

★ The 7th Annual ASCAP "I Create Music" EXPO Soars ★

PLAYBACK

We Create Music

Summer 2012

**ASCAP
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ACCESS**
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**SONGWriters
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PRESIDENT'S LETTER

★ Paul Williams ★ ASCAP PRESIDENT AND CHAIRMAN OF THE BOARD



An Award of Your Own

One of the great pleasures of my role as ASCAP President is to help honor our top songwriter, composer and music publisher members at our awards shows. In this issue you'll find coverage of events that recognized members in the genres of pop, film and television, urban and concert music for either success on the charts, at the box-office, on TV, in a video game or for a career at the top of his/her respective craft. Once again, I congratulate all of our recent winners for their well earned success. Great job!

While we applaud those members who've reached new heights this past year, we must keep in mind that success comes in many forms. For the writer who got up an extra hour early this morning so he had time to finish that third verse of a song before he headed off to his day job, that is success. For the student composer studying hard at school who landed her first commission with a local symphony orchestra, that is success. For the indie rock band playing their best show ever to a half-empty room, that is success. For all of you who get up day after day and pursue your craft, no matter the obstacles, no matter the odds, and remain focused on doing whatever it takes to get to the next level, that is success. I honor you, too. May your hard work and passion for our craft someday lead you to the ASCAP awards stage and a plaque of your own. For now, I hope you'll accept my congratulations in recognition or your dedication. To those of you who've added advocacy for the arts and music creators' rights to their "must do" list, I send a special thanks. You are the future of music and you are with me in spirit when I go to Washington, DC with my fellow music creators to share our stories and our concerns with our legislators.

Music is inspiring. It can heal a troubled heart, lift the soul and trigger thousands of people in a venue to share the same emotion, rise up as one for social change or simply "shake their collective booty!" Music does such wonderful things that it's easy for some people to forget that to create it is hard work. That is one reason why The ASCAP Foundation has presented a concert, "We Write the Songs," for the past four years at the Library of Congress (see story page 15). The event brings together ASCAP songwriters and composers to perform their original works for Members of Congress and their guests. The concert, which also celebrates the ASCAP Collection at the Library - a gift of the Foundation of documents, photos, sheet music and other artifacts - brings to life what the ASCAP Collection represents - the creative efforts of the men and women who write American popular music.

It is a joy to see legislators from both sides of the political aisle sing along to some of the best-loved songs of our time. And it brings me hope that, in this politically divisive election year, our leaders will find a way, like music, to unify us all. May the music we create be a driving force in providing the brightest and best future for our country and the world... and may you all be honored for the gifts you give.

Here's wishing you all continued success.

PLAYBACK

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SUMMER 2012

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The Check's in the Mail—Literally!

Jacqueline Van Bierk – TAXI Member
www.jacquelinevanbierk.com

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

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

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

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

Getting Paid to Do What You Love

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



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World Radio History

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

I Spent More on Coffee!

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

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

INSIDE ▶

PART OF MAX:

Pop superstar Katy Perry came out to help honor ASCAP's Pop Songwriter of the Year Max Martin at this year's Pop Music Awards in Los Angeles. It was the fifth time that Martin earned the honor in his career. He penned an astounding ten of the most performed hit songs of 2011. Perry also picked up her own awards for co-writing the hits "E.T.," "Firework," "Last Friday Night (T.G.I.F.)," and "Teenage Dream." **See page 58**



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THE MAGNIFICENT SEVENTH EXPO

The 7th annual ASCAP "I Create Music" EXPO once again brought together many of today's top songwriters, composers, producers, publishers and industry experts for three days of valuable education, networking and inspiration.

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USHER'S ASCENT

In a special tribute on the occasion of his 15th anniversary as an ASCAP member, *Playback* talked to Usher about his multi-dimensional career and his extraordinary and eclectic new album, *Looking 4 Myself*.

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AND THE AWARD GOES TO...

At events on both coasts, ASCAP honored the top songwriters, composers and publishers in the genres of pop, film & television, urban and concert music.

ON THE COVER
USHER
PHOTO BY
FRANCESCO CARROZZINI


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



TOP: PHOTO BY PICTURE GROUP



Ben Taylor has released a sumptuous new album of soulful songs (page 35)

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WHAT'S ON ASCAP.COM



PHARRELL WILLIAMS

EXCLUSIVE VIDEO

Watch exciting video featuring some of this year's top ASCAP awards recipients, including ASCAP Golden Note Award honoree Pharrell Williams, Trent Reznor, Carly Simon and more.



ALEX WONG

AUDIO PORTRAITS

Javier Colon, Mikel Rouse, Gordon Chambers, Jason Reeves and Alex Wong are just some of the recent songwriters and composers featured in our in-depth interview series featuring select music clips from each member's work.



SIXPENCE NONE THE RICHER

"WE CREATE MUSIC" BLOG

It's been a decade since their last full-length, but now Sixpence None the Richer are back with

a new album. The band's co-founder Matt Slocum talks about the triumphs and setbacks that fed into their highly anticipated new project.

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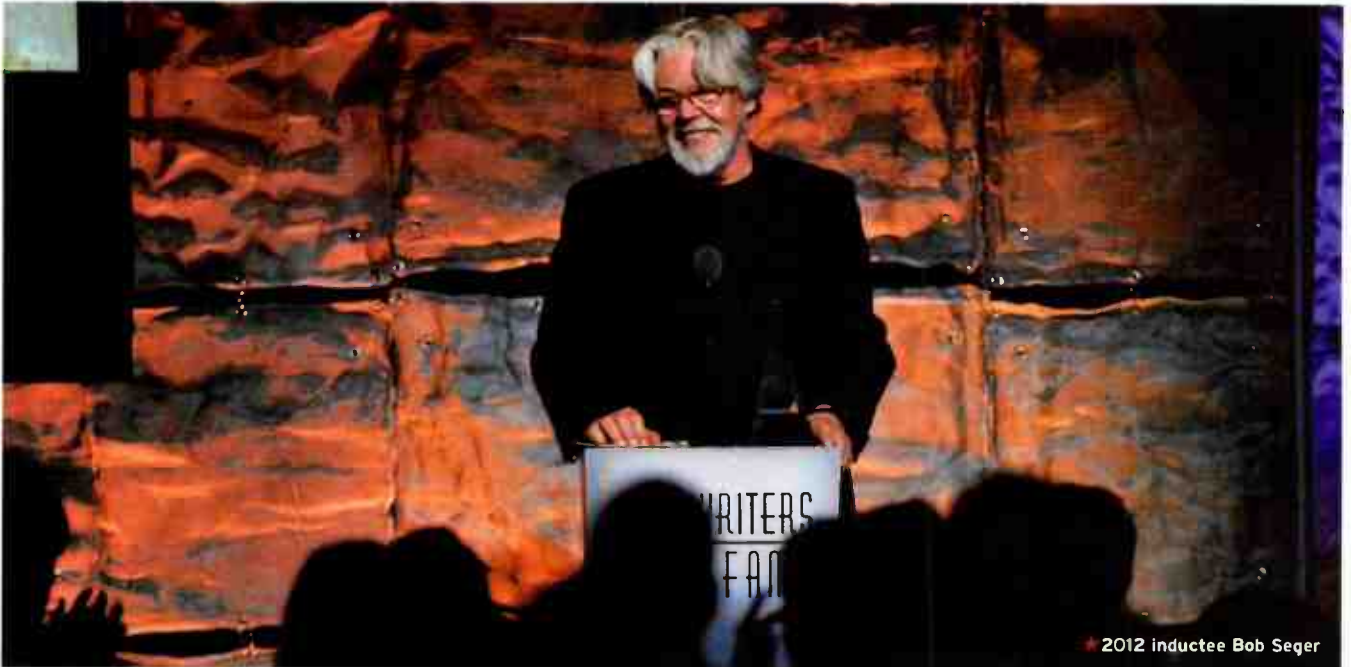
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★ 2012 inductee Bob Seger

SONGWRITERS HALL OF FAME HONORS ASCAP'S BEST

Bob Seger, Gordon Lightfoot, Don Schlitz, Ne-Yo, Lance Freed and Tom Jones & Harvey Schmidt among top honorees



The 43rd Annual Induction Ceremony and Awards Presentation of the Songwriters Hall of Fame was held at New York City's Marriott Marquis on Thursday, June 14th. Hosted by legendary songwriter, ASCAP Board member and Songwriter Hall of Fame Chairman Jimmy Webb, the evening inducted a new class of songwriters who mostly rose to prominence in the 1970s and whose work continues to impact the musical culture.

ASCAP members inducted this year included Detroit rocker Bob Seger, Canadian troubadour Gordon Lightfoot (SOCAN), Nashville hitmaker Don Schlitz and the Broadway team of Tom Jones and Harvey Schmidt, best known for writing the 1960 hit musical *The Fantasticks*. Additionally, Rondor Music's Lance Freed was presented with the Abe Olman Publisher Award and R&B superstar Ne-Yo received the Hal David Starlight Award.

Pictured: 1. SHOF Chairman and ASCAP Board member Jimmy Webb, SHOF Chairman Emeritus and ASCAP Board member Hal David and ASCAP President & Chairman Paul Williams **2.** Ne-Yo, who won the Hal David Starlight Award

(Continued on page 10)

ASCAP LAUNCHES REDESIGNED AND ENHANCED MOBILE ACCESS FOR ALL DEVICES

Expanded free app and mobile website put ASCAP at members' fingertips on any device

ASCAP launched its redesigned and enhanced mobile app, allowing music creators, publishers and music users access to ASCAP's tools on any mobile device. The free app is available in the iTunes App Store (for iPhone, iPod and iPad), Google Play store (for Android smartphones) and the mobile web at m.ascap.com for Windows phones, Blackberrys and all other mobile devices. ASCAP's app allows users to stay current with their Member Access account and the latest news no matter where they are.

As the first performing rights organization to create a mobile app, ASCAP continues to innovate and move forward with its mobile strategy by adding a number of new enhancements and features to its redesigned app. The sleek interface allows users to see and download their royalty statements, update their contact information within the app itself, and get the latest industry news through an interactive photo slider. The new mobile experience improves member catalog and



ASCAP repertory searches with detailed information and the ability to contact publishers. It also allows designated users - such as managers, accountants or successors - to log in through their own mobile devices.

ASCAP EVP of Membership Randy Grimmitt said: "Our goal in redesigning our mobile app was to give ASCAP members access to their information in a more streamlined, convenient and efficient manner. ASCAP's more than 450,000 songwriter, composer and publisher members will now be able to get more details concerning their catalogs and royalties on any mobile device at any time, enhancing their experience as an ASCAP member by keeping them connected to their member information when and where they need it."

For further details on ASCAP Mobile and to download the app, visit: ascap.com/mobile

ASCAP ANNOUNCES LICENSING AGREEMENT WITH RHAPSODY

ASCAP and Rhapsody International Inc. have reached a new agreement for the Rhapsody subscription streaming music service with a two-year license for 2012 and 2013. The license allows Rhapsody to perform publicly the works of more than 450,000 songwriter, composer and music publisher members of ASCAP. Rhapsody joins a growing list of major digital services that have recognized that the ASCAP blanket license offers an elegant solution to legally stream music while respecting the right of its creators to be paid fairly.

Although Rhapsody has been licensed since its inception, the new agreement represents ASCAP and Rhapsody's first independent agreement since Rhapsody's separation from long-time parent company, RealNetworks, in April 2010. While under RealNetworks operation, Rhapsody's license fees to ASCAP were determined by a series of rate court litigations, interim arrangements and, ultimately, settlement agreements for periods through 2011.

Rhapsody was the first subscription music service, launched in December 2001.

Today, it is the largest premium subscription music service in the United States, with more than one million paying subscribers and more than 14 million tracks across nearly 600 genres. The Rhapsody service is available on more than 70 consumer electronic devices, including all smartphone platforms, more than any service of its kind. Rhapsody subscribers also enjoy original editorial content from its staff of the most renowned music writers anywhere, including reviews, features, playlists and more than 200 programmed radio stations.

In recent months, ASCAP concluded agreements with other digital streaming services, including Netflix and Hulu. As the global leader in collective music licensing, ASCAP is continuously pioneering new license agreements to accommodate the rapidly evolving digital music/entertainment marketplace. ASCAP licenses thousands of new and established services, ranging from start-ups to the biggest players on the internet and mobile networks, as part of its mission to obtain fair compensation for its members.

NOTEWORTHY

2013 ASCAP "I CREATE MUSIC" EXPO TO BE HELD APRIL 18-20 IN LA

ASCAP has announced the dates for the 2013 ASCAP "I Create Music" EXPO. Next year's event will be held April 18th-20th at the Loews Hollywood Hotel (formerly the Renaissance Hollywood Hotel) in Los Angeles, CA. It will be the eighth installment of the conference, which has grown to become one of the most essential events in the country for songwriters, composers, publishers, producers and others serious about their music careers. This year's EXPO, featuring such legends as Carly Simon and Peter Frampton as well as successful, chart-topping music creators as The Smeezingtons (Ari Levine, Bruno Mars and Philip Lawrence) drew thousands to Hollywood for three days of education, networking and inspiration. See full coverage of this year's event on page 32.



ASCAP MUSIC CHOSEN FOR LIBRARY OF CONGRESS NATIONAL REGISTRY

The Library of Congress announced 25 new additions to the National Recording Registry. ASCAP members are among those with musical works being selected this year for the esteemed collection. These include Prince and the Revolution's *Purple Rain*, a live recording of The Grateful Dead's 1977 concert at Cornell's Barton Hall, Donna Summer's "I Feel Love" and Leonard Bernstein's 1943 debut with the New York Philharmonic. Other ASCAP members selected for their notable performances are Parliament and Stan Kenton.

These selections are among a diverse mix of audio recordings that include not only musical works, but also spoken-word recordings. Additional selections include the only known recorded interviews with former slaves (1932-1941) and a recording of "Twinkle, Twinkle, Little Star" (1888) by one of Thomas Edison's former employees, one of the first ever commercial recordings. The National Recording Registry, which includes more than 300 audio recordings, was established in 2000 as a way to preserve cultural, artistic and/or historical treasures.



Grateful Dead



Prince

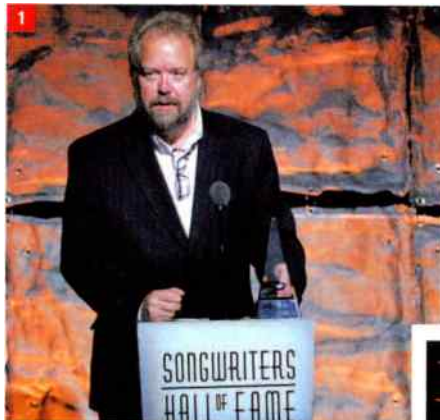
Donna Summer

SONGWRITERS HALL OF FAME (Continued from page 8)

Highlights of the ceremony each year are the by turns poignant and powerful performances by the inductees as well as special guests who perform in their honor. This year provided a generous amount of musical thrills. Bob Seger performed his stirring ballad "Turn the Page," followed by ASCAP Board member Valerie Simpson's performance of Seger's "We've Got Tonight." Kenny Rogers, on hand to induct Don Schlitz, performed Schlitz's classic Grammy Award-winning song "The Gambler," which was a big hit for Rogers. Then, Schlitz performed his own song, "When You Say Nothing at All."

Steve Miller delivered a spot-on version of "Sundown" during his induction of Gordon Lightfoot. Then Lightfoot performed "If You Could Read My Mind." Broadway star Cheyenne Jackson performed in honor of Tom Jones & Harvey Schmidt by singing a soaring rendition of "Try to Remember" from *The Fantasticks*. ASCAP member Emmylou Harris performed Eric Clapton's touching "Tears in Heaven" in honor of Lance Freed. ASCAP vocal collective Take 6 joined 60s soul icon Ben E. King on his song "Stand by Me," which was honored with the Towering Song.

Representing the present and future of contemporary music, R&B balladeer Ne-Yo wooed the audience with a performance of his song "So Sick."



★ Steve Miller delivered a spot-on version of "Sundown" during his induction of Gordon Lightfoot. Then Lightfoot performed "If You Could Read My Mind."



Pictured: 1. Inductee Don Schlitz 2. Inductee Gordon Lightfoot (SOCAN) 3. ASCAP Board member Valerie Simpson, who inducted Bob Seger 4. (l-r) ASCAP CEO John LoFrumento, ASCAP President and Chairman and Song Hall of Fame inductee Paul Williams, and Abe Olman Publisher Award winner Lance Freed 5. Emmylou Harris, who honored Rondor's Lance Freed 6. Steve Miller, who inducted Gordon Lightfoot 7. Kenny Rogers, who inducted Don Schlitz 8. (l-r) Inductees Tom Jones & Harvey Schmidt 9. ASCAP members Take 6 join soul legend Ben E. King on stage.

PHOTOS: LARRY BUSACCA; EXCEPT PHOTO 4: GARY GERSHOFF

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DAN WILSON GOES BACK TO SCHOOL



Pictured (l-r): Documentary filmmaker & professor David Leaf, ASCAP's Loretta Muñoz, Dan Wilson, ASCAP's Brendan Okrent and Mike Todd

On May 14th, ASCAP songwriter Dan Wilson (co-writer of Adele's "Someone Like You" and Dierks Bentley's "Home") was the VIP guest artist for the SONGWRITING: Killer Hooks, Essential Songs & Songwriters class at UCLA's Herb Alpert School of Music. The class focused on Wilson's creative journey as a songwriter, with a little conversation addressing the contemporary music industry, too.

The course focuses on curating a series

of guest speakers, each a renowned name in the songwriting community, to share their expertise and journey through the music industry. A primary goal is to present what it means to spend a "life in song." Professor David Leaf, a music documentary filmmaker and author, takes each special guest through a musical "show and tell" with a master class/Actors Studio feel.

For more information on the course, visit <http://bit.ly/LaCoPB>

JOHN FULLBRIGHT RECEIVES THE HAROLD ADAMSON LYRIC AWARD

John Fullbright is the 2012 recipient of The ASCAP Foundation Harold Adamson Lyric Award. His recent debut album *From the Ground Up* has received wide acclaim and Fullbright will be formally honored at The ASCAP Foundation Awards event in New York City on December 12th, 2012. Harold Adamson (1906-1980) was the lyricist behind many standards, including "Time on My Hands" and "Around the World in 80 Days." This Award was established in 2007 by the friends and family of Eve Adamson, the late daughter of Harold.



ASCAP MOURNS THE PASSING OF SVP CHRIS AMENITA

ASCAP is deeply saddened by the loss of our colleague and friend, Christopher John Amenita, 55, who passed away on August 3rd, after a long and courageous battle with cancer. Chris was with ASCAP for 27 years. Most recent-



Chris Amenita

ly, he served as Senior Vice President of ASCAP Broadcast Operations & New Media Licensing.

ASCAP CEO John LoFrumento said: "Chris was one of the most beloved and respected members of the ASCAP Senior Management team and we all feel his loss profoundly. He was a great strategic thinker who understood the complex issues our members face in today's world. He was also one of the kindest and most generous of co-workers, always willing to mentor others. Songwriters have lost an advocate, and his colleagues have lost a dear friend."

Chris oversaw and was directly responsible for navigating the complex landscape of New Media licensing negotiations. Previously, Chris was the Senior Vice President of ASCAP's Enterprises Group, which focused on ASCAP's internet licensing efforts, the evaluation of emerging technologies surrounding the digital delivery of music on the internet and investing and partnering in developing technologies and ventures. Chris was responsible for overseeing the development of audio fingerprinting technologies for use in ASCAP's performance tracking, and was involved in the creation of ASCAP's website and New Media and Technology Department. Chris directed numerous projects in the Office of the Chief Executive Officer. He also served as Chairman of DDEX (The Digital Data Exchange) from its inception in May 2006 to November 2009 and continued to serve on its Board of Directors. DDEX is a consortium of organizations that represent songwriters and publishers, digital service providers and record labels whose mission is to develop and maintain standards to support the digital distribution of digital content. He frequently appeared on panels discussing the impact of technology on the Music and Entertainment industries. Chris received a Bachelor of Science degree from the New York Institute of Technology.

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ACE Database

- Find detailed writer and publisher information for ASCAP's millions of musical works
- Contact publishers directly from the app



THE 2012 ASCAP/COLUMBIA UNIVERSITY FILM SCORING WORKSHOP CONNECTS WITH DIRECTORS



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

Four 20 to 30 minute short films were selected, as was the Columbia University Film Festival Trailer. All were scored by ASCAP composers under the expert guidance of Steyermark who led the filmmaker-composer teams through the film scoring process from hiring a composer to mixing the recorded score. Special guest presentations were made by composer Pat Irwin (*Bored to Death, Rocco's Modern Life*) and music editor Missy Cohen (*Bored to Death, Nurse Jackie*)

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

The ASCAP/Columbia University Film Scoring Workshop is sponsored by Film Musicians Secondary Markets Fund, AFM Local 802, RMA and Avatar Studios, with support from The ASCAP Foundation.



Pictured: 1. Composer Elizabeth Lim conducts a 15- piece orchestra recording her score at NYC's famed Avatar Studios 2. Engineer Jason Stasium running a recording session 3. Columbia University faculty and workshop instructor, film director/music supervisor Alex Steyermark with film producer Cindy Hu and director Ming Ding 4. Dennis Dreith, a composer/arranger/conductor and CEO of the Film Musicians Secondary Market Fund (FMSMF, a sponsor of the Workshop), working with the musicians during a recording session. 5. Dreith, film director Saro Varjabedian, composer Nicholas Brittel, FMSMF's Scott McKinlay, Steyermark, film director Mauro Mueller, composer Lucas Lechowski and ASCAP's Sue Devine.

CONGRATS TO OUR 2012 PARTICIPANTS

★ **PENNY DREADFUL**

Director: Shane Atkinson
Composer: Lev 'Ljova' Zhurbin

★ **AFTER WATER THERE IS SAND**

Director: Saro Varjabedian
Composer: Nicholas Brittel

★ **UN MUNDO PARA RAUL**

Director: Mauro Mueller
Composer: Lucas Lechowski

★ **THREE LIGHT BULBS**

Director: Ming Ding
Composer: Elizabeth Lim

★ **COLUMBIA**

UNIVERSITY FILM FESTIVAL TRAILER
Director: Daniel Zimblber
Composer: Jourdan Urbach

2011 FILMS MAKE SUCCESSFUL TRANSITIONS

The Workshop has a great track record of nurturing films that receive acclaim on the festival circuit. The 2011 films achieved several notable honors, including **Nominations:** Student Academy Award (Region 3), Semifinalist, Angelus Awards, Semifinalist; **Wins:** Best Short Film, LA EigaFes, Nasu Film Award, Best Student Film, 2012 Aspen Shortsfest, Best Short Film, NJ International Film Festival, Cine Golden Eagle; **And**

Screenings: Cannes Film Festival, New York Film Festival, Academy Qualifying Athens Film and Video Festival, Santa Cruz Film Festival, Lower East Side Film Festival in NYC, Tel Aviv University Film Festival, Cine Migrante Film Festival, Puebla International film Festival, International Women's Film Festival in Seoul, Glasgow Short Film Festival, Cambodia International Film festival, LA EigaFest, Lone Start International Film Festival, Short Shorts

Film Festival in Asia, Yubari International Fantastic Film Festival, Big Muddy Film Festival, IFS Independent Filmmakers Showcase, NY Film Festival, Aspen Shortsfest, Cinequest, Florida Film Festival, Austin Film Festival, Bermuda International Film Festival, Provincetown Int'l Film Festival, Maryland Film Festival, Athens Int'l Film & Video Festival (Ohio), St Paul-Minneapolis Film Festival, DC Shorts, NJ International Film Festival, ETC.



Congressman Lamar Smith (R-TX) talks to ASCAP Board members and writers at a breakfast meeting the day after the "We Write the Songs" event, held at the Library of Congress in DC.



