voice, in song and in protest.

▶ **LISTEN HERE** <http://thegreatunknown-music.com/freedownload/>

"DARKNESS TO LIGHT"

Arthur Alligood: My song "Darkness to Light" showed up one morning this past fall. Many times for me songs come out of nowhere, and at first seem to have little to do with my own life experience. It's usually after living with the song for a while that I begin to see my own story there. Being a father of three young



Arthur Alligood

daughters, I think a lot about the state of the world and what things will be like when they're my age. "Darkness to Light" is a song of hope, the hope that the wrongs will one day be made right. I think each one of us has a role to play in such a restoration. Love for all creation has to be our starting place.

LAUNCHING PADS

Mobile devices become more popular—and more powerful. Are they poised to replace computers as songwriters' go-to creative tools?


BY EMILE MENASCHE



Formulating Ideas at the lunch table with NOTION Music's iPad app and a portable Line 6 keyboard



Peavey's compact AmpKit link input and iOS app turns an iPhone into a guitar modeling preamp.

 Readers of a certain age (not even all that old, I might add) will remember when computers went from being a useful addition to the old tape-based recording studio and became, well, the recording studio itself.

Something similar is happening with mobile devices. Led by Apple's iOS, mobile technology is already powerful enough to provide a platform for multitrack recording, software instruments and effects, music notation, and more. Combined with WiFi and 3/4G connectivity, these devices are making it easier to capture and develop ideas, share them, and prepare for gigs.

Right now, tablets and smartphones are in the middle ground that computers occupied in the 1990s: It's nice to have one, but most of us are still using our laptop and desktop computers for the bulk of our production work. That may be changing soon.

"For music creation, tablets will likely become more and more significant, eventually supplanting the role currently played by laptops," says Marcus Ryle, co-founder and senior vice president of Line 6, a company best known for its modeling guitar hardware and software that has become active in mobile apps. "They provide many significant advantages, like near-instant startup time, greater portability, and intuitive touch screen interfaces, that are all benefits to music making. Over time, the available process-

ing power in these formats will likely rival what we have in laptops today."

According to Forrester Research, tablets may start outselling laptops as early this year. The company projects that by 2015, tablet sales will reach 20.4 million, while desktop computers (which still outsell laptops) will drop from 18.7 million units in 2010 to 15.7 million in 2015. "Forrester's projections are still considerably more conservative than forecasts recently published by eMarketer, which predicts that 81.3 million tablets will be sold in 2012 alone, up from 15.7 million this year," Lauren Indvik of Mashable.com wrote recently.

Mobile technology has changed the way people listen to music, watch TV shows and movies, read books—and get targeted by advertisers. But while it may be the general consumer market that's driving the technological advances in smartphones and tablets, musicians are enjoying the benefit by seeing plentiful—and affordable—apps. There are literally thousands of free and paid music apps for the iPad alone, and while many may have limited appeal to professional musicians, there are still

plenty of options for those who want to write, record, mix, and share their music from wherever they are.

"As tablets become more powerful, I expect to see many of the same features you now see on desktop computers becoming a standard on these devices," says Jim Boitnott of Notion Music, which makes notation based music creation software for Mac and Windows computers and recently released the iOS versions of its Notion and Progression software. "[Tablets will be used for] high quality multitrack or live recording, composing for larger ensembles with more access to great samples and effects, better musical collaboration, or just utilizing the touch interfaces of the tablet to create ideas quicker no matter where you are. I also think you will see the tablet become more of a real 'instrument' in the musical process—something that not only captures your ideas, but also allows you to perform them."

"It's truly mind boggling when you realize how many new and significant applications are out there that musicians can benefit from," adds singer/songwriter and publicist Laura B. Whitmore, who led a panel about mobile music apps at SXSW in March. "The potential for apps to influence how music is written, recorded, and performed is truly amazing—I think we're at the start of a new era in music making."

