

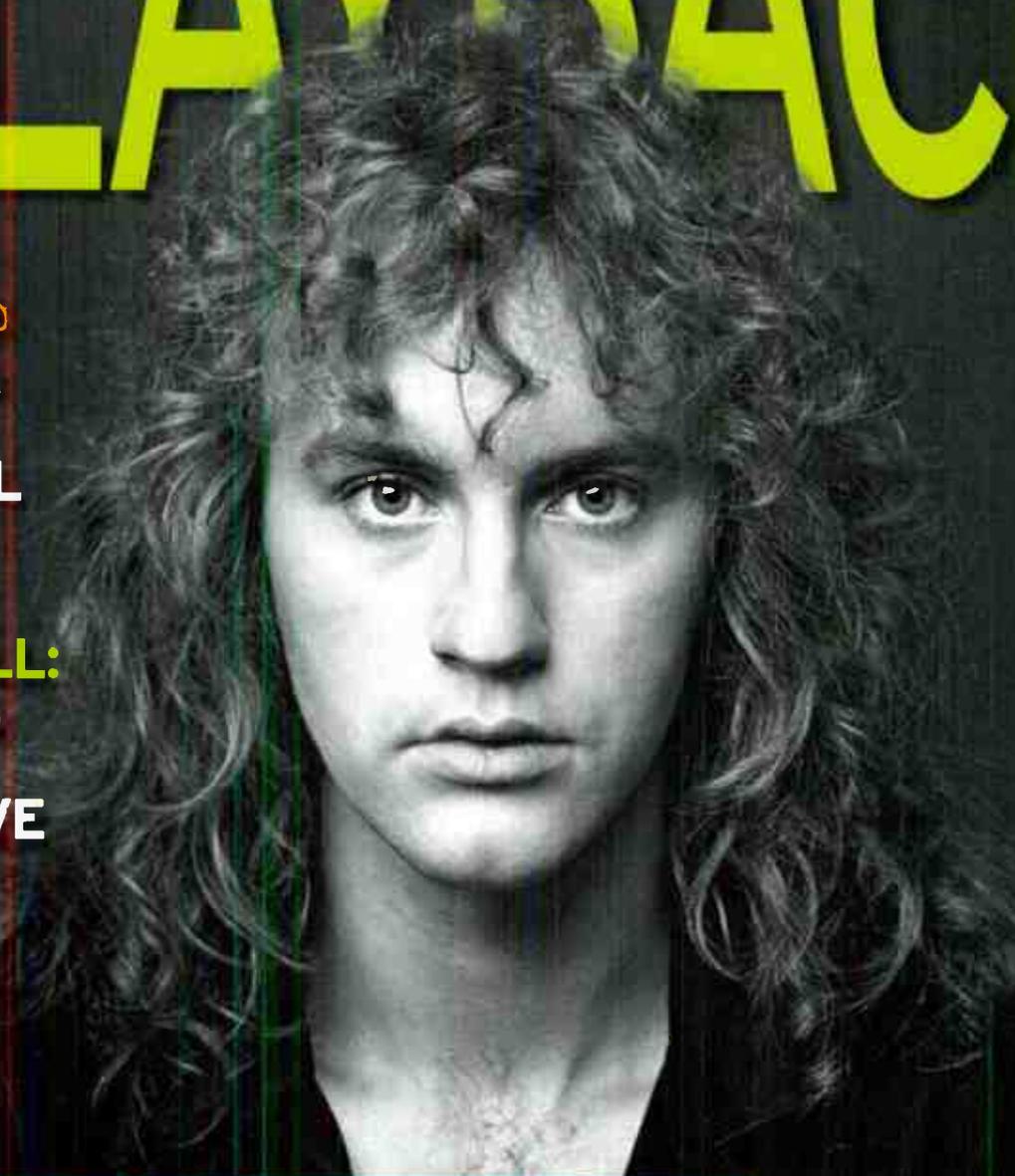
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PLAYBACK

SUMMER 2008

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Desmond Child in 1978, the year he joined ASCAP

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ASCAP AWARDS COVERAGE: POP, FILM & TELEVISION MUSIC, CHRISTIAN MUSIC; SXSW, CREATOR'S TOOL BOX, TAKE ME OUT TO THE BALL GAME, HOWLING RAIN, DOWNTOWN PUBLISHING



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A MAJOR VICTORY

Since its founding in 1914, ASCAP has always assumed a leadership role in support of creators and copyright protection. Each and every time our right to make a living from our work has been threatened, ASCAP has been prepared to vigorously defend that right.

So far in 2008, I am pleased to report that ASCAP has made great - I would say groundbreaking - advances in protecting your rights. At our third "I Create Music" EXPO, held in April in Los Angeles, I announced the creation of two documents that go a long way toward establishing, clarifying and strengthening our position.

The first, entitled "Music Copyright in the Digital Age: A Position Paper," defines, in layman's terms, what is ASCAP, who are its members, what is copyright and what it does, why copyright is more relevant today than at any other time in history. In clear, concise language, it states our position on a complex issue. Yet, we intend it to be read by a broad audience, from songwriters trying to understand their digital rights to journalists who need basic information about the role of these rights, to legislators who must develop laws for a shifting digital landscape.

The other important document we have created is a Bill of Rights for Songwriters and Composers, which will serve as a forceful public statement and call public and Congressional attention to our rights, which are now under attack. The Bill has galvanized the music creator community. So far, it not only has surpassed 6,000 signatures online, but many prominent members have physically signed a special version of the Bill, including Lionel Richie, Fergie, Justin Timberlake, Quincy Jones, Desmond Child, Jackson Browne, Alan Bergman, Jerry Leiber, Mike Stoller, Chamillionaire, Keri Hilson, Johntá Austin, John Rzeznik, John Corigliano. The list goes on. I urge all of you to be a part of this grassroots campaign and add your signature online at ascap.com.

Shortly after we launched the Bill of Rights, on April 30th the U.S. District Court for the Southern District of New York made an historic ruling that, for the first time, provides a clear framework for how the online use of your musical works should be appropriately valued. ASCAP led a three-year battle that could reach \$100 million in payments from AOL, RealNetworks and Yahoo! for online performances of works from 2002 through 2009. The Court's ruling is a major victory for ASCAP's more than 324,000 members, and going forward this decision will greatly protect the ability of songwriters and composers to be compensated fairly as the use of musical works online continues to grow.

Speaking of growth, ASCAP's "I Create Music" EXPO continues to expand and evolve in wonderful and significant ways. Our third annual event attracted more songwriters and composers than ever before. Members from a wide range of genres came together to develop their craft, discover the latest technology and celebrate their community.

I'd like to thank all of this year's panelists, sponsors and attendees who made this year's EXPO another major success. I hope to see you all there again next year.

My best,

A handwritten signature in blue ink, which appears to read "Marilyn Bergman". The signature is fluid and cursive.

PLAYBACK

VOLUME 15 ISSUE 2
SUMMER 2008

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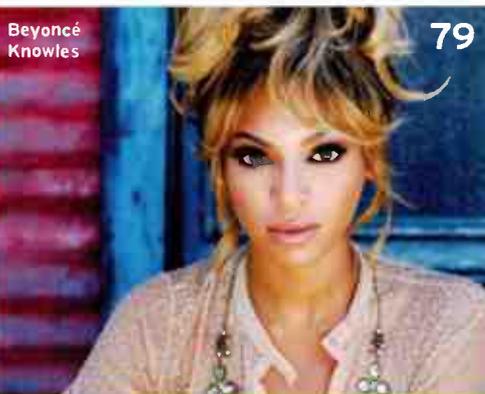
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ASCAP ACTION



1. Film composer Kubilay Uner poses a question on Copyright to Marybeth Peters at the EXPO
2. ASCAP CEO John LoFrumento announces record financial results
3. United States Register of Copyrights Marybeth Peters, ASCAP President and Chairman Marilyn Bergman and Rep. Adam Schlf (D-CA). Bergman moderated a discussion with Peters and Schlf on what's at stake as Congress deals with Copyright issues.

GROWTH, CHANGE AND ACTION

ASCAP reports record revenues and royalty payments for 2007 at General Annual Membership Meeting in Los Angeles; Launches Bill of Rights for Songwriters and Composers

On April 10th, ASCAP kicked off the 2008 ASCAP "I Create Music" EXPO with its General Annual Membership Meeting at the Hollywood Renaissance Hotel in Los Angeles. ASCAP CEO John LoFrumento reported record revenues of \$863 million and royalty payments of \$741 million, as well as an all-time low operating expense ratio of 11.9%.

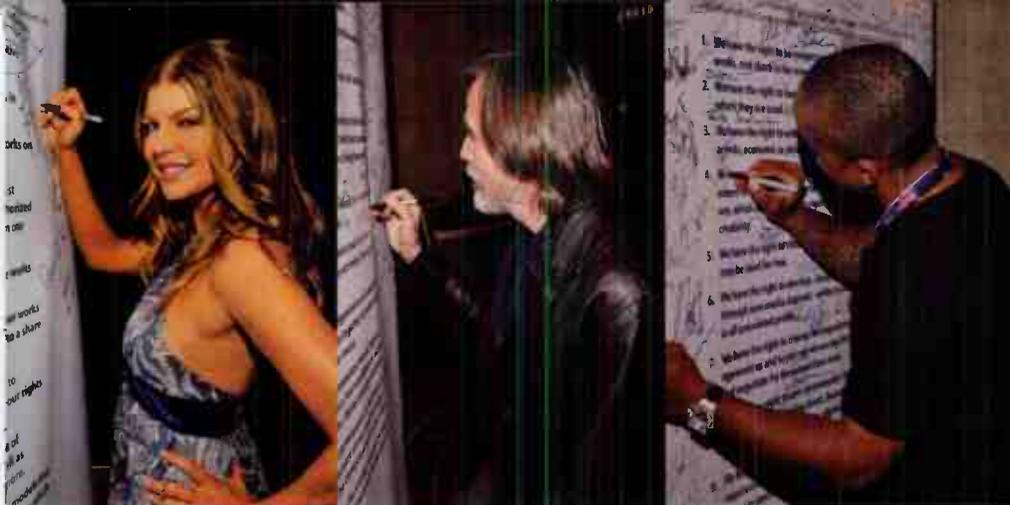
LoFrumento also reported that revenues for 2007 exceeded those of 2006 by \$77 million, a 10% growth rate. Both U.S. and foreign revenues showed strong gains. Domestic revenues totaled nearly \$598 mil-

lion, up \$39 million, with significant growth in radio, cable and General Licensing. International revenues exceeded \$256 million, up \$38 million from the year before. As royalty distributions to members grew in 2007 by \$61 million - a 9% increase over the prior year - ASCAP held the line on expenses, achieving the lowest-ever operating expense ratio of any PRO.

ASCAP President and Chairman Marilyn Bergman announced two important advocacy and awareness-building initiatives to urge music industry participants and legislators to remember and defend the rights of music creators. The first, the creation of a Bill of Rights

for Songwriters and Composers, clarifies ten core rights held by every music creator. The other initiative is the creation of a position paper, "Music Copyright in the Digital Age," which addresses the growing confusion and concern around music copyright by demystifying the basic rights of music creators (see story at right).

ASCAP Executive VP/Membership Group Todd Brabec detailed the ever-expanding range of tools, services and programs ASCAP provides to support today's music careers and reported on ASCAP members' outstanding performance on the 2007 Billboard charts and in major music industry awards shows.



SIGN OF THE TIMES: Pictured signing ASCAP's Bill of Rights for Songwriters and Composers are Fergie, Jackson Browne and Johntá Austin

ASCAP PUBLISHES GROUNDBREAKING POSITION PAPER

To remind the public, members of the music industry and U.S. legislators of the central role and rights of those who conceive and create music, ASCAP launched a Bill of Rights for Songwriters and Composers during ASCAP "I Create Music" Week in Los Angeles (April 10-12). This awareness-building initiative centers around 10 core principles, including "We have the right to be compensated for the use of our creative works, and share in the revenues that they generate" and "We have the right to license our works and control the ways in which they are used."

These rights, all of which are already inherent in the act of music creation and protected by U.S. copyright law, are increasingly under threat as competing interests argue over the future of the business of music - and as growing numbers of individuals bypass payment altogether to illegally share music online.

"Given the many issues surrounding the music industry today, it can be all too easy to overlook the source of it all - individual songwriters, lyricists and composers," said ASCAP President and Chairman Marilyn Bergman. "That is why ASCAP has launched this Bill of Rights for Songwriters and Composers. Our goal is to remind lawmakers, the general public and music creators themselves of the rights that are inherent in their art. We simply cannot allow the original source of all music to be lost in the shuffle."

Developed by ASCAP to support and empower all those who create music, the Bill of Rights for Songwriters and Composers debuted during ASCAP "I Create Music" Week at the 25th Annual Pop Music Awards held on April 9 and was also introduced to attendees of the third annual ASCAP "I Create Music" EXPO (April 10-12). In just a few days, more than 500 signatures were collected from songwriters including: Lionel Richie, Stacy "Fergie" Ferguson, Justin Timberlake, Jackson Browne, Steve Miller, Jerry Leiber, Mike Stoller, Chamillionaire, Keri Hilson,

Desmond Child and John Rzeznik.

The initial signatures served as the kickoff to a grassroots campaign that, over the next few months, will collect signatures and support from both established and aspiring songwriters, lyricists and composers from all genres. To date, the Bill has collected over 6,000 signatures. Those who wish to add their support to the Bill can sign it electronically at ascap.com.

As part of this initiative, ASCAP also wrote a perspective piece on the relevance and importance of music copyright protection, titled "Music Copyright in the Digital Age: A Position Paper." The paper is being made available to all who want and need to understand the basic rights of music creators. Critical issues addressed in the paper include "Back to Basics: Defining a Right," "Are Rights Still Relevant in the Digital Age?," "Who is ASCAP and Who Are Its Members?" and "Setting the Record Straight: Questioning the Commons."

"The signatures that we collect on this Bill of Rights for Songwriters and Composers will be shared with key legislators in Washington, as well as numerous other leaders both inside and outside the music industry," said ASCAP CEO John A. LoFrumento. "Now is the time to ensure that everyone who has a stake in determining the future of music, both as an art and as an industry, recognizes the importance of protecting creators' rights."

FEDERAL COURT DECIDES LICENSE FEES TO BE PAID TO ASCAP BY AOL, REALNETWORKS AND YAHOO!

Historic Decision Provides Framework for Valuing Use of Musical Works Online

On April 30th, the United States District Court for the Southern District of New York made public a decision in the proceeding to determine reasonable license fees to be paid to ASCAP by AOL (Time Warner Inc., NYSE: TWX), RealNetworks Inc. (Nasdaq: RNWK) and Yahoo! Inc. (Nasdaq: YHOO) for their online performance of musical works.

The decision covers license fees for periods starting as far back as July 1, 2002, and continuing through December 31, 2009, for the performance of musical works in the ASCAP repertory by AOL, RealNetworks and Yahoo! Based on the formula established by the Court, the total payments to be made to ASCAP and its membership by these three services for that full period could reach \$100 million. The Court's comprehensive 153 page decision was based on extensive evidence presented by both sides in the case regarding the online performance of musical works by AOL, RealNetworks and Yahoo! The decision has no relation to the rights owned by record companies.

"The Court's finding represents a major step toward proper valuation of the music contributions of songwriters, composers and publishers to these types of online businesses - many of which have built much of their success on the foundation of the creative works of others," said ASCAP President and Chairman Marilyn Bergman. "It is critical that these organizations share a reasonable portion of their sizable revenues with those of us whose content attracts audiences and, ultimately, helps to make their businesses viable."

"Musical works both support and enhance the business models of many major technology- and internet-driven organizations - especially those that derive advertising revenue from consumer traffic and engagement," said ASCAP CEO John A. LoFrumento. "This decision provides a clear framework for how the online use of musical works should be appropriately valued. This decision also provides clear validation of the flexibility and applicability of the ASCAP blanket license model relative to the use of musical works on the Internet - something the Court itself specifically noted in its written decision."

Go to ascap.com to download the full decision as a PDF file.

Q: THE APPLAUSE

ASCAP honors Quincy Jones at all-star musical celebration in New York City



On April 22nd, ASCAP President & Chairman Marilyn Bergman hosted a special musical tribute for music great Quincy Jones in honor of his 75th year and presented him with the prestigious ASCAP Pied Piper Award. An audience of entertainment industry leaders attended the star-studded event held at the Nokia Theatre, which

featured performances by Ashford & Simpson, Patti Austin, Tony Bennett, Tevin Campbell, James Ingram, Gloria Estefan, Roberta Flack, Siedah Garrett, Savion Glover, Lesley Gore, Al Jarreau, Opus 118 Harlem School of Music students, Greg Phillinganes, Take 6, Tamia, James Moody, Clark Terry, James D-Tra n Williams, and cast members of *Stomp*.

Pictured (l-r) are: 1. Quincy Jones, ASCAP President and Chairman Marilyn Bergman, Tony Bennett and ASCAP CEO John LoFrumento 2. Gloria Estefan 3. Roberta Flack 4. Savion Glover 5. Nickolas Ashford, Siedah Garrett and Valerie Simpson 6. Al Jarreau 7. Take 6 8. Lesley Gore 9. Tamia 10. Patti Austin and James Moody



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LEGENDS OF ROCK AND ROLL HONORED

The Dave Clark Five, Madonna and John Mellencamp inducted into Rock Hall Class of '08

The Dave Clark Five, Madonna and John Mellencamp were among the rock legends honored at the 23rd Annual Induction Ceremony for the Rock and Roll Hall of Fame, held March 10 at New York City's Waldorf-Astoria

Hotel. Among those inducting this year's honorees were fellow ASCAP members Jerry Butler, John Fogerty, Ben Harper, Billy Joel and Justin Timberlake. Artists are eligible for inclusion in the Rock and Roll Hall of Fame twenty-five years after their first recording is released.

Pictured (l-r) are: **1.** Inductee Madonna with Justin Timberlake, who inducted her. **2.** John Mellencamp performing **3.** ASCAP's Todd Brabec with music legend Jerry Butler and his wife. Butler was a presenter for Gambie & Huff at this year's induction ceremony.

AUSSIE ACTION

ASCAP Executive VP of Membership Todd Brabec and ASCAP Board members Paul Williams and Jimmy Webb participated in APRA's inaugural three-day conference, the Sydney Songwriter Summit, which took place in April in Sydney, Australia.



Pictured at the conference are **1.** Webb and **2.** Williams. **3.** Also pictured (l-r) are APRA's publisher Board member Ian James, Mushroom Music, ASCAP's Ralph Murphy, Chairman of APRA Michael Perjanek, Webb, Williams, CEO of APRA Brett Cottle, APRA writer Board member Jenny Morris and ASCAP's Todd Brabec.



LEIBER & STOLLER HONORED AT CARNEGIE

Mike Stoller (far left) is pictured performing with *Smokey Joe's Café* cast members on stage as Leiber & Stoller were honored at Carnegie Hall recently. Others on hand to celebrate the legendary songwriting duo were Donald Fagen, Chuck Jackson and Natalie Cole to name just a few.



ROSE'S RISE

Anika Noni Rose, Tony Award-winning actress and songwriter who recently joined ASCAP, is currently winning raves as the star of a new Broadway production of Tennessee Williams' *Cat on a Hot Tin Roof*. Rose (right) met backstage at the Broadhurst Theatre with ASCAP's Esther SanSaurus following a performance in May.



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THE HOTTEST STATE

ASCAP music helped heat up the 2008 SXSW Music Festival in Austin, Texas



GETTING DOWN AT THE DIRTY DOG

With more than 1,700 acts in town, 12,000 plus registrants and more than 40 venues at the 2008 SXSW music fest, there was no place better place to be in Austin, Texas on March 12th than at the Dirty Dog Bar on 6th Street. ASCAP presented its 2008 rock showcase featuring top bands and songwriters from around the world and kicked off this year's fest in great rock style. Featured performers included Voxhaul Broadcast, Abigail Warchild, Bad Veins, The Constellations, The Happy Hollows, Johnny Foreigner and Oh Juliet. **Pictured: 1. Johnny Foreigner 2. The Constellations 3. Bad Veins 4. Oh Juliet 5. The Happy Hollows with ASCAP's Jennifer Knoepfle 6. Voxhaul Broadcast with ASCAP's Josh Briggs 7. Abigail Warchild with ASCAP's Marc Emert-Hutner**





GRAND HOTEL

ASCAP set up shop in one of Austin's oldest and most prestigious hotels, The Driskill, to present a standing-room-only acoustic showcase of remarkable talent on Friday, March 14th. Performers from around the world, including Katy Perry, Mutlu, Correatown, Tim Williams, Kate Walsh, Yael Naim, Jack Savoretti and Let's Go Sailing, treated the audience to an intimate yet powerful night of music.

1. ASCAP's Sean Devine and Loretta Muñoz with performers Yael Naim and David Donatien 2. Correatown 3. Mutlu accompanied by renowned musician/producer T Bone Wolk (far right) 4. Jack Savoretti 5. Tim Williams 6. Katy Perry 7. Kate Walsh 8. Let's Go Sailing

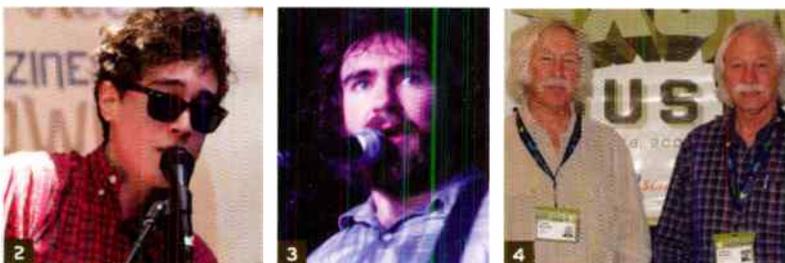


SPREADING THE LOVE

ASCAP also participated in a wide variety of other events at SXSW, including *Filter Magazine's* daily showcases at Cedar Street, a Brooklyn Vegan party at Emo's Annex and Emo's Lounge, ASCAP's Annual Boat Cruises on the newly-named Ladybird Lake (formerly Town Lake), a Redeye Distribution day party, Yep Roc Records' Annual Day Party, After the Jump's Old Skool House Party, a panel featuring ASCAP Executive VP/Membership Todd Brabec and his brother, VP of Business Affairs for Chrysalis Music Group Jeff Brabec, and afternoon programming on the SXSW Day Stage in the convention center.

In a year in which more performers, more attendees and more venues made SXSW a bigger event than ever, ASCAP set the gold standard for presenting some of the most unique and talented songwriters emerging on the scene today.

Pictured: 1. The scene at the ASCAP/Filter Day Party 2. Born Ruffians at the ASCAP/Filter Party's second day 3. Liam Finn at the ASCAP sponsored Yep Roc Party at the Dirty Dog Bar 4. ASCAP Exec VP of Membership Todd Brabec and his brother, VP of Business Affairs for Chrysalis Music Group, Jeff Brabec at their panel 5. The Cool Kids perform during ASCAP Happy Hour at the SXSW Music Day Stage Café



CASINO NIGHT

ASCAP hosts an exciting night connecting songwriters and music business professionals



In March, ASCAP's Rhythm & Soul Team hosted Casino Night in New York City at the Canal Room. It was an entertaining, casual and lively event filled with attentive movers and shakers from throughout the industry.

Pictured (l-r) are: 1. Nicole George, Esq., ASCAP's Walter Jones, and Motisla Zulu, Esq. 2. ASCAP's Tremayne Anchrum and L Roc. 3. Guest, ASCAP's Jeanie Weems, and Terry Lewis. 4. Weems, EMI Music Publishing's Big Jon Platt, and Jones. 5. Jones, Capitol Records' Chris Anokute, and Kandi Burruss. 6. Hitco's Folan Knight, Weems, and Universal Music Publishing's Jessica Rivera. 7. EMI Music Publishing's Carlos Hudgins, guest, Capitol Records' Chris Anokute, EMI Music Publishing's Omar Grant, and Jones. 8. ASCAP writers Big Jim Wright and Terry Lewis.



PHOTOS BY SHAREIF ZIYADAT

"I've always liked a beauty with brains."