Pictured (l-r): ASCAP Board member Doug Wood, ASCAP Foundation President Paul Williams, ASCAP Board member Caroline Bienstock and Congressman Joe Crowley (D-NY)

ASCAP MUSIC RESOUNDS AT LIBRARY OF CONGRESS

On May 15th, The ASCAP Foundation and the Library of Congress jointly celebrated the third anniversary of the ASCAP Collection at the Library of Congress - the gift by The ASCAP Foundation of documents, photos, sheet music and other artifacts.

For the fourth straight year, a concert at the Library's Coolidge Auditorium called "We Write the Songs" illustrated beautifully what the ASCAP Collection represents - the creative efforts of the men and women who write American popular music.

Participating in the show, introduced by Librarian of Congress James H. Billington and hosted by ASCAP Foundation President Paul Williams, was a highly diverse group of ASCAP members: Stephen Bishop, Irving Burgie, Dino Fekaris, ASCAP Board member Dan Foliart, Melanie, Ray Parker, Jr., Stephen Schwartz, ASCAP Board member Valerie Simpson, Chris Stapleton and Tom Whitlock (with vocalist Terri Nunn).

As in years past, a number of senators and congressional representatives joined in to introduce the performers from the stage: Rep. Marsha Blackburn (R-TN), Sen. Saxby Chambliss (R-GA); Rep. John Conyers, Jr. (D-MI), Rep. Joe Crowley (D-NY), Rep. Gregg Harper (R-MS), Rep. John Lewis (D-GA), Rep. Billy Long (R-MO), Rep. Tim Murphy (R-PA) and Rep. Jerry Nadler (D-NY). "We Write the Songs" has become a Washington tradition and a "hot ticket" for legislative and cultural dignitaries who crowd the historic Coolidge Auditorium for an evening of classic songs and stories. More than 30 Members of Congress were in attendance.

On the day after the Library of Congress event, ASCAP Board members, along with some of the performers on the Library of Congress show, met for breakfast with Rep. Lamar Smith (R-TX) for a discussion on copyright issues. Rep. Smith is the Chairman of the House Judiciary Committee.



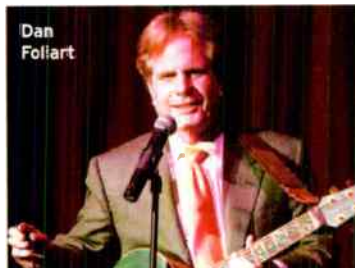
Ray Parker, Jr.



Melanie



Valerie Simpson



Dan Foliart



Dino Fekaris



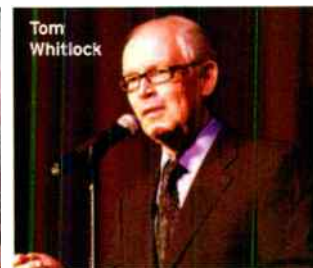
Irving Burgie



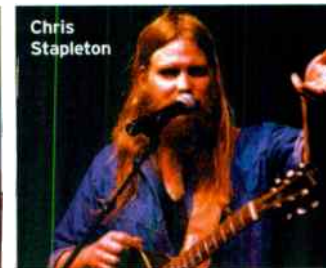
Stephen Bishop



Stephen Schwartz



Tom Whitlock



Chris Stapleton

PAUL WILLIAMS SPEAKS WITH FELLOW COPYRIGHT LEADERS AT CISAC ASSEMBLY 2012

ASCAP President and Chairman Paul Williams attended the CISAC General Assembly 2012 to discuss adapting copyright legislation to protect the rights of owners of creative works. The meeting was held on Thursday, June 7th in Dublin, Ireland. Pictured (l-r) are CISAC Chair of the Board Kenth Muldin, IMRO CEO Victor Finn, Irish Minister for Arts, Heritage and the Gaeltacht Jimmy Deenihan, IMRO Chairman Keith Donald, Williams, CIAM Chair Lorenzo Ferrero and CIADLV Chair Yves Nilly.



NICE WORK

This past April a group of ASCAP staff, Board members and friends attended a special performance of *Nice Work If You Can Get It*, the new Broadway musical hit featuring the songs of George and Ira Gershwin and starring Matthew Broderick and Kelly O'Hara. The evening was in support of ASCAP's Legislative Fund for the Arts. Following the show, attendees gathered at a nearby reception with the show's book writer, Joe DiPietro, who also wrote the book and lyrics for *Memphis* and *I Love You, You're Perfect, Now Change*.

Pictured (l-r) are ASCAP Board member Jimmy Webb, cast member Judy Kaye, DiPietro, ASCAP CEO John LoFrumento and John Bucchino.

ASCAP IMPROVES FAIRNESS OF TV DISTRIBUTION FORMULA

The ASCAP Board of Directors recently approved changes to the Weighting Formula we use to determine royalties for TV and all other audio/visual performances of ASCAP music, including internet performances.

Effective with the 2012 June publishers' and July writers' distributions, all Background Performances will be treated the same, with no difference in payment between Background Vocal and Background Instrumental performances. The length of feature performances - those performances that are the center of audience attention - will now have a greater effect on their value. A feature of two minutes or more will be paid twice the previous maximum per performance under the old rules.

Why'd we make these changes? In a word, fairness. Stated ASCAP President Paul Williams, "As a member-owned organization,

ASCAP strives for a distribution system that is fair and transparent to its members. The Board of ASCAP deemed these changes to bring more fairness to the distribution system."

ASCAP's new TV Weighting Formula is in keeping with our "follow the dollar" principle. We believe that a fair payment system will recognize the evolving ways that music is used in every medium. In today's TV landscape, Background Vocal and Background Instrumental performances are largely used in the same way.

The new rules also recognize the leverage that the most prominent TV performances give us when we negotiate on behalf of all of our members for even better royalty rates. "ASCAP's distribution should always reflect the value a performance represents to our licensing negotiations," explained

ASCAP composer and Board member Richard Bellis. "These changes not only represent fairness and objectivity but bring our distribution system more closely in alignment with our licensing efforts."

These changes should be great news for ASCAP's many film and TV composers. ASCAP composer and Board member Bruce Broughton summed it up: "Those of us on the Board who are also members of the film composing community advocated for these changes to improve the fairness of TV payments and we are gratified that the Board of ASCAP approved them after careful consideration. This is a perfect example of how a member-owned and governed organization like ASCAP best serves the needs of the composing community."

Read our FAQ about the TV Weighting Formula changes at bit.ly/Q7a827

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ASCAP INVADES THE 2012 VANS WARPED TOUR



Pictured: 1. ASCAP punkers Bayside look out on the Warped Tour audience **2.** Just your average, everyday rockstar toolkit

After 18 years on the road, the Vans Warped Tour has figured something out: combine great music with great organization, and you end up with an amazing tour. ASCAP has been proud to sponsor the Warped Tour for the last few years running, and there was no way we were gonna break the streak in 2012, a year when the majority of acts on the tour are ASCAP members or license through us in the US. This year, Gali Firstenberg and Jesse Willoughby from ASCAP's Pop/Rock department in Los Angeles headed down to Chula Vista for a full day of rocking out in the southern California sun and hanging out with the bands on the bill at the ASCAP-sponsored post-show BBQ.

Here's what they had to report.

GALI FIRSTENBERG, MEMBERSHIP COORDINATOR, POP/ROCK

2012 marked the first time in Vans Warped Tour's 18-year history in which it's been around longer than the average age of its attendees (17.7 years). Warped Tour is just two years shy of graduating its teen years, but based on my experiences at the Chula Vista stop of the tour, it's far from outdated. Even in the staggering heat and crowded quarters, we moshed to ASCAP acts ranging from Breathe Carolina to Bayside, We the Kings to Yellowcard. With bands playing

everything from screamo to hip-hop to pop-punk to straight-up pop, Warped Tour 2012 catered to a wide range of tastes, which speaks directly to the generation that embraces it year after year. Warped Tour offers the opportunity to indulge in multiple genres, get lost in the music and feel included. In a time when many areas of the music industry are suffering, the Warped Tour team has been able to survive by creating a safe and inclusive community. I was proud to represent ASCAP at the post-show BBQ we sponsored, where the artists and staff that make the experience so special can relax and toast another successful show.

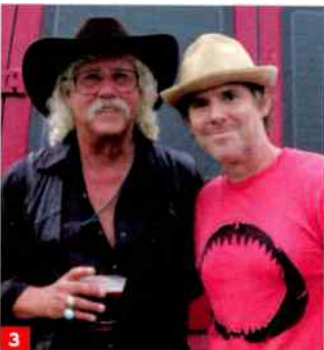
JESSE WILLOUGHBY, ASSOCIATE DIRECTOR, POP/ROCK

I quite fondly remember attending the Warped Tour in the late 90s during my high school years to see bands such as Blink-182, Deftones, Anti-Flag, NOFX, Incubus, Simple Plan and others. Attending for the first time in 12 years at the tour's Chula Vista stop, I could see the spirit of the festival hasn't changed a bit. There is still the incredibly passionate fan base, as I witnessed when I saw the crowds on the two main stages singing along to every word in both the Yellowcard and Taking Back Sunday sets. Everything from pop-punk to T. Mills's hip-hop set was there. I saw huge lines at the Bayside, We the Kings and Breathe Carolina signing booths. And after seeing Anti-Flag play again this year, it's apparent that the Warped Tour isn't slowing down anytime soon.

JACKSON BROWNE, PATTY GRIFFIN AND GUTHRIE FAMILY SHINE AT NEWPORT FOLK FEST



Pictured:
1. Jackson Browne at the ASCAP-sponsored afterparty.
2. Patty Griffin
3. Arlo Guthrie and ASCAP's Erik Philbrook
4. First Aid Kit (STIM)



From established acts like Jackson Browne, Patty Griffin, Wilco and Arlo Guthrie and his family band to exciting new artists like tUnE-yArDs, City and Colour and First Aid Kit, folk music's past, present and future converged at this year's sold-out festival. ASCAP sponsored the Partisan Records afterparties at the Newport Blues Café in Newport. All proceeds from the afterparties went to benefit the Newport Festivals Foundation and the Multiple Myeloma Research Foundation. Several festival performers dropped in to deliver intimate and loose performances to sold-out audiences in the 300-person room, including headliner Jackson Browne.

JIMMY WEBB HONORED AT THE IVOR NOVELLO AWARDS

The stars were shining the night of May 17th as the great and good of the music industry gathered to honor the nominees and winners of the prestigious Ivor Novello Awards.

The annual awards show, presented by BASCA in association with PRS for Music, is now in its 57th year. ASCAP Vice Chairman of the Board Jimmy Webb was awarded the Special International Award. A packed audience at the Grosvenor House Hotel were treated to a video tribute of Webb's musical life



Jimmy Webb

which included such hits as "Wichita Lineman," "Galveston," "MacArthur Park" and "Up, Up and Away." Webb spoke of his fondness for the United Kingdom and the songs he had written there. Visit ascap.com for a complete list of this year's honorees.



ASCAP MEMBERS AND STAFF ATTEND FUNDRAISER FOR CONGRESSMAN JERRY NADLER

A fundraising event was recently held for Congressman Jerry Nadler (D-NY) at Manhattan's Bryant Park Grill. Pictured at the event (l-r) are ASCAP's Adrian Ross and Karen Sherry, Nadler, film composer Earl Rose, House Minority Leader Nancy Pelosi (D-CA) and songwriter Gordon Chambers.

GLEN HANSARD AND MARKÉTA IRGLOVÁ'S ONCE TAKES HOME EIGHT TONY AWARDS



Pictured are Glen Hansard and Markéta Irglová in 2008 performing at ASCAP and the SCL's Academy Award nominees reception in Beverly Hills. They won the Best Song Academy Award that year for "Falling Slowly" from the film version of *Once*.

Hit indie film-turned-musical *Once* commanded the stage at the 66th annual Tony Awards on June 10th, taking home a total of eight awards, including Best Musical. Glen Hansard and Markéta Irglová (IMRO), who wrote the music for the film and later toured

and recorded successfully as The Swell Season, took home the top honors.

In 2007, singer-songwriters Glen Hansard and Markéta Irglová attended the Sundance Film Festival to support the release of *Once*, in which they starred and for which they wrote

the music. The film became an instant hit at the festival and would go on to win the World Cinema Audience Award. A song from the film, "Falling Slowly," eventually went on to win the Academy Award for Best Song. The soundtrack for *Once* would also earn a Grammy nomination. The theatrical version of the film has wowed audiences and critics alike on Broadway since it opened in March of this year.

Other ASCAP winners of the 2012 Tony Awards included George and Ira Gershwin for their musical, *Porgy and Bess*, which won Best Revival of a Musical, trumping their stiffest competition, *Follies*.

Congratulations to all of ASCAP's winners and nominees:

Best Musical

Once *WINNER*

Leap of Faith

Nice Work If You Can Get It

Best Orchestrations

Martin Lowe - *Once* *WINNER*

Bill Elliott - *Nice Work If You Can Get It*

Best Book of a Musical

Enda Walsh - *Once* *WINNER*

Joe DiPietro - *Nice Work If You Can Get It*

William David Brohn - *Porgy and Bess*

Best Revival of a Musical

Porgy and Bess *WINNER*

Follies

THE NYU/ASCAP FOUNDATION TV & FILM SCORING WORKSHOP

The 2012 NYU/ASCAP Foundation TV & Film Scoring Workshop in Memory of Buddy Baker completed its thirteenth year, spearheaded by Sean Callery (*24*, *Bones*, *Homeland*) and featuring NYU film composer-in-residence Ira Newborn (*Naked Gun*, *Blues Brothers*) and Mark Snow (*X-Files*, *Blue Bloods*).

From May 22nd through 31st, 20 participating composers, competitively selected from nine countries, engaged in rigorous daily sessions focused on the mechanics and myriad of skills required for contemporary film scoring. Under the artistic direction of NYU Steinhardt Associate Professor and composer Ron Sadoff (*The Moon and the Son*), in partnership with ASCAP's Senior Director of Film & TV Sue Devine, the participants worked with a world-renowned faculty of composers, orchestrators and music editors, including NYU's Sonny Kompanek (*Casanova*), Michael Patterson (*JAG* series), Mark Suozzo (*The Nanny Diaries*) and Tim Starnes (*The Departed*).

Prevailing technological trends and creative approaches to the art were addressed through intensive seminars dedicated to orchestration, MIDI mockups, music editing and conducting, culminating in a full day of recording sessions in NYU's Black Box Theatre with an orchestra comprising New York City's top studio players.

Two evening presentations by ASCAP and the Society of Composers and Lyricists (SCL) provided a wealth of real-world context. From NYU Vanderbilt Auditorium, Sean Callery provided an insider's view of his compositional process by scoring scenes from his shows. Performing live, building up cues track-by-track, Callery demonstrated the delicate balance between composition, technology and directorial vision. For the SCL's roundtable, "Where's My Music? How Digital Tracking Is Changing the Music Business," ASCAP and ASCAP Foundation Board member Doug Wood, moderated a panel comprising repre-

sentatives from the PROs and leading-edge technology companies who explored performing rights in the digital age.

Generous scholarship support was provided by The Film Music Foundation in LA, The Sorel Charitable Organization for Women in Music, Charlotte Baker, in memory of Buddy Baker, and the The ASCAP Foundation Jimmy Van Heusen Award.

The Workshop continues to draw talented composers from around the globe. Ron Sadoff commented, "This year's composers demonstrated an extraordinary capacity to score a scene in diverse, inventive and highly effective ways. Each composer seemed to draw inspiration and ideas from each other in a kind of 'collaborative competition.' The Workshop continues to reflect the commitment of NYU Steinhardt and The ASCAP Foundation in preparing the next generation of composers for film and expanding media outlets."

NYU WORKSHOP AWARD RECIPIENTS



Curtis Moore received the Workshop Faculty Award for Best Score. His cue was inventive, professional and striking by virtue of a remarkably colorful orchestration. Having substantial experience in film, television and stage, Moore is becoming an important voice in the industry, as a writer, arranger, producer, conductor and performer. *TIME Magazine* referred to his recent musical *Venice* as "the year's best musical."

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The ASCAP Foundation and NYU Film Scoring Program selected **Chase Morrin** for The ASCAP Foundation Jimmy Van Heusen Award. Chase is pursuing a double degree at Harvard College and The New England Conservatory. Already an accomplished jazz pianist and composer, Morrin was named the Monterey Next Generation Jazz Festival "Outstanding Soloist" in 2010 and 2011. Morrin's interest in adapting his music to moving images could have no better model than Jimmy Van Heusen, who won four Academy Awards for songs including "Swinging on a Star," "High Hopes" and "Call Me Irresponsible."

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1. Students and faculty of The NYU/ASCAP Film Scoring Workshop
2. Pictured at "The SCL Presents... An Evening with Sean Callery" session are (l-r) Mark Suozzo, Mike Patterson, Callery, ASCAP's Sue Devine and Ron Sadoff

ASCAP SONGWRITER RESIDENCY @ AMERICA SCORES

Volume 5 album featuring Dave Berg, Lonny Bereal, Roke, Scott Jacoby, Maiysha and Psalm One now available to stream

In fall 2011, ASCAP once again teamed up with America SCORES to present its national songwriting mentorship program, ASCAP Songwriter Residency @ America SCORES. The program, a partnership between ASCAP and the nationally acclaimed after-school program America SCORES, provides a platform for songwriters and composers to give back to their local communities by engaging and inspiring students in under-resourced neighborhoods. The ASCAP Foundation, a public charity dedicated to supporting music education and talent development programs, funds the program.

Over the course of three afternoons, ASCAP songwriters - from rising stars to Grammy Award-winning artists - collaborate with a group of 16 to 32 America SCORES students on co-writing an original song and recording it in a professional studio. The *Volume 5* album represents 13 of these three-day workshops in 12 cities. This year's ASCAP Songwriter Residencies featured: chart-topping country songwriter Dave Berg (Carrie Underwood, Kenny Chesney) in St. Louis; Grammy and Emmy-nominated R&B songwriter-artist Lonny Bereal (Tank, Pleasure P) in LA; Grammy-nominated R&B songwriter-artist Maiysha (Eusonia Records) with Grammy-winning songwriter-producer Scott Jacoby (John Legend, Vanessa Hudgens) in NYC; chart-topping Latin songwriter-artist Roke (Sin Bandera, Natalia Lafourcade) in Dallas; and critically-acclaimed hip-hop songwriter-artist Psalm One (Rhymesayers Entertainment), who headlined a nine-city tour, collaborating with America SCORES students in Milwaukee, Seattle, San



Lonny Bereal (center) with America SCORES students of Palms Elementary and ASCAP's Alica Davis (in back) in Los Angeles

Francisco, Denver, Washington, DC, Atlanta, New York, Boston and her hometown of Chicago. The ASCAP Songwriter Residency produces a promotional compilation CD of all the songs created, which is distributed to each of the schools involved, as well as to music industry decision makers.

VERY SPECIAL THANKS to the recording studios and other industry professionals who supported the program by donating their services: Shock City Studios, St. Louis, MO; Patchwerk Studios, Atlanta GA; The Village Studios, LA, CA; Sugarbox Studios hosted by Goodpenny, NYC; Downtown Music Studios, NYC; Mediatech Institute at MaxiMedia Studios, Dallas, TX; Chicago Recording

Company, Chicago, IL; Side 3 Studios, Denver, CO; Different Fur Studios, San Francisco, CA; Tanner Monagle Studio, Milwaukee, WI; Q Division Studios, Boston, MA; Blue House Productions Studio, Washington, DC; Robert Lang Studios, Seattle, WA; **Child Support** CD artwork, web design & videos by Charm Lab, mixed by Engine Studios and Mulatto Patriot Productions, mastered by Mulatto Patriot Productions, Chicago, IL; *Volume 5* CD videos by Hanna Stenson, CD mastered by Cliff Goldmacher, Sonoma, CA; CD manufacturing, A to Z Media, New York, NY.

LISTEN NOW: bit.ly/fbStreamVol5
FACEBOOK: facebook.com/ASCAPatAmericaSCORES
YOUTUBE: bit.ly/ASCAPSongResYT

ALBUM IS SECOND COMMERCIAL RELEASE FROM WRITER RESIDENCY

Psalm One's *Child Support* contains nine original songs from Psalm One's headline tour for the Residency. All were written and performed by Psalm One and America SCORES students, arranged by and with music by Psalm One. A tenth song, the first single, "Kids Right Now," features rapper Mikkey Halsted. The album will be available

September 25th with all proceeds benefiting the ASCAP Songwriter Residency @ America SCORES.

PRE-ORDER CHILD SUPPORT and get a FREE DOWNLOAD of "Kids Right Now" (featuring Mikkey Halsted) and "Stupid Girls Never Win" (featur-



ing America SCORES Chicago). Also see the "Stupid Girls Never Win" video and short videos of Psalm One's writing and recording sessions in each city:

bit.ly/fbPsalmOneCHILDSUPPORT

AMERICA SCORES is a national youth development organization with more than a decade of experience in fighting the toughest problems that face our nation's kids today:

- ★ More than 14 million children are left unsupervised every day after school. One in three kids are overweight or at risk of obesity.
- ★ One in three fourth grade students across the nation reads below grade level. Students who aren't reading at grade level by third grade are four times more likely to drop out of school. Among low

income youth, the dropout rate is 30%; among Latino and African American youth it is closer to 40%.

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

The ASCAP Songwriter residency addresses some of these problems by bringing songwriters and composers into the extracurricular lives of America's youth.

THE NEXT GENERATION



Pictured (l-r): Julia Haltigan and ASCAP writer and program host Larry Groce

Songwriters: The Next Generation, a program of The ASCAP Foundation and The John F. Kennedy Center for the Performing Arts, showcased the work of four emerging ASCAP songwriters and composers on the Kennedy Center's Millennium Stage on March 22nd and 23rd. Each evening's hour-long program was hosted by ASCAP singer-songwriter and arts entertainment producer Larry Groce, a founder of *Mountain Stage*, a

live music program on NPR, produced by West Virginia Public Radio.

The March 22nd concert featured New York City based singer-songwriter-producer André Henry, whose music intersects the genres of soul, jazz and pop, and New York City native Julia Haltigan, whose songs have an antique, Americana/pop feel.

The March 23rd performance highlighted the original works of eclectic composer and performer Andy Akiho, whose interests run from steel pan to traditional classical music and Celia Woodsmith the roots singer-songwriter from New England who performed with the bluegrass all-star female band, Della Mae. Songwriters: The Next Generation, presented by The ASCAP Foundation and made possible by the Bart Howard Estate, is part of The Kennedy Center's free, daily performance series. The concerts and Q&A with the artists were webcast live and are archived for viewing at: kennedy-center.org/programs/millennium/.

REWIND

50 YEARS AGO

Hank and Dean (aka Hank Jones and ASCAP Board member Dean Kay) spent their early years taping Tennessee Ernie Ford's daytime TV show, writing songs, recording for RCA Victor and making personal appearances around the nation. Pictured (l-r) at the Tennessee Ernie Ford show taping in 1962 at KGO-TV, the ABC affiliate in San Francisco, are Jones, Anita Gordon and Kay performing while Ford and special guest Bob Hope look on.



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USB interface
Music software compatible

<Gen2>



RALPH MURPHY INDUCTED INTO CANADIAN COUNTRY MUSIC HALL OF FAME

Songwriter, publisher, producer and ASCAP VP of International Membership in Nashville Ralph Murphy will be inducted into the Canadian Country Music Hall of Fame at the Canadian Country Music Association Awards on September 9th in Saskatoon, Saskatchewan.



Ralph Murphy

Murphy, who will be inducted into the Industry Builder category, scored his first #1 song with "Call My Name," released in 1966 by James Royal. In 1971 he had his first country hit in Nashville with Jeannie C. Riley's "Good Enough to Be Your Wife." In 1972 he earned his first ASCAP country music award. By 1976, Murphy and Roger Cook opened Picalic Music in Nashville, which published more of his hits, including Crystal Gayle's "Half the Way" and Ronnie Milsap's "He Got You." His book, *Murphy's Laws of Songwriting*, has been used in curricula by colleges, universities and songwriter organizations, where he is a frequent and in demand speaker.