Platforms

There are dozens of tablets on the market. Which are best for making music? Google's Android operating system is used to run a wide range of devices by a variety of manufacturers. Windows Mobile is poised to make an impact, as well. Yet Apple's iOS, first developed for the

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

Music's in the Air ▶

Roland's new Wireless Connect system, due out this spring, will allow a range of the company's synthesizers, V-Accordions, and V-Drums to communicate with an iPhone, thanks to the WNA-1100RL wireless USB adapter (\$52.99) and two new iOS apps: Air Recorder and V-Drum Friends Jam. Air Recorder users will be able to transmit and record audio to the phone, play songs from the phone through their compatible instrument's audio engine, jam along, and record the results. For a list of compatible instruments and details on upgrading their firmware for this system, go to rolandconnect.com.



EZ Writer ▲

Toontrack—best known for its Superior Drummer sample libraries and its EZ Drummer percussion arranger—is hoping that songwriters will get inspired by EZ Keys (\$199), which combines a grand piano software instrument with a built-in arranger. Like its percussion counterpart, the program comes with MIDI performances recorded by session musicians in a range of genres, which can be combined and arranged in various ways to help realize song ideas. You can read more and download a free demo at toontrack.com.

A Reason to Plug-in ▼

Propellerhead's Reason is powerful software, but it's always been an almost closed system—able to integrate with other software via ReWire, but unable to load and use the third-party effects and instruments that allow us to customize more



conventional DAWs. But the company's newly announced Rack Extensions—a free upgrade for owners of Reason 6 and Reason Essentials—will allow developers to create plug-ins that will work within Reason's virtual rack system. Learn more about the launch date, upgrading, and compatible apps at propellerheads.se/news/rackextensions.



A Passing Phrase ◀

After years as a force in the "consumer" keyboard market, Casio has returned to the professional arena with its XW series of synthesizers, including the XW-G1 (\$799.99). It features 420 built-in sounds, a five-octave keyboard, 25 multi-function keys, a step-sequencer, and a sample looper (which can record internal and external sounds). It can run on the included power supply or on batteries. casiomusicgear.com

Akai's Synthstation 49 provides keyboard input and a cradle to hold an iPad, which can control the company's synth apps, as well as others.



Digitech's iPB-10 holds makes the iPad into the heart of a stage-worthy guitar preamp and pedalboard.

iPhone/iPod Touch and now driving the iPad, still dominates music creation—at least for now. “Unless competitors can respond with a similar approach, challenges to Apple’s position will be minimal,” Gartner’s research vice-president Carina Milanesi wrote in a recent report. “Apple had the foresight to create this market and in doing that planned for it as far as component supplies such as memory and screen.”

“On the application side, there are many choices available on Android as well as iOS,” Ryle explains. “The big difference lies in the hardware and the interface standards. Apple has created an eco-structure in which the capabilities of the tablet device, the iOS, and the hardware interface [30-pin] are coordinated, defined, and structured. Other tablets may utilize a common operating system such as Android, but have a lot of latitude with regard to what their individual hardware systems are capable of, as well as what hardware interfacing is provided.”

According to Ryle, it’s this integration of hardware and software that currently gives the iOS such a strong leg up for music makers. “Music making requires hardware peripherals, whether it be microphones, audio interfaces, music keyboards, etc.,” he adds. “At the moment, these types of devices designed for iOS are able to clearly state what systems they will work with. For non-iOS tablets, this is currently much less clear.”

Audio Ins and Outs

All tablets have some kind of built-in audio I/O, in the form of an onboard microphone and a 1/8" mini headphones jack. The sound quality of the built-in mic on, say, an iPad 2, is good enough to capture ideas. And although it’s a little on the hissy side, the tablet can produce better results than a laptop’s built-in mic because the machine itself doesn’t make the fan/drive spin noises most computers produce. But for serious audio, you will want to go with something more robust.