Josh Homme, Artist/Producer, Queens of the Stone Age

SIGMA

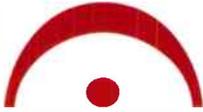
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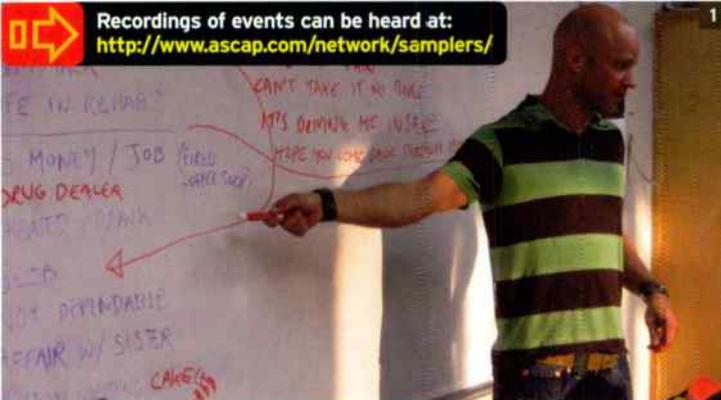
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AMERICA SCORES

ASCAP'S Songwriter Residency @ America SCORES connects professional songwriters with students across the country

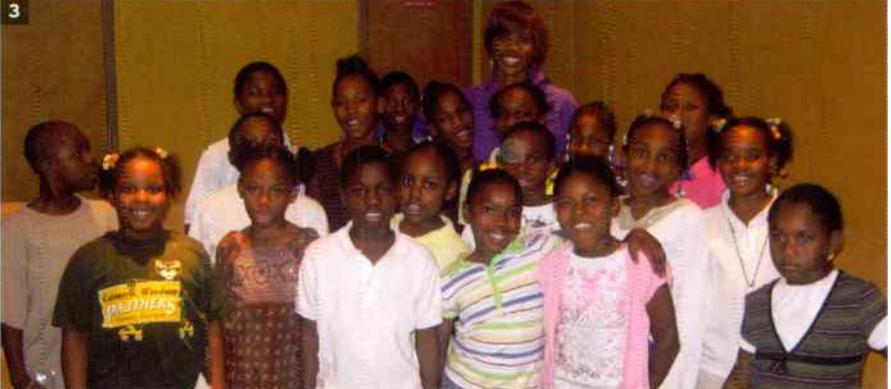
Recordings of events can be heard at: <http://www.ascap.com/network/samplers/>



The ASCAP Songwriter Residency @ America SCORES continued last fall and through the winter with ASCAP songwriters spending three class sessions each with America SCORES students. In Los Angeles, Emmy nominated songwriter/producer Dan Mackenzie (Joss Stone) led classes both at Charnock Elementary and Palms Elementary.

In Washington, DC Vince Scheuerman (Army of Me, Doghouse/Atlantic Records) led classes at Aiton Elementary and songwriter/producer Chris Keup (Jason Mraz, OAR) lead classes at Jefferson Junior HS. In Atlanta, songwriter Algebra Blessett (Homeroom/Kedar Entertainment Group) led classes at Carter G Woodson Elementary, while multi-Grammy Award winning songwriter Adonis Shropshire (Mariah Carey, Usher, Ciara) lead classes at FL Stanton Elementary. ASCAP songwriter Dwayne Simmons, who is also Education Director for America SCORES in New England, led a songwriting session with students at Lilla G. Frederick Middle School in Boston.

Many thanks to Dirty South Studios in Atlanta, and studio manager Cliff Henson who most generously hosted the America SCORES kids and donated free studio time for both Adonis's and Algebra's third class and recording session. This program is funded by The ASCAP Foundation.



Pictured (l-r): 1. ASCAP songwriter Dan Mackenzie 2. ASCAP songwriter Algebra Blessett with Carter G Woodson Elementary students at Dirty South Studios 3. Algebra with students 4. Mackenzie with children of Palms Elementary 5. ASCAP songwriter Dwayne Simmons with students at Lilla G. Frederick Pilot Middle School 6. Adonis and the students of FL Stanton Elementary at Dirty South Studios. ASCAP's songwriting residencies @ America SCORES are carbon neutral events powered by NativeEnergy.



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MORISSETTE INDUCTED INTO CANADIAN HALL OF FAME

Canadian singer-songwriter and superstar Alanis Morissette was recently inducted into the Canadian Music Hall of Fame and presented with a Lifetime Achievement Award at the Canadian Radio Music Awards in Toronto. ASCAP's John Alexander and longtime Alanis co-writer/producer Glen Ballard were on hand to induct her into the Hall of Fame. Pictured (l-r) are Ballard, Alexander and Morissette.



SOUTHWESTERN WISDOM

ASCAP Executive VP and Director of Membership Todd Brabec participated on a panel at this year's SXSW conference entitled "How Much Revenue Is Being Collected (or Missed) from International Publishing?" The panel was supported by the American Bar Association Forum on the Entertainment and Sports Industries. Pictured after the panel (l-r) are Moderator and General Counsel and Executive VP, Warner/Chappell Music Ed Pierson, Vice President, Lommen, Abdo, Cole King & Stageberg, Ken Abdo, Brabec, SXSW's Nels Jacobsen and Senior VP of Business Affairs, Chrysalis Music Group, Jeff Brabec.

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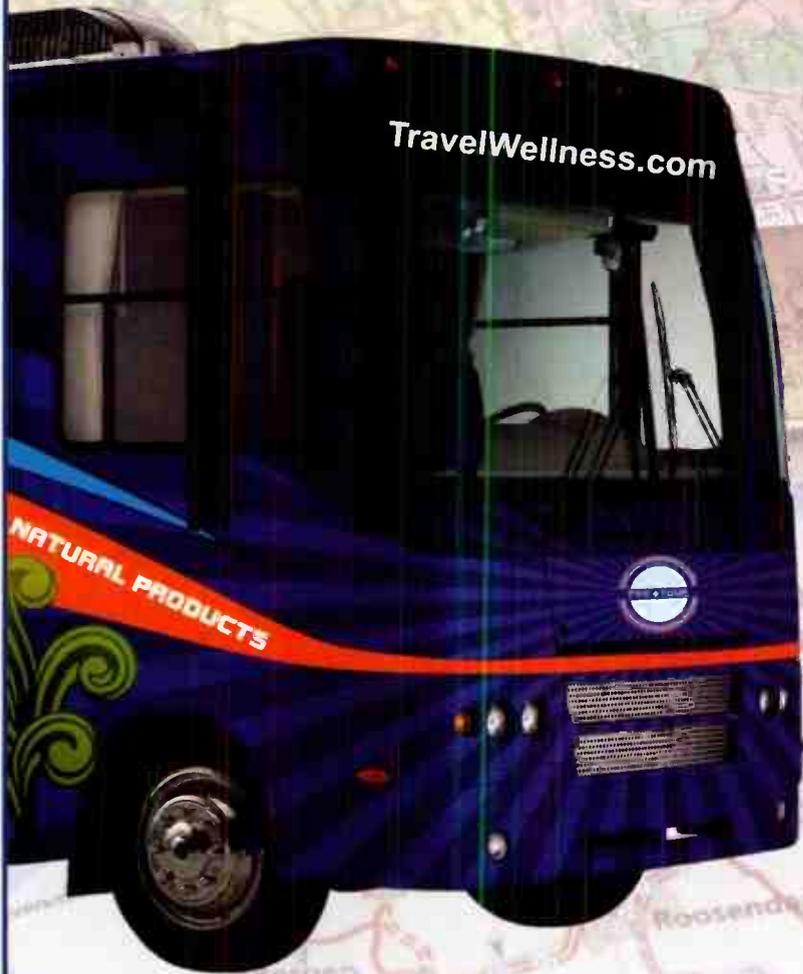
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FINE FOLKS

ASCAP honors Ian Tyson at Folk Alliance gathering in Memphis, TN

As part of the 2008 Folk Alliance Conference in Memphis, Tennessee in February, ASCAP presented a Citation of Excellence to Canadian folk and cowboy music legend Ian Tyson. Accompanying the presentation was a musical tribute featuring performances by Blackie and the Rodeo Kings, Po' Girl, Adam Levy and Tyson friend and protégé Tom Russell. Pictured: 1. (l-r) are Tyson's publicist Richard Flohil, Stony Plain Records President Holger Peterson, Russell, ASCAP's Jim Steinblatt, Tyson, ASCAP's Brendan Okrent, Seth Saltzman and Tyson's manager Paul Mascioli.

ASCAP also presented a Quiet on the Set showcase at the conference featuring Po' Girl, Adam Levy, Meg Hutchinson, Andy White, Vienna Teng and Christopher Williams. Pictured: 2. Levy, ASCAP's Okrent and Hutchinson; 3. White; 4. Teng.



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The tracks and layers with fills and variations can also be aligned to a hardware controller such as a keyboard or percussive controller to trigger MIDI sequences live.

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All Your MIDI – One Player – EZplayer[®] pro



STELLAR NIGHT

ASCAP's Rhythm & Soul team celebrates nominees for the 23rd Annual Stellar Gospel Music Awards



ASCAP's Rhythm & Soul team hosted their very own reception for 23rd Annual Stellar Gospel Music Awards Nominees at the ASCAP Nashville offices. The reception was held to acknowledge ASCAP's members who had been nominated for the premier gospel award. The reception was co-hosted by sensational gospel artist, Damita Haddon.

Pictured (l-r) are 1. ASCAP's Tremayne Anchrum, Maurette Brown-Clark with her children, Craig Crawford, and ASCAP's Jay Sloan 2. Bishop and Lady L. Spenser Smith 3. Coko gives an acceptance speech 4. Courtney Horton, Damita Haddon, and Darlene McCoy 5. Haddon, Darius Brooks and Anchrum 6. ASCAP's Jeanie Weems and Haddon 7. Weems conversing with Kelly Price 8. Sloan and Anchrum, Kelly Price, Brown-Clark with son, and Micah Stampley 9. Horton chatting it up with Susie Rock 10. Sloan and Anchrum with the Seven Sons of Soul 11. MusicWorld's Trin-i-tee 57 12. Troy Sneed gives a speech 13. JJ Hairston and wife 14. Hosts for the reception: Anchrum, Haddon and ASCAP's Dan Keen



EXCELLENT SCORES

Grad students take advantage of the 2008 ASCAP/Columbia University Film Scoring Workshop



ASCAP partnered again this spring with the Film Division at Columbia University for a second year of the ASCAP/Columbia University Film Scoring Workshop, sponsored by Film Musician's Secondary Markets Fund, AFM Local 802 and RMA, with support from the ASCAP Foundation. The program is taught by Alex Steyermark (director of *One Last Thing*, *Prey For Rock and Roll*; music supervisor for directors Ang Lee, Spike Lee, etc).

Columbia opened the workshop as a course to over 60 graduate film students. Four 10-20

minute short films were selected to participate, as was the Columbia University Film Festival trailer. ASCAP curated a selection of film composers who submitted to be hired by the five filmmakers. Steyermark guided the filmmakers through the film scoring process.

All five composers recorded their scores with an 11-piece ensemble at NYC's Legacy Studios. The films were screened, along with many other student films, at the Annual Columbia University Film Festival (CUFF) this past May in New York and Los Angeles.

Many thanks to Legacy Studios for their

generous support of this ASCAP/Columbia University collaboration.

- > *3 Wheels*: Filmmaker Tony Wei, Composer Julian Cassia
- > *The Last Mermaids*: Filmmaker Liz Chae, Composer Joel Douek
- > *The Kiddush Man*: Filmmaker Yitz Brilliant, Composer Greg Pliska
- > *Passing Fancy*: Filmmaker Wei-Hsin Yang, Composer Jaebon Hwang
- > Columbia University Film Festival Trailer: Filmmaker Bruce Chen, Composer Ernest Adzentoivich



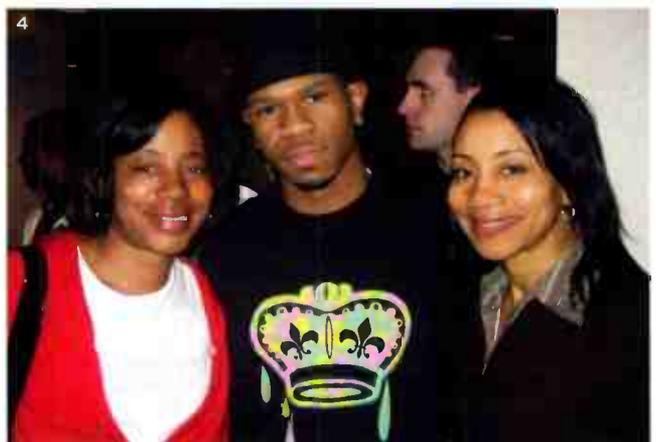
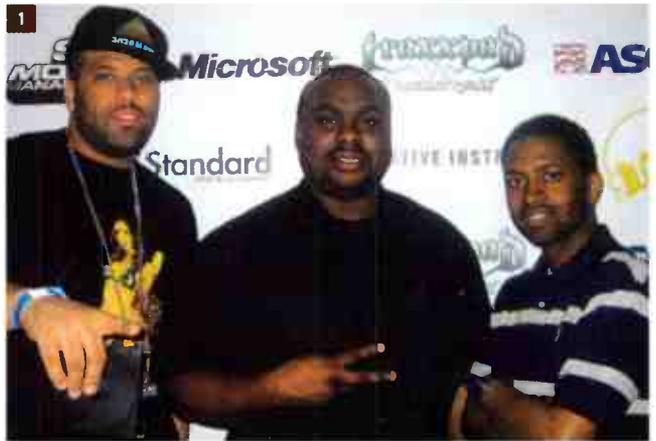
Pictured (l-r) at NYC's Legacy Studios are: 1. Composer Ernest Adzentoivich conducts recording session players for the Columbia Film Festival film trailer. 2. Composer Greg Pliska conducting his score to *The Kiddush Man* 3. Music editor Missy Cohen, Film Musicians Secondary Markets Fund's Dennis Dreith, composer Jaebon Hwang, filmmaker Wei-Hsin Yang, ASCAP's Sue Devine, Columbia University course instructor Alex Steyermark 4. Standing: Columbia University teaching assistant Roberto Bentivegna, Steyermark, Legacy Studios' Jason Stasium, filmmaker Yitz Brilliant, composers Joel Douek and Greg Pliska, filmmaker Bruce Chen, composer Ernest Adzentoivich, Sue Devine. 5. Sitting: filmmaker Liz Chae and Missy Cohen. 6. Composer Jaebon Hwang preparing to start recording for *Passing Fancy* 7. Composer Julian Cassia preparing sheet music for *3 Wheels* 8. Cassia and filmmaker Toni Wei discussing the score for *3 Wheels* 9. Filmmaker Toni Wei 10. Filmmaker Yitz Brilliant

PHOTOS BY GENE WARD

ONE STOP SHOP PRODUCER CONFERENCE

Over 500 producers and music industry professionals gathered at the ASCAP-sponsored One Stop Shop Producer's Conference in Phoenix, Arizona in March where ASCAP's Rhythm & Soul Team met up with many of its hit-making producers.

Pictured (l-r) are: **1.** DJ Don Cannon, Def Jam's Shalik Berry, and ASCAP's Walter Jones **2.** Kon Artist, ASCAP's Jeanie Weems, and DJ Premier **3.** Weems with Swizz Beatz **4.** Weems, Universal/Motown Recording Artist Chamillionaire, and Dedra Davis, Esq. **5.** G-Unit's A&R Broadway, Apex and Jones



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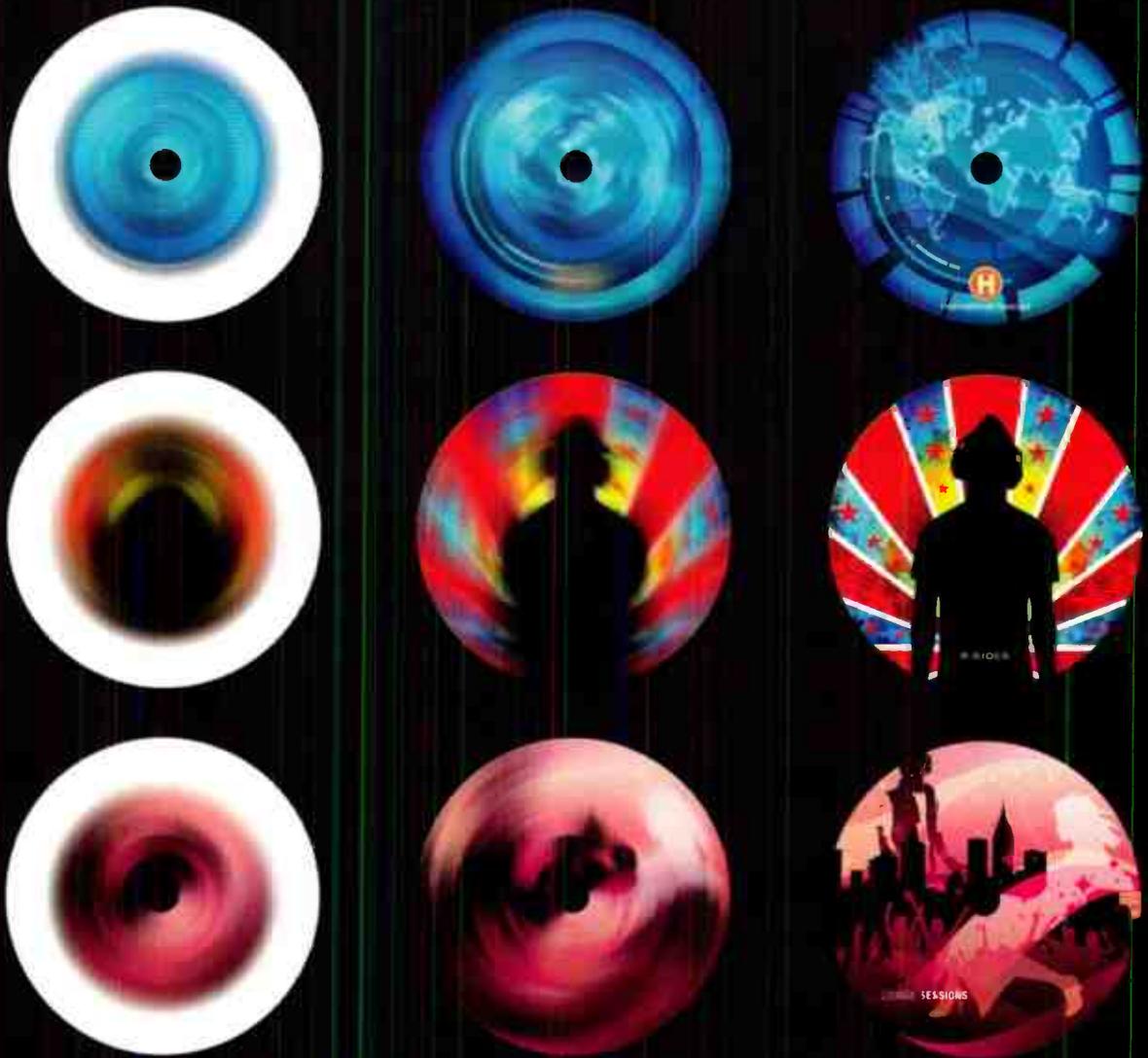


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ASCAP Members At the Forefront of the Environmental Revolution



Jack Johnson

LET THERE BE GREEN

The story of how Michael Martin and MusicMatters gave environmental awareness new life in the music industry

When it comes to musicians finding guidance on environmental issues, it can be difficult to know where to begin. It's very true that up until the last year or so, there hadn't been a clear movement in the greening of the music industry. One name that comes up in almost every conversation, though, is that of Minneapolis-based environmental advising company MusicMatters. Helmed by green expert and music industry vet Michael Martin, the company and its predecessor, Concerts For the Environment, has been working with some of the biggest names in conscientious rock such as Jack Johnson, Dave Matthews Band, R.E.M. and the Police to create a higher standard of environmental concern and action in the music industry

Curious to find out exactly what the company does and knowing that he was the person who could explain it all best, *Playback* spoke to Michael Martin to get the scoop on all of their projects. Just getting back into the office from a MusicMatters-produced Lyle Lovett concert for the American Wind Energy Association, Martin described some highlights in the history of the company.

Effect Marketing™

"MusicMatters specializes in Effect Marketing™. This is a strategy that transcends cause marketing in that it's all about effecting positive change—for the planet, for a movement, for a business... the possibilities are endless. Our partnership with Jack Johnson's **All At Once** community is a great example."

Jack Johnson and AllAtOnce.org

"Jack Johnson asked us if we could create the next generation of greening for his tour. He was particularly passionate about what happens after an artist greens a tour. We created, in conjunction with Jack and his wife Kim, **All At Once**. The basic premise is this: as individuals, all of Jack's fans taking action together can cre-

ate global change. There are three different components to the website:

Your Actions talks about different individual actions people can take in their community. Rise Above Plastics is the main focus for this, so it hooks you up with local non-profits. **Your Voice** talks about voting. You can download a League of Conservation Voters scorecard, to see who the good Green Green candidates are. You can also register to vote here. **Your Choice** is the Climate Counts website. You're able to download a Climate Counts scorecard that ranks corporations' contributions to global warming. And this is just the tip of the iceberg. If you go to Explore, you're able to look at different videos from non-profits from around the world and when you view a video, Jack will donate a dollar to that organization, and in Share you're able to upload videos of you or different groups taking environmental actions. Volunteer helps hook people up who want to volunteer with local non-profit groups. And if you look at Capture Your Commitment, we're actually tracking how much impact is being made by the (All At Once) community as a whole. This whole thing is also brought to life on Jack's tour."

Dave Matthews Band and Native Energy

"I was talking with Dave at the Kokua Festival about the conversation that he and I had had back in 2001, which was what led to the whole concept of carbon dioxide offsets in the music industry. We were just starting work on the **One Sweet Whirled** environmental flavor for Ben and Jerry's. He was feeling really hypocritical about touring with trucks and busses fueled by petroleum and asked, 'What can I do about this?' I said that besides biodiesel you can fight climate change by offsetting your carbon emissions. We talked to some guys I knew from Green Mountain Energy and helped them form a company called Native Energy. And we started doing offsets for the music industry. **Native Energy** has now done **LiveEarth**, and many other tours use their offset model for artists when they tour."

Clif® Bar GreenNotes

"We're now up to fourteen artists with this Clif® Bar program (a green touring initiative featured in Spring 2008 *Playback*). This year we're out with Rogue Wave, Missy Higgins and Brett Dennen, and also on the roster are Mason Jennings, Michael Franti, Martin Sexton, The John Butler Trio, Gomez, Xavier Rudd, Hot Buttered Rum, and Garrett Brennen."

EnviroRider™ and Green Toolkit 101

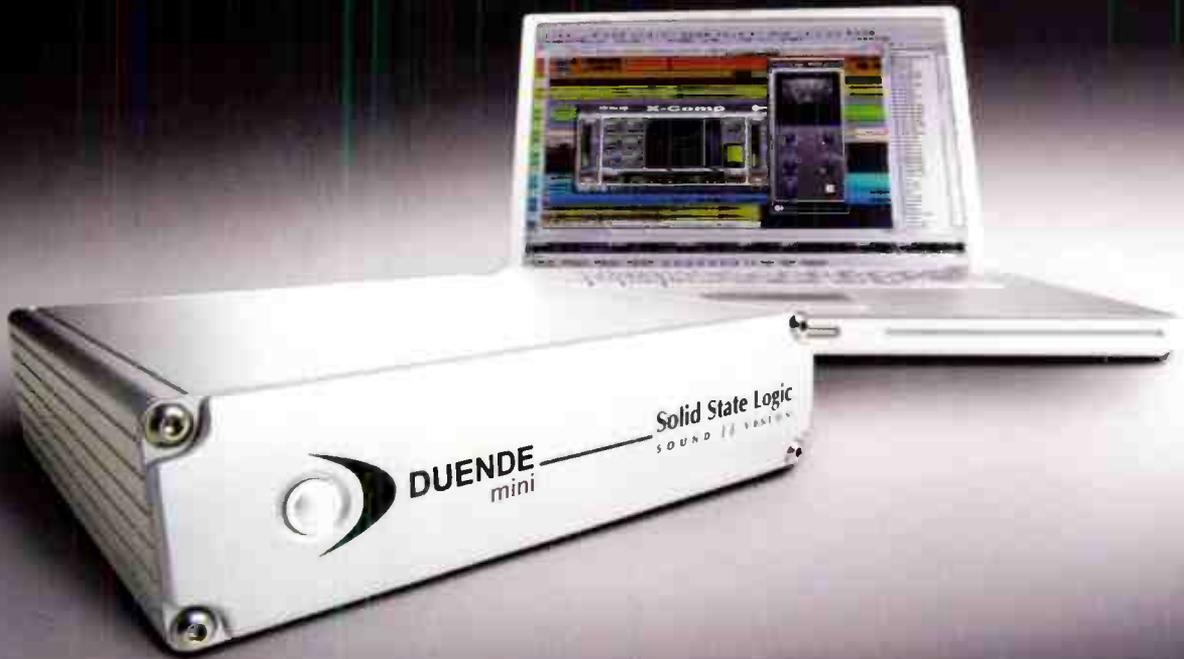
"I had done all these things in the music industry back in 1990, and by 2000, I got fed up because the music industry wasn't really doing anything with it. About four years ago, green started becoming valid again, like it was in the early 90s, and I started to get managers calling. So MusicMatters essentially became environmental experts for hire. But the **EnviroRider**, which is now used by Jack Johnson, and Reverb uses it for their artists, came about in 1991 with Steve Miller Band's Lost Cities Tour. We were going to low population states to try to affect the elections by putting on concerts. He was talking about doing something environmental, so I wrote up a list of things we could do. Then I went to environmental groups and had their scientists look at it. And then we used it on Jack's tour and it completely moved the needle for the whole industry. In 2007 we revised the rider to include things that venues are required to do, and if they don't, they have to make a contribution to a local environmental group. It's cool because now I hear from artists that the production managers get the rider, and they pass it around to other managers, and it's become the standard of the industry."