ASCAP COMPOSERS STORM THE 2012 COMIC-CON INTERNATIONAL



ASCAP composers once again stormed the San Diego Convention Center and made their mark at the annual pop culture mega conference, Comic-Con International. Packed rooms of fans and fellow composers were entertained and educated by ASCAP music creators and their collaborators.

The ever-expanding integration of music and media found music makers featured on multiple panels and events throughout the conference. ASCAP composers Natnan Johnson (*Looper*, *Brick*) and Joe Trapanese (*Tron: Uprising*, *The Raid*) spoke about their working relationships on projects at a Character of Music Panel on the first day of the conference, while composer Ryan Shore (*The Shrine*, *Prime*) joined iconic movie poster illustrator Drew Struzan on a panel for the feature documentary he scored based on Struzan's life.

The Fan Favorite Projects Go Interactive panel, co-presented by ASCAP and CW3PR, focused on the unique challenges that composers face when scoring video games. Moderator Jose Sanchez of Electric Playground led the all-ASCAP panel, featuring composers Gordy Haab (*Star Wars: The Old Republic*), David Ari Leon (*Contre Jour*), Gerard Marino (*The Amazing Spiderman*), Kyle Newmaster (*Kinect: Star Wars*) and Jeremy Soule (*The Elder Scrolls V: Skyrim*), in a lively discussion about the increasing amount of music used in video games, and what it's like to work with game developers.

In addition, ASCAP composers Robert Duncan (*Castle*), Trevor Morris (*The Borgias*) and Marc Shaiman (*Smash*) were highlighted on a Behind the Music panel exploring the collaborations between composers and singers. Each spoke of the challenges and triumphs of achieving their musical vision and how they have built their careers.

As if we needed any more indication that the ASCAP talent at this year's Comic-Con was stellar: two weeks prior, Soule took home the Top Video Game award at the 2012 ASCAP Film and Television Music Awards, and the week after the Comic-Con, Shaiman, Morris and Duncan were all nominated for Primetime Emmy Awards.

Pictured (l-r): 1. ASCAP composers Marc Shaiman, Trevor Morris and Robert Duncan with ASCAP's Jeff Jernigan. 2. ASCAP composers Gordy Haab, Kyle Newmaster, Gerard Marino, David Ari Leon and Jeremy Soule with Jernigan after the Comic-Con's Favorite Projects Go Interactive panel



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★ LATIN ★ FILM & TELEVISION ★ NASHVILLE ★ LONDON ★ MUSICAL THEATRE ★ SYMPHONY & CONCERT

LATIN

"LOS SONIDOS ACUSTICOS" THRILLS AT BILLBOARD CONFERENCE

El día 25 de Abril fue una gran noche para ASCAP, con casa llena esa noche se celebró el evento anual "Sonidos Acústicos" durante la Conferencia de Billboard a la Música Latina en Yuca en la ciudad de Miami Beach. Este año contamos con la participación de los artistas y compositores Noel Schajris, Río Roma, Kuuk y Lorena Gómez. Con una energía única comenzó el show Lorena Gómez, una chica conmovedora y romántica, ella es parte de la nueva evolución de la música pop-latina. Kuuk presentó un sonido fresco e innovador y brindaron un show variado. Esa noche fue espectacular para el compositor Noel Schajris, cual presentó uno de lo show más entretenidos, interpretando temas de su autoría y del disco "Uno No Es Uno". Noel transmitió al público el sentimiento de sus canciones. Y para cerrar el show Río Roma llegaron al escenario listos para

entregar esa noche lo mejor de ellos. Con sus voces romanticas cautivaron al todo el publico presente. Este evento es uno de los muchos que pasara a la historia.

April 25th was a great night for ASCAP as once again the Society presented its "Acoustic Sounds" showcase during the Billboard Latin Music Conference at Yuca in Miami Beach. This year featured Noel Schajris, Río Rome, Kuuk and Lorena Gomez. Lorena Gomez, who is part of a new wave of Latin pop music, started the show with her infectious energy. The group Kuuk presented its unique and innovative sound. It was also a big night for composer Noel Schajris, who performed own songs from the album Uno No Es Uno. Closing the show was Río Roma, who delivered a powerful performance and a fitting end to a memorable night.



▲ ASCAP's Karl Avanzini and Ana Rosa Santiago, Lorena Gómez, Río Roma and ASCAP's Alexandra Loutikoff



▲ Loutikoff, Kuuk and Noel Schajris.



▲ Noel Schajris



ASCAP PRESENTS TEXAS SONG CAMP

ASCAP presentó El Song Camp de la Música Regional Mexicana y fue todo un éxito. El Song Camp tuvo lugar desde el martes 15 al jueves 17 de mayo en Pro Sound Studios en McAllen, Texas. El evento unió a los extraordinarios compositores Diana Reyes, Bobby Pulido, Pete Astudillo, Ferra, Elías Medina, Quique Gallegos, Fred Huerta, Eddy Castillo y Carlos Razo Villanueva para escribir y grabar temas nacidos de ésta colaboración. En un ambiente relajado y amigable este grupo de excelentes compositores trabajaron con diligencia y pasión para componer cerca de 50 canciones. Gabriela González, Jorge F. Rodríguez y Velia González de ASCAP fueron los coordinadores de este exitoso evento.

ASCAP presented the successful regional Mexican music song camp from May 15th-17th at Pro Sound Studios in McAllen, TX. The event brought together a group of extraordinary songwriters, including Dianne Reeves, Bobby Pulido, Pete Astudillo, Ferra, Elias Medina, Quique Gallegos, Fred Huerta, Eddy Castillo and Carlos Razo Villanueva to collaborate on writing and recording songs.

This gathering of excellent writers and composers worked with diligence and passion to create 50 songs. ASCAP's Gabriela Gonzalez, Jorge Rodriguez and Velia Gonzalez coordinated the song camp.



▲ Diana Reyes and Bobby Pulido



▲ (l-r): ASCAP's Gabriela Gonzalez, Diana Reyes and ASCAP's Velia Gonzalez



▲ (l-r) Quique Gallegos and Pete Astudillo



▲ (top row, l-r): Pete Astudillo, Maru Gomez (Sony/ATV), Bobby Pulido, Quique Gallegos, Ferra, Carlos Razo, ASCAP's Velia Gonzalez and Jorge Rodriguez, Gilberto Castellanos (La Nueva Era) and Valdemar Guerra and (bottom row, l-r) Benjamin Castellano (La Nueva Era), Eddy Castillo, ASCAP's Gabriela Gonzalez, Diana Reyes and Fred Huerta

FILM & TELEVISION

ASCAP MEMBERS WIN EVERY DAYTIME EMMY CATEGORY



▲ Jack Allocco



▲ David Kurtz

ASCAP composers and lyricists were called to the stage again and again at the 39th annual Daytime Creative Arts Emmy Awards gala, held at the Westin Bonaventure in Los Angeles on Sunday, June 17th. ASCAP members were singled out in all five music categories, with six winners in all.

Among the six ASCAP winners were Jack Allocco and David Kurtz, the longtime composing duo behind *The Young and the Restless* and *The Bold and the Beautiful*. Allocco and Kurtz clinched their seventh career Emmy - no surprise, given that they were nominated four times. 2011 Emmy winner Bill Schermerhorn won his second consecutive Daytime Emmy for his lyrics to "(Won't You) Join Our Parade" from the *85th Annual Macy's Thanksgiving Day Parade*. Congratulations to all of our winners!

★ OUTSTANDING ACHIEVEMENT IN MUSIC DIRECTION AND COMPOSITION FOR A DRAMA SERIES

Jack Allocco, Composer
David Kurtz, Composer
The Young and the Restless - CBS

★ OUTSTANDING ORIGINAL SONG FOR A DRAMA SERIES

Robert Howard Hartry, Composer & Lyricist
"Dust" from *General Hospital* - ABC

★ OUTSTANDING ACHIEVEMENT IN MUSIC DIRECTION AND COMPOSITION

Josh Sellg, Composer
The Wonder Pets! - Nickelodeon

★ OUTSTANDING ORIGINAL SONG - CHILDREN'S AND ANIMATION

Brandon Sawyer, Lyricist
"In the Happy Little Land of Hoboken Surprise" from *Penguins of Madagascar* - Nickelodeon

★ OUTSTANDING ORIGINAL SONG

Bill Schermerhorn, Lyricist
"(Won't You) Join Our Parade" from *85th Annual Macy's Thanksgiving Day Parade* - NBC



▲ Sean Callery ▲ John Debnay ▲ Robert Duncan ▲ Michael Giacchino ▲ Trevor Morris ▲ Marc Shaiman



MEMBERS DOMINATE THE 2012 PRIMETIME EMMY NOMINATIONS

ASCAP's film and TV composers have followed up their phenomenal showing at the 2011 Primetime Emmys with an equally impressive majority over this year's nominations. On July 19th, the Academy of Television Arts & Sciences announced the nominees of the 64th Primetime Emmy Awards, and ASCAP members and foreign affiliates represent 22 out of the 29 composers up for awards.

Among ASCAP's nominees are composer and ASCAP Film Scoring Workshop alum Trevor Morris, who continued his Emmy hot streak, having received two previously and earning another nomination this year for his theme music for *The Borgias*. Past ASCAP Henry Mancini Award winner Marc Shaiman - who is no stranger to the Emmy awards - earned two nominations this year for his original music for NBC's *Smash*.

The *64th Primetime Emmy Awards* will air live from the NOKIA Theatre L.A. LIVE on Sunday, September 23rd at 4 pm PST on ABC. Congratulations to all our nominees!

★ OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)

Chris Bacon, **Marc Shaiman** *Smash*
John Lunn (PRS) *Downton Abbey*
Trevor Morris *The Borgias*
Jeff Richmond *30 Rock*

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

John Debnay *Hatfields & McCoy's*
Robert Duncan *Missing*
Michael Giacchino
Disney Prep & Landing: Naughty Vs. Nice
Javier Navarrete (SGAE)
Hemingway & Gellhorn

★ OUTSTANDING ORIGINAL MUSIC AND LYRICS

David Javerbaum, **Adam Schlesinger**
"It's Not Just for Gays Anymore" from *The 65th Annual Tony Awards*
Seth Meyers, **John Mulaney**
"I Can't Believe I'm Hosting" from *Saturday Night Live*
Marc Shaiman, **Scott Wittman**
"Let Me Be Your Star" from *Smash*
Matthew W. Thompson
"Welcome Back To Hope" from *Raising Hope*
Matthew West
"The Heart of Christmas" from *The Heart of Christmas*

★ OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC

Sean Callery *Homeland*
Lisa Coleman, **Wendy Melvoin** *Touch*
Paul Englishby (PRS)
Page Eight (Masterpiece)
Martin Phipps (PRS)
Great Expectations (Masterpiece)



▲ Wendy and Lisa ▲ Matthew West ▲ Scott Wittman



ASCAP MUSIC FILLS THE INTERNATIONAL FILM MUSIC FESTIVAL IN CÓRDOBA

Many historians believe that in the 10th and 11th centuries, the city of Córdoba in the Andalusia region of southern Spain was the most populous city in the world, and the intellectual center of Europe. Córdoba reclaimed its vaunted position at the end of June as hundreds of composers and film music lovers flocked to the city from around the world for the Festival Internacional de Música de Cine Provincia de Córdoba 2012.

Film screenings, concerts, lectures and insightful Q&A sessions abounded during the week-long festival, many of them featuring the music of the ASCAP composers and global affiliates invited as special guests: Mark Isham (the festival's Honorary President), Trevor Morris, Richard Bellis, Lucas Vidal, PRS member Murray Gold and SGAE members Roque Baños and Fernando Velasquez.

The main film music concert took place at La Aserquia Theater on Saturday, June 30th, and was broken into two parts: Tadlow Music Presents: The Music from the Golden Age (featuring music of legendary composers) and The Best of the Best, featuring the music of the invited guest composers. Phenomenal film music filled the air until 3:30 am!

For more on the Córdoba Festival visit festivaldecordoba.com/en.



▲ Pictured (l-r): Composers Trevor Morris and Mark Isham and ASCAP composer Board member Richard Bellis following the GoldSpirit and Jerry Goldsmith Awards ceremony.



▲ Pictured (l-r): ASCAP's Simon Greenaway, ASCAP composer & festival honorary President Mark Isham and ASCAP's Mike Todd after Isham's jazz concert at the Palacio de Viana.

PHIL WATKINS

NASHVILLE

DON SCHLITZ INDUCTED INTO SONGWRITERS HALL OF FAME

The 43rd Annual Induction Ceremony of the Songwriters Hall of Fame was held in New York City on Thursday, June 14th. This year's event, hosted by legendary songwriter, ASCAP Board member and Songwriters Hall of Fame Chairman Jimmy Webb, inducted several ASCAP members, including veteran Nashville hitmaker Don Schlitz.

Kenny Rogers, on hand to induct Schlitz, performed his classic Grammy Award-winning song "The Gambler," written by Schlitz in 1978. Schlitz then performed another of his hits, "When You Say Nothing At All," recorded by Keith Whitley and later Alison Krauss. A four-time ASCAP Country Songwriter of the Year honoree, Schlitz has

earned countless industry awards and has written hit singles for artists such as Garth Brooks, Reba McEntire, Randy Travis and many others.

Schlitz recently signed to Nashville-based independent

publisher Sea Gayle Music, whose VP of Creative Mike Owens was on hand in New York, along with ASCAP's Marc Driskill and LeAnn Phelan, to celebrate with Schlitz. **See full Hall of Fame story on page 8.**



▲ Pictured (l-r): Sea Gayle Music's Mike Owens, Stacey Schlitz, Don Schlitz and ASCAP's LeAnn Phelan and Marc Driskill

GARY GERSHOFF



▲ Pictured (l-r): ASCAP's Marc Driskill, Rascal Flatts' Joe Don Rooney and Jay DeMarcus, Neil Thrasher, Rascal Flatts' Gary LeVox, Big Machine's Scott Borchetta, Dann Huff and ASCAP's Ryan Beuschel

ASCAP TOASTS NEIL THRASHER AND RASCAL FLATTS' "BANJO"

ASCAP co-hosted a #1 Party for recent chart-topper "Banjo," recorded by Rascal Flatts, on Monday, June 11th at Puckett's in downtown Nashville. ASCAP songwriter Neil Thrasher was honored alongside publishers BMG Chrysalis and peermusic, and record label Big Machine was also on hand to fête the group. The song marked Thrasher's sixth #1 hit and his sixth single recorded by Rascal Flatts, and it also became the group's 14th #1 song to date. Producer and ASCAP member Dann Huff was also celebrated at the party, with "Banjo" heralding Huff's 32nd #1 song.

50TH ASCAP COUNTRY MUSIC AWARDS TO BE HELD OCTOBER 29TH

ASCAP will host its 50th Annual Country Music Awards on Monday, October 29th at the Opryland Convention Center. The invitation-only gala will honor the songwriters and publishers of ASCAP's most performed country songs from April 1st, 2011 through March 31st, 2012. This annual celebration of our country songwriters sets the pace for a busy week in Nashville, which culminates with the 46th annual Country Music Association Awards on Thursday, November 1st.



▲ Bob McDill

DAK ALLEY

The event will honor legendary songwriter Bob McDill with the ASCAP Golden Note Award in recognition of his extraordinary career, as well as ASCAP's Country Songwriter of the Year, Songwriter/Artist of the Year, Song of the Year and Publisher of the Year. The evening will also feature live performances of the top five most performed songs of 2011 by the award-winning songwriters and special guests.

SENATOR LAMAR ALEXANDER VISITS ASCAP

Tennessee Senior Republican Senator Lamar Alexander stopped by ASCAP for a meet-and-greet on a June visit to Nashville. The Senator, a champion of songwriters and music creators' rights, met with staff and was treated to special performances by ASCAP hit songwriters Dave Turnbull and Chris Wallin.

▶ Pictured (l-r): ASCAP's Marc Driskill, Dave Turnbull, Senator Lamar Alexander (R-TN), Chris Wallin and ASCAP's Michael Martin.



◀ Pictured (l-r): ASCAP's Mike Sistad, Jonathan Kingham, Eric Paslay, Dave Berg, Carly Pearce, Walt Aldridge and ASCAP's Allison Toczylowski.

ASCAP CELEBRATES THE BLUEBIRD CAFE'S 30TH BIRTHDAY

June's installment of ASCAP's popular monthly showcase series at The Bluebird Cafe featured veteran Nashville hitmakers Walt Aldridge and Dave Berg, red hot songwriter-artist Eric Paslay, buzz-worthy newcomer Carly Pearce and a surprise guest appearance by songwriter Jonathan Kingham. This edition of ASCAP's long-running writers-in-the-round celebrated the legendary Nashville venue's 30th birthday. ASCAP helped kick off The Bluebird's extended festivities, which include intimate performances from some of country music's biggest artists and hit songwriters, numerous homecoming shows, guest appearances and special events throughout the coming year.

LONDON

BIG ENOUGH: LIANNE LA HAVAS

Born and raised in South London, Lianne La Havas started singing at the age of seven. Her father taught her to play guitar and piano, and her mother exposed her to soul singers like Jill Scott and Mary J. Blige, inspiring her to write her first song. When she was 18, La Havas was still writing songs and singing when a friend introduced her to Paloma Faith, who was looking for a backing singer.

It was not long before La Havas was signed to Warner Bros. Records and

began to develop and hone the sound we hear today. She made her television debut on BBC Two's *Later with Jools Holland*, which was followed by an announcement that La Havas would be the supporting act for Bon Iver's December 2011 North American tour. Her official debut single, "Lost & Found," was released in the UK in April and her debut album, *Is Your Love Big Enough?*, was released in July in the UK to rave reviews.



► Lianne La Havas



▲ Murphy and Williams in Dublin

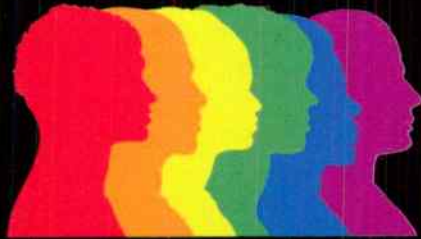
Irish Music Rights Organization (IMRO) recently invited representatives of ASCAP to attend their annual members week. During the week, ASCAP's Ralph Murphy delivered his successful workshop, Murphy's Laws of Songwriting, while ASCAP London's Seán Devine spoke about international relationships between performing rights organizations and the music publishing entities.

ASCAP President Paul Williams was interviewed on Today FM, Ireland's most popular drive time show, and spoke about his life

★ AN ATLANTIC CROSSING

as a hit songwriter and his role at ASCAP. Williams also took part in an interview with hit Irish writer Laura Izibor during which they spoke about their individual writing styles. Williams performed a song written for his new film *Paul Williams Still Alive* and also his classic work, "Rainbow Connection."

Murphy and Williams also traveled to Kilkenny, south of Dublin, where they provided more insight into writing. IMRO CEO Victor Finn commented on the week: "This is a perfect example of organizations working together for their members."



The Crane School of Music, SUNY Potsdam

Domenic J. Pellicciotti Opera Composition Prize

**\$20,000 in
Total Prize Money**

Composers/Librettists are invited to submit recently composed operatic works suitable for performance by college-level singers and instrumentalists that have not received a professional premiere. Works which explore issues relevant to the LGBT community are particularly encouraged.

Deadline for Submission: March 29, 2013

For complete information, please visit www.potsdam.edu/pellicciotti

Call for Opera Scores

The Domenic J. Pellicciotti Opera Composition Prize was founded by Dr. Gary C. Jaquay to honor his life partner Domenic J. Pellicciotti, an ardent fan of opera. The award seeks to encourage and acknowledge the creation of new operatic works that explore, within a broad range of possible expressions and representations, themes related to tolerance, inclusion and/or the celebration of diversity within an inclusive community.

Up to three works (either in part or in whole) will be performed by the Crane Opera Ensemble and Orchestra in November of 2014.

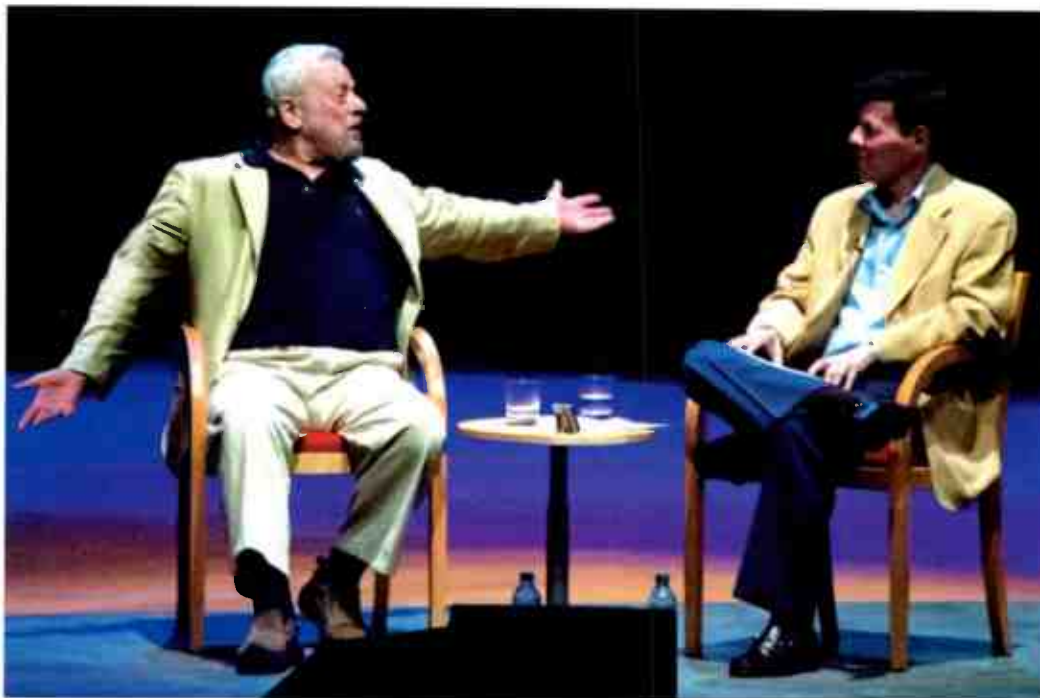


MUSICAL THEATRE

SONDHEIM ONSTAGE

Musical theatre giant

Stephen Sondheim sat for an onstage conversation with ASCAP's very own Michael Kerker at a special event held at Segerstrom Concert Hall in Costa Mesa, CA on July 13th. The two discussed Sondheim's legendary work, including *A Little Night Music*, *Company*, *Follies*, *Sweeney Todd* and many other classics.



► Pictured (l-r): Stephen Sondheim and ASCAP's Michael A. Kerker

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SYMPHONY & CONCERT

COMPOSER MICHAEL GATONSKA AWARDED THE AMERICAN PRIZE IN COMPOSITION

Composer Michael Gatonska is the winner of the 2012 American Prize in Composition in the professional division for his work entitled *The Whispering Wind*, performed by the Cabrillo Festival Orchestra. The American Prize is a series of new, non-profit competitions unique in scope and structure, designed to recognize and reward the best performing artists, ensembles and composers in the US based on submitted recordings. Gatonska received a cash prize, professional adjudication and regional, national and international recognition based on recorded performances. Gatonska is a former ASCAP Morton Gould Young Composer Award winner.