Tablets may not yet compete with computers when it comes to multichannel audio I/O, but you will find a growing number of options offering improved sound quality for a reasonable price. Apogee’s M/C condenser mic, Blue’s stereo Mikey, and TASCAM’s stereo iM2 and just three examples of microphones that can connect directly via an iOS device’s 30-pin jack. Or, you can opt for XLR-to-30-pin interface that works with standard microphones, such as IK Multimedia’s iRig-Pre or TASCAM’s battery-

powered iXZ, which provides both instrument and mic inputs. Apple’s own Apple iPad Camera Connection Kit (\$29 from the Apple Store) allows users to directly connect some external USB I/O devices, such as the Blue Snowball Mic (some devices may need additional power). All of these devices can work with apps like Apple’s GarageBand for iPad and others.

Guitarists and other electric instrumentalists have a wide range of options, too, with the hardware often mated to a software application. Standalone examples include Apogee’s 24-bit Jam (which, like the M/C, can also work with an Mac laptop) and pocketlabworks iRiffport. IK Multimedia’s iRig, Peavey’s AmpKit,

▶ **“I predict more extended versions of existing, as well as new, music production software for the small screen.”**

and Line 6’s MobleIN each work with mobile app versions of their respective companies’ amp simulation programs.

Hardware installation can be much more streamlined on a tablet than a computer. The minute we connected one guitar interface to our iPad, we were prompted to install the required free app—and taken directly to Apple’s AppStore to do so. We were up and jamming in minutes.

MIDI

While you can use the iPad’s touchscreen to trigger software instruments, there is also a growing number of devices offering much more tactile control. If the device is CoreMIDI compliant, it can work with any iOS app. Line 6’s velocity-sensitive Keystation comes in 49- and 25-key versions and tethers to the iPad, which provides power over its USB port.

You can also find stand-alone MIDI interfaces that allow you to use any controller with your tablet. Examples include the two-in/two-out iConnectivity iConnectMIDI and the more compact Line 6 MIDI Mobilizer.

A “dock” is a device that holds the tablet securely while providing additional access for

audio, MIDI, or both. Akai’s SynthStation49 has 49 velocity-sensitive keys, nine drum pads, modulation and pitch wheels, and a cradle to dock and charge your iPad. It also provides 1/4" audio jacks, a headphones jack, and USB port (allowing it to be used with computers, as well). While it’s optimized for Akai’s Synthstation (which provides three software synthesizers) it can be used to control other apps too.

Alesis has a trio of docks, each intended for a specific user. The IO Dock offers phantom-powered XLR-1/4" combo inputs, stereo outputs, MIDI and USB connections, and a composite video out. DM Dock turns the iPad into the brain for an electronic drum set by providing 13 trigger inputs and MIDI I/O. The Amp Dock provides two channels of audio I/O (including an XLR connection for microphones), MIDI, a USB port, and has a bank of knobs and a separate footswitch to provide tactile control of virtual amplifier parameters.

Digitech’s iPB 10 turns the iPad into a full-featured pedalboard with 10 stompbox switches and a rocker pedal, as well as parameter knobs. It holds the iPad in place and works with Digitech’s free iPB-Nexus app to act as a full-featured guitar amp/cabinet/effects simulator.

Even if you don’t want to opt for a dock with audio, there are a number of devices that make it easier to bring your tablet onstage, including IK’s new iKlip studio stand (which can mount on a flat surface), the K & M iPad Stand Holder, and the Primacoustic Showpad. The latter two can mount onto a mic stand, ideal when you want to use your tablet as a lyric sheet or fake book onstage.

Game On!

At the moment, a relative few manufacturers have been active in creating mobile hardware for musicians. Expect more to jump onboard as the app universe grows. “As speeds and capabilities of mobile devices continue to increase at a greater rate, developers are seeing the opportunity to support music production via mobile apps,” says Angelo Biasi, Adjunct Professor for Mobile Marketing at NYU SCPS and VP of In Tune Partners, LLC. “I predict more extended versions of existing, as well as new, music production software for the small screen—and not-so-small tablet screens—as well as increasing trends in the ‘freemium’ model [where a basic app comes for free and users can pay for enhanced versions and add-ons] similar to the shifts we’re seeing in gaming.”