—Lavinia Jones Wright

For more information on MusicMatters and to get a copy of the EnviroRider™ check out musicmatters.net and allatonce.org

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NEW MEMBERS



↑ CHUCK WICKS

The fact that country newcomer Chuck Wicks's first full-length album *Starting Now* debuted at #7 on the Billboard Top Country Album Chart came as no surprise to those in the know. Not only did the album have an impressive debut, but the first single rose to the top 5 on the Billboard Chart as well. Wicks is currently poised for a second tour with Brad Paisley this summer.

↓ NATALIE WARNER

A native of Shreveport, Louisiana, singer/songwriter Natalie Warner has emerged on the music scene as the epitome of a hardworking musician. At the age of 16 she began collaborating with producer Mike Elizondo (Maroon 5, Rilo Kiley), who introduced her to engineer Scott McKay. Her new album, the Elizondo-produced *I Will Take You Under* is a fusion of her jazz, rock, pop and indie influences and has a promising, fresh, new sound.



↓ KEN EBERHARD

Composer Kenneth Eberhard started working in television after a six-week internship with Mike Post in 1996. Since then, he's had the opportunity to write and orchestrate for a number of network television shows, including *Providence*, *American Dreams*, *Surface*, *Celebrity Apprentice*, *Beauty and the Geek*, and *The Biggest Loser*. In June of 2007, Eberhard was a member of the team that won the Daytime Emmy for music composition in a dramatic series for his work on *Guiding Light*.





↑ DIANE REYES

A native of Puerto de la Paz in Baja California, Diane Reyes is a rapidly growing name in the Duranguense genre. A performer and recording artist since the age of 7, Reyes has made a huge impact on the predominantly male genre. Her 2007 record, *Te Voy a Mostrar* became her third gold record in a row.



← ALEX WINSTON

At 19-years-old, Detroit's Alex Winston is winning over fans with her easy charm and catchy pop-rock anthems. Her musical history includes sharing the stage with Chuck Berry and Ted Nugent and performing with The Cool Kids and the Wreckers. Now she's garnering attention with her debut album, *By The Roots*, with tireless touring and placements on *One Tree Hill* and *Dirt*.

↓ JOEY C. NEWMAN

A third-generation film composer, Emmy-winner Joey Newman has worked on everything from TV's *The West Wing* to the Disney/Pixar feature *Cars*. He works tirelessly on scoring indie films, network and cable television series, video games and record arrangements. Currently Newman is receiving praise for his score of the hit reality show *Little People, Big World* on TLC.



↓ ANIKA NONI ROSE

Tony Award-winning performer Anika Nomi Rose is no stranger to Broadway stage or the Award show stage. Rose has performed in *Cat on a Hot Tin Roof* and *Caroline, or Change* (her Tony-winning role) and received the Los Angeles Critics' Circle Award, Ovation Award, and two NAACP Image Award Nominations. Up next for Rose is a role voicing Princess Tiana in a Disney animated feature.





and Fleetwood Mac. Between the jazz and the jazz fusion and the Dan and the Mac, in all those classic records, the keys and their different incarnations are such an integral part of the sound that we identify with those songs. Maybe that was part of the gravity moving me toward the sound that became *Magnificent Fiend*. Where our first record was a really guitar-oriented record, this one is very key-oriented.

And it takes you right to that 70s rock 'n roll era. People who are writing nostalgia-rock, they add keys to things, but no one's really committing to it like you are.

When you're writing these big, riffy rock songs that burst in the 70s and are still on the radio, it comes from the root of Super Powerful Rock Music. But there's a certain whole other majesty when you bring in the mathematics and genetics of the keyboard and piano. It's an instrument that vastly complicates the landscape of rock 'n roll because of its multiplicity. You've got your bar chords on the guitar, but on the piano you got a lot of different things you can do with a single chord and its variations, and you end up working in a sort of exponential residence.

Are you doing a lot of fifteen minute jams when you play live?

We do sometimes, it depends where we are and what's happening. I really love improvising, especially onstage, because it's so do or die. The potential for disaster is so great in improvisational playing. That's why the climax and the unity when it all comes together right is so incredibly high. You're making fireworks over a pretty big, dark chasm.

Who, for you, epitomizes a great live show?

The Boredoms. When I saw them in 94-95 it was the tail end of the *Pop Tatari* era. They were still more of a wild rock band doing weird things. And it was dangerous and uninged. The Jesus Lizard were a great live band. Same thing, the band could be so tight, and David Yow was just so natural and dangerous and crazy. These bands are popping into my head because there're these elements of danger and violence, but that's not necessarily what defines a great live band. I saw Crosby Stills Nash and Young and there was something profoundly powerful in seeing the intensities

and dynamics of their relationships in the harmonies. It can't be hidden on stage.

Are you planning to go back and do more with Comets on Fire?

Yeah, we've got some shows coming up very soon. And then there's always talk and desire on the horizon about making a record.

Are you getting any kind of response from your Comets fan, in terms of what you're doing with Howlin' Rain?

Yeah, there're probably a lot of people that don't like it, and then a lot of others that do. I think Comets always tested the imagination of each fan with each record. And I wanted to make an extension of that with Howlin' Rain. I wanted to write poppier songs for *Magnificent Fiend*, or to make the album a little more mellowed out. And I think you set that stuff up, if you're a band like the Ramones, or AC/DC, you made a temple of sound, and your fans probably don't want to hear the Ramones' jazz fusion album or the Ramones' experimental drone record.

Right, but Comets on Fire fans are expecting to be played around with a little bit.

Yeah, we're on this ride together and we got to keep moving. It's guaranteed to get to a different destination every time.

—Lavinia Jones Wright

Change of Keys

Comets on Fire frontman ETHAN MILLER finds rock 'n' roll through the keyboard on his new album as Howlin' Rain.

Seventies style jam rock from the King of Northern California Psychedelia? It's the last thing everyone expected from Comets on Fire mastermind Ethan Miller. Surely his passion project, Howlin' Rain, would provide something even more abstract than the four spaced-out Comets records Miller has made. But *Magnificent Fiend*, Howlin's second full-length, is a giddy playground of swirling keyboards, steely guitars, and bluesed-out vocals that combined form a screaming ode to the Gods of Rock. It's the earthy antidote to the celestial albums Miller has made with Comets on Fire that proves, once again, that defying expectations is what Miller loves to do best.

You guys are going to take off on a really big tour soon?

We're kind of on a constant tour, flitting out and coming and going for two or three weeks at a time. Come back home for a week and a half then head back out, instead of the full on, five straight months in a row. We're going down to the South and playing Bonnaroo then heading over to Europe, and then we're heading out with the Black Crowes for some East Coast/West Coast gigs.

How did you come to the sound of Magnificent Fiend?

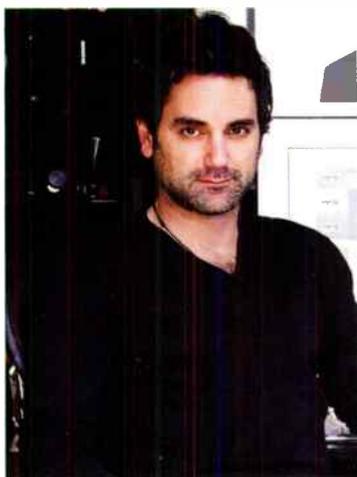
I originally started writing a folk-ier album, and at the same time I wanted some of the rock elements in there. I started listening to a lot of later 60s-70s jazz fusion and some of the classic 70s pop stuff, like Steely Dan

Fast Forward

With recent high-profile and critically-acclaimed projects to their credit, these four composers are accelerating in the film world.

Gilad Ben-Amram

Film composer and producer Gilad Ben-Amram recently completed his second, highly anticipated collaboration with director Marcos Siega, the Warner Bros romantic comedy *Chaos Theory*. The two first worked together on the film *Pretty Persuasion* - a dark comedy that sent shock



waves through the Sundance Film Festival where it premiered in 2005. Ben-Amram's scores for both of Siega's films feature a unique combination of Jazz, orchestral music and "world-like" instrumental choices that has by now become his signature scoring sound. Gilad's musical background is as eclectic and fascinating as his compositions. He spent most of his teens leading a rock band, working as a studio guitarist and scoring dance shows and theatre plays. Moving to New York at the age of 22, he attended the prestigious Manhattan School of

Music for Jazz composition studies. Determined to make a career in film scoring, Ben-Amram relocated to Los Angeles in 2000 and participated in ASCAP's Film Scoring Workshop in 2001. This led him to scoring work such as *RX*, *Danika*, the Japanese art film *Face of a Fig Tree* and the documentary feature *Victory Over Darkness*. Ben-Amram currently teaches composition and film scoring at New York University and Manhattan School Of Music. His upcoming film projects include the thrillers *Mechanick* and *The Ice Man* - the true story of a hit man working for the NY Mafia in the 70's.

Marcelo Zarvos

Composer Marcelo Zarvos has a constant stream of new projects in the works, not only in New York and Los Angeles, but also in his native country, Brazil. Zarvos has upcoming scores for Barry Levinson's



Hollywood satire *What Just Happened?* (starring Robert DeNiro, Sean Penn, Bruce Willis and Katherine Keener), Bruno Barreto's gritty crime tale *174* and Rowan Woods' powerful drama *Winged Creatures* (starring Forrest Whitaker, Dakota Fanning and Kate Beckinsale). Some of Zarvos's recent scores include *The Good Shepherd*, *Hollywoodland*, *You Kill Me* and *The Door in the Floor*. In addition to scoring films, lately Marcelo

has written dance scores for Pilobolus and an NEA commission for string quartet Ethel.

Jeff Cardoni

Originally trained in classical piano, composer Jeff Cardoni made a decision to become a professional musician, eschewing the keys for guitar and relocating to Los Angeles. The move payed off, and Cardoni now splits his time between a variety of film and television projects. His work ranges from studio features such as *Just Friends*, *Firehouse Dog*, and



the latest in the *American Pie* franchise, to television scores for shows like ABC's *Miss Guided* and Morgan Spurlock's *30 Days*. Cardoni has scored everything from the worldwide hit *CSI: Miami* to Oscar-nominated director Roland Joffe's newest film *You And I at Cannes*. Currently Cardoni is scoring the feature *Beer for My Horses*, which was written by and stars country megastar Toby Keith.

Mateo Messina

Mateo Messina's unique style of writing, which has invited a new sound of simplicity to film scoring, was the perfect choice to accompany the quiet and sweet surprise box office hit of 2008, *Juno*. The soundtrack for the film went to #1 on the Billboard charts and is now certified Gold. Besides finding box office success, Mateo has recently branched into TV scoring, as a pilot he scored, *The Ex List*, was recently picked up for CBS' upcoming fall season. Mateo's style of composing is unique and varied. He sometimes uses an entire orchestra, and sometimes much simpler found items like brushes on green apples and on the grates of fans, water poured into a bucket instead of a bass drum, and a cardboard canister of sea salt instead of a shaker. As far as his orchestral work, Mateo recently debuted his 10th symphony with special guests Alice In Chains and Ann and Nancy Wilson of Heart. A philanthropist with his talent, Mateo writes a new symphony each year and gives the proceeds from each debut to Children's Hospital in Seattle.





(l-r) ASCAP songwriter/artists signed to Downtown Music Publishing: Amanda Blank, MC Spank Rock, Kid Sister, Santogold and Carla Bruni

On the Edge of Downtown

With a creative and cutting-edge business model, Downtown Music Publishing is keeping ahead of the curve

With its forward-thinking business model, artist-friendly deals and an incredible knack for choosing the next up-and-comers in music, Downtown has been setting the pace for the music industry. While other companies flail, they seem to be growing. Downtown's most recent expansions include RCRD LBL, a groundbreaking website that features exclusive free downloads by cutting edge artists, and a move into a new office space which houses all of Downtown's arms - Downtown Records, Downtown Music Publishing and RCRD LBL - which is set to include a recording studio. *Playback* stopped by to talk to Downtown Music Publishing's Justin Kalifowitz, Jedd Katranca, and former ASCAP Membership Rep and the newest member of the Downtown Publishing team, Jeremy Yohai, in their brand new digs, which are located in, where else, but downtown Manhattan.

How big is your catalogue currently?

Justin: Now pretty much everything we release on Downtown Records we are the publisher for as well. And then we have other songwriters, producers and catalogs that forms what has started to be a pretty large catalog of about 2,000 titles and growing. The majors each have a million and change so we have a long way to go.

Is that the goal?

Jedd: No. The goal is to always be able to work every song that we have, so if we have added 100,000 songs then our staff will probably grow to be the size of a major. We try to keep our creative staff to song ratio in the artists' favor. I think a lot of people have the perception that record companies that start publishing companies are not always the best fit for songwriters and are there to serve as a holding company for the publishing rights of the recording artist. At Downtown I don't think that could be further from the truth. Our financing and focus goes to great writers, whether they are Downtown Records artists or not - the ones who are co-writing with other great writers, the ones who are looking to produce and remix other artists, write for commercials, write for film and TV.

So does Downtown Publishing sign independently?

Justin: Completely independently. We have 12 songwriters who are signed to the company, like Antonina Armato who's a big songwriter in the pop world having written for artists ranging from Mariah Carey to Miley Cyrus. We have another writing production team called The Black Out Movement and they won the ASCAP award for "This is Why I'm Hot," at the 2008 ASCAP Pop Music Awards. We have a songwriter named Andrew Wyatt who wrote much of the music in *Music and Lyrics*, and he's working right now with Mark Ronson on Daniel Merriweather's record. He's also collaborated with a number of Downtown artists including Kevin Michael. So we do mix and match; the writers sign here and do work with the artists on occasion, but it's definitely its own shop.

At what kind of rate are you signing new artists?

Justin: Pretty frequently. It's only been about a year and a half since the company started and we're already up to 12 songwriters outside the 8 signed to the label. Right now the catalog has songs ranging from the mid 80's to today. Some of the catalog deals that we're looking at are going to try to expand the catalog to go back to the 60's.

How did RCRD LBL.com come about?

Justin: Peter Rojas, who's been involved with Weblogs, Inc and was the founder and editor in-chief of Engadget, came to us with an idea on giving away music for free. As a record company and a publishing company that's the last thing you want to hear, but he had a very complete thought. If you can define your audience, and if you can actually give something that's not available anywhere else - which is a curated experience - then you're going to build an audience. The artists range from Mos Def and Justice to Moby to Simian Mobile Disco and new bands like Bad Veins.

You're probably a dream come true for music supervisors.

Justin: That's the nice thing. They know Downtown. They know the label, they know the logo. So it's great for them that they can come to Downtown Music and get more than just Downtown Records. They can come to Downtown and get a Miley Cyrus song or "This Is Why I'm Hot" or everything on RCRD LBL. So it makes us a great destination.

Jedd: We've gotten to the point with ad agencies where we're doing that unthinkable thing that most people outside of their world, no matter what industry you're in, are not invited to do, and that's to actually come up with creative ideas for campaigns that they're working on. There's a lot of mutual respect between us and our partners in the music supervision world.

Why did you decide to build the recording studio?

Justin: I think back in the day, every publishing company had a place where their writers could come and write and record. Now that Downtown has grown, particularly with the growth of the publishing company and with RCRD LBL, we can really take records from 0-60 in-house. We'll have Amanda Blank in there shortly to finish her album.

Do you think the partnership with Consumer Brands is a big part of moving forward?

Jedd: Huge, huge. We're happy to let them pay our artists. In fact, part of our marketing strategy for several of our artists is to secure pretty substantial brand placements. Which not only adds value to the publishing copyrights but also is a big part of the marketing plan for the artists that we work with.

Who are some big ASCAP releases that you have coming up?

Justin: We have Kid Sister, Carla Bruni, Amanda Blank, Spank Rock following that, Cold War Kids will follow up with a new release in October. And Santogold just came out. —Lavinia Jones Wright

Puerto Rican Pioneer

Maverick Millo Torres takes Island music to whole new levels with his band El Tercer Planeta (The Third Planet)

Puerto Rican Millo Torres began studying music at a very young age. He joined different bands while attending Boston University, and later graduated from Berklee College of Music. When the

multi-talented musician returned to his homeland, he formed a Latin, reggae/ska band in 1994 called Millo and The Tribal Vibes, and five years later changed the name that has endured: Millo Torres Y El Tercer Planeta (MTTP).

Torres was one of the first Puerto Ricans to introduce social and political content into his lyrics. He drew many young people to both his causes and to his group's music. The political inclinations of his songs were important at a time when cultural nationalism grew considerably, exacerbated by a contentious U.S. military presence in Vieques, and the harmful repercussions that presence was having on the health of its islanders. The group benefited by regional influences,

where sounds jump from island to island, in this case the fusion of Latin, disco, reggae, and ska into one explosive sound. The reggae is more staccato, the disco just right, the ska more tempered, and Torres's creamy-smooth vocals surge with true emotion.

In 1996, MTTP released their debut album, *Soñando Realidad* (Dreaming Reality). The independent album gained the acceptance of many and put the world beat sound of MTTP on the radio airwaves. It wasn't long after that the band caught the attention and was signed by multi-national record label WEA Latina. During this time, Millo produced the second album, the first with WEA, *Caminando* (Walking). The band later toured, hitting such cities as Miami, Orlando and L.A., and sharing the stage with luminaries such as Carlos Santana, Ziggy Marley, Maná, AlphaBlondy, Lucky Dubé, Miguel Bosé, Steel Pulse, The Wailers and Burning Spear. Millo then produced the group's third album *Mundo de Locura* (World of Insanity) in 2001, and the band continued to tour throughout the island and the U.S., in the process getting considerable airplay and enjoying popularity among a broader audience. That year they were lauded as winners of the Best Latin Rock Album award given by *Premios Tu Musica*. Torres then released *MTTP Live*, a live recording from the Tito Puente Amphitheater in San Juan, Puerto Rico. The recording captured the band's energetic and hypnotic grooves as they performed live.

After building his own studio, in 2006 Millo recorded and produced the band's fourth studio album, *Masa con Masa*. Last year, the band returned to the scene with two radio singles that dominated the local radio airwaves for more than six consecutive months, "Me Gusta Como Quiera" and "Dime Amor," at the same time garnering a nomination for Univision's prestigious 2008 Premio Lo Nuestro awards for Best Rock Album. MTTP has braved the test of time, and continues to make inroads with maverick Millo Torres at the helm, no doubt cementing them as pioneering Puerto Rican rockers. —Karl Avanzini

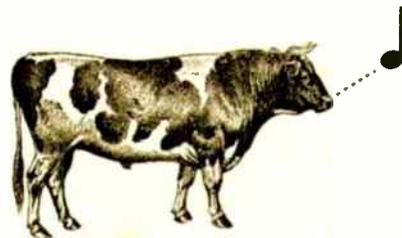


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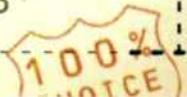


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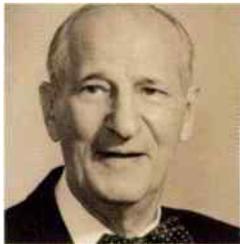


A Summer Classic

“Take Me Out to the Ball Game” is named a Towering Song by the Songwriters Hall of Fame on its 100th Anniversary



Jack Norworth



Albert Von Tilzer

Lyricist Jack Norworth (1879 - 1959) and composer Albert Von Tilzer (1878 - 1956) were two Tin Pan Alley pros who, one hundred years ago, set their hands to writing a baseball song in waltz time - the title was “Take Me Out to the Ball Game,” and it has become one of the most beloved and performed of all American songs. On June 19th, the Songwriters Hall of Fame honored it with its Towering Song Award. Now in the public domain, three different publishers represented the original version of the song, over the years: York Music, Broadway Music and Jerry Vogel Music. Norworth and Von Tilzer were far from being baseball fans. It is said, in fact, that neither had ever attended a professional baseball game before the song was written.

Many years after the song was written, Norworth claimed that he was inspired to write the lyric on a Manhattan elevated train after spotting an ad for a game to be played that day at the Polo Grounds. Norworth and Von Tilzer’s creation was

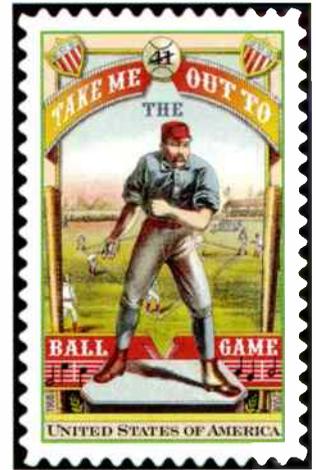
an almost immediate smash, selling millions of recordings, piano rolls and sheet music copies, spending seven weeks at the top of the 1908 charts. Jack Norworth, himself, is believed to have been the first to perform “Take Me Out to the Ball Game,” at a theater called the Amphion in Brooklyn. The most popular of many early recordings was by the superstar Haydn Quartet on the Victor label. Since then, the song has been waxed by hundreds of artists, from the Boston Pops to Jimmy Buffett, from Donald Duck to Dr. John to Gordon McRae to Mandy Patinkin (in Yiddish!). There have been at least 160 copyrighted arrangements of “Take Me Out to the Ball Game” and it has been used in over 1200 movies and television programs. In 1949, a Technicolor MGM musical was made called *Take Me Out to the Ball Game*, starring Frank Sinatra and Gene Kelly as singing and dancing ballplayers.

Curiously, the tradition of singing the song at nearly every Major League game is of fairly recent vintage. Legendary baseball announcer Harry Caray sang the song over the public address system at a 1976 Chicago White Sox game during the seventh inning stretch, joined by the fans. Today, almost all Major League games feature the playing and singing of the song.

In conjunction with the song’s Centennial, the U.S. Postal Service will be issuing a commemorative “Take Me Out to the Ball Game” stamp this summer, and a coffee table book - *Baseball’s Greatest Hit: The Story of “Take Me Out to the Ball Game* by Andy Strasberg, Bob Thompson and Tim Wiles --documenting the song’s history and place in the nation’s cultural

life, has been released by Hal Leonard Books. Familiarity with “Take Me Out to the Ball Game” has become part of the DNA of what it means to grow up as an American, a fact recently acknowledged by the Songwriters Hall of Fame as it recognized the tune with its Towering Song Award on June 19th.

In *Baseball’s Greatest Hit*, many little-known facts about one of America’s most famous songs are brought to light. Among them is the connection between “Take Me Out to the Ball Game” and the origin of The ASCAP Foundation. In 1975, it was a bequest from Amy Swor Norworth, the widow of lyricist Jack Norworth, that funded the initial program of what was to become The ASCAP Foundation - the Grants to Young Composers (now known as the Morton Gould Young Composers Awards). The funding was from royalties generated by the Norworth’s song catalogue, including “Take Me Out to the Ball Game” and “Shine on Harvest Moon.” In other words, Norworth’s hit made possible the ever-expanding ASCAP Foundation, which supports music education and talent development in a broad range of musical genres -- a major league legacy for a one hundred year-old song! **-Jim Steinblatt**



The song’s commemorative stamp

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ASCAP is holding a competition to choose an original march that honors music teachers and MENC: The National Association for Music Education. The composition will be played at music educator and scholastic events as the official “teachers march.”

The winning composer will be introduced at the inaugural performance of the march as well as credited in the event’s public relations program.