The music of Michael Gatonska has been performed by the Minnesota Orchestra, the Cabrillo Festival Orchestra, the American Composers Orchestra, the Pacific Symphony, the Hartford Symphony, the Ossia Symphony Orchestra, the Chicago Chamber Musicians, the

LOCRIAN Chamber Players, the Talea Ensemble and string quartet DAFO (Poland) among others. He has received numerous awards for his compositions, including fellowship and grant awards from the Civitella Ranieri Center, the Kosciuszko Foundation, the American Music Center, Meet the Composer, the American Composers Forum, the Roberts Foundation, the Paul Underwood/ACO Commission, the MATA Festival Commission, the Connecticut Commission on the Arts, the Field, and he is a MacDowell Colony Fellow. His music has been recorded on the Albany Records, MajorWho Media and Einstein Records labels.



▲ Michael Gatonska



▲ Pictured (l-r): ASCAP members Nathan Heidelberger, Roger Zare, Michael Djupstrom, Reena Esmail and Michael Ippolito with ASCAP's Michael Spudic at the Emerging Composers Institute's final concert at Copland House at Merestead on August 5th

THE ASCAP FOUNDATION AND COPLAND HOUSE INAUGURATE EMERGING COMPOSERS INSTITUTE

This summer, Copland House successfully inaugurated a new Emerging Composers Institute. Five gifted young composers (pictured above) participated in the launch of this exciting new program entitled CULTIVATE, directed by composer and Copland House founding clarinetist Derek Bernel (ASCAP). CULTIVATE was conceived of as a creative workshop and mentoring program dedicated to developing the talents of exceptionally gifted American composers in the initial stages of their professional careers. Bolstered by major support from The ASCAP Foundation, the program concluded with a festive, well-received concert held at the Copland House at Merestead.

ASCAP PRESENTS ADVENTUROUS PROGRAMMING AWARDS

This past June, ASCAP honored several orchestras and choral ensembles for their adventurous programming at two separate award presentations in collaboration with the League of American Orchestras and Chorus America, respectively. The winning groups were chosen for prominently featuring music written within the past 25 years during the 2011-2012 concert season. For a full list of the winners, please visit www.ascap.com/concert.

PIANIST CONRAD TAO RECEIVES 2012 AVERY FISHER CAREER GRANT

Conrad Tao, an ASCAP member and accomplished pianist, was recently awarded one of the 2012 Avery Fisher Career Grants. The Career Grants are part of the Avery Fisher Artist Program, funded through a major gift to Lincoln Center by the late Fisher. Since 1976, 123 young musicians have been awarded \$25,000 Career Grants for professional assistance and recognition.

Tao is currently a Gilmore Young Artist, an honor awarded every two years to single out the most promising of the new generation of US pianists. In December 2011, Tao was the only classical musician to make *Forbes*'s "30 Under 30" list, highlighting the youngest stars in the music business. Tao is an eight-time consecutive winner of the ASCAP Morton Gould Young Composer Award.



▶ Conrad Tao

▶ NEW MEMBERS

★ CHARLES KELLEY AND DAVE HAYWOOD ★ JERROD NIEMANN ★ MATHAI ★ KENDRICK LAMAR



Lady Antebellum's Charles Kelley and Dave Haywood ▶

Lady Antebellum's Charles Kelley and Dave Haywood met in high school, where Haywood played in a band with Kelley's older brother, Josh (now a successful ASCAP songwriter in his own right). The pair relocated to Nashville after college graduation, moving in with Josh so they could write songs together. Haywood and Kelley founded Lady Antebellum in 2006 with Hillary Scott (pictured above) and released their self-titled debut soon after, which produced the trio's first #1 single, "I Run to You."

In early 2010, the group released its second album, anchored by the five-week #1 crossover hit single, "Need You Now," co-written with fellow ASCAP member Josh Kear. The song won four Grammy awards, including Song of the Year and Record of the Year, becoming only the second country song ever to win both honors. It has earned countless ASCAP, CMA, ACM, ACA and CMT awards, has been certified quintuple platinum, and last year became the most downloaded country song in history.

Lady Antebellum's third studio album, *Own the Night*, debuted at #1, garnered their fifth and sixth #1 singles, and took home Best Country Album at the Grammys. Their *Own The Night 2012 World Tour* has become one of country music's top selling tours, constantly breaking attendance records and selling out arenas in advance.

In addition to their major success with Lady A, Kelley and Haywood have co-written numerous songs for various artists, most notably the #1 hit, "Do I," recorded by labelmate Luke Bryan, "Love Song," recorded by Miranda Lambert, and songs by Josh Kelley, Parachute and more.

Jerrod Niemann ▶

While writing and recording his new album, Jerrod Niemann immersed himself in the history of country music. A student of music theory and production, the Kansas native pondered a question that is heard more and more frequently these days: Just what exactly constitutes country? His answer to that query can be found in the musical and technically groundbreaking *Free the Music*, due out October 2nd.

Niemann's Sea Gayle/Arista Nashville debut *Judge Jerrod & the Hung Jury* arrived at #1 and yielded the chart-topping hits "Lover, Lover" and "What Do You Want." His sophomore album with visionary co-producer and fellow ASCAP member Dave Brainard emphasizes the early instruments that have shaped the genre: acoustic guitars, bass, fiddles and even horns. A true "headphones album," *Free the Music* is a sonic journey through a multitude of styles, including country, rock, honky-tonk, Dixieland jazz and reggae.

In addition to his efforts as an artist, Niemann has co-writing credits on the Garth Brooks hit "Good Ride Cowboy," and has penned two others for the Country Music Hall of Famer, along with songs for Blake Shelton, Lee Brice, John Anderson and Jamey Johnson. "The most important thing to me is songwriting. But no one can ever hear a song without a vehicle, whether it's me or somebody else singing it," admits Niemann. "If someone told me I had to choose between playing and writing, I don't know what I'd choose."



Mathai ▼

Mathai began her journey in music at the tender age of three, performing primarily in church events, though her parents kept her focus on academic achievement. When she was 10, her family moved to Dallas, TX to raise the family in a better school system and safer area.

Mathai attended Coppell High School where she maintained her status in the top 10% of her class throughout all four years. Subsequently, she earned a scholarship to study nursing at Texas Women's University.

She never thought music would get her anywhere as singing was always considered just a hobby. But having been classically trained in jazz during her childhood, Mathai started developing her unique vocal style around the age of 16. Her sound was reminis-



cent of such esteemed female vocalists as Billie Holiday, Norah Jones, Nelly Furtado and Adele. During the winter of 2010, she had the opportunity to perform during the popular AMTC (Actors, Models, and Talent for Christ) convention in Orlando, FL where she was discovered by two entertainment executives.

Mathai was recently featured on the second season of NBC's hit series *The Voice*, where her dynamic vocals captured America's heart and led her to a top 10 spot on the team for Adam Levine of Maroon 5. Since then, labels such as Interscope and Def Jam have sought her out to do hooks for their various artists. Mathai is currently working on new music and performing on the road.

Kendrick Lamar ▼

Inspired by DMX's debut album, Kendrick Lamar began writing rhymes when he was 13. In the summer of 2002, Lamar turned 16 and stepped into a recording booth for the first time. A year later, he created his first collection of songs and set out to get the project in the hands of Top Dawg Entertainment CEO, Anthony "Top Dawg" Tiffith. Little did he know, Top Dawg already had the CD and was looking for him as well. When they did find each other, Top Dawg put Lamar to a two-hour freestyle test. He passed with flying colors and was signed immediately.

Initially known as K.Dot, the young rapper released two more mixtapes - *Training Day* and *C4* - before he decided to take a different approach to

his music. His first step was to start over and use his real name as his moniker. He then released the *Kendrick Lamar EP* in 2009, which featured his trademark singles "P&P" and "She Needs Me." In 2010, he followed up with *Overly Dedicated*, powered by the singles "Michael Jordan" and "Cut You Off." In no time, he came to be regarded as hip-hop's new, favorite rising rapper.

Receiving co-signs from Dr. Dre and Snoop Dogg, Lamar's profile has continued to soar. His developing fame in the music industry landed him a coveted spot on *XXL* magazine's 2011 Freshmen Issue cover. Lamar is currently performing in cities and festivals all over the US.



Walter Murphy

Top composer for *Family Guy*, *American Dad* and *The Cleveland Show* talks about his music for his first live-action feature film *Ted*



“One really nice opportunity about this film is that I got a chance to write a score that spanned the whole film. In a comedic film, you don’t always get that chance...Seth let me write an overarching theme.”

Emma winner Walter Murphy’s classy, brassy music can be heard all over Seth MacFarlane’s wacky TV creations *Family Guy*, *American Dad* and *The Cleveland Show*. So he was an obvious choice to score MacFarlane’s first live-action feature film *Ted*, in theaters this summer. What’s it like moving from cartoon pooches to CGI teddy bears? A couple of days before he took home two plaques at the 2012 ASCAP Film & Television Music Awards, *Playback* asked Murphy to expound.

How closely did you and Seth work on honing the musical language for *Ted*?

Very closely. He’s an easy guy to work for because he really knows what he’s looking for. It’s always a pleasure to work with someone like that because it makes your job easy – you just have to go do it. I would write and demo segments of the film and send it to him, or he’d come over and look at it and make comments about this or that, and I’d tweak it. There are segments that we really tweaked a lot, and there are portions of it that I grasped on to very quickly. But it was definitely a collaboration.

Has your creative relationship with him changed much in the years that you’ve worked with him?

Not really at all. Luckily, when we met, we got along famously and still do. Also, we have a very similar taste as far as music’s concerned, and also dramatically how things should play. So over the course of time, we’ve developed a verbal shorthand, as anyone would. He could just say, “Hey, you remember when you did this scene in this show and I liked that? How about something like that over here in this situation?” and I know what he’s talking about. So one really nice opportunity about this film is that I got a chance to write a score that spanned the whole film. In a comedic film, you don’t often get that chance; it’s normally a lot of pop songs and then the composers fill in dramatic spots here and there. But Seth let me write an overarching theme, so if you listen to the first minute and a half of the score, the musical germs of the entire score are in that minute and a half. So it hopefully gives a complete feel-

ing to the listener. And you don’t often get a chance to do that. More often in a dramatic film you might, but for comedies it’s kinda rare.

This is a mix of live-action and CG animation. Did the fact that the character *Ted* is completely computer-generated present any interesting challenges for you in writing the score?

No, because after about two minutes you forget that you’re looking at an animated character. I mean, the way Seth has voiced it and the dialogue that the bear has, and especially Mark Wahlberg’s interaction with him, you don’t realize that after a couple of minutes, so it really didn’t present any challenge in that way.

You use a somewhat similar orchestral palette in *Family Guy* and *American Dad* compared with *Ted*. How did scoring for *Ted* depart from your TV work with Seth?

Well, generally, television works very tele-scoped, you know? You only have 22 minutes and the occasions for music are very short, and you have to be musically to the point in order to convey just a certain idea or feeling...you really can’t develop musical themes at all. So that’s the big difference in writing a feature like this, where you have more screen time to say what it is you’re trying to say.

Do you write and orchestrate all the music that you score by yourself?

I do. Well, I have an orchestrator, but I do sketch everything out myself. I have to make demos of everything for most of the producers that I work for, so I play all the parts myself, then I print out the notation screen and give it to my orchestrator so it’s really well fleshed out.

Seth recently tweeted that you outdid yourself with your music for *Ted*. Are you particularly proud of this score?

Oh, I’m very happy with the way it turned out and that I got to do it here in Los Angeles with these great players; we had an 80-piece orchestra for the whole film and I worked really hard on it. I’m really, really happy to have this opportunity. – **Etan Rosenbloom**



Erick Baker

A Knoxville, TN native strikes a chord by blurring the lines between rock, folk, pop and country

It is no surprise that with great love sometimes comes great heartbreak; it's a theme that singer-songwriter Erick Baker explores in his recently released second record, *Goodbye June*. The album - produced by former Wilco drummer Ken Coomer - showcases his extremely personal songwriting style and soulful voice with songs that blur the lines between rock, folk, pop and country, and features themes ranging from greatest passions to deepest sorrows. Baker's signature sound has brought the Knoxville, TN native a slew of fans, eager to hear his truths about the sacrifices and joys in relationships, and has established him as an equally gifted musician and songwriter, landing gigs with John Legend, James Blunt, the Goo Goo Dolls and Heart. *Playback* spoke to Baker about his new album, his evolution as an artist and what it means to follow his dreams.

What is the story behind your new single "In Love With a Lie," the leadoff track to *Goodbye June*?

Well, it's actually several stories. The idea of the song actually came from a friend of mine. He was going through a breakup at the time, and amidst the tears and pain he kept saying, "You know man, I feel like I was in love with a lie." I was like, "Man I hear ya, but there is a song in there somewhere."

That was kind of the spark, and I just took it from there, adding my own personal stories with relationships gone wrong. Truth and honesty must be the cornerstone to any healthy relationship and it's difficult to deal with trying to have your mind change what your heart controls.

How did the song come together?

The music actually came first. For me, a lot of my writing starts out one way and ends up going somewhere completely different. The song started with a totally different feel and had a different structure. Another friend and I just started writing, and at the time, it wasn't for a song, it was just playing with a song idea. I kind of took that idea, cut it up, and once I knew what "In Love With a Lie" was going to be, the feel and the tone changed to a more driving and aggressive style. Rarely do I say, "Today, I think I'm going to write a song about trees," because as soon as I do that, it's going to be an awful song. When I try to sit down and write a happy song, I wind up writing the saddest song I've ever written. What was funny about that song was that I had already recorded *Goodbye June*, and it was done - or so I thought - and I knew immediately that I had to go back in and record it. Oddly enough, it ended up being the first track as well as the lead single.

How does *Goodbye June* show your evolution as an artist?

Goodbye June is a huge step forward for me as an artist because I think that it really showcases so much more of who I am. Personally, there was a dramatic growth in songwriting and the song arrangement, as well as in the musicality and musicianship, and that reflects that I have grown a lot. The record for me is the "July" of my life. I'm a father and a husband now, and entering a new phase in my life, and *Goodbye June* is a celebration of what brought me here, all of the mistakes, the good and the bad, and the joy of everything that has led me up to this point. It's also an embracing of what's to come, and looking forward to what takes me to the "December" of my life.

What made you want to pursue music?

My story is different from most people, in that I started playing music after I graduated from college. I had always been a fan of music, and I had a guitar in the corner and I knew a couple of songs, but I never considered myself an artist. After I graduated college, I didn't know who I was, I didn't know what I wanted to do and I was completely lost. I pretty much just spent the summer in the wind and traveled, while starting to teach myself how to play guitar. I was a huge Ben Harper fan and I had been introduced to Ryan Adams's *Heartbreaker*, so I learned how to play their songs and that evolved into bar gigs. In my hometown of Knoxville, I played cover shows and started to write, and then I scored this amazing opportunity to open for John Legend. I quickly went from ten people who weren't listening to 1,500 who were silent and completely engaged. That show was awesome, better than I could have ever dreamed, and that was the spark. I realized that "there was something there" and I walked off that stage a completely different person from the one who walked on.

What advice would you give to a new songwriter?

That's easy: write what you know! I think the main thing that people have been drawn to in my music is its authenticity, and that's because I write what I know. I write about what it's like in my day-to-day life. Everything has brought me here to the present: trying to pay a mortgage, raise a daughter and be a good husband. I would advise someone not to try to be somebody else. The only way you're going to find your original voice is by being who you are, and by being as honest as you can be. That's part of what *Goodbye June* is. It's the journey that has brought me here. Embrace the good and bad, because so many people want to forget it, or bury it, or they're embarrassed by it, but for better or worse, it's what brought us here. —James Weiss

Julie Frost

She's won a Golden Globe and written a Eurovision-winning song, but this singer-songwriter's career is just beginning to heat up

A SCAP songwriter Julie Frost seemed to burst onto the pop music stage overnight, notching hits for Beyoncé, Ed Sheeran, the Black Eyed Peas and Madonna (the Golden Globe-winning "Masterpiece") within two years of her first recorded single. But Frost's success was a long time coming. We spoke with this incredibly gracious creator about the changes - personal, professional and spiritual - that success has brought her.

When did you figure out that music was your life?

When I wrote my first song I sort of knew deep down, "Oh, this is what I AM." Once I realized

that, I took a leap of faith and quit my job. I decided to make my living with my voice and with my guitar, or starve. I starved for a very, very long time! Every other job and vocation quickly bored me...until and except music.

Your song "Satellite" won the Eurovision Song Contest for Germany in 2010. How did that experience impact you?

I went to Germany the next day and was famous! I was doing talk shows and interviews. The whole thing couldn't have been more surreal if I'd suddenly discovered I'd grown antlers or something. I went from being an obscure and struggling songwriter to a hit songwriter with an actual songwrit-



ing trophy. Then I came back to L.A. and every one was like "Julie who?"

It's not so much the trophy as what changes on the inside. My strength and resolve had been tested over and over as I struggled to keep on writing and believing that such things were possible for me. That's okay, it made me strong. I could look back at the failures and disappointments, these really dark times, and see there was this great plan at work so big I just couldn't see it. It gave me a confidence on the inside that no one and nothing can take away now.

Do you have a preferred method of getting to know a new collaborator?

I have found that you usually have to take things on a case-by-case basis. Some people you need to hang out and chat with for a long time. With other people you walk in, they play a chord, and it just happens. One thing I am always aware of is the importance of my attitude. I keep my heart open and seek to meet all the people in the room with respect and faith in our talent. I make sure to expect the outcome to be something much greater than the sum of its parts. I try not to indulge in fear and anxiety, which can be difficult, because there is often pressure and other stresses involved when you are creating professionally and not JUST for love. It's very challenging sometimes, but so rewarding.

The pairing of lyric/melody in Madonna's "Masterpiece" and Black Eyed Peas' "Just Can't Get Enough" seem so effortless. Does topline tend to flow pretty easily?

Oh, those songs and melodies flowed through like gifts from God - those writing sessions were magical. That said, sometimes revision, trial and error are the way as well... it really depends on the constraints of the session and objective. With "Masterpiece" and "Just Can't Get Enough," that was pure inspiration with no thought of outcome except something big that everybody loved. Well, that WE loved anyway!

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It felt like a magic key had turned in my heart and the song just came out. I also had genius collaborators. That makes so much difference.

Is there one project you worked on, or lesson you learned from another music creator, that you feel shaped your songwriting more than any other?

There have been many lessons, but the first one that comes to mind came listening to songwriter Peter Himmelman speak about inspiration. He said something to the effect of "Let's say you didn't feel inspired to write a

song today. Well if someone came up to you and put a gun to your head and was going to kill you if you didn't write a song, you could write a song today. If someone came up to you and showed you a check for a million dollars that would be yours if you wrote a song today, you would write a song today." Inspiration is unlimited. I have chosen to see it as a constant, always available to me as its willing vehicle.

You released your debut solo album *The Wave* a decade ago. Are you still actively

writing and performing music for yourself? Yes! That is just a part of who I am.

What professional achievement means the most to you?

This is going to sound like a cop out, but each one means the world to me. Each one is special in its own way. Seeing a song at the top of a chart, any chart, is such a thrill. An ASCAP award was literally on my list of dreams since the first time I saw one in a studio. And the Golden Globe, don't get me started! —Etan Rosenbloom

Ben Taylor

On his spacious, thoughtful and soul-lifting new album, *Listening*, the son of American music royalty shows he is comfortable in his own skin

Music has always been central to Ben Taylor's life. Being the son of James Taylor and Carly Simon made that so. But evolving into an accomplished singer-songwriter in his own right is something Taylor has always done at his own pace, and with his own style. After a decade of releasing acclaimed independent albums and touring, Ben's latest effort, *Listening* (Sun Pedal Recordings/ILG), reflects an artist at ease with a wide palette of styles, from folk, pop and soul to urban, reggae and country. With his immaculate guitar playing, indelible melodies and honest, often witty lyrics, Taylor has long captivated audiences. With the release of *Listening*, that audience will surely grow. *Playback* recently talked to Taylor about his musical legacy and the path that he's carved for himself.

You called your new album *Listening*, which is also the name of the first track. What's the significance?

I always try to choose something to make fun of myself. I was looking for atypical names, and I like doing that to avoid the trap of taking myself too seriously, which I think happens to a lot of artists. Also, to me, the title seemed like an oxymoron because obviously if I'm performing, I can't be listening. So, it seemed like a good opportunity to have fun with myself while still being able to take myself seriously.

Some of the songs on the album were recorded a while ago, and some more recently. You've always seemed to set your own pace in terms of releasing material. What's your philosophy behind that approach?

It is a real luxury not to have to put out an album each year, and not many people get to be in that situation. Typically, everything I have

released has been independent on my own label, until this record. The result when I have that much control is that I never think that an album is done. I think that I need somebody above me telling me that the album needed to be done three months ago, because I'll just keep on re-recording the songs that have already been recorded and writing new ones that I can't live with not having on the record. That's good because if you have taken a year or more off between albums, you want to lead with your best foot forward.

There are some songs that get written quickly and they're done. Then there are songs that need to take their time to come to fruition. You have talked a lot about loving to perform live. How can performing live help you discover what a song needs to be?

That's really why I feel songwriters should also be performers because a song doesn't really get written until you can play it in front of an audience: for your family, your friends and your most valuable editors. But even so, you can usually predict what their response is going to be. But when you actually bring a new song onstage and play it for people who have actually paid money to be at your show, you really hear it for the first time. I think in a perfect world, you would write an album's worth of songs and then go tour them before you made the album.

What do these new songs mean to you in terms of your evolution as a songwriter?

They represent experience. I think that the more songs you write, the fewer songs you have to write in a way because you have written those songs before. But, the more songs you write, the better you get at distracting people from what the songs are. I feel, in a way, I have less to say now than I did the first time I came out with an album, but I have a far more concise way of saying it.

You are pursuing your career in a completely different music business



"When you actually bring a new song onstage and play it for people who have paid money to be at your show, you really hear it for the first time."

environment than both your parents experienced when they were coming up. What lessons, musical or otherwise, do you think you have gained from them?

Both of them have been consummate professionals, and have approached their art with a tremendous amount of integrity, and they have stuck true to the messages that they were preaching and they have never stopped. They have just always continued to create great things and that has shown me that it is everlasting: the more music you make, the more music you get to make.

Music is a profession and a craft, but at its core it is also a very spiritual thing. How do you feel about being able to make music and having the luxury of growing up around music and being surrounded by musicians all the time?

It is a special situation. I don't think enough people get to do something they love for a living. This job, for all of the hours and everything that is involved, considering what you get out of it, professionally and monetarily and such, it wouldn't be worth doing for me if I didn't get to live with my best friends and have a common goal on stage night after night and experience such amazing teamwork. That is what makes it worth it, and I can't imagine what else I would do. —Erik Philbrook

Terry Radigan

A Nashville by way of New York City songwriter channels an emotional breakup into powerful music



Giving Up on Love." What was the thought process behind this blend of sounds? Did you set out to write a genre-bending album, or is that just how the songs manifested themselves?

With other records I've done, you always have to be mindful of the genre. That was always a struggle for me when I was making records out of Nashville because I listen to so much music. The cool thing about this record was the instrumentation, the production. The only thing it had to do was suit the song - that was it. I loved the freedom of every song dictating what the arrangements and the production should be. It was so much fun...and liberating.

The inspiration for the album came from an extremely difficult, emotional situation in your life. Did you find it tough to open up in such a vulnerable, real way to the lyrics?

I didn't write a lot of those songs thinking they'd be on a record. I just wrote them because I'm a songwriter and I wanted to be working, but that was what was foremost in my heart, especially the song "The Truth." That was a tough one

because I had to admit things that I didn't necessarily want anybody to know that I felt, whether I felt them for five minutes or five months. But I did have that moment when I was writing where I would write a

lyric and say, "That's not really it. If I'm going to write this, let me really write it."

The song "Emily" was written directly about the "other woman." Is it tough to have those emotions so close to you in a song, so present when you sing about them?