MIXING DO'S AND DON'TS

Want better results from your home and project studio mixes? Follow these 10 tips to give them a more professional touch.

BY RICH TOZZOLI



It's been said, like many other aspects of our business, that mixing is an art form. While that is certainly true, the tools at our disposal within today's modern DAWs allow for some great work to be done in the home studio. But when it comes to mixing, it's best to have a basic approach in mind before you begin.

Is it a rock mix with aggressive midrange, a dance mix with pumping bass, or an acoustic singer/songwriter mix with "air" on the vocals? If you know what you want, you're half way there already. But many other questions apply. Should you be using mastering tools while you mix, or apply them after? Are you just getting a basic production done to hand off to a pro? Will your mix go to a mastering engineer or directly out on the Internet? Below are five simple Do's and Don'ts that can help you take your mix to the next level.

Do's

1 Cut bass frequencies:

One of the biggest problems of poor mixes is an overload of bass. Bass information takes up a large amount of "energy" within a mix. With that in mind, it makes sense to examine any instruments that may have an abundance of low end, say around 180-200 Hz and below. Classic offenders are electric

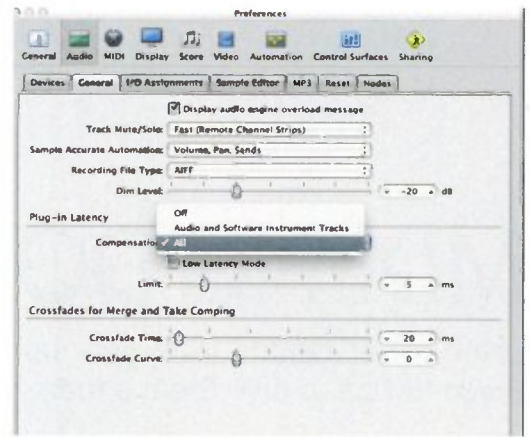


Rolling off a guitar track's low end leaves more room for bass in the mix.

CREATAS/THINKSTOCK



A plug-in like Waves' DeEsser (left) can tame nasty vocal sibilance. Latency compensation (right) keeps tracks with plug-ins in sync.



and acoustic guitars, keyboards, and tom toms. Much of that information can be removed and you'll never miss it. For the most part, you want your bass and kick to breathe in that range. By cutting low frequencies of offending instruments, you can clean up your mix.

2 De-ess a sibilant vocal: Bad sibilants, those nasty "ess" sounds that vocalists sometime make, can literally ruin a mix. Often, a reverb will pick up on those "esses" and emphasize them even more. So it makes sense to try to pull them out of your mix as much as possible. You can either automate the vocal channel's fader to quickly move down and back up at each sibilant spot (which doesn't always work so well), or apply a de-essing plug-in (or hardware unit). Many manufacturers make software for this purpose, including the Waves DeEsser, Sonnox SuprEsser or Universal Audio's Precision De-esser, which can quickly and easily remove those nasty sounds. Your listeners will thank you later.

3 Create mixes with and without mix-bus processing: There are two schools of thought on mix bus processing, which may include such things as compression, limiting, harmonic enhancers and/or EQ. Some engineers choose to keep their mix pure and use no processing at all. They will either hand it off to a mastering engineer to finish or process it themselves in a separate session. Some engineers choose to do it all at once—mix from the very beginning with all their tools inline. They feel that's what the mix will sound like eventually, so why not do it from the start? Note that it generally takes more experience to mix with your bus processing inline. Either way, it makes sense to print mixes for yourself with and without that processing, which will leave you more options in the end.