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Desmond Child
In 1978,
the year he
joined ASCAP

CHILD'S

DESMOND CHILD CELEBRATES 30 YEARS AS AN ASCAP MEMBER
AND INDUCTION INTO THE SONGWRITERS HALL OF FAME

DESTINY

D**esmond Child has a great laugh.** It is heartfelt, energetic and infectious. The same could be said for his career and his commitment to his craft. As a songwriter and producer, Child has spent more than two decades as one of the music industry's most successful creative forces, racking up over 70 Top 40 singles while generating a mind-boggling 300-million-plus albums sold worldwide. His collaborators have been some of the biggest names in music - KISS, Aerosmith, Bon Jovi, Joan Jett, Diane Warren, Cher, Ricky Martin and more, and with them Child has created some of the most popular and enduring music of our time. As Child celebrates his 30th anniversary as an ASCAP member, he remains as in-

BY ERIK PHILBROOK

demand and ambitious as ever, working recently with Kelly Clarkson, Meatloaf (Desmond produced *Bat Out of Hell III*), Hilary Duff, Joss Stone and his old pals Bon Jovi while also pursuing exciting new projects in musical theatre, film and TV. On June 19th, the Songwriters Hall of Fame inducted Child into its prestigious ranks. It was another big night in his extraordinary career, and he celebrated the special occasion by reuniting and performing with his original band, Desmond Child and Rouge.

From his Nashville home, Child recently spoke with *Playback's* Erik Philbrook by phone about his art, his great collaborations, his passionate commitment to the music community and his current projects.



Jon Bon Jovi, Cher, Desmond Child and Steven Tyler

PHOTO BY CIRO BARBARA, COPYRIGHT 1978



Desmond Child, Richie Sambora and Jon Bon Jovi in the studio

Your mother was a songwriter. How did her experience as an artist affect your approach to music?

I didn't know that not everyone just gets up in the morning and starts writing a song about how they feel and what they're going through. That's what I grew up with. I would sit on the floor next to the piano where my mother would be songwriting, and eventually, once I understood words, I started to make suggestions on the lyrics that she was writing (laughs). Then as soon as I could climb up on the piano bench, I started imitating and writing these long concertos that would start one place and end completely somewhere else. The next day I'd go and practice again and I'd play the same melody. So it wasn't just random improvisation. I also grew up in the age of the Beatles. So the concept of a band writing their own songs was just part of my makeup.

Do you remember when you wrote your first song?

I wrote my first song when I was 14 in junior high - my first pop song. I never looked back. I just kept writing and writing and writing.

You must have had a certain insight into good song structure. Especially having a mother that was a songwriter.

I think it was instinctual. I just would feel the emotion. A song is an expression of emotion. I liken it to when somebody is telling you about something terrible that happened and then all of a sudden they make it a little more intense, and then all of a sudden they just start boo-hooing (laughs). That's how it works in pop songwriting. You know, there's the verse that's usually short little phrases, and then comes a little bit more emotional intensity in the transition towards the chorus, and then when the chorus comes in, it's all hell breaks loose. That matches human communication, emotional communication. That's why I always tell my students, or the

artists that work for me that are training, that if you're not feeling it at every vertical moment, if you're not feeling a feeling, then you're not doing anything, because that vertical moment of a song when there's nothing going on or a feeling carrying through between phrases, and it's completely dead, the audience will turn off and they'll switch stations.

Tell me about your Cuban musical heritage.

My uncle married the most famous singer in Cuba, alongside Celia Cruz. Her name is Olga Guillot. She's made 87 albums in her life. There's an Olga Guillot Boulevard as part of Calle Ocho in Miami. She was honored this year by the Latin Grammys with the Lifetime Achievement Award. She was like the Judy Garland of Cuba. She sang with Piaf. She sang with Nat King Cole. Her

opening act was Jerry Lewis and Dean Martin when she played the Stork Club when she was 16 years old. She was also the first Hispanic woman to get her own solo show at Carnegie Hall. My uncle was a singer in a singing group, Los Corsarios, that sang in five-part harmony. They sang at the Tropicana and all the best clubs in Havana. He was still performing when they left Cuba after the revolution. So, I grew up in a show business family.

What happened after you moved to the states?

When we hit Miami, we were very poor and we lived in the projects, but we always had a piano. My mother would spend the little money that we had getting arrangements done of her songs, and then she would go with a demo cassette down to the nightclubs on the weekends. She'd always have her music with her. If she saw an artist, she would run up and give them her new song. She had a lot of cuts but made no money.

When I was 14 years old, I met Lisa Wexler, who was a snowbird girl who was going to boarding school in Massachusetts. Then she would come down to Miami with her parents. Her dad, Jerry Wexler, was making a lot of records at Criteria Studios. And I would go and hang out, and we'd be in her room, and she actually played me the music of Laura Nyro before it ever came out. From that moment on I knew that that's what I wanted to do.

Was Jerry able to help you in any way?

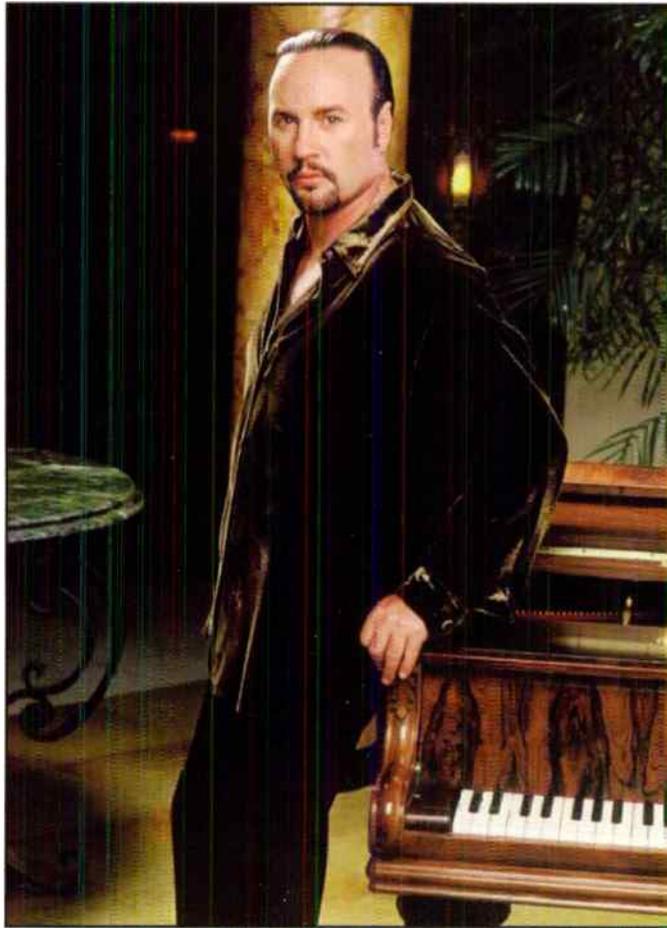
I didn't tell him about my ambitions because I was very shy. Lisa would have to pull me away from the dinner table every night where Jerry would be with Ahmet Ertegun and Arif Marden and Tom Dowd. Dowd would give me rides back to my house in the projects where I lived, in Liberty City.

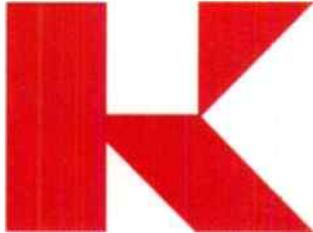


Ricky Martin with Desmond Child

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Was that a game changer for you in your career?

Well, it was the number one song all over the world. And so for me, yes, all of a sudden it wasn't just me being an artist. I started to get a whole different kind of respect.

That success created a kind of career that many people after me jumped on, because before that time guys in bands did not write with outside writers. They wrote with producers or maybe their girlfriend. Paul Stanley was generous enough to invite me in, and that created a career for me.

So then Jon Bon Jovi, with his band Bon Jovi, were touring in Europe, opening for KISS. Paul recommended that they co-write with me. Jon called and we got together, and on the very first day we wrote "You Give Love a Bad Name."

Obviously, your collaboration with Jon and Richie Sambora has been so prolific and successful. Why do you think it's been such an enduring relationship?

Well, I think there's chemistry between the three of us, and individually between us as well. When the three of us get together, it's fun, and everybody takes their position. And it really works.

It's also about loyalty and friendship, because those guys are the most loyal peo-

"TO ME THE LYRIC INDICATES THE ORCHESTRATION. IT DICTATES THE STYLE. IT DICTATES EVERYTHING. ONCE I STARTED WRITING THAT WAY, I STARTED REALLY HAVING A LOT OF HITS."

ple in the business that I've ever experienced. For the most part, everybody that is with them are the same people that were there from the beginning.

That is an amazing accomplishment, especially in the music industry.

That's their strength. We have a relationship based on truth, which is something that was a big topic in our discussions from the very beginning.

When you collaborate with them, do you literally sit in a room and say, "okay, what ideas do you have, what are you feeling?"

Yeah. Sometimes Richie and I have gotten together ahead of time and done some starts to present to Jon. Sometimes Richie and Jon have done starts that they present to me. And sometimes we start thinking about

things, start playing. We can get in a creative zone instantly together, and then we're in the moment, creating. There's a flow between our minds, and our subconscious batteries are hooked into each other.

I have that kind of soulful relationship with other people as well, but the relationship with Jon and Richie is something that we are very proud of, as well as the fact that our songs, particularly "Livin' on a Prayer," have endured and have become anthems for two generations now. Working on a third.

Bon Jovi's success then led you to Aerosmith.

Yes, because John Kalodner, who was working with Cher and Aerosmith, saw the success of Bon Jovi. He brought me in to work with Cher. And I brought Jon and Richie in. We did a couple of songs that we co-produced for her together and wrote for her - like "We All Sleep Alone." I had a very good relationship with Kalodner, who really was a visionary. He insisted that Aerosmith meet me. So I went there, and it was initially a chilly reception. They did not want it at all.

You mean they didn't want to work with an outside writer?

No. They didn't. And particularly one that had success with another band (laughs).

But I was just so different because I wasn't like a rock 'n' roll person. I also think me being gay kind of helped. I wasn't a threat and they could feel good with me being around their wives, talking about decorating and all this kind of stuff. I was able to lend a different kind of advice. Also, because of my experience in the gay culture I come from, I was able to help them with "Dude (Looks like a Lady)." Because they were going to call it "Cruisin' for the Ladies."

That's an instance where your title alone is a grabber.

Well, the title was the original title of Steven Tyler's improvisation, because their song initially came about because they had gone to some club and they had seen Vince Neil at the bar. Steven was making fun of him and said, "you know, hey, that dude looks like a lady."

Then he started going, "dude, dude looks like a lady. Dude looks like a lady." That's a case where the rhythm engendered the track. On their own they said, "Oh, well, we can't sing, dude looks like a lady. That's crazy. What does that mean?" So then they changed it to "cruisin' for the ladies." And then I came in and changed it back.



Child at the first-ever ASCAP "I Create Music" EXPO in 2006

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WINSTON AND DAVID



DSW ENTERTAINMENT

Killer song. Let's talk about another: "Livin' La Vida Loca." You lived in Miami and you were surrounded by Spanish-American mixes of music and language. But for the greater populace, that song really spearheaded a whole Spanish crossover in music Well, it was two songs. The first song was "The Cup of Life," which Ricky Martin sang at the Grammys. We had written that as the World Cup theme. It was Number One in 22 countries but really hadn't taken off here. Then his performance at the Grammys was really the bomb that launched the Latin music explosion. If you think about it, there would not be a Latin Grammys today had there not been that performance.

It's fun that I have been a part of three major movements. One is the KISS song, which brought dance music to rock. Then the next one was when I helped Bon Jovi bring singer-songwriter storytelling to heavy metal music. Thanks to my training with Bob Crewe, I made sure that all the inner rhyming was tight in the songs, which helped the songs endure. Then, bringing all the experience I had with KISS, Bon Jovi and also Desmond Child and Rouge, which had Latin beats and horns and all of that back in the '70s...to Ricky Martin.

What was the origin of "Livin' La Vida Loca"?

That was a request from Angelo Medina,

Ricky's manager at the time, who asked me to write a Spanglish song, something that had Spanish words and English words. And it really was difficult because I speak Spanish fluently, but to have it be something that an ordinary English-speaking-only American citizen would understand, I pretty much had the Taco Bell menu to choose from (laughs). You know, in terms of words, "pollo loco," which is kind of where I got the word "loco." And so then I started thinking about pollo loco, pollo loco. Livin' la vida loca. And that's where I got it.

It's funny. At the time, the head of the record company asked, after he heard the song, "oh, sounds great, but can you do it in English now?" And it's, like, it *is* in English. And so, if you saw the first *Billboard* ad of "Livin' La Vida Loca," he insisted on putting underneath, "(Livin' the Crazy Life)."

I do remember seeing that.

We knew that there were a lot of crossover Latin projects in the works, like Jennifer Lopez, Marc Anthony. We also sort of got right in there with Santana, which wasn't really what we were doing, because Santana was bluesy and more rock-oriented. This was really bringing the tropical sound back.

Nothing had happened like this since Gloria Estefan, and that was 15 years before. So all those years had gone on and nothing had crossed over until Ricky

Martin. And then that gave people the idea to sign Enrique Iglesias, and on and on. It continues to this day. Look at Shakira. Had there not been a Ricky Martin, there would not have been a Shakira.

Now, you've also written material for some of the American Idol breakout performers. What's your feeling about the show in general?

You know what? I love it, and I was on board from the very beginning. I produced one of Kelly Clarkson's first singles, "Before Your Love." And then later on I worked with Clay Aiken, I worked with Fantasia, I worked with Carrie Underwood and Bo Bice. And this year I produced Ace Young, and we're getting ready to release his record in July.

I love it. You know why? Because in an age when music programs have been stripped from our public schools and private schools, and only the rich who can afford music lessons and instruments for their children after school, at home or in academies, are the only ones that are getting music education, I think *Idol* is doing a hell of a job informing people on the great American songbook.

The whole thing is like a global village. There's the audience. There's the stage. There are the lights. It's like it brings us into a primordial place where the town talent gets up and belts one out. I love that.

I think that in the absence of a culture of

Congratulations, Desmond

[Thanks for *countin'* on us.]



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Congratulations Desmond!

I am proud
to be a part of your team
for over two decades.

Joel Weinstein
Attorney at Law
joel@joelhweinstein.com

collecting music, of collecting albums, and in an absence of music education, we're getting to hear the songs of Broadway. We're getting to hear the songs of the Beatles. They're telling the young people who the Beatles are.

I love that answer.

You know when Prince performed on *American Idol*, that was it. The gauntlet was down and every - anybody cool, from Gwen Stefani to Maroon 5, could then be on the show.

In addition to being a songwriter, you're also a producer and a publisher. Why did you take on these other roles?

Being a producer helps to guarantee my songs on records - that's from the business side - and it also helps to get them, from the creative stance, to turn out better, or at least they turn out like they please me better when I'm producing them. It's frustrating when you hear something and you go, well, that's so lackluster. And I think sometimes producers that are producing songs that they did not write maybe aren't giving it the spit and polish that they would if they had written the song.

What are you working on now?

I'm going through a transition because, you know, with children, I have to be home. I also need, at this point in my life, to create works with longer arcs. So I am working on

Broadway musicals. I'm working on an animated motion picture. I'm working on television shows about songwriting. I'm starting to get traction here and there. I have a lot of ideas for musical films and I'm developing treatments for those and, and going out and pitching.

So the last six months I've spent very little time writing and 90 percent of my time out

It's happening. And you know what? If you own your own music and you sell 250,000 copies, you've just made a million bucks. That's not so bad - instead of being unrecovered a million bucks (laughs).

Well, the possibilities are there now and growing.

I'm just hoping that the powers that be pro-

"THE RELATIONSHIP BETWEEN JON BON JOVI, RICHIE SAMBORA AND MYSELF IS SOMETHING THAT WE ARE ALL VERY PROUD OF, AS WELL AS THE FACT THAT OUR SONGS, PARTICULARLY 'LIVIN' ON A PRAYER,' HAVE ENDURED AND BECOME ANTHEMS FOR TWO GENERATIONS NOW."

there pitching, hoping to get traction. The world now belongs to people that can do it all themselves, those who are intriguing artists, that can write songs and, with a small group of people, produce records on the cheap in their home studios and get their music out to people on a grassroots level.

tect those possibilities. I've gone to Washington to fight for songwriters' rights, for copyright protection. It's unbelievable that there's even a question, when we live in what is supposed to be the most inventive country in the history of mankind, that if somebody creates something that it doesn't



belong to them. I mean, it's so crazy. So, I'm involved in that way to help pave the way for the future.

Further to that, I wanted to mention your participation in ASCAP's "I Create Music" EXPO, because obviously ASCAP is trying to respond to the changing nature of the business by developing more business-savvy songwriters. And you've been so generous with your time and talent at all three EXPOs. What do you enjoy about participating?

I just love the energy that I get from the young people that are there. And the people that made the effort to come to the EXPO are the ones that are the winners, because they made the effort to come. They didn't just read about it. They showed up. They put up whatever they had to put up to be an active participant. They're going to absorb the information. It feels so good to feel an audience responding.

I always try to talk shop and reveal what's behind the scenes and how it really is, because, from the outside, the business could look a certain way. And so I like telling them what it takes.

It's astounding that people don't understand that this is a business, like starting a vegetable stand. You know, that guy that starts a vegetable stand, you know what? He's going to have to buy those refrigerators.

He's going to have to print a sign.

Some people think that you can just bang a song out on an old acoustic guitar sitting on your back porch, and that is as much expense as you have to put into it. So I tell people, set this up as a business. Find a place to do your music that is a businesslike atmosphere. Get business cards. Get a website. Get a fax machine. Spend time on the phone hooking up with people and keeping your relationships alive. Show up to everything. Connect and mingle and talk to people and be interested in what other people are doing. When other people perform, show up and make sure they know that you came.

I've done a lifetime of that. It never stops. I love the showcase in L.A. at a place called Mark's - called Upright Cabaret. I saw the most astounding singer there - Spencer Day. I just can't believe that he's not signed. It's just killing me. He writes the most incredible songs, sings better than I've heard anybody sing. I make myself go to these things and then, once I'm there, I'm so happy to see new talent, and I'm re-inspired.

I have a friend who is a publicist, and he's well into his 80s. He was there giving his business card out (laughing). That's the whole thing. It's like those of us in music are so blessed that we're in something like this that has emotion and spiritually and humanistic values attached to it.

This year marks your 30th Anniversary as an ASCAP member. What does ASCAP mean to you?

I love being a member, and my friends at ASCAP are just incredible. Brendan Okrent. Loretta Muñoz. Karen Sherry. John LoFrumento. Marilyn Bergman. These people have stuck with me through thick and thin. They've supported me. They've helped me. They've backed me. I just love all the things that they do. I was also just recently approached to create the Desmond Child Foundation through ASCAP's Foundation.

What will it do?

We're coming up with a program that's going to help up-and-coming music creators. We have a lot of different ideas about how that should look. I told them, well, hey, can I have it be like specific to Cuban gay songwriters from Miami Beach? (laughs).

You're being inducted into the Songwriters Hall of Fame. What does this particular honor mean to you?

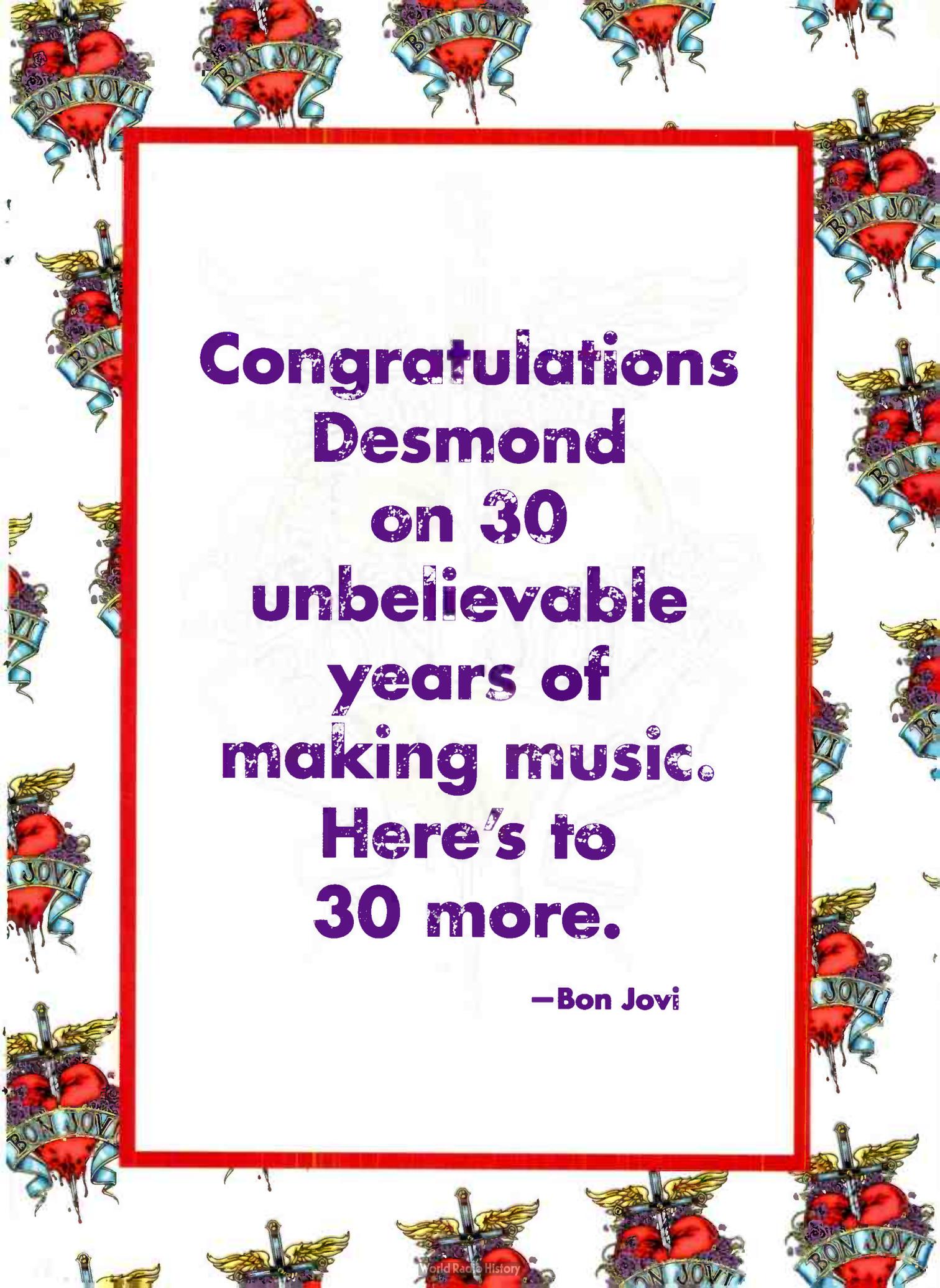
This is the highest honor for songwriters. I'm just so excited and proud. And I will use this title and this membership to really help to promote all the good things that we've talked about. People do stand up and listen if you're a member of the Songwriters Hall of Fame. Suddenly, it's different.

Desmond,

No one does it better...

Keep doing it!

Bob Crewe

The page is framed by a repeating border of the Bon Jovi logo. Each logo features a red heart with a sword piercing it, set against a blue ribbon with the band's name. The logos are arranged in a grid pattern around the central text.

**Congratulations
Desmond
on 30
unbelievable
years of
making music.
Here's to
30 more.**

—Bon Jovi

THE POWER OF THREE



ASCAP'S THIRD ANNUAL ASCAP "I CREATE MUSIC" EXPO HIGHLIGHTS A WEEK OF HONORING AND STRENGTHENING THE MUSIC CREATOR COMMUNITY



ASCAP's third annual "I Create Music" EXPO featured incredible interviews with musical luminaries Jon Bon Jovi and Richie Sambora, Steve Miller and Jackson Browne. And that was just day one of this year's conference, part of ASCAP's "I Create Music" Week, which also included ASCAP's Pop Music Awards held at the Kodak Theatre and a reception honoring Stephen Schwartz as he received his own star on Hollywood Boulevard. The first day of the EXPO began with ASCAP's 2008 General Annual Membership Meeting at which ASCAP President & Chairman Marilyn Bergman launched a Bill of Rights for Songwriters and Composers. The day ended with an entertaining writer-producer panel featuring Glen Ballard, Linda Perry, Mike Bradford and Mark Hudson performing some of their best-loved songs and sharing valuable insights into their creative process.

ASCAP's "I Create Music" EXPO covered an extraordinary range of topics of great importance to today's songwriters and composers. Panels covering everything from music publishing, production music, online rights in Europe and online marketing to navigating today's Nashville scene, how to make money in the ad/promo market and music supervision and more were filled to capacity. Top panels included One Step Ahead: Staying on Top in R&B and Hip Hop, featuring Greg Watkins, Chamillionaire, Bun B, Ivan Barias and Carvin Haggins; Word Wise: The Art and Craft of Lyric Writing featuring Alan & Marilyn Bergman, Mary Chapin Carpenter, Walt Aldridge and Jimmy Webb; and The Long Run, featuring David Paich, Jackie DeShannon, Billy Steinberg and Steve Kipner.