I was lying in bed one night; I couldn't sleep and I thought I would write this song to kind of pull out what was rolling around in my head and get it out. It just sort of happily fell into a song. But the woman's name really was Emily. And I had no desire to call her out, but that's one of the most singable names there is. And the joke that I would tell on the road before I would play it, and I had said this in Nashville was had her name been Margaret or Joan or something not particularly singable, I would've changed it. I would've changed it to Emily.

You have so much resolve in your songs. Though you lyrically take the audience through so many emotional ups and downs, you ultimately end your album with positivity. Do you think the songs are inspiration for your positivity, or is it the other way around?

You write something positive and then you sing it a bunch and you can't help but be affected by that. I wanted people to recognize that this is not a whiny record; this is not a "poor me" record. It's just the flash of the dif-

"I had to admit things that I didn't necessarily want anybody to know that I felt... I would write a lyric and say, 'That's not really it. If I'm going to write this, let me really write it.'"

ferent emotions that'll come up. I didn't ever want to stay in the mindset of the song "Mistake," because I couldn't. It wouldn't be healthy and there's no forward movement there. I had showed up in Nashville right after my breakup and it was one of those great days of sitting with two of my favorite people and writing that song. And my gosh, I felt better. It was almost like writing a letter to myself.

Speaking of Nashville, what do you like about being in Nashville? Do you find it a better music scene for you than your native New York?

There's no better boot camp if you're a songwriter or a performer, but especially a songwriter, than Nashville. Because, first of all, it has the tradition of the song, the lyrics and the story. I went there and learned how to make an idea small, as small as it can be - what's the one emotion, what's the one thing you're trying to convey?

You've written an album with such emotion and energy. Where do you think inspiration will take you next?

It's just dawning on me. A few people have said, "So what's next?" I'm like, "Wait, I have to do something else?" [laughs] There are talks about putting *The Breakdown of a Breakup* into a stage show. And it makes me excited and enthusiastic about anything I do. I'm also going to do more songwriting in Nashville. There are a couple of records I've produced that are just in the finishing stages of being mastered. I don't know what it looks like, but my arms are open and I'm just waiting for it, like everything, to sort of come from the clouds. **-Laura Thomas**

When one experiences a breakup, wild emotions come out to play. Many victims of love ride out the storm, but singer-songwriter Terry Radigan turned it around to write, record and produce a no-holds-barred album. Refusing to be held down - either bottled up with pain or shoved into one genre - *The Breakdown of a Breakup* was released on Valentine's Day, and is a musical roller coaster of poignant, fiery reflections on experiences through love and loss. *Playback* talked to Radigan about her emotional yet resilient album, her inspiration and positivity, and the direction her career is taking.

What stood out at first listen of *The Breakdown of a Breakup* were the contrasting musical styles, from the rollicking swamp rock strains of "Mistake" to the bright, acoustic pop-country of "Not

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This year's "We Create Music" panel featured (l-r) Brett James, Lin-Manuel Miranda, Monica, Ryan Tedder and Heitor Pereira.

SEVENTH

The 2012 ASCAP "I Create Music" EXPO provided it all: education,

From the moment the 7th annual ASCAP "I Create Music" EXPO kicked off in LA on the morning of April 19th at the Renaissance Hollywood Hotel, there was no doubt in anyone's mind that those in attendance were energized by the educational, inspirational and networking opportunities available at the EXPO.

You could feel it in the rooms where master classes were held, where top songwriters and composers ranging from The Smeezingtons' Bruno Mars, Ari Levine and Philip Lawrence, Dan Wilson, Peter Frampton and Carly Simon to Allen Shamblin, Greg Wells, Stargate, Lin-Manuel Miranda and Mark Isham provided intimate knowledge on craft and creative process. Desmond Child offered his own take on a master class by creating a "town hall" setting in which participants gathered in a communal circle to take advantage of Child's unique way of sharing his expertise.

You could hear it in the questions attendees asked of the speakers on panels covering important topics relevant to today's music creator, from music licensing, publishing, touring, digital marketing



Darrell Brown speaks to the audience at the Town Hall Meeting with Desmond Child

and fan engagement to lyric writing, international markets, legal issues, collaboration, project funding, and asset protection and recording.

You could see it in the faces of audience members when Don Felder (former lead guitarist for the Eagles) performed the blazing solo for "Hotel California" at the powerful "I Create Music" Center Stage showcase, where he was joined onstage by David

Paich (Toto), Allen Shamblin and members of The Go-Go's in an unforgettable writers in the round evening.

Everywhere you turned there were moments both big and small that demonstrated the power and the purpose of this unique event, custom-designed solely for songwriters, composers, producers and those souls for whom a music career isn't a choice but a necessity.

(CONTINUED ON PAGE 40)

PHOTOS BY PICTURE GROUP



Pictured (l-r): 1. ASCAP President and Chairman Paul Williams addresses the EXPO audience 2. Just the Way They Are: Master Session with The Smeezingtons: Ari Levine, Bruno Mars and Philip Lawrence 3. Don't Stop the Music: Master Session with Stargate: Stargate's Tor Hermansen and Mikkel Eriksen 4. No Secrets: Master Session with Carly Simon: ASCAP EVP of Membership Randy Grimm with Simon 5. From the Clubs to the Charts: DJs Turned Producers: DJ White Shadow, Don Cannon and Mick Boogie talk about their evolution from DJ to producer 6. The Digital Frontier: Kickstarter's Kendel Ratley, Topspin's Ian Rogers, 30 Seconds to Mars's Jared Leto, ASCAP's Erik Philbrook and Spotify's Artist in Residence D.A. Wallach 7. ASCAP's Jason Silberman listens to music during a One-on-One session 8. Master Session with Peter Frampton: radio host Nic Harcourt talks with Frampton 9. Poster Child: A Town Hall Meeting with Desmond Child: An attendee poses a question 10. Words of Wisdom: Lyrics in Songwriting: ASCAP's Lauren Iossa, Siedah Garrett, ASCAP Board member Jimmy Webb, Julie Frost and Brett James

HEAVEN



connection, inspiration and more by Erik Philbrook





Pictured (l-r): 1. Copyright of Way: How Policy is Shaping the Future of Music: (l-r) ASCAP President and Chairman Paul Williams, U.S. Rep. (D-CA) Howard L. Berman, Director of United States Immigration and Customs Enforcement John Morton and ASCAP CEO John LoFrumento 2. The Evolution of the Major Publisher: Sony/ATV Music Publishing's Danny Strick, Universal Music Publishing Group's Monti Olson, Warner/Chappell Music's Greg Sowers, ASCAP's Randy Grimm and former BMG Chrysalis exec Lionel Conway 3. The Songs That Built Me: Master Session with Allen Shamblin 4. The Gospel Truth: James Fortune, ASCAP's Jennifer Drake, Andrae Crouch and Warryn Campbell 5. Once Upon a Time: Master Session with Mark Isham 6. Diverse Careers in Concert Music: Gabriel Kahane, Grant Gershon, Gabriela Lena Frank, Derek Bermel and ASCAP's Cia Toscanini 7. The One and Only: Master Session with Greg Wells: ASCAP's Brendan Okrent, Wells and ASCAP's Sue Drew 8. Music Magic: The Making of a Hit: ASCAP's Jonathan Jones, Shea Taylor, Da Internz's Marcos "Kosine" Palacios, ASCAP's Jay Sloan, Da Internz's Ernest "Tuo" Clark and Malik Yusef 9. The New Publishers: Writers Signing Writers: ASCAP's Sue Drew with Sam Hollander, Toby Gad and Brian Kennedy 10. The Art of Collaboration: Darrell Brown, J.T. Harding, Deana Carter, Chris DeStefano and Dave Berg 11. Getting Your Music Licensed in Film, TV and Beyond (Presented by Guild of Music Supervisors): Guild of Music Supervisors President Maureen Crowe, Jonathan McHugh, Jojo Villanueva, Andrea von Foerster, Janine Scalse, Anna Granucci and ASCAP's Mike Todd



This year's three-day EXPO drew nearly 2,500 attendees, proving once again that the pursuit of creating music is not only alive and well, but thriving, across all genres. There was something for everyone, as this year's EXPO met the thirst for knowledge by offering panels covering a wide range of musical genres, from DJ and club music to R&B and hip-hop, from gospel to concert music, from film and TV scoring to commercial music and more.

Other important panels addressed music creators of all stripes. Music business guru Don Passman covered the "Nuts and Bolts of the Music Business," addressing

such specific issues as iTunes, webcasting, YouTube, digital royalties, 360 deals and much more. ASCAP President and Chairman Paul Williams moderated one of the most important panels of the weekend: Copyright of Way: How Policy is Shaping the Future of Music, featuring ASCAP CEO John LoFrumento, Rep. Howard Berman (D-CA) and John Morton, Director of US Immigration and Customs Enforcement, who all covered what was being done to protect the rights of music creators in Washington, DC. Morton perhaps delivered the most potent message of the day: "If innovation isn't protected, it will be lost."

If the incredible concentration of knowledge at the EXPO wasn't enough, the characteristic that defines the ASCAP conference more than any other is the chance to be heard and to be taken seriously, face-to-face, by panelists and other attendees. Song feedback panels allowed them to receive advice on their music from industry experts; One-on-One sessions allowed them to ask direct questions of experts to receive career advice; lunchtime roundtables provided a casual environment in which top music creators generously shared their insights with participants.

This year, a highlight was the ASCAP EXPO Attendee Showcase, hosted by acclaimed songwriter Eric Bazilian, which featured a group of attendees who earned the opportunity to perform before their peers. In addition, each night, the Renaissance Hollywood Lobby Bar was packed as an eclectic selection of attendees performed into the late night hours.

A signature feature of the EXPO has always been the closing Writers Jam panel, in which some of ASCAP's most successful

PHOTOS BY PICTURE GROUP



MEMORABLE PERFORMANCES

While hearing so many experts share advice on how to improve your craft and career is essential to the EXPO experience, there's nothing like hearing a songwriter perform his/her song in its rawest form - live in front of an audience. From the "I Create Music" Center Stage show at The Highlands to the closing Writers Jam panel to other riveting performances on panels and on the *Playback* stage, this year's EXPO provided many inspiring moments.

Pictured: 1 Performers at the "I Create Music" Center Stage showcase included (l-r) Robin DiMaggio, David Paich, Don Felder, The Go-Go's Charlotte Caffey, Allen Shamblin, The Go-Go's Jane Wiedlin and Kathy Valentine and Monét. 2. Jonny Lang 3. Hillary Lindsey 4. Lindy Robbins 5. Priscilla Renea 6. Dan Wilson 7. Makana on the *Playback* Stage

VALUABLE SUPPORT

Over 80 exhibitors and sponsors recognized the opportunity to reach the most serious music creators in America by participating in this year's EXPO. ASCAP would like to thank all of them for making this year's event such an incredible success (see ad on inside front cover of this issue for complete list of sponsors and exhibitors).



Pictured: 1. The EXPO Networking Reception, sponsored by ole 2. The demo room 3. Notion booth 4. Singer-songwriter Nicki Bluhm, who performed on the *Playback* stage as well as in the Renaissance lobby bar with her band the Gramblers, checks out some merchandise

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LOEWS HOLLYWOOD HOTEL
LOS ANGELES, CA

songwriters from across the musical spectrum bring it all home with fun, stripped-down performances of some of their best-known songs. This year Jonny Lang, Hillary Lindsey, Priscilla Renea and Lindy Robbins

delivered the goods with sheer power, personality and incredible songs, leaving the audience covered in goosebumps and inspired to head home to create their own masterpieces.

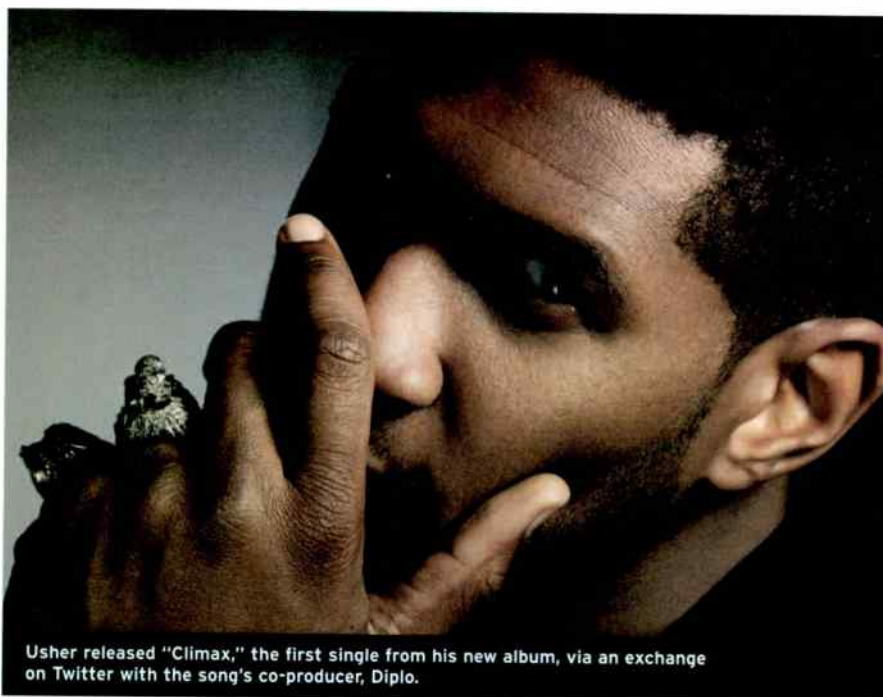
ASCAP MEMBER
Anniversary Tribute

SPECIAL FORCES

In the **15 years** that **USHER** has been an ASCAP member, he has continuously pushed the envelope - as a songwriter and performer but also as an actor, dancer, entrepreneur and philanthropist. Today he defines the meaning of a superstar. But what defines the meaning of adventurous spirit that is changing the sound of modern music. Here's how Usher and a team of the world's best producers made an album for the ages.

BY ERIK PHILBROOK





Usher released "Climax," the first single from his new album, via an exchange on Twitter with the song's co-producer, Diplo.

"THEY SAY LIFE IS A BATTLEFIELD. I SAY BRING IT ON,"

goes the opening lyric to "Numb," a track from Usher's seventh studio album, *Looking 4 Myself* (RCA Records). Never one to shy away from a challenge, musical or otherwise, since being discovered on *Star Search* at age 13 and releasing his self-titled debut album before he was even out of high school, Usher takes on the world - stylistically - on his new project. By mixing electronic dance beats ("Euphoria"), old-school R&B grooves ("Sins of My Father") and dubstep ("I Care 4 U") with new wave sounds ("Looking 4 Myself" with Empire of the Sun's Luke Steele), modern club anthems ("Scream"), retro-soul ("Twisted" with Pharrell Williams) and his trademark silky vocal prowess ("Climax"), this courageous crooner does nothing less than attempt to revolutionize pop music by bringing a whole new level of feeling and depth to the international dance party.

To accomplish this experiment, Usher tapped a team of special musical forces, namely some of the world's top producers, including Diplo, Rico Love, Jim Jonsin, Salaam Remi, Pharrell Williams, Max Martin and others, who all brought their unique expertise and creative flair to their respective tracks. Their collective efforts have already paid off. Released on June 12th, *Looking 4 Myself* shot to the top of the Billboard 200, becoming Usher's fourth #1 album.

From 1997's *My Way* album, in which he co-wrote and produced several tracks with Jermaine Dupri, including the #1 single "You Make Me Wanna," to "Without You," his collaboration with David Guetta from 2010's *Raymond V. Raymond*, Usher has always struck just the right balance of rhythm and soul. *Looking 4 Myself* takes that approach in exciting new directions and, seemingly, to a whole new audience - the international dance circuit. As he celebrates 15 years as an ASCAP songwriter, Usher talks to *Playback* about what drives his craft and career.

"Usher, your passion and dedication to the next generation of service-minded youth leaders has been inspirational. Congratulations on behalf of the 10,000 young people worldwide who recognize you as their personal ambassador, mentor and champion of their dreams!"

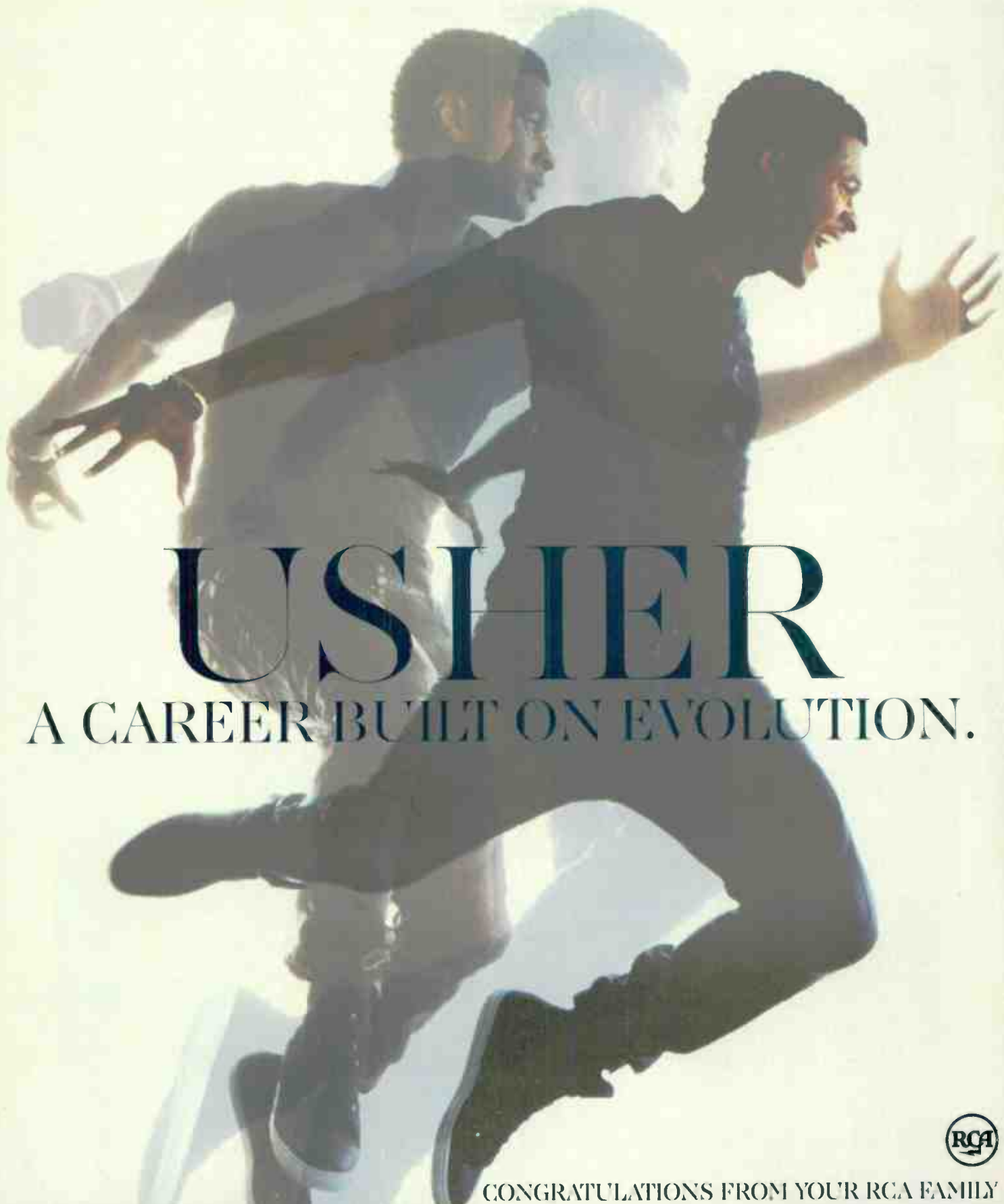
- Shawn Wilson, President, New Look Foundation

You've been an ASCAP member for 15 years, and in the business of making music for even longer than that. How do you think you've evolved the most as a music creator from your early days to this new project?

Evolution is a matter of exposure. The more that I've been able to get out and try different things, be around different people and have different musical experiences, it has allowed me to grow. I think it's really a product of that. In terms of the liberties that I've taken as an entertainer, that's really a product of just being in a creative space. The longer you do it the more comfortable you feel in exploring and trying different ideas, always with the idea of growth and evolution in mind.

Are there things that you still find artistically challenging when you sit down to get something out of your head or your heart and into your music?

Yes and no. When you're trying something new, it's obviously newly charted territory, so there's no point of reference. The work starts with what you were inspired by and how you feel. If it feels good, then you continue to move in that direction. If it doesn't, then maybe you re-evaluate it, and you go to what you know is your most comfortable space. In a lot of cases that means my voice.



USHER

A CAREER BUILT ON EVOLUTION.



CONGRATULATIONS FROM YOUR RCA FAMILY



World Radio History



Usher performs at the HMV Hammersmith Apollo in London

"I am so honored to have been a part of your career for so many years. Your phenomenal work ethic and creative spirit are outmatched only by your talent and generosity. I've watched you face obstacles, triumphs, take risks, challenge yourself and others to be more and do better, always with a strength, determination and commitment to creative excellence that inspires everyone around you." - Lisa Cambridge-Mitchell, SVP, Marketing, RCA Records

You've had the great fortune of collaborating with some of the top producers in the world. Your new album is reflective of that. What, in your experience, makes for the most fruitful collaboration with a producer?

The less ego, the more fruitful! I know a

lot of the people who I work with have had hit records before, or have had a great track record of success. You have to approach any creative process where you're making something that hasn't been done before, or something that's actually going to be impactful or

innovative, as though this is your first time doing it. You almost have to go back to the place of creativity that got you where you are for a moment, just to be fresh. Stay fresh and have fun! That has always been my motto for all of my sessions. You don't come in with



Congratulations Usher!
With love and respect,
David, Beth, Jen, and everyone at DWA

David Weise & Associates | Business Management | 16000 Ventura Blvd.,
Ste. 600 | Encino, CA 91436 | (818) 385-1933 | www.dwabiz.com



THERE'S SO MUCH I CAN SAY ABOUT USHER. I COULD SPEAK ON HIS MUSICAL TALENT, HIS ABILITY TO REMAIN DOMINANT AND RELEVANT IN THIS BUSINESS AFTER SO MANY YEARS. I COULD TALK ABOUT THE MILLIONS UPON MILLIONS OF ALBUMS SOLD AND WORLDWIDE TOURS. I COULD TALK ABOUT HIS IMPECCABLE FASHION SENSE AND HOW FEARLESS HE IS WHEN IT COMES TO STYLE AND INNOVATION. BUT I'D RATHER SALUTE MY FRIEND, BROTHER AND MENTOR ON HIS ABILITY TO STRIVE IN THE FACE OF ADVERSITY. IT'S SO DIFFICULT TO KEEP A SMILE ON YOUR FACE AND PERFORM WHEN DEALING WITH AS MUCH AS HE HAS TO DEAL WITH ON A CONSISTENT BASIS. I RESPECT USHER MORE AND MORE DAILY BECAUSE DESPITE EVERYTHING THAT GOES ON IN HIS LIFE, HE ALWAYS MAKES TIME FOR HIS KIDS. HE ALWAYS MAKES TIME FOR THE ONES CLOSE TO HIM. HE IS ALWAYS THERE FOR THE PEOPLE WHO MATTER MOST. SO HIS SUCCESS AS A MUSICIAN PALES IN COMPARISON TO HIS ABILITY TO BE A GREAT FATHER, FRIEND, BROTHER AND LEADER. I PRAY THAT I CAN ONE DAY BE HALF AS GREAT AT ALL OF THOSE THINGS. I LOVE U BIG BRO! #TTLO



Usher onstage with David Guetta at this year's Coachella Festival



Usher greets Justin Bieber at the 2012 Billboard Music Awards



Usher with (from left) Swizz Beatz and Alicia Keys at the 2012 Billboard Music Awards

'I'm very proud of the man my godson has become. Now world watch him shine. You ain't seen nothing yet!'
- Ben Vereen, Actor-Singer-Dancer

a preconceived notion of what you've done, or what you're capable of, because we all know why we're here. We are all professionals and great at what we do; we don't need to bounce our egos off the walls. Just get in there and have a good time. Come with your A game! Come with your best. I'm going to come with my best, and hopefully we'll meet somewhere in the middle.