4 Take the time to learn your speaker/room combination: This one is a biggie, unless you exclusively mix in headphones. Unfamiliarity with monitors, and the room they react in,

people's systems, that bass will be lacking. Take the time to play a lot of great mixes (or music you're very familiar with) on your system. Just sit, listen and learn your setup. Try not to use MP3s, as they have had frequencies removed to make them smaller. If you can't seem to get your room sounding good, you may need to treat it with products from companies such as Auralex or Primacoustic.

5 Remember to turn on Latency Compensation. For those of you who use DAW mixers with plug-ins, it's important to understand what latency compensation is. When you assign a plug-in, it takes a certain amount of time (usually measured in milliseconds) to do its job. Some plug-ins can be "latent" enough

▶ **Take the time to play a lot of great mixes (or music you're very familiar with) on your system. Just sit, listen and learn your setup.**

to create a delay that causes the track to fall slightly out of sync with the rest of your audio. For example, say you had a drum loop track, a bass, and a guitar, and they all had a tight groove going in your sequencer. If you then put EQ, compression, and enhancer on the drum loop, the latency from those plug-ins will cause the drum loop to be out of sync with the bass and guitar. By turning on latency compensation, all the tracks will be pushed forward to be in perfect sync with one another.

DON'TS

1 Overcompress your master. If you use a master fader, or processing on the stereo mix bus, be careful when using a master bus

compressor. Many inexperienced mixers use a compressor just to increase the volume. While that may work, with the wrong setting it can also squash the dynamics of a mix and reduce many of the transient peaks. That in turn makes a mix sound flat and unexciting—though it may be louder. If you do choose to apply compression to the master, try to do it with a gentle touch.

2 Mix too many songs at once: I know someone who mixed an entire 12-song CD in one day. Guess what? It sounds like they mixed an entire 12-song CD in one day. You can do better work if your ears are fresh and your mind is clear. Take constant breaks to ensure what you're hearing is truly what you are hearing. It's very important.

3 Put on too many effects: Overuse of effects can be a clear indicator of an inexperienced mixer. Do you really need that guitar to pan back and forth, or that flanger on the cymbals (well ok, Jimmy Page did get that to sound great on "Kashmir"). The worst offender is too much reverb, especially on lead vocals and guitars. Remember, tight mixes (think AC/DC) have very few effects, making them sound "forward." Wetter mixes (think Annie Lennox) can have a sense of depth and lushness—when they're done right. You can always use a combination of both as well. My mixing motto has always been "when in doubt, leave it out."

4 Mix MP3s as a final. While this may seem obvious, it's important to create a final with as high a resolution as possible. This lets you have more options down the road, where you can create MP3s, AACs or whatever format is ahead of us. Try to record your sessions at at least 24-bit (either 44.1 or 48kHz is fine) and create a 24-bit master file of each mix. You can create any MP3 or AAC files from that.

5 Rely on MIDI tracks to always come back as you left them. Too many times, I've called up a MIDI-heavy session only to have the sequencer "forget" the tempo or instrument patch. Once you're done with a MIDI instrument, it's often best to print the track as audio. Simply create a new track, set its input to the output of the MIDI track, and hit record. You'll save system resources (you'll no longer need to devote CPU power and RAM to the instrument) and may also find it easier to process the track with effects.

MEDIA MINE



Ahhh spring! It may have been the mildest of winters in Media Mine's North-eastern base camp, but the cherry blossoms and birdsong were still welcome signs that new possibilities are at hand.

Mobile apps seem to be blooming as well, especially those targeted at making music. We've been making tracks with harmonicdog's **MultiTrack DAW** 3.1.4 for iOS, which (depending on your hardware) lets you record and play back up to eight simultaneous tracks on an iPad, comes with basic editing, EQ, delay, and reverb plug-ins, and can upload mixes directly to SoundCloud or save them in .Wav and compressed audio formats. Not bad for around 10 bucks!