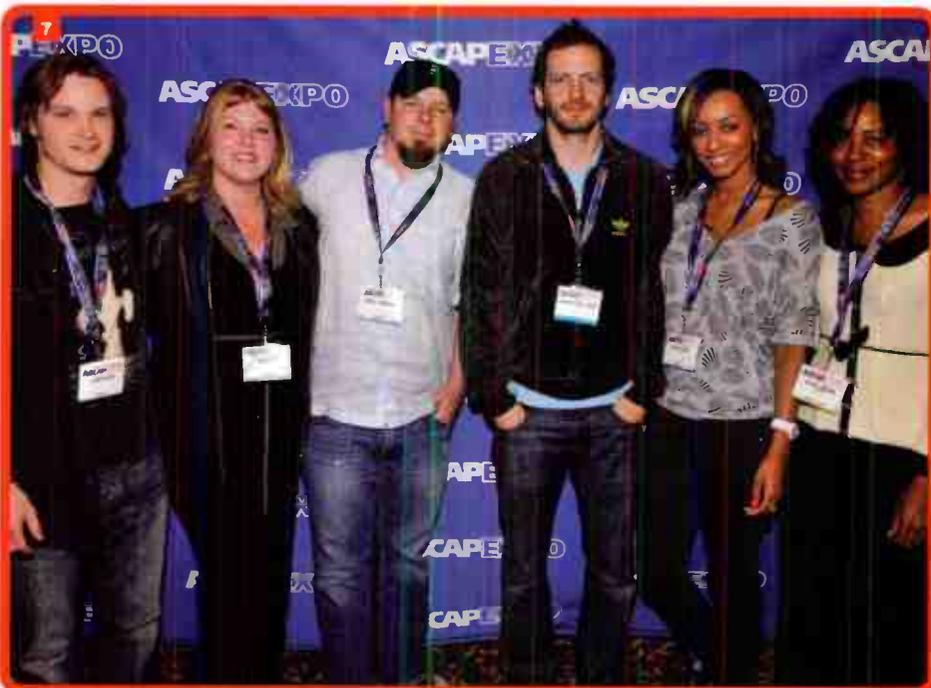
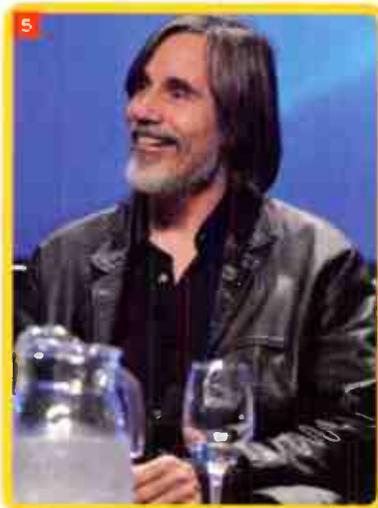
The third day began with a serious and spirited discussion on Copyright featuring Congressman Adam Schiff (D-CA) and the Register of United States Copyrights Marybeth Peters on a panel hosted by ASCAP President and Chairman Marilyn Bergman. Numerous panels throughout the day explored a wide range of topics including audio production and engineering, alternative routes

to success, music publishing, the anatomy of a video game score (Garry Schyman's *BioShock*), Desmond Child's writing and production approach and much more. An all-star panel of songwriters and composers closed this year's EXPO with an informative and entertaining cross-genre discussion featuring John Rzeznik, Johnà Austin, Rivers Rutherford, John Debney and Julio Reyes.

This year's EXPO attracted the participation of more than 45 exhibitors and sponsors who helped to expand and enhance the experience for attendees. Special sponsor sessions presented by Apple, Roland, Notion, Mediaguide and LinkedIn gave attendees a chance to discover the latest music technology. Gibson sponsored two Jam Rooms, filled with instruments, that fostered networking, collaboration and hours of musical fun. For early birds, there were breakfast sessions presented by *esessions.com*, who explored online collaboration and Serling, Rooks & Ferrara, LLP who fielded legal questions.

While the EXPO continues to grow, and attendees provide valuable feedback, ASCAP further designs the programming to meet the needs of the attendees. One hallmark of the EXPO has been

THE ASCAP "I Create Music" EXPO



SAVE THE DATE FOR EXPO 2009!

The results are in. By all accounts, this year's EXPO was a major success. After the event, 400 EXPO attendees participated in a survey and gave ASCAP their opinions on this year's conference.

- 93%** rated the event as Excellent or Good.
- 93%** rated the event as meeting or exceeding expectations

Attendees said the best aspects of the EXPO were

1. Panels and programs with accomplished songwriters, composers and producers;
2. Panels about legal issues, copyright, royalties and other business issues; and
3. Opportunities for networking.

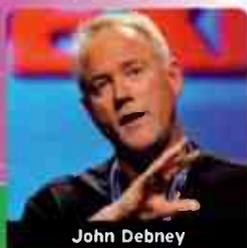
Their comments and suggestions will be very helpful as ASCAP begins to plan EXPO 09. This is a good time to report that the EXPO is returning to LA next April for the 4th year:

SAVE THE DATE:
ASCAP "I CREATE MUSIC" EXPO
 April 23-25, 2009
 Renaissance Hollywood Hotel
 Los Angeles, CA

Pictured (l-r): 1. ASCAP'S Erik Phillbrook, Bon Jovi and Richie Sambora 2. In the Mix: DJ to Producers: Dirty Harry, Don Cannon, Sir Jinx, DJ BattleCat and *URB* Magazine editor Joshua Glazer 3. Steve Miller 4. ASCAP's Michael A. Kerker (left) congratulates Stephen Schwartz on receiving his star on Hollywood Boulevard. Schwartz's star is in front of the Pantages Theatre, where *Wicked* is in its second year. 5. Jackson Browne 6. Linda Perry 7. On the Radio: Today's Hitmakers: Josh Kear, Jodi Marr, Chris Tompkins, Lukasz "Dr. Luke" Gottwald, Keri Hilson and ASCAP's Jeanie Weems

PHOTO BY ALEX BERLINER © BERLINER STUDIO/BEIMAGES

THE ASCAP "I Create Music" EXPO



John Debney



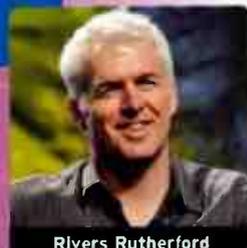
Desmond Child



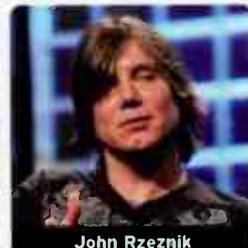
Johnta Austin



Julio Reyes



Rivers Rutherford



John Rzeznik



IN THE SPOTLIGHT



Ole and Innovation Entertainment co-sponsored the closing reception. For the first time, EXPO registrants had the opportunity to perform at this event. Innovation listened to music submitted during the EXPO by the attendees and selected a number of songwriters to perform two songs at the reception. It was a grand finale for another great EXPO.

Pictured (l-r): 1. Karina Nuvo 2. Arsonic, Rob Heath, Andrea Hamilton, Kenny Woods, Kwanza Jones, Karina Nuvo, Stan Swinarski and Ryan Dilmore 3. Stan Swinarski 4. Arsonic 5. Kwanza Jones 6. Dennis Rand and the ASCAP Jam Room Band



3



4



5



6

Pictured (l-r): 1. Round Up: The Writer-Producers Jam: Mike Bradford, ASCAP's John Alexander, Linda Perry, Mark Hudson and Glen Ballard 2. "The Meeting": An Interactive, Brutally Honest But Totally Informative Hypothetical Sit Down: Jake Ottmann, Dave Bassett, Perry Watts-Russell, Laura Jansen, Carianne Brown, ASCAP's Tom DeSavia and Gary Harter 3. Promoting Your B(r)and: Online and Alternative Marketing (Presented by The Recording Academy): The Recording Academy's Ben London, Secret Road Artist Management & Music Services' Lynn Grossman, songwriter Jill Sobule, Nimbit Inc's Patrick Faucher, Indie911's Justin Goldberg and Broadjam Inc's Roy Elkins 4. The Reel Deal: Music Supervision In Film & TV: ASCAP's Michael Todd, music supervisors Gary Calamar and Chris Mollere, *Billboard* Magazine's Tamara Conniff (moderator), music supervisor Billy Gottlieb, Play-Tone Company's Deva Anderson, music executive/music supervisor Delphine Robertson and ASCAP's Diana Szyszkiewicz 5. Mary Chapin Carpenter and ASCAP's Randy Grimm 6. The Long Run: Three Superstar Writers Who've Gone The Distance: Billy Steinberg, ASCAP's Brendan Okrent, Jackie DeShannon, music journalist & author Dan Kimpel and David Palch 7. One Step Ahead: Staying on Top in R&B and Hip Hop: ASCAP's Tremayne Anchrum, Bun B, Ivan Barias, Carvin Haggins, Chamillionaire, and AllHipHop.com's Co-CEO and Co-Founder Greg Watkins

the intimate and personal nature of some the programming, such as the One on One sessions and the Song Listening Panels. Other panels this year offered great opportunities for interactivity, such as the Film Your Issue Panel and Writing to Track with Midi Mafia, which offered attendees the opportunity to submit music in advance to be used in the session.

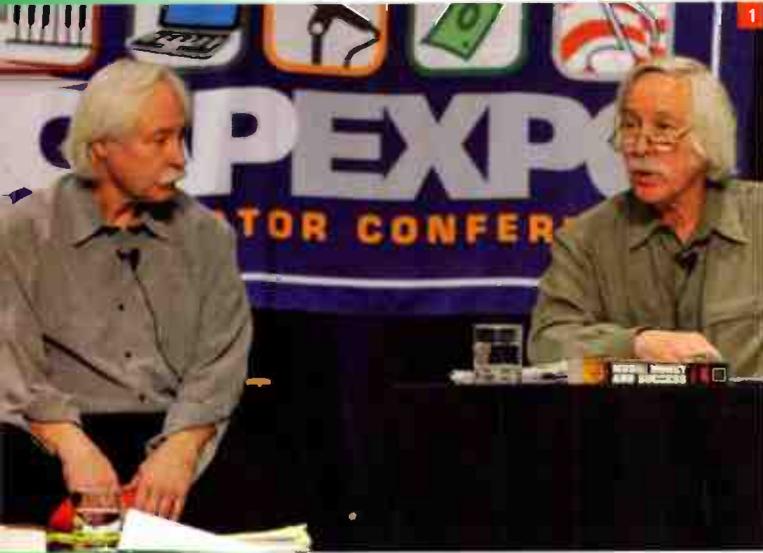
The 2008 ASCAP "I Create Music" EXPO concluded with a closing night reception at The Highlands sponsored by ole music publishing and Innovation Entertainment that featured performances from a talented group of this year's attendees. Fittingly, the final performance featured the debut of a song that was created during the EXPO in the Gibson Jam Room. Symbolically, it represented everything the EXPO has come to stand for: a music community coming together, connecting, learning from each other, collaborating and creating more music!

Visit ASCAP.com/expo for full photo coverage and video clips from this year's EXPO. Also, register early for breaking news on next year's EXPO.



7

THE ASCAP "I Create Music" EXPO



Pictured (l-r): 1. Making Money As a Songwriter and Music Publisher in Today's Marketplace: Jeff and Todd Brabec 2. Song Listening - Nashville: ASCAP's Ralph Murphy and Dennis Matkosky 3. *BioShock*: The Anatomy of a Breakthrough Game Score: ASCAP's Shawn LeMone and Garry Schyman 4. Sells Like Team Spirit: The Writer-Producers: ASCAP's Jennifer Knoepfle and Sean Devine, Toby Gad, ASCAP's Tom DeSavia, Evan Taubenfeld, ASCAP's Loretta Muñoz, Butch Walker and John King 5. Making a Name: From Emerging to Established Film & Television Composer: ASCAP's Mike Todd, Mateo Messina, ASCAP's Nancy Knutsen, Richard Bellis, Atli Orvarsson and Trevor Morris 6. International: Online Rights in Europe: ASCAP's Roger Greenaway, Bernard Miyet, Jeremy Fabinyi, David H. Johnson and ASCAP CEO John LoFruento 7. Word Wise: The Art & Craft of Lyric Writing: ASCAP's Randy Grimmert, Walt Aldridge, Alan Bergman, Marilyn Bergman, Mary Chapin Carpenter and Jimmy Webb 8. Ad It Up: How to Make Money in the Ad and Promo Music Market: (back row, l-r) ASCAP's Josh Briggs, Jonathan Fuller, Lewis Pesacove and Matthew "Cornbread" Compton and (front row, l-r) Jennifer Knoepfle, Asa Taccone and Daron Hollowell



LIVE PERFORMANCES



EXPO attendees got up close and personal with two sets of performances from a diverse range of songwriters at The Highlands on April 11th. The first set featured Walt Aldridge, Algebra, Amaury Gutierrez and Chris Wallin. The second set featured Desmond Child, Jonatha Brooke, Rivers Rutherford and Darrell Scott.

Pictured: 1. Algebra 2. Amaury Gutierrez 3. Chris Wallin 4. Jonatha Brooke 5. Walt Aldridge 6. Darrell Scott 7. The Highlands audience

SPONSORED BY...

Recognizing the opportunity the most serious music creators in America, the 2008 EXPO welcomed 50 exhibitors and sponsors to the Renaissance Hollywood Hotel. ASCAP would like to thank all of them for making this year's event such a success: Dymo DiscPainter, Gibson, Indie 911, Shure, Notion, Roland, SoundExchange, City National Bank, Cakewalk, Disc Makers, The Recording Academy, Ole, West L.A. Music, Etymotic Research, Seagate Technologies, M-Audio, Innovation Entertainment, Killer Tracks, Worldwide Credit and Financial Solutions, LinkedIn, MTraks, Korg, AllHipHop.com, Billboard, Harry Fox Agency, MusicPro Insurance, Mediaquide, Nimbit, Noisy Planet, USAlliance, Broadjam, eSession.com, Masterwriter, The Music Business Registry, Music Sales Corp., Numark Alesis, Songs to Your Eyes, Solid State Logic, REO Songwriter Retreats, American Songwriter, Taxi, The USA Songwriting Competition, Musician's Atlas, Sennheiser, PreSonus Audio Electronics, Serling, Rooks & Ferrara, LLP, The Village Recording Studios, Travel Wellness and the EXPO's technology partner, Apple, Inc.



Pictured (clockwise from top right) the Gibson Jam Room which provided attendees with hours of musical collaboration, networking and entertainment; West L.A. Music's extraordinary display of acoustic guitars; the Audio Production and Engineering panel sponsored by Cakewalk; and the Roland Demo Room.

2008 POP



MUSIC AWARDS



(l-r) ASCAP President and Chairman Marilyn Bergman, ASCAP Golden Note Award winner Lionel Richie and Quincy Jones, who co-presented the award with Bergman

ASCAP celebrates 25 years of honoring pop music's top writers and publishers at the prestigious Kodak Theatre in Los Angeles

Over 1,800 songwriters, recording artists, industry leaders and members of the music community gathered at the 25th Annual ASCAP Pop Music Awards on Wednesday, April 9th at the Kodak Theatre in Los Angeles to salute the songwriters behind some of today's most popular music. Attendees at this year's event included students from GRAMMY U, University of Southern California's Thornton School of Music and the Hollywood Media Arts program. Additionally, participants in the ASCAP "I Create Music" EXPO, a three-day conference dedicated to songwriting and composing, were invited to experience the star-studded evening.

Top awards were given to: Songwriter of the Year: Timbaland; Song of the Year (tie): "Big Girls Don't Cry" and "The Sweet Escape"; Publisher of the Year: EMI Music Publishing. Special awards were also presented to Steve Miller and Lionel Richie, who were honored with the ASCAP Golden Note Award, as well as newcomer Sara Bareilles who received ASCAP's Vanguard Award. Awards were also presented to the songwriters and publishers of ASCAP's most performed pop songs of 2007.

Songwriter/producer Timbaland earned the coveted Songwriter of the Year title for his contributions to nine award-winning songs, including "Give It To Me," "Ice Box," "Make Me

Better," "My Love," "Say It Right," "Summer Love/Set The Mood," "The Way I Are," "Until The End Of Time," and "What Goes Around...Comes Around." Prior to taking home tonight's ASCAP Pop Songwriter of the Year prize, Timbaland was twice recognized by ASCAP as Rhythm and Soul Songwriter of the Year.

The sought-after Song of the Year award was a tie between "Big Girls Don't Cry," written by Stacy Ferguson and Toby Gad, and "The Sweet Escape," written by Gwen

Continued...

ASCAP Vanguard Award honoree Sara Bareilles



PHOTOS BY LESTER COHEN/WIREIMAGE



1 Pictured (l-r) are: Chris Tompkins and Josh Kear
ASCAP's Todd Brabec, Fergie, ASCAP Golden Note Award honoree Steve Miller and ASCAP CEO John LoFrumento
ASCAP's Jeanie Weems, Justin Timberlake and ASCAP's Tom DeSavia
Songwriters Fergie and Toby Gad receive the ASCAP Song of the Year award for "Big Girls Don't Cry"
Stargate's Tor Hermansen and Mikkel Eriksen
ASCAP Pop Award winners Kerl Hilson and Polow Da Don
LoFrumento (far left) presents EMI Music Publishing with the ASCAP Publisher of the Year Award



2008 POP AWARDS



Timbaland, Fergie, Toby Gad, Akon, Gwen Stefani and EMI Music Publishing Among Top Award Winners



Stefani, Akon and Giorgio Tuinfort. Fergie and Gad were on hand to accept their awards, and Fergie also collected Pop Awards for "Glamorous" and "Fergalicious." Rounding out the Top 5 most performed songs were "Irreplaceable," written by Beyoncé, Mikkel Eriksen and Tor Hermansen; "It's Not Over," written by Gregg Wattenberg; and "Say It Right," written by Nelly Furtado (SOCAN) and Timbaland.

EMI Music Publishing was named Publisher of the Year for their 21 award-winning songs. This is the sixth consecutive win for EMI and the fourteenth time in the 25-year history of the awards show that they have received this honor.

The evening was highlighted by special tributes to Lionel Richie and Steve Miller who were each presented with ASCAP's Golden Note Award, honoring songwriters, composers, and artists who have achieved extraordinary career milestones. Legendary songwriter/producer Quincy Jones joined ASCAP President and Chairman Marilyn Bergman to present the award to Richie. Commenting on the award to his good friend, Quincy remarked, "Lionel is a fantastic singer and a tremendous live entertainer but I believe, as ASCAP does, that it is for his songwriting that he will long be remembered."

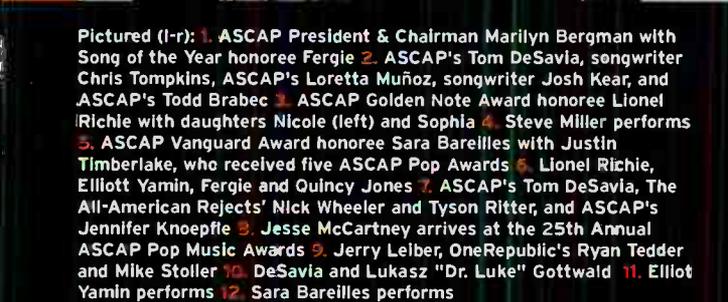
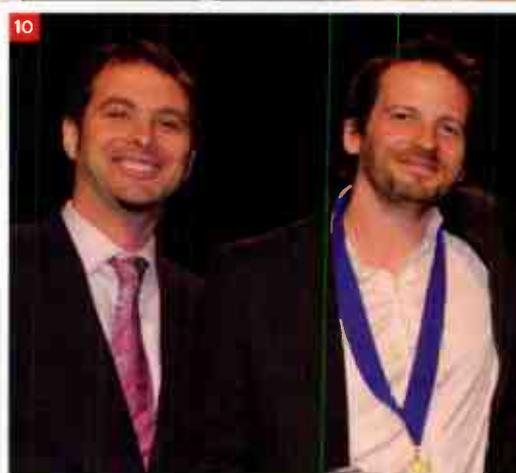
As part of the tribute to Steve Miller, an American master of rock, blues and pop who has been making his musical mark for

four decades, Bergman introduced a special video message from guitar great Les Paul, who had given Miller childhood music lessons and mentored him throughout his career. This was followed by a rousing performance by the Steve Miller Band.

Singer-songwriter Sara Bareilles was honored with ASCAP's Vanguard Award, given in recognition of the impact of musical genres that help shape the future of American music. Bareilles performed two songs during the ceremony, including her smash hit single "Love Song."

In addition to Steve Miller and Sara Bareilles, the evening also featured performances by American Idol-turned-pop sensation Elliott Yamin who sang "Wait For You," which earned writers Mikkel Eriksen, Tor Hermansen and Phillip "Taj" Jackson Pop Awards, and songwriters Chris Tompkins and Josh Kear who performed their Pop Award-winning song, "Before He Cheats," which they co-wrote for Carrie Underwood.

Multiple Pop Award-winning songwriters included Timbaland with nine awards; Akon, Justin Timberlake and Stargate's Mikkel Eriksen & Tor Hermansen with five awards; Fergie, Lukasz "Dr. Luke" Gottwald, Keri Hilson and Ludacris with three awards; and Keyshia Cole, Nelly Furtado (SOCAN), Max Martin (STIM) and Terius "The Dream" Nash with two awards.



Pictured (l-r): 1. ASCAP President & Chairman Marilyn Bergman with Song of the Year honoree Fergie 2. ASCAP's Tom DeSavia, songwriter Chris Tompkins, ASCAP's Loretta Muñoz, songwriter Josh Kear, and ASCAP's Todd Brabec 3. ASCAP Golden Note Award honoree Lionel Richie with daughters Nicole (left) and Sophia 4. Steve Miller performs 5. ASCAP Vanguard Award honoree Sara Bareilles with Justin Timberlake, who received five ASCAP Pop Awards 6. Lionel Richie, Elliott Yamin, Fergie and Quincy Jones 7. ASCAP's Tom DeSavia, The All-American Rejects' Nick Wheeler and Tyson Ritter, and ASCAP's Jennifer Knopfle 8. Jesse McCartney arrives at the 25th Annual ASCAP Pop Music Awards 9. Jerry Leiber, OneRepublic's Ryan Tedder and Mike Stoller 10. DeSavia and Lukasz "Dr. Luke" Gottwald 11. Elliott Yamin performs 12. Sara Bareilles performs

2008 FILM & TV MUSIC AWARDS



FILM AND TV MUSIC ROYALTY:
Pictured (l-r): Larry Gelbart,
Norman Lear, Quincy Jones,
ASCAP Founders Award honoree
Alan Bergman, Barbra Streisand,
ASCAP Founders Award honoree
Marilyn Bergman, Lari White and
Norman Jewison

A TRIBUTE TO THE BERGMANS

Alan and Marilyn Bergman receive the ASCAP Founders Award at gala event in Los Angeles

ASCAP honored Alan and Marilyn Bergman with the ASCAP Founders Award during its 23rd Annual Film & Television Music Awards, held on May 6 at the Beverly Hilton in Los Angeles, CA. The prestigious award was presented to the Bergmans in recognition of their half-century contribution to the Great American Songbook. The composers of the top box office film music and the most performed television music of 2007 were also honored at the gala event.

The evening was highlighted by a tribute to the Bergmans by some of their long-time friends and collaborators, including Siedah Garrett, Lari White and pianist Mike Lang who performed a selection of Alan and Marilyn's Academy Award-winning songs. Producer Norman Lear, producer/writer Larry Gelbart, director Norman Jewison, and composer/arranger/producer Quincy Jones were among the special guest presenters. The Founders Award was presented to the Bergmans by Barbra Streisand.

Alan and Marilyn Bergman are two of the most respected names in the Great American Songbook. Nominated for 16 Academy Awards, they've won three Oscars for Best Songs "The Windmills of Your Mind" and "The Way We Were," and for the score for *Yentl*. Their song "Moonlight," performed by Sting in the film *Sabrina*, brought nominations for both a Golden Globe and an Oscar. "The Windmills of Your Mind" and "The Way We Were" received Golden Globes and "The Way We Were" earned two Grammys. Their four Emmys are for "Sybil,"

"Queen of the Stardust Ballroom," "Ordinary Miracles" and "A Ticket to Dream." Principal collaborators include Michel Legrand, Dave Grusin, Cy Coleman, Johnny Mandel, Marvin Hamlisch, Henry Mancini, John Williams, Quincy Jones and James Newton Howard.