Has the process of taking a seed of an idea and turning it into music changed much for you over the years?

When you first show up, it's all business. There's a producer, there's a designated writer, a designated creative staff of people who are part of a label. Now, the standard of how you make music, how you distribute it and market it has changed. Now it's really based more on personal influence and personal taste. You could be a Lady Gaga or you could be a 2 Chainz. You have to have a sense of confidence that you know what you're doing and you believe in it. If you don't, no one else will. I do think that over time I grew a lot more comfortable with my decisions. I didn't start that way. I was a product of being around a lot of incredible producers and writers that helped me find my own way of talking. I still work with other producers and writers in creative spaces. It's like, if you want to produce an all-star athlete, it's not just one person who helps that athlete

"Usher, family is everything to me, and through the many years of our growth, both personally and professionally, I'm honored to have you in my life and blessed to call you my brother. Your evolution as a man is exuded in every song written and sung by you. I stand proud in congratulating you on your many accomplishments throughout the years and look forward to our next 50 years of music." - Mark Pitts, President, Urban Music, RCA Records/CEO, ByStorm Entertainment

WAVE



— WE PROUDLY CONGRATULATE OUR CLIENT —

USHER

— ON 15 YEARS AS AN ASCAP SONGWRITER —



Usher and Romeo Santos at Madison Square Garden

get where he is - it's not just him. It's his effort, his will, but there are many different individuals involved. He's got a trainer, a coach and a nutritionist; he's got all these different people. Music is the same. The more experimental you are, the more creative you are with the people you work with. The more you just go for what you feel and have fun with it, the more liable you are to create something incredible.

Your new record is certainly incredible. After the massive success of *Raymond V. Raymond*, what were the driving factors in the direction you wanted to take in crafting this new project?

Mostly it was exposure to new music. I traveled a lot more between *Raymond V. Raymond* and *Looking 4 Myself*. I traveled outside the country. I listened to a lot of different music. Being in New York City and in Los Angeles, I was exposed to

a lot of really artistic stuff. For instance, in New York, I listened to a lot of different music and the whole New York culture inspired me. When I went to Coachella in the summertime, that became a great inspiration for me when I was ready to go back in the studio. Also, I had an incredible team around me. Mark Pitts, who is my A&R and who shares the executive producer credit on this album with me, helped keep the balance. When I would go a little bit too creative or a little too far, he'd say, "You know what? Check out this record." And he would throw it in the pot. It's almost like gumbo!

Working with Rico Love, I gave him a clear vision of what it was that I wanted in terms of reference records and ideas, by having him there with me at Coachella. He then went on his own, and started working on records to come up with different inspirations. Then he came

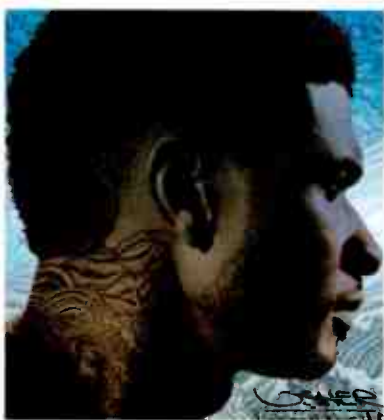
**"A true artist always seeks to push the boundaries of art past the point of the known reality into a real place of inspirational beauty. Thank you, Usher, for being true to the music. She keeps loving you back! Thank you for inviting me over to paint with you. It is indeed an honor and a pleasure to be inspired by and with you."
- Terry Lewis, Producer**

A man with short dark hair and a beard, wearing a dark suit, is shown from the waist up. He is looking back over his right shoulder towards the camera. The background is a dark, textured wall with a horizontal band of a lighter color across the middle.

**Congratulations on 15 Incredible
Years with ASCAP!**

**We are proud to be associated
with your success.**

Kenny, Allen and everyone at Grubman, Indursky, Shire and Meiselas P.C.



“Usher, you are a true artist in every sense of the word and title. On behalf of all of RCA, we look forward to many more groundbreaking moments together. Congratulations on this well-deserved honor.”
- Peter Edge, CEO, RCA Records

back to the studio and we began to work. It was a little odd for him working with producers that he had never worked with before, but again, in a session it's about not having an ego. It was a little odd for him at first because they had different styles. I had him writing with new producers and exploring new ideas.

Then, we went with the classic stuff that we had success with before, such as with Jim Jonsin. Before you know it, the guys came up with record ideas. “Looking 4 Myself” came 100% from him, but it was an idea based off of many conversations that we had, listening to Empire of the Sun, an Australian band that I really like for their music. So I reached out to the band's Luke Steele and asked if he would participate on the record with me. I just wanted my fans in America to know that that's the type of music that I like and listen to and am inspired by. But I also wanted people to know that he's also somebody that would be cool to check out.

Do you get the sense, having traveled and performed in front of audiences around the world, that peoples' minds are more open now, at least in America, to different sounds and

USHER HIGHLIGHTS

1978

• Born in Dallas, TX October 14th

1991

• Competes on *Star Search*

1993

• Usher introduced by “Call Me a Mack,” a song on the *Poetic Justice* movie soundtrack

1994

• Usher releases self-titled first album (500k+ copies sold)

Singles:

“Can U Get wit It”
 “Think of You”
 “The Many Ways”

1997

• Usher releases second album, *My Way* (6x platinum)

Singles:

“You Make Me Wanna”
 “Nice & Slow”
 “My Way” (Peaked at #2 on Billboard Hot 100)

1999

• Usher wins Best Male R&B/Soul Single for “You Make Me Wanna” at Soul Train Music Awards

• Usher releases *Live* album (Gold)

2001

• Usher releases third album, *8701* (4x platinum)

Singles:

• “U Remind Me”
 • “U Got It Bad”
 • Wins Grammy for Best Male R&B Vocal Performance for “U Remind Me”

2002

• Wins Grammy Award for “Best Male R&B Vocal Performance for “U Don't Have to Call”

2004

• Usher releases fourth album, *Confessions* (diamond)

Singles

“Yeah!”
 “Burn”
 “Confessions Part II”
 “My Boo”
 “Caught Up”

Awards

• American Music (4)
 • MTV Europe (2)
 • MTV Video Music (2)
 • *Billboard's* Artist of the Year
 • Wins Grammy for Best Rap/Sung Collaboration for “Yeah!” w/ Ludacris & Lil Jon

2005

• Wins Grammy Awards for R&B Performance by a Duo or Group for “My Boo” (w/ Alicia Keys) and Contemporary R&B Album for

Confessions

2007

• Usher creates record label: Raymond-Braun Media Group (RBMG)
 • Label discovers and signs Justin Bieber

2008

• Usher releases fifth album, *Here I Stand* (platinum)

Singles:

“Love In This Club”

“Love in This Club Part II”
 “Moving Mountains”
 “Trading Places”
 “What's Your Name”

2009

• Usher named #1 on Hot 100's “Artists of 2000s”

2010

• Usher releases sixth album, *Raymond V. Raymond* (gold)

Singles:

“Papers”
 “Hey Daddy (Daddy's Home)”
 “OMG”

“There Goes My Baby”

• Usher releases follow-up EP, *Versus*

Singles

• “DJ Got Us Fallin' in Love Again”
 • “Hot Tottie”
 • Wins MTV Awards for Male Soul/R&B Artist and Favorite Soul/R&B Artist
 • Wins Grammys for Best Contemporary R&B album for *Raymond V. Raymond* and Best Male R&B Vocal Performance for “There Goes My Baby”
 • OMG Tour begins

2011

• OMG Tour ends, generating \$70 million

2012

• Usher releases seventh album, *Looking 4 Myself*

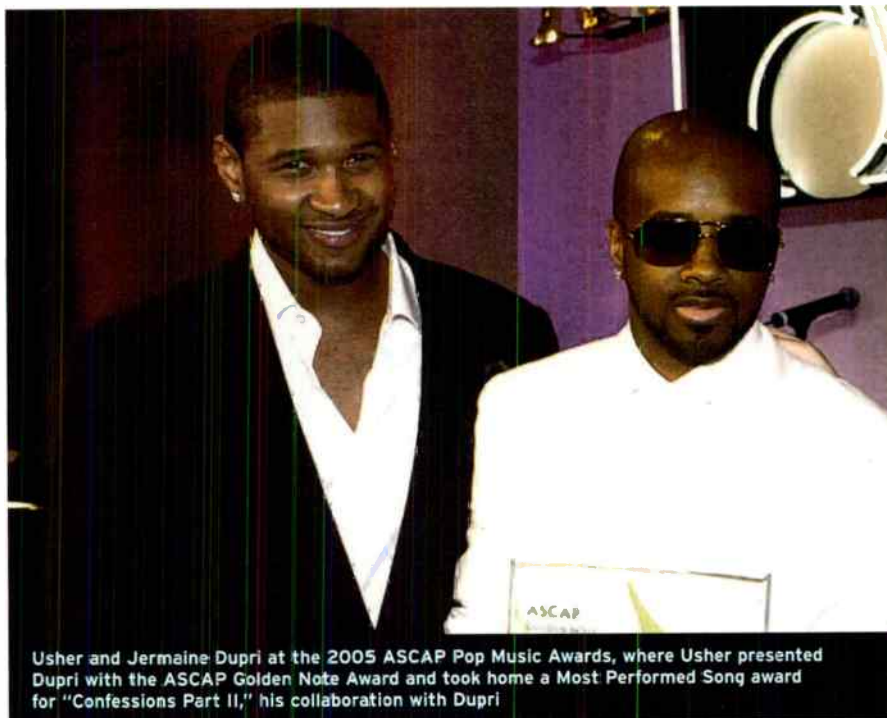
Singles:

• “Climax”
 • “Scream”
 • “Lemme See”

"Usher gave me my first opportunity as a show director. It was the most exciting yet scary time of my career, but he pushed and pushed for me to succeed at it. I remember the lessons I learned in that process and how he used his experience to prevent me from making 'first timer' mistakes - he took a chance on me and I'll never forget that."
- Aakomon (AJ) Jones, Choreographer

different combinations of styles than even five years ago?

Many reluctantly so, because formatted radio forces you to listen to one thing. But I think people definitely have become more receptive as a result of artists traveling abroad. European artists take in a wide range of musical culture. A lot of it is classical culture,



Usher and Jermaine Dupri at the 2005 ASCAP Pop Music Awards, where Usher presented Dupri with the ASCAP Golden Note Award and took home a Most Performed Song award for "Confessions Part II," his collaboration with Dupri

but for the most part, they are already exposed to this whole new era of music known as electronic dance music, or EDM. All those different styles come second nature to them because they

hear it all the time. In America, it's a little bit different. There is a pop station, and there is an urban R&B station. My whole point was to create something that felt like an evolution.

USHER

More than an entertainer, but a loyalist to the idea that music has the power to change lives. I am proud to call him a friend and blessed to have witnessed his art.

There is only one USHER.

Pharrell Williams and the i am OTHER Entertainment family





Usher backstage with Nelly at the HMV Hammersmith Apollo in London

"Usher is one of those rare artists that continues to evolve and grow not only as an artist, performer and musician, but also as a person, while at the same time inspiring the people around him to reach deeper and try harder to elevate themselves in their professional lives. It is a blessing and a privilege to work with such a talented individual who continues to surprise and inspire me with his non-stop dedication to his craft. Usher is truly deserving of this recognition."

- Baz Halpin, Silent House Productions

Congratulations Usher

~ ~ ~

We are proud to be associated with you and your unparalleled success as an Entertainer, Father, and World Citizen.

*Bobbitt & Roberts
Virgil, Leroy, Diane, Kerri*

Electronic dance music is so hot now. You have so much soul in what you've done over the years and EDM comes from a different place. It's more about the rhythm and losing yourself in the repetition. Why do you think it's so popular, and what did you enjoy about combining what you do with that kind of sound?

Just being creative, man, and just finding different textures. When you go to foreign places like Sweden, Ibiza, Germany or France, they feel tempo in a different way. They like things that are a little more upbeat. Those songs help you to introduce your style and your music to their world. Producers like David Guetta, Skrillex, Calvin Harris and Diplo understand bridging the gap and creating something that is pop but still having enough substance to be carried beyond the radio.

You titled your album *Looking 4 Myself*, even though this record seems so bold and confident. What are you still hoping to discover at this point?

Just constant evolution. I think we all are evolving. I don't think it has anything to do with an arrival or finding anything definitive. I think the fact that you're continuing to look allows you to grow. Living in the moment is what created the content on this album. And also too, for me as a person, just having to go through so much. The whole point is just to evolve as a person. I think that we are always looking for something and always growing. That is what growth is, just continuing to look and trying to build on what you are. As I look out in the audience, there's not one type of Usher fan, so I have to make music that I think would be suitable for everybody. That is what allows me to have versatility in my sound. I make sure that the demographic of people who like my music are "earthlings." This is human music. It may be vulnerable at times. Even the statement itself may indicate that maybe you didn't find something or maybe you're looking for something. I have to say that within the last two or three years of my life, I went through a lot of hard times. In those moments, that's when I began to ask: What should I do?

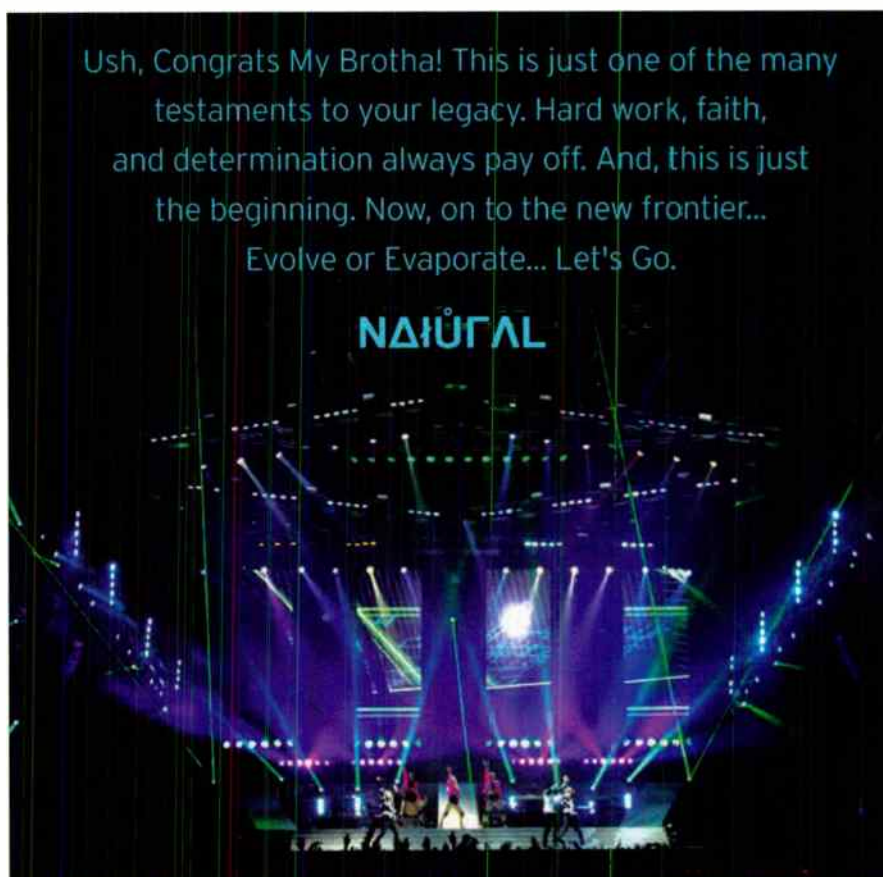
Am I in a bad place, or is this a place of growth for me? I always chose to look at it as growth - moments to create.

The world today is full of disturbing news, but what you do as a popular creator of music brings so much joy to the world. How do you view that role? Is it a responsibility?

I think everybody has a different approach of dealing with the drama of life. If you make inspiring music, although you may not be touching on a specific situation, you know that people find inspiration in what you're saying. For instance, the song "Numb" could be applied to so many different things because life is a battlefield, but you don't give up, you just keep pushing through it. I know things get complicated, but you have to just continue to strive for your best until you're done, until you die. Remember that whatever doesn't harm or hurt you only has the ability to make you strong. I don't always choose to use my music to address social issues or the reality of what I think the world is. I just find



**"Usher, we are honored to work with you. You are a tremendous talent, your creative genius is limitless and you continue to be a total game changer. Here's to many more and wishing you congratulations on your ASCAP achievement."
- Tom Corson, President and COO, RCA Records**



inspiration in the music. However, I do find other ways, philanthropically, to insert myself, through engaging youth. My foundation has worked for the last 11 years to continue to build future leaders and inspire them to be different, to make it out of high school and then hopefully get a college education, and to possibly receive a grant or receive support. That is how I make my contribution - by investing in the youth of our future.

I understand you're going to play Sugar Ray Leonard in a biopic. In your preparation for that role did you discover similarities between the art of a boxer and the art of a music creator?

Both types of artists take a lot of hits. Especially if you've won. You always have to face the reality of what you've done before. You may have won many bouts before, but now you have to go up against a new bump. You have to find a way to break them down or get back into it. I think a great similarity is that you have to see it before it happens. Every boxer can tell you that you have



Usher at his New Look Foundation's 2012 World Leadership Conference in Atlanta

to visualize your victory before it happens. You have to have an idea of what the game plan is, then you can go in there and execute it. Just as it takes a lot of hours in front of a mirror to be a great dancer, it takes a lot of hours in the gym to be a great boxer. Perfecting your speed, being on your defense, understanding what works and what doesn't. It's all about calculating the win.

**"I have worked in the music industry for 40 years and Usher is one of the most unique talents in the history of the record industry. He is clearly the heir apparent to Michael Jackson. I was impressed with him from the first day I met him. I have a law partner who is a film buff. We had a conversation about musicals and Usher had studied every movie made that featured dancers such as Fred Astaire, Bill Bojangles and Sammy Davis, Jr. His intelligence and commitment to his craft is unparalleled. It has been a special pleasure to work with such a talented genius."
- Virgil Roberts, Chairman, New Look Foundation**

Usher,
Congratulations to my brother from another mother, the bond is real.
They're celebrating you as a great artist, but I celebrate you everyday as a **great friend**.
Love you my dude,
Scooter



CONGRATULATIONS
USHER
ON YOUR
15TH ANNIVERSARY
WITH ASCAP

LOVE, YOUR TEAM

CDE | THE URIV GROUP

World Radio History

POP MUSIC AWARDS 2012

Carly Simon, Peter Frampton, Trent Reznor, The Smeezingtons, Max Martin, EMI Music Publishing and Warner/Chappell Music, Inc. among top honorees



Pictured (l-r) are Natalie Malnes, ASCAP Founders Award honoree Carly Simon and ASCAP President and Chairman Paul Williams





Pictured (l-r): 1. ASCAP President and Chairman Paul Williams and ASCAP Golden Note honoree Trent Reznor 2. ASCAP Song of the Year honorees The Smeezingtons: Philip Lawrence, Bruno Mars and Ari Levine 3. ASCAP's EVP of Membership Randy Grimm, Williams, ASCAP Songwriter of the Year Max Martin, ASCAP's Sue Drew and ASCAP CEO John LoFrumento 4. ASCAP's Jason Silberman, ASCAP Publisher of the Year EMI Music Publishing's former President of North American Creative Jon Platt and ASCAP's Jamie McLaughlin 5. Dan Wilson performs "Someone Like You" 6. ASCAP Publisher of the Year Warner/Chappell Music, Inc.'s Cameron Strang and the Warner/Chappell creative team 7. LoFrumento, Katy Perry and Williams 8. Dr. Luke 9. Grimm, DJ White Shadow and Drew 10. David Guetta, Silberman, Talo Cruz and Frederic Riesterer 11. Richard Perry, ASCAP Founders Award honoree Carly Simon and Jane Fonda

ASCAP presented its 29th annual Pop Music Awards at the Renaissance Hollywood Hotel in Los Angeles, CA on April 13th. The star-studded event, hosted by ASCAP President and Chairman Paul Williams and attended by hundreds of songwriters, recording artists and music industry leaders, paid special tribute to Carly Simon, Peter Frampton and Trent Reznor, and honored the songwriters and publishers behind some of today's most popular music.

Max Martin was named the ASCAP Pop Music Songwriter of the Year for the fifth time in his career, penning an astounding ten of the most performed hit songs of 2011, including "Blow" by Ke\$ha, "Till The World Ends" by Britney Spears and "Raise Your Glass" by Pink.

Philip Lawrence, Ari Levine and Bruno Mars of The Smeezingtons, Khari "Needlz" Cain and Cassius D. Kalb collected the ASCAP Pop Song of the Year award for "Just the Way You Are" by Bruno Mars. As the first single off his debut album, *Doo-Wops & Hooligans*, the song marked the true arrival of Bruno Mars as a solo artist and ruled airwaves around the world.

Dual ASCAP Publisher of the Year honors went to EMI Music Publishing and Warner/Chappell Music, Inc., who each had 18 of the most performed songs of 2011. ASCAP CEO John LoFrumento presented the award to EMI Music Publishing's Roger Faxon, Jon Platt and their creative team. This was the tenth consecutive win for EMI and the

eighteenth time in the 29-year history of the awards show that they have received this honor. LoFrumento also presented Cameron Strang and the Warner/Chappell creative staff with the ASCAP Publisher of the Year for their 18 award-winning songs.

ASCAP President Paul Williams presented legendary pop songstress Carly Simon with the ASCAP Founders Award, which recognizes Simon as an unparalleled singer and songwriter whose timeless music will continue to inspire generations to come.

Guitarist and rock icon Peter Frampton was honored with the ASCAP Global Impact Award in recognition of the enduring popularity of his music and his major success on the world stage.

Trent Reznor received the ASCAP Golden Note Award. As the creative genius behind the pioneering industrial rock group Nine Inch Nails and one of the most innovative and cutting-edge songwriter-composers of any genre, Reznor continues to blaze trails into uncharted musical territory.

In addition to Dan Wilson, who performed his worldwide #1 smash hit "Someone Like You," recorded by Adele, the awards celebration featured several other performances throughout the evening, including ASCAP Founders Award honoree Carly Simon. The Dixie Chicks' Natalie Maines also performed Simon's breakthrough hit "That's the Way I Always Heard It Should Be" as part of the musical tribute to Simon.

For a complete list of winners visit ascap.com

ASCAP Global Impact Award honoree Peter Frampton





(l-r) ASCAP President and Chairman Paul Williams, ASCAP Founders Award honoree Quincy Jones and Kenneth "Babyface" Edmonds

R&S MUSIC AWARDS 2012

Quincy Jones and Pharrell Williams receive top honors; EMI Music Publishing named Publisher of the Year



(l-r) ASCAP's Brandon Kitchen, Jennifer Drake, Top R&B Song honoree Miquel, ASCAP's Nicole George and Jay Sloan

ASCAP hosted its 25th annual Rhythm & Soul Music Awards on June 29th at the Beverly Hilton Hotel in Los Angeles, CA. The star-studded event paid special tribute to Quincy Jones and Pharrell Williams, and honored the songwriters and publishers of the most performed ASCAP songs on the 2011 R&B/Hip-Hop, Rap and Gospel charts.

The evening featured performances by DJ Don Cannon, rapper Meek Mill, Amber Bullock and Chuck Harmony and John Abraham, and was attended by some of the top names in the music industry, including Sidney Poitier, Jermaine Dupri, Jordin Sparks, Mary Mary, Kane Beatz, Hit-Boy, NO I.D., Clarence Avant, Wayne Brady, Warrryn Campbell and Kirko Bangz, among many others. Past ASCAP Songwriter of the Year recipients Kandi Burruss, Dave "Jam" Hall, Chad Hugo and Christopher "Tricky" Stewart were also in attendance to celebrate 25 years of Rhythm & Soul music.