Agile Partners' **GuitarToolkit** (agilepartners.com) is a cool little reference/practice tool that lets you see and hear a range of scales, chords, and arpeggios (displayed on a strummable virtual fingerboard). It also has a tuner and metronome. A "plus" version costs \$4.99 extra and adds custom instruments, printable chord sheets, and a fancy custom metronome.

Audiofile Engineering's **FiRe 2 Field Recorder** (\$5.99; audiofile-engineering.com) is a handy sketchpad that lets you capture audio, play it back at a number of speeds, edit, add effects, and export it in several formats. More important, you can tag your recordings with enough information to actually keep track of your ideas. The app even lets you upload your work

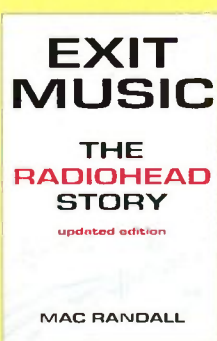
to your iTunes and Dropbox accounts or to an FTP.

Paragoni's **Songwriter's Pad** (paragoni.com) is designed to break songwriter's block by helping you organize lyrics, find words, phrases and rhymes, and keep track of (and access) your ideas. Try the a free LE app before upgrading to the \$9.99 full version (which adds audio support).

Speaking of tracking ideas: Though not specifically intended for musicians, **Evernote** (evernote.com), just released version 4.1.9, which is optimized for iPad 3. The free version lets you save text, audio, images, and web pages, and access them online on your mobile device or computer. There are literally dozens of available add-ins, as well as premium monthly and annual subscription options that let you access your notes offline, transfer large amounts of data, and more.

Android apps tend to serve listeners more than players and composers, but we did manage to dig up the **Hi-Q MP3 Recorder**, which lets you record MP3s directly into the phone, store them on your SD card, and share them via email. Try the free "Lite" edition before shelling out for the \$3.99 full version.

Before we close the mine for the remainder of the spring, we thought about how nice it would be to disconnect from WiFi and however many Gs our data plan offers and grab some potential summer reading. The updated revised edition of **Exit Music: The Radiohead Story** (Hal Leonard) by veteran journalist Mac Randall covers one of the most important artists of our era in tight, well-researched prose. Just the thing to pass the time as the old iPad/Phone/Pod/Spacecapsule's battery recharges.



MultiTrack DAW

NOTEBOOK

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AirPlay Direct is a global digital music delivery system servicing radio and the entertainment industry with broadcast-quality content from some of the biggest names in music, alongside rising independent artists.

AirPlay Direct currently has over 30,000 artist/label members and over 7,000 radio station members in 112 countries. AirPlay Direct's global radio station reach is unmatched in the industry, and its "Global Radio Indicator Charts" highlight what radio industry tastemakers around the world are playing.

AirPlay Direct's web-based distribution,

marketing and promotion, platform allows artists, record labels, and music publishers to securely deliver broadcast-quality music and digital press kits (DPKs) to industry professionals worldwide. The system allows radio programmers to connect to new music, create music calls, browse top downloaded artists and immediately download music and the related artist information. AirPlay Direct also publishes the monthly digital/interactive magazine, *The Direct Buzz*, which focuses on members of the AirPlay Direct ecosystem.

ASCAP members can receive 50% off the PRO Artist package, which is normally \$50 per year. The PRO Artist Package from AirPlay Direct includes:

- ▶ Full Featured AirPlay Direct Artist Site
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BROADJAM



Broadjam proudly hosts an online community of over 100,000 musicians and music fans from around the world. They provide a platform for artistic expression and the exchange of ideas and information. Artists on the site have made new friends and collaborated with peers by interacting through email, reviews and comments. Its members have made Broadjam the outstanding musician's resource and community it is today.

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 - ▶ Enter contests to win prizes and exposure
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Rules & Regulations:

- Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD or Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio CD or cassette. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by May 31, 2012 or earlier.
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