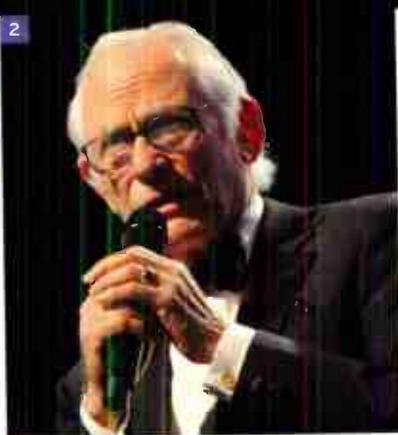
Among their many honors, Alan and Marilyn were inducted into the Songwriters Hall of Fame and subsequently received its Johnny Mercer Award. They also received the National Academy of Songwriters Lifetime Achievement Award. Marilyn is a recipient of the Crystal Award from Women in Film.

In 1994, after serving five terms as the first woman elected to ASCAP's Board of Directors, Marilyn was elected ASCAP's President and Chairman. Continuing her career as a lyricist, she leads the Society with distinction, working tirelessly on behalf of songwriters in strengthening copyright protection.

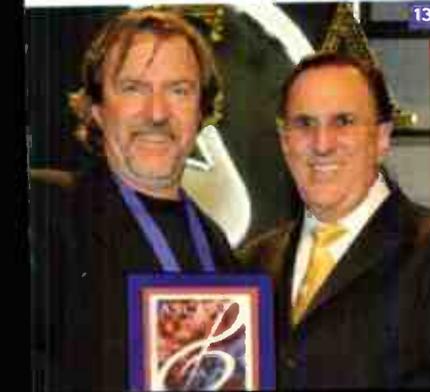
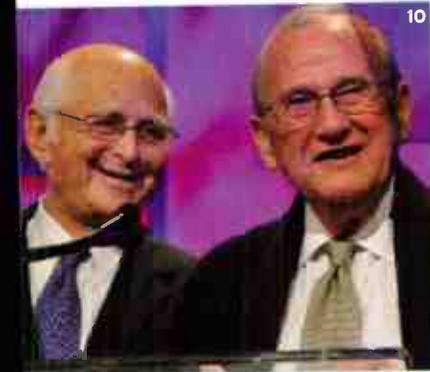
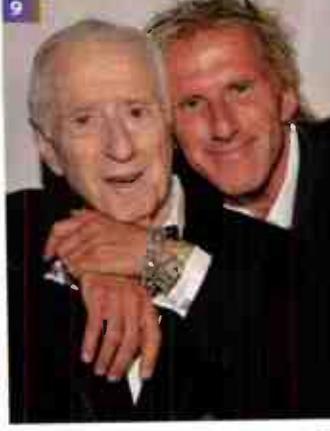
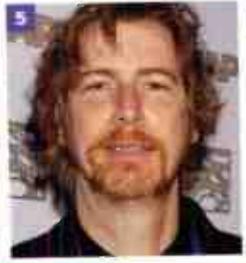
Lyricaly, Alan Bergman, a CD of Bergman songs sung by Alan Bergman was released on Verve last year to critical acclaim. *Up Close and Musical*, a musical theatre collaboration with the late, great composer Cy Coleman and text by Larry Gelbart, is being prepared for Broadway.

Top Film and Television Music Composers of 2007

ASCAP CEO John LoFrumento, with ASCAP's Todd Brabec, Nancy Knutsen, Sue Devine and Mike Todd, presented awards in four categories - Most Performed Themes, Most Performed Underscore, Top Television Series and Top Box



1. Quincy Jones signs the ASCAP Bill of Rights for Songwriters and Composers 2. Founders Award honoree Alan Bergman performs the Oscar-winning song "The Windmills of Your Mind" from *The Thomas Crown Affair* 3. Marc Shaiman (*Hairspray*) performs 4. Composer Marco Beltrami (*Live Free or Die Hard*) 5. Composer Lyle Workman (*Superbad*) 6. Composer Geoff Zanelli (*Disturbia*) 7. Lari White performs a medley of songs from Alan and Bergman's Academy Award winning score from *Yentl* 8. Siedah Garrett performs the Bergman's "How Do You Keep the Music Playing" from *Best Friends* 9. Legendary songwriter Jerry Leiber with his son, producer/arranger/songwriter Jed Leiber 10. One of the pioneers of modern television, producer/writer Norman Lear and award-winning screenwriter/producer Larry Gelbart present a comical tribute to Alan and Marilyn Bergman 11. Composer David Vanacore, an honoree in both Most Performed Themes and Most Performed Underscore categories, as well as for *Survivor: China and Fiji*, celebrates with his children 12. Honorees and good friends Sean Callery (*Shark, 24*), who also received a Most Performed Theme award, with Mark Snow, a winner in the Most Performed Underscore category 13. Most Performed Underscore honoree D. Brent Nelson receives his first award from ASCAP CEO John LoFrumento 14. Most Performed Underscore honoree Brian Siewert and Most Performed Theme honoree Joel Beckerman with ASCAP's Nancy Knutsen 15. Most Performed Themes and Underscore honoree David Nichtern with Knutsen and ASCAP's Todd Brabec



2008 FILM & TV AWARDS



John Debney, Marco Beltrami, Michael Giacchino, James Newton Howard, John Powell, Stephen Schwartz, Marc Shaiman among top honorees



winning composers are David Vanacore for Most Performed Themes, Most Performed Underscore, *Survivor: China* and *Survivor: Fiji*; Sean Callery for Most Performed Themes, *Shark* and *24*; Adam Cohen, Steve Franks and John Robert Wood for *Psych*; Drake Bell for *Drake and Josh*; Marco Beltrami for *Live Free or Die Hard*; John Debney for *Evan Almighty*; Michael Giacchino for *Ratatouille* and *Lost*; James Newton Howard for *I Am Legend*; Russ Landau for *Survivor: China* and *Survivor: Fiji*; John Powell for *The Bourne Ultimatum*; Stephen Schwartz for *Enchanted*; Marc Shaiman and Scott Wittman for *Hairspray*; Brian D. Siewert for Most Performed Underscore; Alan Silvestri for *Beowulf*; Mark Snow for Most Performed Themes and Most Performed Underscore; and Hans Zimmer for *Pirates of the Caribbean: At World's End* and *The Simpsons Movie*. For video clips of this year's Film and Television Music Awards, go to www.ascap.com





Pictured (l-r): 1. Honorees for the theme from *Shark*, Bill and Wally Brandt with Seven Williams (center) 2. Composer John Adair (*The Suite Life of Zack and Cody*). Adair also received an award for *The Wizards of Waverly Place* 3. Composer Paul Bessenbacher (*The Suite Life of Zack and Cody*) 4. ASCAP's Sue Devine and Mike Todd with Paul Davis, Elvin Ross and Lavoita Allen IV, writers for *House of Payne* 5. ASCAP's Nancy Knutsen and Todd Brabec with John Robert Wood and Adam Cohen, composers of *Psych* 6. Double winners Scott Gordon, Stefan Fantini and Marc Fantini (*Army Wives*, *Criminal Minds*) with Todd and Knutsen 7. Honorees Matthew Hawkins (NCIS) and John Dickson (*Burn Notice*) with Knutsen and ASCAP's Shawn LeMone 8. Devine and Todd with the star and composer of *Drake and Josh*, Drake Bell 9. Devine and Todd with honoree Jeff Cardoni, composer of the score to *CSI: Miami* 10. Honorees for their work on *Hannah Montana*, songwriters Matthew Gerrard (l) and Robbi Nevil (r), along with Kenneth Burgomaster, who composes the score 11. Devine and Todd with members of the band formerly known as Remy Zero, and writers of the theme from *Nip/Tuck*, Cedric LeMoine, Jeffrey Cain and Gregory Slay 12. Russ Landau, composer for *Survivor: China* and *Fiji* 13. Helmut Vonlichten, co-writer of the theme from *Cold Case* 14. Richard Markmann and Daniel Pinnella, composers of *The New Adventures of Old Christine* 15. PRS composers Josh Phillips and Daniel McGrath, honored for their theme from *Dancing with the Stars* 16. Blake Neely, who received an award for his music from *Brothers and Sisters* 17. Honoree Trevor Morris, who also won an Emmy for his theme from *The Tudors* 18. Honoree Jeff Rona, composer of the series *Brotherhood* 19. Von Bondies songwriter, lead singer and guitarist Jason Stollsteimer, whose song, "C'mon, C'mon," is the theme from the series *Rescue Me* 20. Honoree Grant Geissman (*Two and a Half Men*) 21. Brabec (left) with Paramount Pictures President of Music Randy Spendlove, who accepted for Alan Silvestri (*Beowulf*) 22. Knutsen (right) with Disney Music Publishing Senior VP and General Manager Julie Enzer, who accepted three awards on behalf of Michael Giacchino (*Ratatouille*), Stephen Schwartz (*Enchanted*), and Hans Zimmer (*Pirates of the Caribbean: At World's End*) 23. Michael Levine, composer of *Cold Case* 24. John Keane, composer of the score to *CSI* 25. Universal Pictures Senior VP of Music Publishing's Eric Polin accepted for John Powell (*The Bourne Ultimatum*) and Marc Streltenfeld (*American Gangster*) 26. Cathy Merenda, VP of Music Publishing at 20th Century Fox, accepted for Hans Zimmer (*The Simpsons Movie*) 27. Accepting for PRS composer Nick Hooper (*Harry Potter and the Order of the Phoenix*) and James Newton Howard (*I am Legend*) was Warner Bros. President of Music, Doug Frank 28. Brabec with Weinstein Company Manager of Motion Picture Music, Angela Leus, who accepted for SACEM composer Gabriel Yared (*1408*).

2008 CHRISTIAN MUSIC AWARDS



Jeremy Camp receives the Songwriter of the Year Award at ASCAP's 30th Annual Christian Music Awards in Nashville

ASCAP's top Christian music artists, songwriters and publishers were honored on April 22 as Christian music industry leaders from all over the world celebrated the presentation of the 30th Annual ASCAP Christian Music Awards at the Richland Country Club in Nashville. In attendance were artists Chris Tomlin, Jeremy Camp, MercyMe, Natalie Grant, Steven Curtis Chapman, Mac Powell, David Crowder, Russ Taff, Phil Stacey, Bebo Norman, Kyle Jacobs, Brandon Heath, Rush of Fools, Paul Colman, 33 Miles, Pocket Full of Rocks, and Echoing Angels.

For the fourteenth year, the premiere event was hosted by ASCAP Senior Vice President Connie Bradley and Vice President Dan Keen, who presented awards to the songwriters and publishers of the 25 most performed songs on religious radio in 2007 as detected by Mediaguide, ASCAP's digital tracking system.

Jeremy Camp, who previously won the award in 2005 and 2006, earned the prestigious Songwriter Of The Year award. The newest ASCAP Christian Song Of The Year award-winner is "UNDO" recorded by Rush Of Fools. The awards were presented to songwriters Scott Davis, Wesley Willis, Kevin Huguley and publishers Midas Music and Meaux Hits (EMICMG). EMI CMG Publishing was named ASCAP's Christian Music Publisher of the Year for the 5th year in a row.

An exclusive highlight of the evening was the presentation of the ASCAP Partner Song Award to industry icon Brown Bannister. The award was given for "writing and producing some of the greatest songs in the vibrant history of Contemporary Christian



ASCAP's Connie Bradley, ASCAP 2008 Christian Songwriter of the Year Jeremy Camp and ASCAP's Dan Keen

PHOTOS BY SCOTT HUNTER



1. This year's Christian Music Award winners
 2. Country hitmaker Kyle Jacobs and 2007's ASCAP Songwriter of the Year Chris Tomlin with Dan Keen
 3. "Undo" by Rush Of Fools is ASCAP's 2008 Christian Song of the Year. Pictured (front, l-r) are Connie Bradley, EMI CMG's Publishing's Eddie DeGarmo and Jeremy Ash, writer Scotty Davis, EMI's Matt Ewald, writers Wes Willits and Kevin Huguley, Dan Keen and Midas Magic Publishing's Brad Allen
 4. EMI Christian Music Group was named ASCAP's Publisher of the Year for the 5th consecutive year. (l-r): Connie Bradley, EMI's Eddie DeGarmo, Casey McGinty, Matt Ewald, Jeremy Ash and Dan Keen.

Music." Bannister is known for producing the industry's most well known artists such as Amy Grant, Steven Curtis Chapman, MercyMe, Debby Boone, and The Imperials. He co-wrote the classic Imperials hit, "Praise The Lord" and wrote a #1 hit last year for Third Day, "Mountain Of God." Brown released his own project on Reunion Records in 1981 that yielded the self-penned hits, "Talk To One Another" and "Mountain Top."

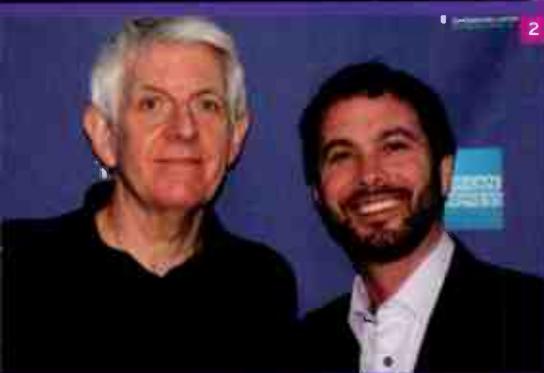
The tribute to Brown Bannister featured music from Steven

Curtis Chapman, MercyMe's Bart Millard, Grammy winners Gordon Kennedy, Tommy Sims and Wayne Kirkpatrick, Russ Taff, American Idol Phil Stacey and remarks from US Congressman Marsha Blackburn and Amy Grant's manager, Mike Blanton. Another significant performance was given by songwriter/artist Kyle Jacobs who sang the history-making Garth Brooks single, "More Than A Memory," which he co-wrote. "More Than A Memory" is the only single in history to ever debut at #1.

PARTNERS IN SONG



1. Grammy Winners Tommy Sims, Gordon Kennedy and Wayne Kirkpatrick send up Bannister in a parody version of "Brown Sugar" 2. MercyMe plays a musical tribute to Bannister. 3. Connie Bradley, Brown Bannister, Congressman Marsha Blackburn (R-TN) and Dan Keen. 4. American Idol finalist Phil Stacey performs a Brown Bannister hit. 5. Legendary vocalist Russ Taff, with Bannister, reprises one of their classic collaborations.



2008

TRIBECA

ASCAP MUSIC LOUNGE

ASCAP and the Tribeca Film Festival's Music Lounge highlights the





Pictured (l-r): Joseph Arthur (center) performs with his bandmates Craig Jarrett Johnson (left) and Greg Wieczorek. Nick Lowe with ASCAP's Tom DeSavia. Jon Foreman (center) with Ann Marie Calhoun and Keith Tutt, II (right). ASCAP's Loretta Muñoz, Nick Lowe, Tribeca Film Festival Co-Founder Jane Rosenthal and Tribeca Film Festival's Annie Leahy. Lizz Wright. Sondre Lerche. Chris Thile. Small Mercies. Rachael Yamagata, TIFF's Annie Leahy, Anya Marina, Muñoz, Chop Shop Music Supervision/Records' Alexandra Patsavas, and ASCAP's Tom DeSavia. Guster's Ryan Müller with Brett Dennen. Sia. Meaghan Smith. Ingrid Michaelson.

THE RAIN CLEARED. Festival-goers and filmmakers flowed in. The lights dimmed. Then legendary singer-songwriter Nick Lowe took the stage, hit his first chord and the magic began. The start of the 2008 Tribeca/ASCAP Music Lounge kicked off with a stellar group of songwriter-performers. After Lowe's set, which featured a mix of songs throughout his prolific career, Brett Dennen followed with an intimate and electrifying performance of his literate songs. Mandolin virtuoso Chris Thile (The Punch Brothers & Nickel Creek) dazzled with a set of original material and a selection from Bach. Regina Spektor commanded the stage behind the grand piano, performing her dramatic and soulful songs. Then, breakout indie-sensation Ingrid Michaelson proved she has a deep collection of superb material that stretches beyond her hit song "The Way I Am."

Day two featured a diverse group of some of today's most engaging songwriter-performers. Jon Foreman of the successful pop/rock band Switchfoot stripped things down to perform acoustically, backed by violinist Ann Marie Calhoun and cellist Keith Tutt, II, to give the audience a taste of his songs that were layered with poignancy and insight. R&B wunderkind Lizz

powerful and quirky performance. Fellow Aussies Small Mercies delivered a strong set of anthemic rock songs that showed why they are one of the most popular groups to have emerged from Down Under. Singer-songwriters Jack Savoretti and Jessie Baylin showed the Canal Room crowd why they are two of today's most buzzed-about and entertaining writer-performers. Augustana, from San Diego, playing intensely emotional songs from their just-released new album *Can't Love, Can't Hurt*, revealed themselves to be a great rock band in the vein of Tom Petty and the Heartbreakers.

The final day of this year's event featured three very versatile female singer-songwriters: Anya Marina, Meaghan Smith and Rachael Yamagata as well as acclaimed songwriter and Grammy-nominated visual artist Joseph Arthur and the reunion of folk/pop faves Sixpence None the Richer. The Lounge, full to capacity to the very end, drew a wide range of festival badge holders, filmmakers, and numerous special guests including music supervisor Alexandra Patsavas and Fountains of Wayne's Adam Schlesinger, who recently wrote the music to the new Broadway show *Cry-Baby*.

importance of the music/film connection

Wright was joined by acclaimed singer-songwriter Toshi Reagon, a collaborator on Wright's new album, *The Orchard*, to deliver a soulful and funky set of songs that mixed R&B, folk, soul and jazz in delightful ways. Pop/folk singer-songwriter Sondre Lerche wrapped up the day's festivities with an entertaining collection of songs from his catalog as well as material he wrote for the recent film, *Dan in Real Life*.

The Lounge presented an international flair on its third day with performances by Australian faves Small Mercies and Sia. Sia, who was out supporting her acclaimed album, *some people have REAL problems*, delighted the audience with her

Regina Spektor with ASCAP's Loretta Muñoz



2008 TRIBECA ASCAP MUSIC LOUNGE



Pictured (l-r): ASCAP's Loretta Muñoz, Jessie Baylin, Jack Savoretti and ASCAP's Tom DeSavia 1 Sixpence None The Richer's Matt Slocum and Leigh Nash, Fountains of Wayne's Adam Schlesinger, Fountains of Wayne's Jody Porter, and Rachael Yamagata band member Jason Loughlin 2 Composer Chris Hajian (Yonkers Joe) signs the Bill of Rights for Songwriters and Composers 3 ASCAP's Josh Briggs (left), Tom DeSavia (fourth from right) and Jennifer Knoepfle with members of Augustana 4 PHOTOS BY JON BAHR



BREAKING THE BAND

AFTER THE CLOSE of the 2008 Tribeca/ASCAP Music Lounge, the music at the festival continued with Breaking The Band, a showcase curated by Grammy-nominated music supervisor Alexandra Patsavas, which took place at Webster Hall on May 2nd. ASCAP members Bad Veins were selected as the recipient of the first-ever Target Music Maker Award. Bad Veins (pictured) were presented with the award, an unrestricted cash prize of \$10,000 given to an unsigned musician or band, after their performance at Webster Hall. Also performing at Breaking The Band were The Hold Steady, The Virgins and Republic Tigers.

TWO TIMID SOULS PREMIERES AT TRIBECA

Silent masterpiece scored by graduates of NYU/ASCAP Film Scoring Workshop grads

THE 2008 TRIBECA FILM FESTIVAL presented two live screenings of the silent masterpiece, *Two Timid Souls (Les Deux Timides)*, directed and written by René Clair (France, 1929). The revelation of the Pordenone Silent Film Festival last fall was this charming, near-forgotten comic gem, which displays all the elegance, wit, and visual inventiveness that are hallmarks of its director, best known for *An Italian Straw Hat*.

The archival print, provided by the Cinematheque Francaise, was shown with French intertitles and a live English translation, featuring the world premiere of an original score composed by NYU Film Scoring graduates and NYU/ASCAP Film Scoring Workshop participants Jaebon Hwang, Jin Kyung Lee, Jihwan Kim, and Seon Kyong Kim. The new



Pictured (l-r) are: Seon Kyong Kim, Jihwan Kim, Ron Sadoff, Jin Kyung Lee and Jaebon Hwang

musical accompaniment, 80 minutes of music performed by a 36-piece orchestra, was composed in a musical style consistent with the visual style of the film and with what might have been heard in the late 1920's.

Ron Sadoff, Director of the Film Scoring Program at NYU Steinhardt's Department of Music and Performing Arts who also heads up the NYU/ASCAP Film Scoring Workshop, produced the score. The performance was performed by the NYU Chamber Orchestra, and conducted by Gillian B. Anderson, a premiere musicologist and conductor active in silent film score reconstruction and performance.

THE FIRST ANNUAL ASCAP FILM COMPOSER ONLINE SPOTLIGHT AT THE TRIBECA FILM FESTIVAL

IN MAY, ASCAP launched the Composer Online Spotlight at the Tribeca Film Festival, featuring ASCAP composers who have scored Tribeca Festival films.

See more detail on each composer and the film they scored at <http://www.ascap.com/eventsawards/events/tribeca/2008/composers/>

If you scored a Festival film and would like to be included, please contact ASCAP Membership's Film and Television department. Contact: ASCAP Membership at ascapmembership@ascap.com. Please put "ASCAP/TFF Composer Online Spotlight" in the Subject line.

GALA



STEPHEN ENDELMAN
Redbelt
Directed by David Mamet

SPOTLIGHT



PEDRO BROMFMAN
Elite Squad
Directed by Jose Padilha



DAVE PORTER
*Bigger, Stronger, Faster**
Directed by Christopher Bell



JOSHUA RALPH
Man on a Wire
Directed by James Marsh

ENCOUNTERS



KAYS ALATRAKCHI
The Objective
Directed by Dan Myrick



BILL CRUZ
Celia The Queen
Directed by Joe Cardona and Mario de Varona



CHAD KELLY
The Zen of Bobby V
Directed by Andrew Jenks, Jonah Quickmire Pettigrew and Andrew Muscato

ROBERT MILLER

The Calier
Directed by Richard Ledes



LOIS VIERK
Everywhere at Once
Directed by Holly Fisher

DISCOVERY



BRIAN CACHIA
Bitter and Twisted
Directed by Christopher Weekes



CHRIS HAJIAN
Yonkers Joe
Directed by Robert Celestino



TONY MORALES
Ball Don't Lie
Directed by Brian Hill



MICHAEL TREMANTE
The 27 Club
Directed by Erica Dunton

WORLD DOCUMENTARY FEATURES



FARHAD AMIRAHMADI
WILL WORSLEY
Baghdad High
Directed by Ivan O'Mahoney



ERDAL GUNEY
KEMAL SAHIR GUREL
HUSEYIN YILDIZ
Gitmek (Marlon and My Brando)
Directed by Huseyin Karabey



LEONARDO HEIBLUM
Kassim the Dream
Directed by Kief Davidson
My Life Inside
Directed by Lucia Gaja



ROBERT MILLER
Theatre of War
Directed by John Walter



COLIN WEBBER
Donkey in Lahore
Directed by Faramarz K-Rahber

WORLD NARRATIVE FEATURES



JOHAN SODERQVIST
Let The Right One In
Directed by Tomas Alfredson



MICHAEL YEZERSKI
Newcastle
Directed by Dan Castle



SHORT DOC COMP
BRIAN WILBUR GRUNDSTROM
Deconfiction
Directed by Edward Tyndall

ROBERT MILLER
Great Genius and Profound Stupidity
Directed by Benita Raphan

SHORT NARRATIVE COMP



LEV "LJOVA" ZHURBIN
Cupcake
Directed by Sean McPhillips

RESTORED/ REDISCOVERED



JAEBON HWANG
JIN KYUNG LEE
Two Timid Souls (Les Deux Timides)
Directed by Rene Claire

UP CLOSE AND
PERSONAL
Café Live's upstairs
room has an intimate
coffeehouse vibe

LICENSE TO THRILL

One of the biggest musical stars in Philly isn't a person; it's World Café Live, a Mecca for performers and audiences alike By Erik Philbrook

Charismatic, entertaining, innovative, eclectic and able to draw a loyal and growing fan base that spans all age groups, one of Philadelphia's most popular musical attractions isn't the latest hip-hop sensation or a rising singer-songwriter. Its name is World Café Live, and since 2004, it has been thrilling true lovers of music on both sides of the stage by providing a communal space to experience music unlike anywhere else in the country.