The event was sponsored by Rolling Out, an information source for urban lifestyle, breaking news and original stories. Rolling Out Publisher and Steed Media Group CEO Munson Steed led the room in a toast at the top of the ceremony to help celebrate the history of the Rhythm & Soul Awards and congratulate the evening's win-



Pictured (l-r): 1. Superstar rapper Fabolous receives his award from ASCAP's Nicole George 2. Songwriter Drumma Boy gives a salute on the red carpet 3. ASCAP's Brandon Kitchen, performer Meek Mill, George, Jonathan Jones and Jay Sloan 4. ASCAP's Jay Sloan, Avant Garde's Clarence Avant, and ASCAP's Jennifer Drake 5. Past R&S Songwriter of the Year Kandi Burruss 6. Rapper Meek Mill performs his hit "House Party" 7. George, Golden Note honoree Pharrell Williams and Jon Platt 8. Mary Mary's Erica Campbell, songwriter No I.D., George and songwriter Warryn Campbell 9. Paul Williams with Sidney Poitier 10. ASCAP EVP of Membership Randy Grimmett, George, Songwriter of the Year Noah "40" Shebib, Williams and ASCAP CEO John LoFrumento 11. Tyrese and Marsha Ambrosius perform Quincy Jones's "Secret Garden"

ners and honorees.

Top awards handed out were: Songwriter of the Year: Noah "40" Shebib; Publisher of the Year: EMI Music Publishing; Top R&B/Hip-Hop Song: "Sure Thing" written by Happy Perez and Miguel Pimentel; Top Rap Song: "Look at Me Now" written by Jean-Baptiste Kouame II and Wesley Pentz; Top Gospel Song: "I Smile" written by James "Jimmy Jam" Harris and Terry Steven Lewis.

One of the evening's highlights was a special tribute to legendary music creator Quincy Jones, who was honored with ASCAP's Founders Award in recognition of his achievements as a producer, composer, entrepreneur and icon. To celebrate the legendary music mogul, Musical Director Michael Bearden led a tribute performance featuring Marsha Ambrosius and Tyrese, and surprise guest Kenneth "Babyface" Edmonds shared some personal remarks and co-presented the award with ASCAP President and Chairman Paul Williams.

Pioneering super-producer, songwriter and rapper Pharrell Williams was honored with the ASCAP Golden Note Award. ASCAP Executive Vice President of Membership Randy Grimmett and Vice President of Membership, Rhythm & Soul Nicole George co-pre-

sented the award to the three-time Grammy winner with former EMI President of North American Creative Jon Platt.

ASCAP Publisher of the Year honors went to EMI Music Publishing, which was honored for 18 award-winning songs. This is the 18th consecutive win for EMI and the 20th time in the 25-year history of the Rhythm & Soul Music Awards show that they have received this honor. ASCAP CEO John A. LoFrumento and Nicole George presented the award to Jon Platt and his creative team.

For a complete list of winners visit ascap.com

ASCAP Golden Note honoree Pharrell Williams



PHOTOS: PICTUREGROUP

FILM & TV

2012

MUSIC AWARDS

Trevor Rabin receives ASCAP's Henry Mancini Award



Pictured (l-r): ASCAP CEO John LoFrumento, ASCAP Henry Mancini Award recipient Trevor Rabin and ASCAP President and Chairman Paul Williams





Pictured (l-r), except where noted: 1. ASCAP's Shawn LeMone, Most Performed Themes and Underscore honoree Walter Murphy and ASCAP EVP of Membership Randy Grimmett 2. Top Television Series winners John Adair, Toby Gad and Lindy Robbins, composers and songwriters of Disney Channel's *Jessie*, with ASCAP's Alisha Davis 3. Top Television Series winner Gabriel Mann, composer for *Modern Family* and *The Exes*, with ASCAP's Jeff Jernigan 4. Top Television Series winner for *The Game*, James Joiner, with ASCAP's Jennifer Harmon, Max Espinosa, and fellow winner for *The Game*, composer Jef Fortson 5. LeMone and Grimmett present the Top Video Game Award to composer Jeremy Soule (center) for his music from *The Elder Scrolls V: Skyrim* 6. ASCAP's Mike Todd, Top Box Office Films winner Henry Jackman (*Puss In Boots* and *X-Men: First Class*) and ASCAP's Sue Devine 7. *National Treasure* and *The Sorcerer's Apprentice* director Jon Turteltaub, Rabin and Williams 8. Songwriter Siedah Garrett, Top Box Office Films winner for *Rio*, performs the Oscar-nominated "Real in Rio." 9. ASCAP's Nancy Knutsen with composer Paul Leonard-Morgan (PRS), who won for his score to *Limitless* 10. ASCAP Henry Mancini Award honoree Trevor Rabin performs with his son Ryan Rabin of GROUPLOVE. 11. GROUPLOVE perform their hit "Tongue Tied." 12. LoFruento, Martijn Schimmer (BUMA), ASCAP's Nancy Knutsen and Mattheijs Kieboom (BUMA). Dutch composers Schimmer and Kieboom co-wrote the winning theme music to *The Voice*.

ASCAP hosted its 27th annual Film & Television Music Awards on June 28th at the Beverly Hilton Hotel in Los Angeles, CA. The dinner and awards ceremony paid special tribute to Trevor Rabin, and honored composers of the top box office film music, the most performed television music and the top video game music of 2011.

ASCAP President and Chairman Paul Williams presented ASCAP's Henry Mancini Award to acclaimed composer Trevor Rabin in recognition of his outstanding achievements and contributions to the world of film and television music. A member of the group Yes for over a decade, Rabin, a guitarist, keyboardist, singer, songwriter, producer and recording engineer, is one of the most sought-after film composers today. Director Jon Turteltaub, who worked with Trevor on three of his films, *National Treasure*, *National Treasure: Book of Secrets* and *The Sorcerer's Apprentice*, took to the stage to speak on behalf of Rabin and introduced a video montage highlighting his distinguished film career (including *Armageddon*, *Remember the Titans* and *Con Air*). To close out the evening, Rabin performed his most notable hit, Yes's single "Owner of a Lonely Heart," from their best-selling album *90125*, with the band GROUPLOVE, featuring his son Ryan Rabin on drums. GROUPLOVE also performed their #1 *Billboard* hit "Tongue Tied."

Other performers of the evening included Josh Kelley, who played the theme song he co-penned for *Mike & Molly*, and Siedah Garrett, who performed "Real in Rio" from *Rio*, the Oscar-nominated song she

co-wrote with ASCAP members Sergio Mendes and John Powell.

The Top Video Game Award went to Jeremy Soule, who composed the music to *The Elder Scrolls V: Skyrim*, the best-selling video game of 2011.

Those honored in the Top Box Office Films category included past ASCAP Henry Mancini Award honorees Mark Isham (*Dolphin Tale*), James Newton Howard (*The Green Hornet*, *The Green Lantern*, *Gnomeo & Juliet*), Howard Shore (*Hugo*), Hans Zimmer (*Kung Fu Panda 2*, *Pirates of the Caribbean: On Stranger Tides*, *Rango*, *Sherlock Holmes: A Game of Shadows*), John Debney (*No Strings Attached*) and Carter Burwell (*The Twilight Saga: Breaking Dawn - Part 1*). In addition, awards were presented to Michael Giacchino (*Cars 2*, *Mission: Impossible - Ghost Protocol*, *Super 8*), ASCAP Golden Note recipient Trent Reznor (*The Girl with the Dragon Tattoo*), Chris Bacon and ASCAP Golden Note recipient Bernie Taupin (*Gnomeo & Juliet*), Trevor Morris (*Immortals*), Rupert Gregson-Williams (*Jack and Jill*, *Just Go with It*, *Zookeeper*), Justin Bieber and Deborah Lurie (*Justin Bieber: Never Say Never*), John Powell (*Kung Fu Panda 2*), Paul Leonard-Morgan (*Limitless*), Bret McKenzie (*The Muppets*), Henry Jackman (*Puss in Boots*, *X-Men: First Class*), Siedah Garrett, Sergio Mendes and John Powell (*Rio*), Patrick Doyle (*Rise of the Planet of the Apes*, *Thor*), Lorne Balfe (*Sherlock Holmes: A Game of Shadows*) and Heitor Pereira (*The Smurfs*).

ASCAP composers whose combined works earned the highest number of performance credits on network, local and cable television in the category of themes and dramatic underscore for the 2011 survey year were Jack Allocco, Joel Beckerman, Grant Geissman, Matthew Gerrard, David Kurtz, James Levine, Jeff Lippencott, Walter Murphy, David Vanacore and Mark T. Williams.

▶ For a complete list of winners visit ascap.com/filmtv

Josh Kelley, Top Television Series winner for *Mike & Molly*, performs his co-written theme for the show, "I See Love"



PHOTOS: PICTUREGROUP



2012 Concert Music Awards recipients, honorees and the ASCAP Concert Music department

CONCERT

MUSIC AWARDS

2012

George Walker, Roulette, Bridge Records, Delta David Gier, Kathleen Supové and ASCAP Foundation Morton Gould Young Composers are honored

The 13th annual ASCAP Concert Music Awards took place on May 24th at Merkin Concert Hall at the Kaufman Center in New York City. ASCAP member, composer, musician and author Peter Schickele hosted the event, which recognized the achievements of ASCAP's 2012 concert music honorees who represent the diverse aesthetic spectrum of the concert music world.

Among the evening's presenters were Eve Beglarian, David Del Tredici, Joan La Barbara, Paul Lansky, Terrance McKnight, Paul Moravec, Tamar Muskal, ASCAP Board member Stephen Paulus, Melinda Wagner, ASCAP Board member Doug Wood, Randall Woolf and ASCAP President Paul Williams along with ASCAP's Frances Richard, Michael Spudic and Cia Toscanini.

Among those honored: George Walker, who was presented with the Aaron Copland Award in celebration of his 90th year and for his contribution to American music as a composer, pianist, educator and exemplary musical citizen; Roulette's co-founder and President Jim Staley, who received the Victor Herbert Award for more than 30 extraordinary years of presenting, commissioning, recording and broadcasting innovative composers, musicians, sound and collaborative artists; and Bridge Records' Becky Starobin, David Starobin, Robert Starobin and Allegra R. Starobin for their 30-year commitment to musical excellence and distinguished service to American music.

In addition, ASCAP saluted maestro Delta David Gier, Music

Director of the South Dakota Symphony Orchestra, for being a champion of American composers and a courageous advocate for the music of our time. Kathleen Supové was presented with the John Cage Award for the artistry and passion with which she performs, commissions, records and champions the music of our time. The ASCAP Foundation Morton Gould Young Composer Awards were presented.

For a full list of this year's Young Composer Award winners, visit ascap.com/concert

Presenter Terrance McKnight and honoree George Walker



PHOTOS: RJ/CAPAK



Pictured (l-r): 1. ASCAP President Paul Williams (right) greeting Peter Schickele 2. New Music USA's Frank J. Oteri, who presented to honoree Kathleen Supové 3. Honoree Delta David Gier and presenter Paul Moravec 4. Morton Gould Young Composer Award recipients with honoree George Walker 5. Tengku Irfan, recipient of the Charlotte V. Bergen Scholarship for composers under the age of 18, performing excerpts from *Twelve Tone Variations* 6. Presenter Joan La Barbara and honoree Jim Staley (Roulette) 7. Becky Starobin, David Starobin and Allegra Starobin of Bridge Records with Paul Lansky 9. Alvin Singleton, ASCAP's Cia Toscanini and honoree George Walker





THE "SUNLIGHT OF THE SPIRIT" AWARD MADE POSSIBLE BY MARIANA AND PAUL WILLIAMS



Pictured are ASCAP Foundation President Paul Williams with his wife Mariana

ASCAP Foundation President Paul Williams and his wife Mariana have established The ASCAP Foundation "Sunlight of the Spirit" Award to be presented to an individual who is exemplary in recovery and in music creativity. The inaugural presentation of the award will be made by Paul and Mariana on December 12th at the annual ASCAP Foundation Awards ceremony being held in New York City.

Paul Williams is an Oscar, Grammy and Golden Globe-winning Hall of Fame songwriter and President & Chairman of the Board of ASCAP. Recognized as one of America's most gifted lyricists and composers, Williams's timeless classics, including "We've Only Just Begun," "You and Me Against the World" and "The Rainbow Connection," have been recorded by artists as

varied as Elvis Presley, Frank Sinatra, Barbra Streisand, REM, Tony Bennett, Dixie Chicks, Jason Mraz and Kermit the Frog.

His recent work has remained wonderfully diverse, from creating the story and writing the songs for Disney's Emmy-nominated *A Muppets Christmas: Letters to Santa* and penning the music and lyrics for Garry Marshall's theatrical sensation *Happy Days*, to writing with the Scissor Sisters and Daft Punk. The spectacular world premiere of *Paul Williams Still Alive*, a documentary about Paul for which he wrote the title track, took place at the Toronto International Film Festival, followed by the US premiere at SXSW.

Williams has been lauded for his work as a songwriter, performer, actor and humanitarian.

A WONDERFUL CELEBRATION BRINGS A GENEROUS GIFT

Last fall, a once-in-a-lifetime cast of performers including Burt Bacharach, Liz Callaway, Jackie DeShannon, Lani Hall and Herb Alpert, Albert Hammond, Michele Lee, Smokey Robinson, Valerie Simpson, B.J. Thomas, Steve Tyrell, Dionne Warwick, Paul Williams, Stevie Wonder and Dwight Yoakam joined together in Los Angeles for "Love, Sweet Love: A Musical Tribute to Hal David" at the Mark Taper Forum. The sold-out concert, which was a benefit for the Blue Ribbon Children's Festival and The ASCAP Foundation, was the most successful ASCAP Foundation fundraiser to date, reflecting the Davids' long-standing commitment to arts and music education. The event was produced by ASCAP Foundation Executive Director Karen Sherry and celebrated Hal David's 90th birthday.



Eunice & Hal David

CELEBRATING PHOEBE JACOBS

We mourn the passing of Phoebe Jacobs, Executive Vice President of the Louis Armstrong Educational Foundation. Phoebe was a woman of many talents and a true friend of The ASCAP Foundation. Phoebe was a fixture on the jazz scene since she began working as a hat check girl in a jazz nightclub at age 17 and she was dedicated to Louis and Lucille Armstrong. In 1969 she assisted in establishing the Louis Armstrong Educational Foundation where she served as Vice President until her death on April 9th, 2012. Always ready with an idea and an action plan, she was responsible for fostering programs at all school levels to promote music education - particularly in the field of jazz. She was a lively friend and colleague and is sorely missed.



Pictured (l-r) are ASCAP Foundation Executive Director Karen Sherry, Jacobs and the ASCAP Foundation's Colleen McDonough

THE ASCAP FOUNDATION VIC MIZZY SCHOLARSHIP ESTABLISHED

We are pleased to announce that a new annual program to assist a deserving graduate student in the Film & Television Scoring program at New York University's Steinhardt School has been established by the Mizzy Jonas Family Foundation. The ASCAP Foundation Vic Mizzy Scholarship honors the veteran film & TV composer-lyricist who created the beloved TV theme songs for *The Addams Family* and *Green Acres*, among many other musical achievements.

Vic Mizzy (1916 - 2009) was born in Brooklyn and met his first lyric-writing collaborator, Irving Taylor, when both were teenagers. They found initial success as performers on the *Major Bowes Amateur Hour* and the *Fred*

Allen Collegiate Amateur Hour radio programs. During World War II, the pair enlisted in the US Navy and scored a big wartime hit, "Three Little Sisters," recorded by the Andrews Sisters. Teaming up with lyricist Mann Curtis, Mizzy remained on the Hit Parade with such smashes as "My Dreams Are Getting Better All the Time" (Les Brown Orchestra with Doris Day), "Pretty Kitty Blue Eyes" (The Merry Macs), "Choo'n Gum" (Teresa Brewer) and "The Whole World Is Singing My Song" (Les Brown Orchestra with Doris Day).

In the 1950s, Mizzy made the transition to



Vic Mizzy

the burgeoning medium of TV, writing music for such programs as *Shirley Temple Storybook* and the *Richard Boone Anthology*. The 1960s saw Mizzy writing the themes to two of TV's most popular comedies, *The Addams Family* (featuring Mizzy's own vocals and harpsichord) and *Green Acres*. More TV music followed along with a string of scores for Don Knotts feature film comedies, including *The Ghost and Mr. Chicken*, *The Reluctant Astronaut* and *The Shakiest Gun In The West*. Vic Mizzy was a proud and lifelong member of ASCAP, joining the organization in 1938.



ORDINARY VOICES NEEDED

ASCAP composer Board member Doug Wood, founder of www.amillionfrackingletters.com, tackles one of today's most controversial green issues

It's official. The spring of 2012 was the hottest on record, and as summer begins we have record heat across the Midwest, thousands of acres of forest burning in the West and historic floods in Europe.

While there are those who scoff at the idea that human activities could possibly be the reason for this alarming change in our climate, 99% of climate scientists say that burning fossil fuels (coal, oil and gas) is the main culprit.

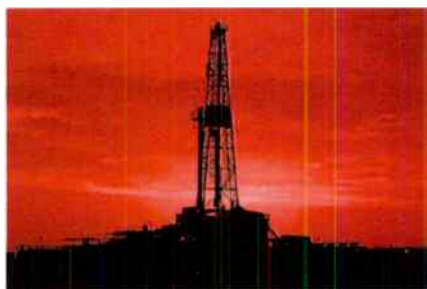
And so it's perplexing that when oil and gas companies claim they've got a new technology for extracting natural gas (hydro-fracking, or "fracking") and that they've found enough reserves in the ground to let us burn this fossil fuel for another hundred years, they're not laughed - or thrown - out of town.

I came to the fracking issue by way of my interest in environmental toxins and their links to human health. In addition to running our music production and publishing company Omnimusic, [my wife] Patti and I also run an environmental non-profit, www.Grassrootsinfo.org. When we discovered that gas companies were not only using toxic chemicals in their fracking process, but that they had been exempted from the Clean Air Act, the Clean Water Act and the Safe Drinking Water Act, we were naturally a little suspicious. After all, why lobby Congress to exempt you from these laws if your process for getting gas out of the ground is so safe?

Well, it turns out fracking is anything but safe. The process involves blowing up the bedrock deep underground to free up tiny bubbles of natural gas that were trapped there millions of years ago. Chemicalized water is injected deep into the bedrock under extreme pressure and then sucked back up to the surface, bringing with it the bubbles of natural gas.

Along with the gas comes radioactive material (radon), as well as a toxic salty brine containing prehistoric microbes and the residual fracking fluid which may include any number of toxic chemicals, some of which have been associated with cancer, birth defects, neurological problems and other serious human illnesses.

Tractor-trailer trucks spewing diesel exhaust ply the back roads of fracking communities 24 hours a day, carrying construction materials, chemicals and millions of gallons of



fresh water to drill sites. Others carry spent (and toxic) fracking fluid away. Diesel engines are also used for the pumps, compressors, generators and service equipment.

Exposure to diesel exhaust is a proven cause of both asthma and lung cancer, and a contributing factor in heart disease and other health problems. The World Health Organization has concluded that it's worse than second-hand cigarette smoke. Contaminated air can travel with prevailing winds for hundreds of miles, so serious air pollution affecting millions of people is a certainty with fracking.

The disposal of spent fracking fluid is another thorny issue without a solution. No water treatment plants are currently equipped to handle the toxic chemicals and radioactive elements it contains. In Pennsylvania, gas companies created giant lakes to store the spent fluid, and animals that were accidentally exposed died immediately. In Ohio, gas companies injected the spent fluid deep into the ground until areas of Ohio that had never had earthquakes before actually began to experience them. In some communities, traces of the toxic chemicals began showing up in drinking water supplies.

A MATTER OF PUBLIC HEALTH

In New York, Governor Cuomo is considering whether or not to permit fracking. When one of his aides told a friend last fall that the only way to get the Governor to ban fracking in the state was to get opponents to send "a million letters" to the Governor, we took the challenge, and www.AMillionFrackingLetters.com was born.

We started by making a short film explaining why it was so important to write to the Governor. Then we built a website, with a special program that lets people choose the issues that are most important to them and add their own personal comments. All the groups that were working on the issue across New York State signed on as supporters.

The next step was to use the power of

local radio to reach people who hadn't yet made up their minds about fracking. I wrote some radio spots that featured a married couple talking about fracking and their concerns about their families' health. The ads directed people to the website. We placed the ads on stations all over New York state and ran them for a month.

The response was strong and immediate. The website lit up, the servers whirred away and in a few weeks we had tens of thousands of letters. These were sensitive, heartfelt letters from people who had lived in upstate New York for generations and who felt their very lives were being threatened by fracking. Eventually our funding ran out, and the radio spots stopped running. We're hoping to get them back on the air soon.

LEARN AND TAKE ACTION

For anyone who is new to this subject and/or has not yet seen it, drop everything and get a copy of *Gasland* (Sundance Special Jury Prize/HBO featured/E Emmy-winning/Oscar-nominated documentary), directed by ASCAP member Josh Fox, who has been an incredible leader on this issue. Invite all your friends and neighbors over to watch, and then talk about what you can do.

A FIGHT WORTH FIGHTING

As I write this, Governor Andrew Cuomo is expected to get the final report on fracking from his Department of Environmental Conservation any day, and could begin to issue permits for fracking soon after that (See Josh Fox's great short *The Sky Is Pink* at PinkSkyNY.com, which has already had more than 100,000 views.) If you live in New York please consider writing to the Governor. Even if a few permits are issued, we need to keep the pressure on.

For those living in other states where fracking is already taking place, the mounting scientific evidence regarding public health impacts is fueling demand for more transparency from gas companies and much stricter regulations on the fracking process. Find a group and add your voice to the chorus.

To me, this is a fight worth fighting. It's the classic David and Goliath matchup: giant multinational oil conglomerates hell bent on profits versus grassroots organizations fighting to save human health and the future of our planet. People say we can't win, but I'm an optimist. I like our odds.


Doug Wood, a composer and founder of the Omnimusic Production Music Library, is an ASCAP Board member.

A SOUND FOUNDATION

Bass can be challenging to get just right in a mix, but the following tips, tricks, and tools can help you harness that thunder down under.

BY RICH TOZZOLI



 Whether it be electric, acoustic, sampled, or synthesizer-generated, bass information can take up a lot of energy in a mix. Yet somehow, it can also get lost as other instruments—especially guitar and keyboards—compete for sonic territory.

Often, people try to cut through a crowd of instruments by pushing the bass up louder. By doing that, however, mixes can get muddy and loud, and the entire low end becomes undefined.

So before reaching for the bass fader, think about which frequencies compete with the bass. The kick drum from a drum kit or loop comes to mind first. The bass and kick need to work together in that 50-120Hz range. This balance can be even trickier to achieve in modern productions where multiple kicks and bass parts may be layered together.

You can solve this by giving each its own emphasis on the frequency spectrum. Try to determine which one will sit below or above the other (frequency wise). Will you let the bass punch through around 110-120Hz and sit the kicks at around 80Hz? Or do you want the kicks to be more prominent in that 120Hz range? Once that production decision has been made, you can get to work.

Cut the Competition

One of the first things I do when mixing the bottom of a track is cut frequencies of instru-

ments in that range that don't need to be there. For example, electric guitar parts can often have a lot of information below 120Hz that you may not need to hear. Using a good EQ's hi-pass filter, you can carve out those frequencies pretty easily.

Cutting out unwanted frequencies also applies to keyboards, pads, and even tom-toms. On a tom track, for example, you may just be getting bleed from the rest of the kit. While that is sometimes good to use, it might create a

muddy sound. If you don't need that low information from a track, cut it out. You're now making room in the mix for the important low-end instruments such as bass.

We're not pushing up that bass fader yet. Another thing you can try is to build up the rhythm section first. Mute all other tracks except for the drums and bass. Take the time to listen to how they sit with each other, making sure the kick can be heard with the attack of each bass note. Then, one at a time, bring in the other tracks of the mix, making sure they don't mask the bass and kick. When I say masking, I mean that the low end of these newly introduced tracks covers up the clarity of the bass and kick. If they do, then try cutting those offending frequencies out with an EQ.

Make Space for Bass

Aside from EQ, another trick is to experiment with the panning of the other instruments. Since kick and bass are most often panned dead center, experiment with pan positions to the left and right to see if you can clear up the middle of the mix—leaving the center for bass, kick, and the all important vocal. Also, try simply lowering the volume of tracks around the rhythm section to see if they can still cut through without being louder.

If you've gotten this far and the mix is sounding good, you're off to a good start. You've only used EQ to cut frequencies, the pan control to find the sweet spot of the various instruments in the stereo field, and the faders to create an overall balance. Now you can dig in even further and really define your bottom line.

Using either hardware or software, applying compression to a bass instrument can help tame any stray peaks and thicken the sound. Compression reduces the dynamic range of an instrument by lowering the peaks when they



The hi-pass filter on this UAD Cambridge EQ is set to remove unneeded low end from a track that was competing with the bass.

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

Vocal Effects You Can Stand ▶

Stompboxes may be fine for guitarists and bassists, but there's something about squatting down to change settings that seems to diminish a singer's stage presence. BOSS's new VE-5 is a compact processor and looper for vocalists that can sit on a table or—even better—clip to a mic stand. The VE-5 (\$382.50) inherits some of its effects—like reverb, delay, double/harmony, and dynamics processing—from the BOSS VE-20 Vocal Performer pedal, and features real-time pitch correction, special effects, and XLR ins and outs for connecting to your mic and PA system. You can use the built-in phrase sampler to record and loop vocals with effects; there's even an onboard mic for capturing ideas. bossus.com



Will We Need to Go to Key-Hab? ▲

XLN Audio is best known for its high quality Addictive Drums library, but the company recently ventured into the harmonic realm with Addictive Keys (Price TK), a virtual instrument that uses a similar combination of high quality samples and intuitive editing tools (including the ability to move virtual mics). The initial release includes three instruments: grand, upright, and electric piano, with expansion packs to follow, and there's an onboard recorder for capturing ideas if you're not in your DAW. Especially cool: MyCloud compatibility allows users to store, access, and share presets from anywhere. xlnaudio.com

Cutting the Cost of Cutting the Cord ▼

Sony's new 2.4 DWZ family of wireless systems includes handheld and headset microphones, bodypack transmitters for instruments, and rack-mountable receivers, all designed to offer professional features at affordable prices starting at \$499. While there's some variation among different models, key features include 24-bit linear PCM digital audio transmission, two modes of 2.4GHz frequency selection, built-in digital EQ, and balanced and unbalanced audio outputs. Plus, you can interchange the system's handheld mic's standard capsule for other Sony or third-party capsules. pro.sony.com



The Rock Generation ▶

YouRock Guitar's Gen2 (\$399) model evolves the company's beginner-friendly guitar synthesizer with upgraded hardware and firmware for better playability and more accurate tracking. Some highlights: The Gen2 offers more than 30 sampled instrument sounds onboard, as well as practice-along loops; more advanced MIDI features for better integration with computers, tablets, and specific software applications; pre-programmed open tunings; and a number of general improvements to playing feel. yourockguitar.com





Compressors can tame peaks in the bass, allowing you to boost overall level.

push above a defined threshold. So if you have a few loud notes on a bass that peak out, you can set a compressor to catch them and reduce them accordingly.

There are many excellent compressors available to do the job (both in hardware and software form), and they primarily only have a few important controls: threshold, ratio, attack, and release.

The threshold is the control we already mentioned: Once a signal goes above it, the compression will actually kick in. If it doesn't go above the threshold, the signal will remain untouched. The ratio is the degree to which the compressor will reduce those signals that go above the threshold. A 4:1 ratio means that it would take a signal going 4dB above the threshold to have the compressor increase the output 1dB. I've found that 3:1 and 4:1 are often good compression ratios to use on bass; they don't squash the signal too much when it peaks.

Release determines how fast the compressor will return to normal after the level drops below the threshold, and attack is the amount of time it takes the compressor to start working after the signal goes above the threshold.

A good way to start with a compressor plug-in is to try its presets. Most of them have presets made specifically for bass, and they can help give you an idea of how the various settings and parameters work. But remember, you need to make adjustments depending on how your track was recorded. The big picture: Use a compressor to hold down the bass peaks and keep the level at a consistent volume throughout the track.

Shaping the Bass

Once you have a decent compression level set, you can also think about some EQ boosting (versus cutting). If you've determined you want to sit your bass above the kick at around 120 Hz, and it needs to cut through a bit more, try boosting that frequency with a tight bandwidth (or "Q"), meaning it will narrowly boost the frequencies

around 120Hz, but do very little to anything very far above or below that point. When boosting with EQ, be wary of the overall volume of the bass in the mix, and the amount of energy the low end is taking up.

Sometimes it helps to push the low mids of a bass into, say, the 300Hz range. That can drive it above the kicks and help sit it in just right. However, since every bass is different, it must be done on a case-by-case basis. Overall though, if the EQ boost/cut is working and the mix isn't getting muddy, move on.

Bass Helpers

There are a few cool software products available to help cut bass through a mix as well.

Applied to bass, Sonnox TransMod (or transient modulator) can exaggerate the transients and attack of each note, helping it to cut through a track. I've found it to work great on acoustic bass, as the finger noise and definition of the notes really pops with this plug-in.

Another is the Universal Audio Little Labs VOG (or Voice of God). This is called a bass

resonance plug-in and it only has a few knobs and buttons. All you need to do is choose the center of the frequency (40Hz/100Hz or 200 Hz), sweep the frequency knob and push up the amplitude knob. All frequencies below the targeted area are rolled off smoothly. This plug in is amazing when applied directly to synth bass parts, but it can also be used across a master fader to help define all of the bass in a mix.

If you need some grit on a bass, you can try the SansAmp PSA-1. With a range of controls including Preamp, Buzz, Punch, Crunch, Drive, Low, High and Level, it can make a bass growl hard. Also, SansAmp makes a Bass Driver D.I. hardware pedal that can act as a direct input for recording, and provide your bass with some edge before it even hits the recorder.

Another excellent plug-in to use on bass is SoundToys Decapitator. This combines analog simulation with Tone and Drive knobs to create a great tool for shaping bass sounds. I use it to brighten up my old 1970 Fender Precision bass and add some analog distortion.

If you want to simulate the sound of a bass amp rig with software, IK Multimedia's Ampeg SVX plug-in (or Native Instruments' Guitar Rig) will do the job. Ampeg bass amps are legendary for their thick, warm tone, and this plug-in features four amp models and six cabinets. It also includes eight stomp effects, a tuner, and more. It's a great way to bring an amp sound to a dry bass sound and it even works great on synth bass sounds.

Bass is a critical component of any production. By taking the time to listen closely to its interaction with the rest of the rhythm section, carefully cutting and boosting frequencies, and applying some extra processing, you can get it to punch through even the toughest mix.



The Transmod transient modulator plug-in can make the bass stand out.

▶ You can use a compressor to hold down the bass peaks and keep the level at a consistent volume throughout the track.

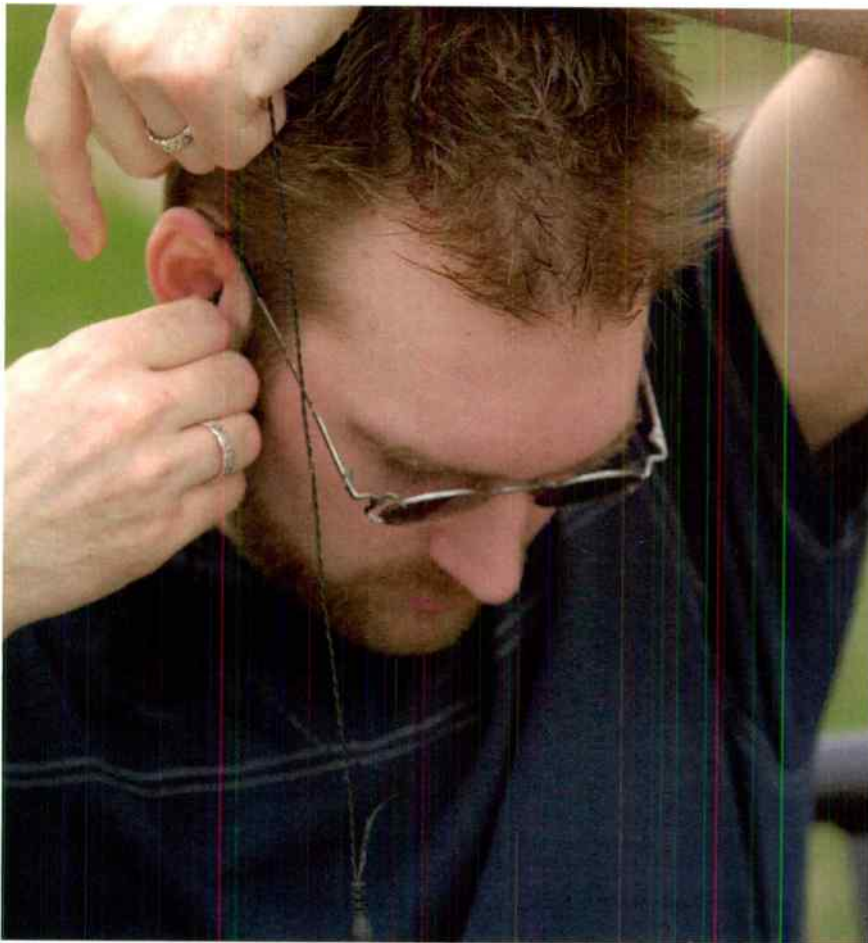


IK Multimedia's Ampeg SVX amp plug-in can add amp-like realism to tracks that were recorded directly.

SAFE AND SOUND

The ability to hear is the one thing most of us can't afford to lose. So why do we abuse our ears so often? Fortunately, you can protect yourself without losing the clarity we've come to expect from unprotected hearing.

BY EMILE MENASCHÉ



Level	Time	Example
85 dB	8 hrs	Moderately Loud Classical Music
88 dB	4 hrs	
91 dB	2 hrs	
94 dB	1 hr	
97 dB	30 min	Loud Classical Music
100 dB	15 min	
103 dB	8 min	Loud Marching Band, Indoor
106 dB	4 min	
109 dB	2 min	Loud Rock Music
111 dB	1 min	Very Loud Rock Music
114 dB	30 sec	
117 dB	15 sec	
120 dB	8 sec	
123 dB	4 sec	
126 dB	2 sec	
129 dB	1 sec	Artillery

How long is it safe to listen? Check out the table above. Higher dBs damage your ears faster.

at Who-like decibel levels to be in danger, either. The volume at even small clubs can push 100dB or more—way above the safety zone (see the table above). Even acoustic instruments can do damage when exposure is long and the output loud. According to Gail Gudmundsen, an audiologist and executive at Etymotic Research, Inc.—which makes earplugs and in-ear monitors—orchestral violinists tend to lose hearing in their left ear, while flutists suffer loss in their right. “It’s because they spend so many hours a day exposed to sound levels,” she explains.

For musicians, a lot of the problem boils down to balance: We all want to hear ourselves while we perform and record. This can be especially problematic on stages where the monitor mix isn’t perfect. You do sound check and set levels, but when the adrenaline kicks in, the drummer is suddenly louder, so the guitarist turns up, and the singer starts screaming, and pretty soon it’s an audio arms race.

In practical applications, the best solution is to block out unwanted sounds and replace them with a carefully balanced mix. In-ear monitors are designed to do just that. When inserted correctly, their tips work as earplugs to reduce the ambient sound onstage. An audio mix is then pumped into the earpiece; because the ambient sound is lessened, this mix can be relatively quiet, and therefore safe.

A typical in-ear monitoring system consists of three basic components: the ear-piece, a body-pack receiver, and a transmitter. Each perform-

➔ How’s your hearing? Unless you’ve been tested recently, you probably don’t know the medical answer to that question, but that doesn’t really matter. Take a second to ask yourself how well you think you hear, and how your ears feel when you listen. Now take a minute to reflect upon this: However good or bad your hearing is at this moment is the best it’s going to be for the rest of your life.

Hearing loss is a natural part of aging that starts right after our teen years, when most people start losing the ability to hear the very highest frequencies. It happens so gradually and has so little to do with our work as musicians that few but the most golden-eared engineer would even notice or care.

The Audio Engineering Society (aes.org), has been encouraging musicians and audio pros to get their hearing checked and protect

themselves for years. “The problem is not only of deep concern to our members whose livelihoods depend on their hearing,” says AES Deputy Director Roger Furness. “The findings of organizations such as Hearing Education and Awareness for Rockers [or H.E.A.R.] apply to virtually everyone, and can have significant impact on reducing hearing problems for future generations.”

You don’t have to be playing stadium rock

er's mix is fed into the transmitter, which beams it to the receiver. Users can adjust their overall level on the bodypack.

Shure, Sennheiser, and Audio-Technica are among the companies making in-ear systems for pros, which can be used with stock ear pieces or, in some cases, with optional units from Etymotic, Crescendo, Bose, Westlake, Sony, and others. "A snare drum crack onstage can reach 120 dB," says Shure's Kevin Spiegel. "A properly fitted in-ear system offers 20-40 dB isolation from the sound onstage."

Such systems are ideal for touring artists, especially those who have control of their own audio mix onstage. And while high-end in-ear systems can still be pretty pricy, the growing popularity of personal monitoring has made some more affordable systems available. Sound-blocking in-ear monitors are also useful for general listening in noisy environments. Using the Crescendo DS-11 to block out the ambient music at the gym, I was able to hear my own iPod well at comfortable volume. And unlike noise-canceling headphones, they work without batteries. But in-ear monitors aren't for everyone—and they do nothing for you if you're in the audience at a live show.

Earplugs, on the other hand, will protect you if you put them in correctly. However, if you're like a lot of musicians I know, you may find that the blanket attenuation makes the sound seem muffled or muddy—back to the word "balance" again. Etymotic makes a range of passive earplugs ranging in price from about \$15 to a couple of hundred, which are designed to lessen the "mud" effect by scaling the frequency attenuation to create a better balance. These and other passive plugs, such as Planet Waves' new

Etymotic's battery-powered Music•PRO earplugs can adjust attenuation of loud and extra loud environments.



The free UE SPL app for iOS is one of several ways to monitor exposure to sound levels.



In-ear monitors with sound-blocking earpieces can protect you onstage.

Pacato, protect you by attenuating all sound—loud or soft—by a fixed amount. That's fine if you're listening to a loud show. But when you want to talk to the person standing next to you, you may feel the desire to take them out.

Get Active

But what if you could adjust the performance of the ear plugs without removing them? Etymotic's new battery-powered Music•PRO MP•9-15 model uses internal electronics to offer active ear protection in two switchable modes. In the first, all sounds up to 60dB (the typical level of speech) are boosted by 6dB—so it's actually easier to hear quiet sounds with the plugs in. Once the sound crosses the 60dB threshold, it's reduced by as much as 9dB to protect your hearing—good if you're in a moderately loud situation like a jazz show. In the second mode, there's no boosting of lower-level sound, and the maximum reduction can be up to 15dB—better if you're at a rock show.

I had a chance to test them at a recent presentation and concert in New York. I actually listened to the Etymotic's rep's unamplified speech from the back of the room while the

get a good fit with the included tips.

Block the Noise

Some reports suggest that as many as 60 percent of Rock & Roll Hall of Fame members suffer significant hearing loss. How safe is your listening environment? Audiologists say that any time you hear ringing or feel pain, you're doing some damage, and that damage can add up to permanent hearing loss.

So, how do you prevent such problems before they happen? You can start by understanding the relationship between exposure time and decibel levels. You can listen to loud sounds safely, but only for very brief periods. The lower the dBs, the longer you can listen without harming yourself. You can listen to 85dB for about eight hours. If the level goes up to about 111dB, the safe time is exactly one minute. You'd be surprised how often you may be exposing your ears to levels that high. According to hearinglosshelp.com, some portable music players can produce levels up to 117 dB—perfectly safe, for 15 seconds a day.

Fortunately, you don't have to walk around with metering equipment to measure sound

▶ You can listen to 85dB for about eight hours. If the level goes up to about 111dB, the safe time is exactly one minute.

plugs were in, and with the 9dB mode engaged, I could hear the words just as well with the plugs in as with them out. Later, we went to New York's Bowery Ballroom for a show, and I kicked in the 15dB attenuation. Here, they worked a lot like other high-end plugs; the music sounded balanced with plenty of top-end clarity.

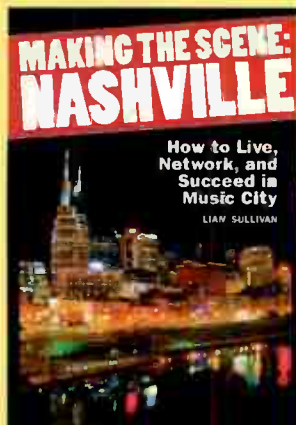
With any ear plug or in-ear monitor, fit is critical for both comfort and protection. You want to block the sound from your ear canal by creating a good seal. So I also liked the fact that the MP•9-15 came with an assortment of tips for the ear pieces. Some users might still opt to have custom tips fitted by an audiologist, but everyone in the group at the demo seemed to

pressure levels. We're in the app era, after all. Etymotic makes an app called Awareness that lets users of its earpieces measure ambient sounds and adjust levels accordingly (it's currently for iOS but a Droid version appears to be coming soon). But you can also check out a range of other sound pressure level apps, including the free UE SPL. At that Bowery show, a similar app showed that audio was exceeding 100dB—safe for about 15 minutes. But with the Music•Pros firmly in place and set to their maximum protection mode, my ears only felt about 85dB of impact—a nice safe level that let me enjoy the music without experiencing any ringing when the show stopped.

MEDIA MINE



We media miners enjoy reading on the iPad, and even a small smartphone display can be okay in a pinch. Actually, the bright screen is



very welcome down in the pits. But there's still nothing like the old combustible media known as paper. You don't have to boot up a book, and you can write notes on its pages without defacing your tech toys. So we're starting this month's Media Mine by digging up some hard copy. **Making the Scene: Nashville: How to Live, Network, and Succeed in Music City** (halleonard.com) is a guide for transplants written by a transplant, New York-native Liam Sullivan, a drummer who's gigged and worked in various industry jobs since moving to country music's epicenter. Not only does it cover such basics as where to live, eat, shop, and work, but it's a good reminder that there's more to Nashville's diverse music scene than three chords and broken heart. Ken Scott's fine memoir **Abbey Road to Ziggy Stardust: Off-the-record with The Beatles, Bowie, Elton, and So Much More** (alfred.com) is both entertaining and instructive. Co-written with Bobby Owinski, the body of the book focuses on Scott's working relationships as engineer and producer for some of the greatest artists of

the last 40-odd years, but there are also a few sidebars that get into more technical detail. If nothing else, the book reminds us how important capturing a performance is to the success of any song—worth contemplating in our digitized world where production sometimes chases perfection at the expense of personality. That said, technology is our friend, right? Or at least our "frenemy." (Be careful, it's listening!) Either way, it's here to stay. IK Multimedia makes high-tech software and apps designed to behave like old-school gear, and they do it quite elegantly. We tested a few of the company's latest iOS apps, including **AmpliTube Fender**, which offers a collection of Fender amps and cabinets, along with effects, a



AmpliTube Fender

built-in recorder, a song player (for practice), MIDI control, the ability to share your work via FTP or Soundcloud, and other useful utilities. Because the company's iRig hardware provides I/O through one jack (through the mic/headphones plug), it can also work with the latest Retina display MacBook Pros, which lack separate jacks for input and output (ikmultimedia.com). Of course, not every app (or computer program) is as straightforward as a virtual guitar amp, which is why we've been checking out **Mac Pro Video's** online tutorials. They cover a range of applications and can be streamed or downloaded on Macs and iOS devices. Tutorials are presented by experts and cover such topics as plug-ins and host applications like Pro Tools, Logic, Reason, Sonar, Cubase, Sibelius, and more, as well as lessons in specific production techniques like Dubstep Sound Design. Subscriptions can be made at **Mac Pro Video** (macprovideo.com).



Native Instruments 306 Massive: Dubstep Sound Design

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Course Outline

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MARVIN HAMLISCH

ASCAP mourns the untimely passing of one of our most distinguished, accomplished and honored members - composer, arranger, conductor and pianist Marvin Hamlisch. New York City native Hamlisch died in Los Angeles at 68 on August 6th, following a brief illness. He was one of the very rare individuals to have received Oscar, Tony, Emmy and Grammy Awards, as well as the Pulitzer Prize. His musical achievements encompassed musical theatre, film and television, pop and symphonic music.

ASCAP President and Chairman Paul Williams commented, "The sudden passing of Marvin Hamlisch is a great loss to ASCAP and to American music. As a composer, conductor, arranger and pianist, Marvin worked from what seemed to be a bottomless well of musical creativity, talent and knowledge. His best-known works - *A Chorus Line*, "The Way We Were" and his version of Scott Joplin's "The Entertainer" - are just the tip of a rock-solid body of music. I know all ASCAP members join me in mourning his loss."

Hamlisch's musical gifts were on display very early and he was accepted into the Juilliard School before his seventh birthday, the school's youngest-ever student. His long association with Barbra Streisand began when he was hired as rehearsal pianist for her hit musical, *Funny Girl*. He later co-wrote the theme for her film, *The Way We Were*, with Alan & Marilyn Bergman, and served as musical director for two of Streisand's TV specials.

**"The world will miss his music, his humor, his genius."
- Alan & Marilyn Bergman**

The mid-1960s saw Hamlisch achieve pop success with Lesley Gore's hit recordings of his songs "Sunshine, Lollipops and Rainbows" and "California Nights." At 24, he was hired to score *The Swimmer*, starring Burt Lancaster, beginning his long career in film music.

The 1970s was the decade in which Hamlisch achieved celebrity as a multi-Oscar-winning composer (for his contributions to *The Way We Were* and *The Sting*), as the co-creator, with Ed Kleban, of the iconic, Pulitzer Prize and Tony-winning Broadway score of *A Chorus Line* and as the performer and arranger of Scott Joplin's "The Entertainer" from *The Sting*, which reached #3 on the *Billboard* Hot 100 chart. In 1977, Carly Simon recorded Hamlisch's "Nobody Does It Better," the theme from *The Spy Who Loved Me*, which was a #2 hit and earned him an Oscar nomination.

Hamlisch's other film scores include *Bananas*, *Starting Over*, *Ordinary People*, *Sophie's Choice*, *Three Men and a Baby* and *The Informant!*

Additional Hamlisch Broadway scores are *They're Playing Our Song*, *Sweet Smell of Success* and the upcoming *The Nutty Professor*, among others. In 2006, he was honored for his lifetime of achievement in musical theatre with The ASCAP Foundation Richard Rodgers Award.

"He was more than our collaborator; he was our beloved friend, he was family," said famed songwriters Alan & Marilyn Bergman. "The world will miss his music, his humor, his genius, and we will miss him every day for the rest of our lives."

At the time of his death, Hamlisch was Principal Pops Conductor of the following orchestras: The Pittsburgh Symphony Orchestra, the Milwaukee Symphony Orchestra, the San Diego Symphony, the Seattle Symphony, the Dallas Symphony Orchestra and the Pasadena Symphony and Pops. The Dallas Symphony premiered Hamlisch's symphonic suite *The Anatomy of Peace* in 1991.

The work was performed again in 1994 in Paris to coincide with the 50th anniversary of the D-Day Invasion.

-Jim Steinblatt



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