Whether you are a performer who fantasizes about perfect monitor mixes or a zealous music fan who obsesses about excellent sight lines, World Café Live is a dream venue. The state-of-the-art facility, built inside a classic Art Deco building in West Philly, actually contains two music venues as well as the home of WXPN, the University of Pennsylvania's beloved and influential public radio station. The upstairs space is an upscale café and restaurant that holds 100 people seated (or 200 standing) and showcases local and regional talent. The downstairs space is a dazzling music hall and restaurant that holds 300 people seated and can expand to accommodate 650 people standing. Both rooms have an intimate vibe and impeccable sound systems that are acclaimed by both musicians and audience members.

World Café Live is a result of the vision, persistence and determination of Hal Real, founder and president of Real Entertainment Group, Inc., a jazz musician, former attorney and entrepreneur,

who had a mid-career epiphany one day that he ought to build the best music venue possible in the city he loved. It took him seven years and it cost upwards of \$15 million, but he realized his dream.

"You can have a vision and you can build a building, but it's nothing without the folks who work here. They get it. They get what this can be and what it's supposed to be about," Real says. "I always use the phrase 'a clubhouse' for the music and arts community in Philadelphia. I wanted a place where you could feel comfortable the second you walked in the door. You felt a buzz that was exciting to all of your senses; you smelled good things, you heard good things, you saw good things."

When the idea for his music venue was incubating, Real had yet another epiphany. As not

only a musician but also a passionate music fan, Real had long been a fan of David Dye's nationally syndicated radio program, World Café (the 2006 ASCAP Deems Taylor Award winner for Excellence in Radio Broadcasting), which is broadcast on WXPN, his favorite station. It dawned on him that World Café and WXPN had the community - the artists and the audience - he would want his venue to reach and nurture. So he approached the station with the idea of bringing their collective operations under one roof. XPN, which is operated by University of Pennsylvania and its trustees, embraced the chance to move to a new facility with the space, the aesthetic, the equipment - not to mention two incredible live performance spaces - they could utilize in exciting new ways. After a long negotiation period, the University agreed to a business arrangement with Real, even licensing him the powerful brand name of World Café to give his venture an immediate identity and cache.

As an attorney and an entrepreneur, Real possessed the right combination of skills to make the partnership work. "As long as I was willing to take the risky part, then WXPN was very much in my camp," Real says, laughing. "The first business guy I shared this idea with was this venture capitalist who had become a mentor to me. He was supposed to say, 'are you out of your mind? No way man!' And instead he said to me, 'you know, this is what you're supposed to do. It's not going to



ROOM WITH A VIEW: The Downstairs Live! room and stage



say that we're independent, totally independent entities, but we live together under one roof and we do really share a common music philosophy. We're both about bringing new audiences to music and new music to audiences. We love the heritage stuff, we love having broad palettes, but we both really thrive on the energy from new music. When somebody looks at our calendar and says, 'Hey Hal, I'm not a music head like you, and I haven't heard of any of these people,' I say 'exactly.' I guarantee you in any given month you come here, there's going to be somebody you've never heard of who's going to become very famous - who's going to be winning Grammy awards or nominations next year."

WXPB, as one of the country's top public radio stations, is largely responsible for the eclecticism that has become part of World Café Live's winning formula. XPN General Manager Roger LaMay attributes that to its relationship with its

diverse and engaged listenership.

"There's no question that we have as loyal a following as you're going to find out there," says LaMay. "I think it's because we have an emotional connection to our audience, which is partly because you're able to do that with contemporary music. I also think that we're committed to new music, which is essential for people that still want to discover new things. How do you find out what to put on your iPod? How do you decide what you want to listen to? We have a really strong track record in that regard. There's so much music out there, we are sort of a trusted curator when it comes to that. I also strongly believe - and this is where I think that there are no generational differences - that there is a sig-

be easy. But this is the way you get to use all of your legal and business skills, and combine them with your passion and your ability to collaborate.' Being an entrepreneur is essentially like being an orchestra leader. You have to get all these different parties to come to the table, shake hands and work it out."

Work it out they did. World Café Live first opened its doors in October 2004 and since that time the club has become a Philly institution, an integral part of the city's cultural fabric. It is something of which Real is immensely proud.

"I think that I am most proud of the fact that we are not only part of the arts and music community, but the community at large. We've become a favorite place for events whether

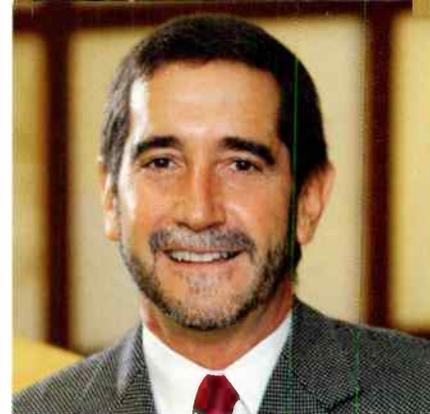
"We're both about bringing new audiences to music and new music to audiences." - Hal Real

they're corporate or for a needy cause, a wedding or a bar mitzvah. The fact that people talk about this place like it has been here for fifty years blows my mind because Philly is largely a traditional Quaker town, and it can be very negative about itself, very reactionary and known for rejecting things that are new. But I can't tell you how welcome people have made us feel. The other thing that blows my mind is that people from all over walk in here and inevitably say we need one of these in our town, our village, our city."

One of World Café Live's most successful elements is its symbiotic relationship with WXPB, its "housemate." Says Real, "We like to

nificant chunk of the audience looking for entities to be involved with that are not all about money. They're looking for a refuge from a heavily commercial world - certainly our media world, and the traditional music world, that has become more commercialized than ever. I think that people support us both because they like the music that we play and they like the community, but also because they want to support an alternative business model that's not just driven by commercial concerns."

While WXPB thrives not only on its reputation and talented, passionate staff, the addition of not one but two live venues under its roof helps to fulfill many of its initiatives.



AIN'T NOTHING LIKE THE REAL THING:
Hal Real, Founder and President, Real Entertainment Group, Inc.

"There's a lot of discussion in media and in public radio also of meeting the audience on all different platforms," says LaMay. "That conversation is mostly about the Internet and digital platforms. Well, I see the 'in-person' contact as another platform. And that in-person contact builds relationships in a very profound way. There's no substitute. We can do all we can over the air and online, but the in-person channel is really a wonderful way to do it, especially since it involves music. Our 'Free At Noon' series, for example, is one of our real success stories. Every Friday at noon we present free live music downstairs, whether it's a new band like British Sea Power or a long-established band like Counting Crows. We found that even people who've never been to one, and maybe just heard it on the radio, think that it's one of the best things we do, because it's introducing people to music."

Helping people discover music isn't just a mantra for both LaMay and Real. They have the programs to prove it. Real is proud to trumpet "On Stage at World Café Live," a thirteen part concert series that was recorded in high-definition by Mark Cuban's HDNet, as well as WCL's popular Saturday morning event called "Peanut Butter and Jams," a family music series he describes as "for kids eight and under and the people who drive them," that was one of the first of its kind and has since spread around the country. He has also recently launched LiveConnections.org, a non-profit organization dedicated to engaging the Philadelphia community in new ways. The organization's first program, "Bridge Sessions" has already brought together public, parochial and charter schools from Center City and West Philadelphia with great musicians to stimulate learning about music, cultures and other points of view.

"The idea is really to blow through the boundaries and the genres," says Real about the new initiative. "We spent six months exploring different notions with groups of musicians, schools, educators, and potential funders. It was sort of like when I started World Café Live but even more so. People said, 'Wow, you guys do have the resources to do this. You would do that?' We said, 'Yeah, man. We've got the space.' We can do it during our downtime early in the day. We can do it with a great base of resident musicians, and as we get better at it we can hand pick some of our incoming visiting artists, who are playing at night.' We talked to [ASCAP member] Lizz Wright during one of the artist focus groups about this. She said, 'I'd love it! I'd come down on a train from Brooklyn to do one of these...just to do it.'"

FILM & TV

ASCAP and SCL-sponsored Oscar nominee party \ Varese Sarabande's 30th Anniversary \ G.A.N.G. Awards



OSCAR PARTY

ASCAP and the SCL honor Academy Award nominees in Beverly Hills

ASCAP co-sponsored the annual SCL reception honoring the Academy Award nominees in the Best Score and Best Song categories. The event was held on the afternoon before the Oscar ceremonies at the home of John and Bonnie Cacavas in Beverly Hills. ASCAP writers and international affiliates swept this year's Oscars, composing or co-writing music for all ten nominated films. Dario Marianelli (PRS) went on to receive the Oscar for his score to *Atonement*, while Glen Hansard (IMRO) and Marketa Irglova (IMRO) won for "Falling Slowly" from *Once*. They all license their music through ASCAP in the U.S.

1. ASCAP's Nancy Knutsen with (l-r): Oscar winner Dario Marianelli (*Atonement*), Michael Giacchino (*Ratatouille*), Marco Beltrami (*3:10 to Yuma*), James Newton Howard (*Michael Clayton*), and Alberto Iglesias (*The Kite Runner*)
 2. Knutsen and ASCAP's Pamela Allen flank Oscar winner and IMRO composer Glen Hansard, co-writer with Marketa Irglova of "Falling Slowly" from *Once*.
 3. Nominee Marco Beltrami, composer Michael Levine (*Cold Case*), and 2005 Oscar winner Jan A.P. Kaczmarek (*Finding Neverland*)
 4. SGAE composer Alberto Iglesias, nominated for *The Kite Runner*, with SCL President and ASCAP composer, Dan Foliart
 5. Knutsen and Oscar nominated composer James Newton Howard
 6. ASCAP's Jeff Jernigan and music creators Stephen Schwartz, Michael Giacchino, and Richard Sherman
 7. Academy-Award winning songwriters Marketa Irglova and Glen Hansard



ASCAP COMPOSERS SCORE BIG AT THE GAME AUDIO NETWORK GUILD AWARDS

ASCAP composers took home multiple awards at the 6th annual Game Audio Network Guild (G.A.N.G.) awards ceremony. The G.A.N.G. award winners are determined by the music and audio professionals of the gaming industry. The winners were announced

on February 21st, 2008 at the Game Developers Conference in San Francisco.

CONGRATULATIONS TO ALL OF OUR WINNERS:

➤ **Austin Wintory**
Rookie of the Year Award

Garry Schyman - *BioShock*
Audio Of The Year
Music Of The Year
Best Interactive Score
Best Original Instrumental for "Welcome To Rapture"

➤ **Gerard Marino** - *God of War II*
Best Original Vocal - Choral

➤ **Russell Brower** - *World of Warcraft*
G.A.N.G. Special Recognition Award



1. (l-r) Composer Michael Giacchino, Robert Townson, and composer John Debney
 2. Composer Brian Tyler
 3. Composer Mark Isham
 4. Composer Jan A.P. Kaczmarek

ASCAP COMPOSERS FEATURED AT VARÉSE ANNIVERSARY BASH

To celebrate the release of their 30th Anniversary CD, Varèse Sarabande Records hosted the biggest film music autograph event in history on May 10th. Joining Robert Townson of Varèse and signing

some of their recent and classic releases were ASCAP composers Marc Shaiman, Jan A.P. Kaczmarek, Marco Beltrami, Charles Bernstein, John Debney, Michael Giacchino, Mark Isham, and Brian Tyler.



ASMAC CELEBRATES THE GOLDEN SCORE AWARDS

Enjoying the ASMAC celebration are (l-r): SACEM/ASCAP composer Cyril Morin; visual effects producer Aurelia Abate; ASCAP's Shawn LeMone; composer and ASCAP Board member Richard Bellis; ABC Television Studio's Cheryl Foliart; and SCL President and ASCAP composer Dan Foliart.

JEFF RONA AT NAB

ASCAP's Shawn LeMone is greeted by APM President Adam Taylor and composer Jeff Rona at APM's dinner party at the NAB Convention in Las Vegas. Rona was the producer of the Liquid Cinema Premium Trailer Music Library which was being distributed by APM and announced this year at the NAB.



NASHVILLE

"All American Girl" \ Josh Kear and Chris Tompkins \ ASCAP's KCRS Live \ Gretchen Wilson

CAUSE FOR CELEBRATION

#1 Parties, publishing deals, ASCAP showcases, meet and greets and more make for an exciting season in Nashville



PHOTO BY KAY WILLIAMS

From writers Josh Kear and Chris Tompkins winning the Grammy for the 2007 Country Song of the Year to Ashley Gorley and Kelley Lovelace hitting #1 with their hit song co-written with Carrie Underwood, "All American Girl," and other prominent writers signing new publishing deals, there was much to celebrate in Nashville this spring.

NOTABLE EVENTS INCLUDED:

1. Ashley Gorley and Kelley Lovelace celebrated their #1 hit, "All American Girl," co-written with Carrie Underwood.
2. Lisa Carver signs with Stage Three Music.
3. ASCAP congratulated Ray Stevenson on signing with Curb Music Publishing
4. Trey Bruce and father Ed Bruce took part in the ASCAP Presents showcase at the Bluebird Cafe along with the band King Billy.

5. 2007 Country Song Of The Year Grammy Winners Josh Kear and Chris Tompkins celebrated their big night.
6. Member Logan Mize recently signed with Wyoming Sky Music.
7. ASCAP Songwriters performed their hits at ASCAP's KCRS Live at CRS.
8. Richard Perna, Chip Hardy, and John Barker along with ASCAP's Connie Bradley welcomed hit songwriter Steve Diamond and Teri Diamond, of Steve and Teri Music, to Evergreen/ICG.
9. Leaders of the Bluegrass community representing ASCAP, NMPA, RIAA, and IBMA discussed legislative matters facing music creators and the recording industry and shared visions of the future.
10. Gretchen Wilson stopped by ASCAP to check out songs from The Chicks With Hits.



2



Pictured (l-r): 1. Ashley Gorley, Carrie Underwood, Kelley Lovelace, and ASCAP's Connie Bradley 2. (front row) Lisa Carver and Bradley, and (back row) Tim Hunze and Missy Roberts of Stage Three Music 3. (front row) Curb's Jennifer Adams, Ray Stevenson and Curb's Colt Cameron, and (back row) ASCAP's Dan Keen and John Briggs 4. Members of King Billy, Trey Bruce, Ed Bruce, Sarah Trahern, and ASCAP's Mike Sistas 5. Kerry O'Neil (Big Yellow Dog); Craig Wiseman (Big Loud Shirt), Tompkins, Kear, ASCAP's John Briggs, Carla Wallace (Big Yellow Dog) and ASCAP's Mike Sistas 6. (front row) Charly Salvatore, Logan Mize, Amanda Blackard-Scott, and (back row), ASCAP's John Briggs, Brett Jones (Wyoming Sky), ASCAP's Chad Green and ASCAP's Mike Sistas 7. Tony Mullins, Dave Berg, Neil Thrasher, LeAnn Rimes, Bradley, Phil Vassar, and ASCAP's Mike Sistas 8. Richard Perna, Connie Bradley, Teri Diamond, Chip Hardy, John Barker. Seated: Steve Diamond 9. IBMA Exec. Dir. Dan Hays, ASCAP's Earle Simmons, RIAA Chairman and CEO Mitch Bainwol, NMPA President and CEO David Israelite and ASCAP's Dan Keen 10. (front row) ASCAP's Pat Rolfe and Connie Bradley, Gretchen Willson, and Stephanie Cox, and (back row) Janie West, Jewel Coburn, Lisa Johnson, Lisa Ramsey-Perkins, Debbie Zavitson, Melanie Howard and Shawn Heflin

PHOTO BY BROOKE KELLY PHOTOGRAPHY

Rufus Reid \ Marion McPartland \ Grace Kelly \ Nesuhi Ertegun Hall of Fame \ Matt Savage



RUFUS REID RULES AT JAZZCAP SHOWCASE

A special edition of *JaZzcap* – a jazz showcase series sponsored by the ASCAP Foundation, with support from Sibelius -- featuring the Rufus Reid Quintet took place in February at The Cutting Room in Manhattan. Rufus Reid is one of today's premiere bassists on the international jazz scene. He received the ASCAP Commission for Established Jazz Composers, which was premiered in 2007 in New York City. The 2006 Sackler Commission Prize was awarded to Rufus, which allowed him to fulfill a dream he had to compose a work dedicated to the artist Elizabeth Catlett. He also won the Charlie Parker Jazz Composition Award for his composition, "Skies Over Emilia."

JAZZ ACROSS THE GENERATIONS



Marian McPartland (left) welcomes Grace Kelly to her radio show

Marian McPartland Celebrates Her 90th Birthday

On March 19th, legendary pianist and composer Marian McPartland celebrated her 90th Birthday with a concert at Dizzy's Club-Coca Club in New York City. Wynton Marsalis, Norah Jones, and Regina Carter were just a few of the musicians who joined the host of *Piano Jazz* on stage for a night of improvisation and memorable performances. McPartland's radio show will put together a special program highlighting performances from the evening. Since April 1979, Marian McPartland has welcomed stellar jazz artists for one hour of conversation and improvisation on her Peabody Award-winning program. McPartland was named an NEA American Jazz Master and has received the ASCAP Lifetime Achievement Award.

Grace Kelly Makes A Name For Herself

Saxophonist, composer, singer and arranger Grace Kelly has already received many accolades and played all over the world, which is quite notable considering she just turned 16. Grace has received a 2007 and 2008 ASCAP Foundation Young Jazz Composers Award and numerous Downbeat Student Music Awards. She was voted "Best Jazz Act" in Boston in the 2008 FNX/Phoenix Best Music Poll. This February, Grace was in LA for the 2008 Grammy Awards performing with the Gibson/Baldwin Grammy Jazz Ensembles and while there she got to appear with her own quintet at the Jazz Bakery. Grace played in Seoul, South Korea at the Sejong Cultural Center in a concert raising funds for youth with disabilities. This fall her appearance (see above) on the Marian McPartland's *Piano Jazz* radio program will air.



Ornette Coleman



Mary Lou Williams



Bessie Smith

JAZZ HALL OF FAME

Ornette Coleman, Bessie Smith and Mary Lou Williams Inducted Into Nesuhi Ertegun

Jazz at Lincoln Center has announced the 2008 inductees into the Nesuhi Ertegun Jazz Hall of Fame (NEJHF). The ASCAP members being inducted are free jazz pioneer Ornette Coleman, 'Empress of the Blues' Bessie Smith and pianist/arranger Mary Lou Williams. The inductees will be honored at a private luncheon on November 20, 2008 at Dizzy's Club Coca-Cola, where each will be celebrated with their own video and web installation. The NEJHF is located at Frederick P. Rose Hall in Jazz at Lincoln Center.

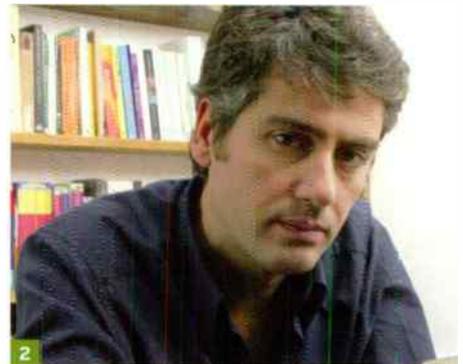
MATT SAVAGE SIGNS WITH SONY/ATV

Sixteen-year-old Matt Savage has signed an international sub-publishing agreement with Sony/ATV Music Publishing. The jazz prodigy's back catalogue and future works are included in the deal. The Matt Savage Trio's latest release, *Hot Ticket: Live in Boston*, hit number eleven on the Jazzweek charts and number two in live jazz album sales on Amazon.com. The trio recently appeared on the Late Show with David Letterman.



LONDON CALLING

Ivor Novello Awards Presented in London \ Palladium

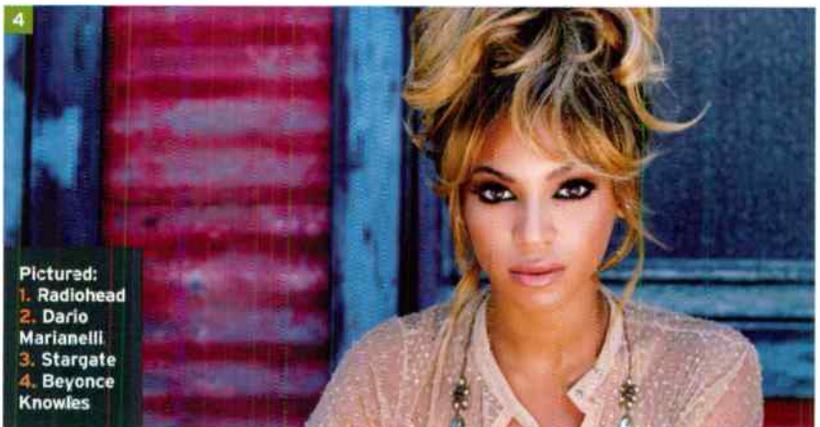


IVOR NOVELLO AWARDS PRESENTED

Radiohead, Dario Marianelli, Stargate and Beyonce Knowles among those honored

ASCAP members via PRS were honored at the 53rd annual Ivor Novello Awards, which were held in London on May 22nd, 2008. The Ivor Novello Awards recognize the best British songwriting and composing talent. Among this year's PRS/ASCAP honorees were songwriter Simon Aldred, who took home the Best Contemporary Song award for "People Help the People," composer Dario Marianelli who was awarded Best Original Film Score for his *Atonement* score, and

songwriter Gary Barlow for his collaboration on the song "Shine" which was PRS's Most Performed Work of the Year. Stargate's Mikkel Eriksen and Tor Erik Hermansen along with Beyonce Knowles were awarded Best-Selling British Song for "Beautiful Liar," and songwriters Colin Greenwood, Johnny Greenwood, Edward O'Brien, Philip Selway, and Thom Yorke of the band Radiohead took the Album Award for their 2007 record *In Rainbows*.



Pictured:
 1. Radiohead
 2. Dario Marianelli
 3. Stargate
 4. Beyonce Knowles



PALLADIUM

A gleeful pop foursome consisting of Rocky Morris on drums, Rostas Fez on guitar, Rufio Sandilands on keyboards, and Peter Pepper on bass and vocals, Palladium is the UK's answer to the posturing mod rock bands that have stolen the music scene. Wearing their influences right out front - the band takes nods from rock greats like Pink Floyd, the Police, and Steely Dan to name a few - their debut album, *The Way It's Not*, is an entertaining lesson on how to make rock fun again. Palladium recently wrapped up supporting slots on tours with Amy Winehouse and Mika, and plan to headline a tour this summer.

LATIN CORNER

2008 Latin Billboard Conference \ \ Lcs Premios A La Música Latina \ Lin-Manuel Miranda's *In the Heights*



LA CONFERENCIA DE BILLBOARD

ASCAP Presents showcase at the 2008 Latin Billboard Music Conference in Miami



Este año ASCAP celebró "Los Sonidos Acústicos" durante la conferencia de Billboard en el restaurante Jazziz en el Seminole Hard Rock Hotel & Casino. Con casa llena el pasado 09 de abril del 2008, se presentaron Yoel Henríquez, Daniel Santacruz y Locos Por Juana. El evento empezó con Yoel Henríquez quien es compositor, productor y cantante, más de 100 de sus canciones han sido grabadas por ganadores del prestigioso premio Grammy, también es el autor del más reciente éxito radial de Chayanne "Si Nos Quedara Poco Tiempo"; en este momento se encuentra trabajando en su propio proyecto como solista. Después vino Daniel Santacruz, quien en el 2003 lanza su primer disco como solista "Por Un Beso", razón por la cual obtuvo una nominación a "Premios Lo Nuestro" como artista revelación del año. En el 2005 y 2006 recibe dos premios ASCAP como compositor por la canción "Perdidos" interpretada por el conocido dúo dominicano Monchy y Alexandra. Daniel, de nuevo vuelve a trabajar con Monchy y Alexandra en el tema "No Es Una Novela" el cual alcanzó los primeros lugares en la radio, en el 2007 el grupo REIK le graba la canción "Me Duele Amarte", compuesta por Daniel junto a Taura Lennox. Su producción se llama "Radio Rompecorazones" y está a la venta desde marzo del 2008. Y para cerrar el show, Locos Por Juana, en casi 6 años de trabajo la banda ha cosechado triunfos y reconocimientos a nivel mundial. Esta exi-

Pictured (l-r):
 1. Locos Por Juana with ASCAP's Alexandra Lioutkoff, Ana Rosa Santiago and Karl Avanzini
 2. Santiago and Avanzini with Daniel Santacruz and Lioutkoff during the ASCAP/Billboard Showcase at Jazziz.
 3. Avanzini with Yoel Henríquez, Lioutkoff and Jorge Luis Piloto

tosa banda de Miami nos ha ofrecido una de las mejores propuestas de la nueva música urbana. Su sonido fresco e innovador ha recorrido todos los rincones del mundo. Actualmente la banda se encuentra en la producción de su próximo álbum titulado "La Verdad". Fue una noche espectacular, le damos las gracias a todos los participantes y asistentes.

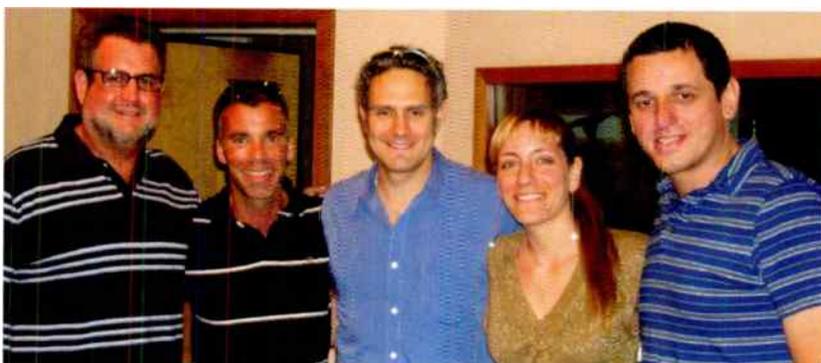
On April 9, ASCAP celebrated its long standing "Latin Acoustic Sounds" during Billboard's Latin Music Conference in the Jazziz restaurant at the Seminole Hard Rock Hotel & Casino. Performing to a full house, featured artists included Yoel Henríquez, Daniel Santacruz and Locos Por Juana. Yoel Henríquez who is a composer, producer and singer opened the event. Winners of the prestigious Grammy Award have recorded more than 100 of his songs. He's also the witer of the recent hit recording of Chayanne: "Si Nos Quedara Poco tiempo." At this moment he is working on his own project as a solo artist. Then came Daniel Santacruz, who in 2003 launched his first CD "Por Un Beso" as a solo artist, then winning a nomination for Premios Lo Nuestro as Artist Revelation of the Year. In 2005 and 2006, he received two awards from ASCAP as a composer for the song "Perdidos" interpreted by well known Dominican duo Monchy y Alexandra. Shortly thereafter, Daniel again worked with Monchy y Alexandra on the song "No Es Una Novela" which reached No. 1 on the radio. In 2007, the group REIK recorded the song "Me Duele Amarte" which Daniel co-wrote with Taura Lennox. His production is called "Radio Rompecorazones" which has been on sale since March 2008. And closing out the evening were the band Locos Por Juana, which in six years have carved out a path for themselves that has reaped triumphs and recognition worldwide. This successful Miami band has succeeded in positioning themselves as one of the best new artists in urban music. Their fresh sound and innovative look has traveled all over the world. Currently the band is working on their upcoming album titled *La Verdad*.

LOS PREMIOS A LA MÚSICA LATINA

(Quirri) Gerardo Padilla y Sergio Ponce integrantes del grupo LMT asistieron a "Los Premios A La Musica Latina" y se robaron la noche con su música Norteña en San Antonio, TX este pasado Abril 1, 2008. Aquí están celebrando su éxito con Velia González, de ASCAP en Texas.



(Quirri)Gerardo Padilla and Sergio Ponce from the Norteño group LMT, performed during "Los Premios A La Musica Latina" and stole the night away with their Norteño music. The awards were held in San Antonio, Texas on April 1, 2008. Here they are celebrating with ASCAP's Velia Gonzalez.



MIAMI'S PERSONAL MUSIC

Mike Todd del departamento de film/TV ASCAP y Karl Avanzini del departamento latino de ASCAP en Miami visitaron las oficinas de Personal Music en Miami. Alberto Slezzynger y Pablo Cáceres ganadores del Premio ASCAP 2008 como Mejor TV Song estuvieron para mostrar su trabajo.

Mike Todd from ASCAP's Film & TV Department and Karl Avanzini from ASCAP's Latin department visited the offices of Personal Music in Miami. Alberto Caceres, winners of Premio ASCAP 2008 for Best TV Song were in attendance showcasing their work.



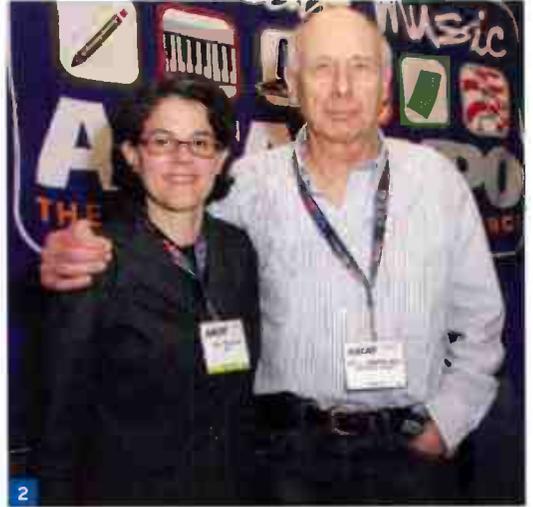
HEIGHTS WINS FOUR TONYS

ASCAP y People En Español patrocinaron una gran noche en el Richards Rodgers Theatre para celebrar el nuevo espectáculo de Broadway *In the Heights*. Socio de ASCAP y creador del mismo, Lin-Manuel Miranda, oriundo de Washington Heights, crea esta obra mientras asiste a la enseñanza media. La obra, donde predominan la salsa y el hip-hop, llamó la atención de los productores de *Rent* y *Avenue Q*. Finalmente, la obra debuta en Broadway este año y tras varias semanas de presentaciones y después de obtener numerosas críticas positivas y gran aceptación popular, *In The Heights* fue galardonado el domingo 15 de junio con cuatro premios Tony, entre los cuales figura el de Mejor Musical.

ASCAP and People En Español joined forces in a special presentation of the new Broadway musical *In The Heights* at the Richard Rodgers on Tuesday March 11. ASCAP member Lin-Manuel Miranda, a 28-year-old originally from Washington Heights, conceived the musical as a sophomore at Wesleyan. After graduating, the show, a hip-hop and salsa-inflected homage to his old neighborhood, caught the eye of producers from *Rent* and *Avenue Q*. It opened on Broadway this year to rave reviews and packed houses and on Sunday, June 15, it was honored at Radio City Music Hall with four Tonys, including the top award, for Best Musical.

SYMPHONY & CONCERT

Concert Music and Jazz Panels at the "I Create Music" EXPO \ David Lang wins Pulitzer Prize \ Scott Wheeler's ASCAP Premiere



CONCERT MUSIC & JAZZ PANELS A HIT AT EXPO

ASCAP's third annual "I Create Music" EXPO features some of the top names in the Concert Music and Jazz fields



For those who attended the ASCAP "I Create Music" EXPO with a focus on Concert Music as well as Jazz, there were many excellent panels, career building workshops and roundtables to take in. The dozens of other general and cross-genre panels as well as technological demonstrations and One-on-One career building sessions made the EXPO a destination event for music creators across all types of music.

1. An Opera/Musical Theatre Roundtable (moderated by ASCAP's Michael Kerker and Frances Richard): (l-r) Stephen Paulus, Michael Korle, Anthony Davis and Stephen Schwartz 2. To Sign or Not to Sign: That is the Question: ASCAP's Cia Toscanini with Jay L. Cooper, Esq. 3. Getting Your Music Played: Outside the Box: (Clockwise from back left) John Mackey, Doug Wood, Martha Mooke, Frank J. Oteri and Alex Shapiro 4. Taking Care of Business: Publishing: (l-r) Stephen Paulus, James Kendrick, Esq., and ASCAP's Frances Richard 5. The Arranger's Art: (l-r) ASCAP's Ken Cicerale, Johnny Mandel and Bill Holman

SCOTT WHEELER'S ASCAP FOUNDATION COMMISSION PREMIERE

The Marilyn Horne Foundation and The ASCAP Foundation / Charles Kingsford Fund commissioned Scott Wheeler to compose a song cycle on texts of William Blake. *Heaven and Earth* received its world premiere in New York on January 23rd, 2008 at Carnegie Hall's Weill Recital Hall, as part of the Marilyn Horne Foundation festival, The Song Continues. A professor at Emerson College in Boston, Wheeler is music director in the theater department. His honors

include the Stoeger Award from the Chamber Music Society of Lincoln Center as well as fellowships from the Guggenheim Foundation and the American Academy of Arts and Letters. Wheeler's one act opera *The Construction of Boston* with words by ASCAP member Kenneth Koch, has just been released as part of the Naxos "American Opera Classics" series. The chorus and orchestra of the Boston Cecilia is conducted by Donald Teeters.



(L to R) ASCAP's Michael Spudic, Cia Toscanini & Frances Richard with composer Scott Wheeler (center), pianist Carrie-Ann Matheson and tenor Dimitri Pittas with Marilyn Horne at the Carnegie premiere of Scott Wheeler's commission, *Heaven and Earth*.

DAVID LANG WINS PULITZER PRIZE

David Lang was awarded a 2008 Pulitzer Prize in Music. Lang's winning composition was *The Little Match Girl Passion*, which was co-commissioned by the Carnegie Hall Corporation and The Perth Theater and Concert Hall. The work was premiered by the vocal ensemble Theatre of Voices and its Director, Paul Hillier, on October 25, 2007 in Zankel Hall at Carnegie Hall in New York City.

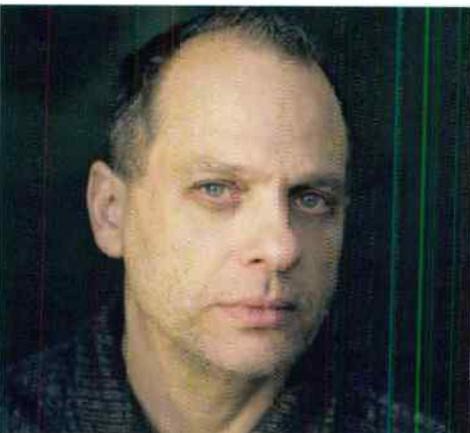


PHOTO BY PÉTER SERLING, 2003

ROGER ZARE WINS ACO'S UNDERWOOD COMMISSION

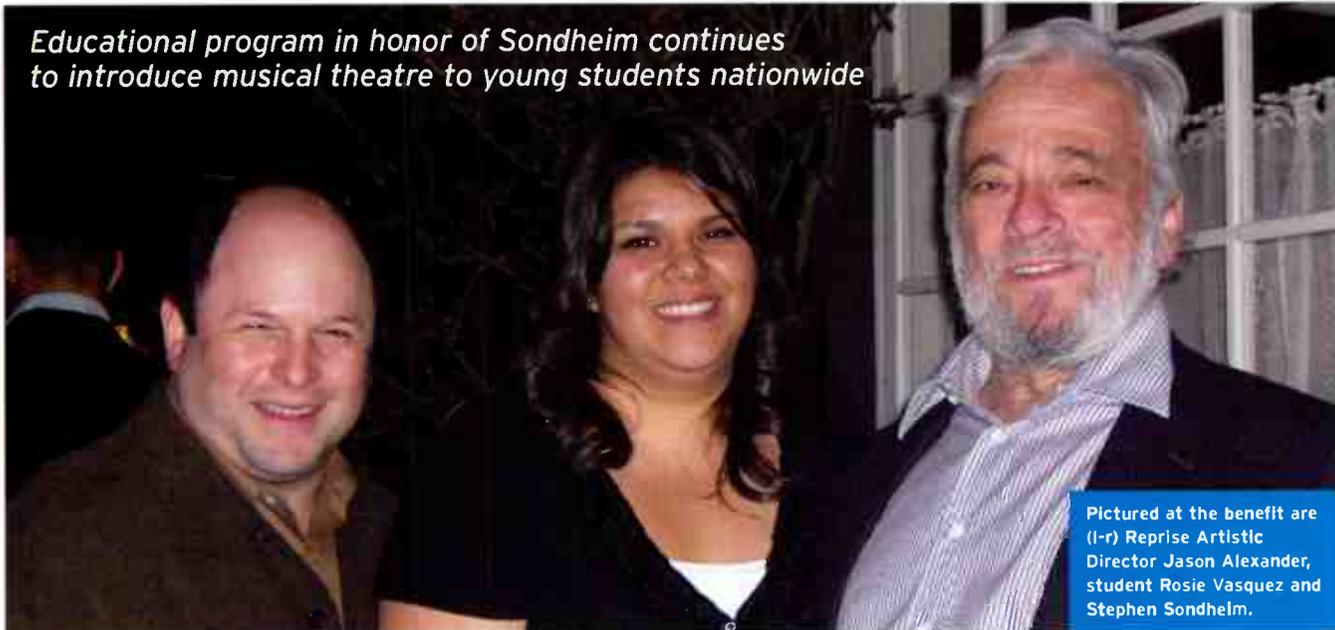
Composer Roger Zare has been named the winner of American Composers Orchestra's 2008 Underwood Emerging Composers Commission, bringing him a \$15,000 commission for a work to be premiered by American Composers Orchestra. Zare won the top prize at ACO's annual Underwood New Music Readings with his work *Green Flash*. Zare recently was named composer in residence for 2008-2009 with SONAR, a Peabody Conservatory student ensemble, for which he will be writing a chamber opera and other works. Four of the other finalists at the New Music Readings were ASCAP members: Ruby Fulton, Takuma Itoh, Andrew McKenna Lee and Conrad Winslow.





CHILDREN WILL LISTEN... AND LEARN

Educational program in honor of Sondheim continues to introduce musical theatre to young students nationwide



Pictured at the benefit are (l-r) Reprise Artistic Director Jason Alexander, student Rosie Vasquez and Stephen Sondheim.

MARILYN AND ALAN BERGMAN HOSTED a benefit reception at their home for The ASCAP Foundation Children Will Listen (CWL) program, which was established in 2005 in honor of Stephen Sondheim. Mr. Sondheim was in attendance, helping to raise money for the program.

In keeping with the mission of CWL, to bring the musical theater experience to young students nationwide, The ASCAP Foundation brought 500 eleventh grade students from various Los Angeles inner-city schools to the Reprise! Broadway's Best production of Stephen Sondheim's *Sunday in the Park with George*. One of those students, Rosie Vasquez, from San Fernando High School, attended the evening at the Bergmans' and made the following remarks:

"I grew up and go to school in the communities of Arleta and San Fernando, where kids are forced to grow up fast in order to get a job to help provide for their families. In a community like this, where there is hardly any extra money to spend after basic necessities, few families are able to enjoy great things like theater. So my classmates and I jumped at the opportunity to see a free production of *Sunday in the Park with George* put on by Reprise. I was excited because I'd never seen a live musical before...Prior to our field trip, our English teacher, Mrs. Uebersax, showed us a few minutes from a video of an old Broadway version of *Sunday in the Park*. Also a representative from Reprise came to our class and gave us a brief introduction to some of its themes and background. . . . Then came the day of our trip to UCLA to see the show. We had great seats in the center of the theater, extremely close to all of the action. . . . And the story was so moving! I distinctly remember crying during the entire first act. Sitting so close, I was able to feel all the actors' intensity and emotion. All of a sudden I totally understood George's character. I could relate to all of the dedication, pressure, sacrifice and struggle he endured to achieve his goals.

"After seeing *Sunday in the Park with George*, I definitely walked away with a newfound respect for art and theater. It was just a great experience, especially for young adults like myself who don't necessari-

ly get the opportunity to experience proximity to the arts that often. Thank you for changing the world, one musical at a time."

Other recent beneficiaries of our Children Will Listen program were students from P.S. 115, which is located in Washington Heights, New York. Over 100 sixth-graders enjoyed a matinee performance of Lin-Manuel Miranda's musical, *In the Heights*. Free orchestra level seats, transportation and CD's of the cast recording were also provided. Prior to and

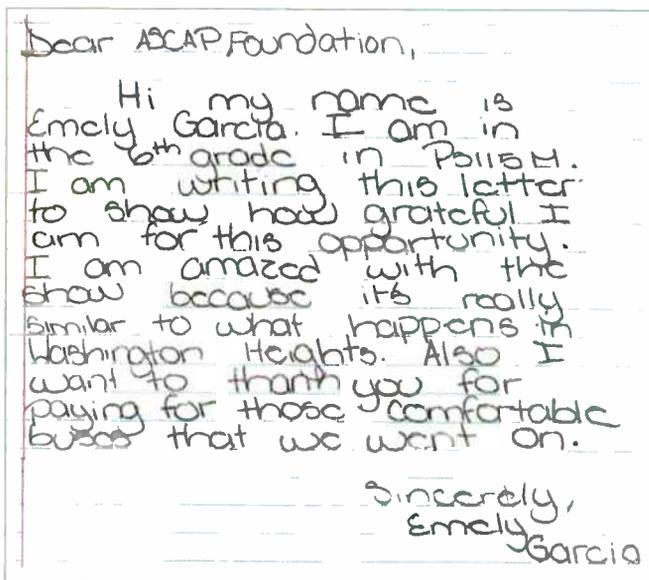


ASCAP Foundation Director Colleen McDonough, P.S. 115 Asst. Principal Miriam Borges, ASCAP's Michael Kerker, *In the Heights* star, Lin-Manuel Miranda and ASCAP's Alexandra Lioutikoff with 6th grade students from P.S. 115, The Alexander Humboldt School, at a post performance visit.



Miranda encourages and inspires P.S. 115 sixth graders at the post performance assembly.

after the show, Miranda, the lyricist, composer and star of the show, visited P.S. 115 to discuss his creative process and teach the students how to connect themes and issues of the show to their own lives. Miranda grew up in the vibrant Washington Heights/Inwood neighborhood, and his background in a close-knit Puerto Rican family inspired his work as a writer, composer and performer and as someone who is more than willing to give back to his community. *In the Heights* won the 2008 Tony Award for Best Musical and Miranda won for Best Original Score.



P.S. 115 sixth grader Emely Garcia expresses thanks after seeing *In the Heights*.

THE ASCAP FOUNDATION JOAN AND IRWIN ROBINSON SCHOLARSHIP

Irwin Z. Robinson, Chairman of Paramount Allegra Music and Vice President of The ASCAP Foundation, along with his wife Joan (pictured above), has established The ASCAP Foundation Joan and Irwin Robinson Scholarship to support a music business undergraduate or graduate student demonstrating leadership, knowledge, dedication, skill and career potential.



The first scholarship will be given this year to a New York University student and thereafter will rotate between NYU, Belmont University in Nashville and the University of Southern California in Los Angeles.



ASCAP Foundation Executive Director Karen Sherry (l) and ASCAP CEO John LoFrumento (r) congratulate *The Little Mermaid* lyricist and ASCAP member Glenn Slater at a post-performance reception. Slater received The ASCAP Foundation Richard Rodgers New Horizons Award in 2000.



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art

THE ASCAP FOUNDATION RECEIVES NEA GRANT

The **ASCAP Foundation** was selected by the National Endowment for the Arts to receive a grant to support the Summer Music Camp at Manhattan School of Music. This \$40,000 grant was awarded through the NEA Learning in the Arts for Children and Youth category. The Summer Music Camp serves 125 musically talented NYC public school students, grades 5 through 8 from throughout the five boroughs by providing five weeks of music training and performance experience. Students attend the Camp free-of-charge for music education that may not otherwise be available to them.

The **ASCAP Foundation**, established in 1975, is a publicly supported charitable organization dedicated to supporting American music creators and encouraging their development through music education and talent development programs. Included in these are songwriting workshops, scholarships, awards, recognition and community outreach programs, and

providing grants to 501(c)(3) organizations engaged in educational programs for aspiring songwriters and composers. The ASCAP Foundation supports programs in all musical genres that are national and regional in scope.

The ASCAP Foundation is funded by contributions, bequests, royalties and grants from ASCAP members, other foun-

dations, corporations and the general public. We welcome your contributions, which are tax-deductible to the full extent allowed by law. No amount is too small.

Please join us in supporting the talent of tomorrow by making a contribution today. Visit www.ascapfoundation.org to learn more about what we do every day.

GET INTO THE LOOP

Loop production has been a mainstay for electronic, dance and soundtrack music for years, but new tools make it more appealing to songwriters than ever before.



The use of pre-recorded loops became popular in the early sampler era of the 1980s and helped define the sound of hip-hop, house and other dance genres. But back in the day, these short snippets of music weren't really useful for producers who wanted to match the flexibility afforded by real musicians playing real instruments. Today's software, combined with a huge array of libraries, let songwriters and producers of all genres use loops to write and produce unique tracks.

BY DANNY MILES

Software Tools

These days, almost all the mainstream digital audio programs offer loop-production features, but just a few years ago, loop construction was a specialized field that involved painstaking editing on a hardware

sampler. When programs like Propellerhead's ReCycle and Sony's ACID (originally developed by Sonic Foundry) made it easier for mainstream musicians to work with loops by giving them more control over the tempo and pitch of pre-recorded material, a new

industry of pre-recorded loop libraries followed. A whole new way of making music emerged; now, producers can assemble and arrange pre-existing material without ever picking up an instrument. And while that's effective, it also led some more traditionally-

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

Solid and Tubular

Can't decide whether your next preamp should offer the warmth of tubes or the headroom of solid-state? Universal Audio's new 710 Twin-Finity "tone-blending" tube and solid-state preamp/DI (\$999) offers both types of signal path. The single-channel, half-rack 710 is targeted at DAW users and boasts class A circuitry and two independent signal paths, which can be mixed or used independently. The 710's unique tone blending control is continuously variable between 100% tube (12AX7A) and 100% solid-state. An optional kit lets you mount a pair in a rack. Uaudio.com.



Peak's 6th sense

BIAS's latest version of its two-track editor and pre-mas-tering software, Peak Pro XT 6, boasts a range of new features while retaining the look and feel that's made the program a best-seller for Mac-based audio. Among the highlights are enhanced playlist editing (including podcast publishing); a new "cache in RAM" feature designed to eliminate disk access bottlenecks by loading files into RAM; new sound-design tools; a new looping algorithm that uses additive synthesis to make samples sustain more naturally, and more. Peak XT Pro lists for \$1,199; an upgrade from previous Peak Pro versions is \$499. Many of Peak's essential features are available in a \$129 Le version. You can learn more and download a demo at Bias-inc.com.



A Plug for Ear Protection

Etymotic Research calls its ETY-Plugs (also known as ER-20 High Fidelity Earplugs) "low-cost, one-size-fits-most high fidelity earplugs that can be used in a variety of noisy environments." The ER-20 sells for around \$12 a pair and uses a tuned resonator and acoustic resistor to attenuate all frequencies equally, reducing noise while preserving the frequency balance of the audio—eliminating the excuse most musicians use for not wearing vital ear protection. Etymotic recently launched a new version, ETY Baby Blues, for smaller ear canals. etymotic.com



Fire Up Your Studio

Presonus' new tube-equipped FireStudio Tube (899.95) is a 24-bit/96k professional 16 in/6 out FireWire interface that sports a built-in two-channel 12AX7-based tube preamp with limiter. The Mac and Windows-compatible unit fits in a single rack space and offers an impressive feature set, including eight mic preamps, A/D/A converters with 114dB dynamic range, LED metering on the front panel, and limiting on its two tube "super channels." Presonus.com



High-end Twin

Sennheiser's MKH 800 Twin is a high-end mic—literally. Designed for no-compromise high-resolution digital audio, the MKH 800 boasts impressive specs, including a frequency response that extends to 50 kHz (yes, that's supposed to say "fifty"). The Twin gets its name from its dual capsule design with separate signal paths for each capsule, allowing the user to remotely adjust pickup pattern—continuously variable from figure 8 to omni—by blending the level of each capsule. With an MSRP of \$3,356, the MKH is designed for serious pros. Sennheiserusa.com



Desktop Logic

Solid State Logic's new Mynx offers the legendary console builder's trademark SuperAnalogue processing to high-end home and project studios. The desktop chassis can serve as a standalone front end for DAWs or other recorders and mixers. Users can load a choice of the company's X-Rack modules, including mic preamps, dynamics processors, master bus tools, and more (prices vary depending on module). solid-state-logic.com.



mindful songwriters to feel that loops—other than the occasional simple drum beat—were not useful to them. Today, however, sound libraries are becoming more varied and more flexible, allowing traditional songwriters to create complete tracks that have more of the nuance of a live performance. Before we look at these, let's step back and look at how production software deals with loops.

Hit Points

Today, many tools are available for working with pre-recorded snippets of music: The original loop manipulation programs, like Sony's ACID family (the flagship, ACID Pro, is now in its 6th edition) and ReCycle 2.1 (which creates a file format that's compat-

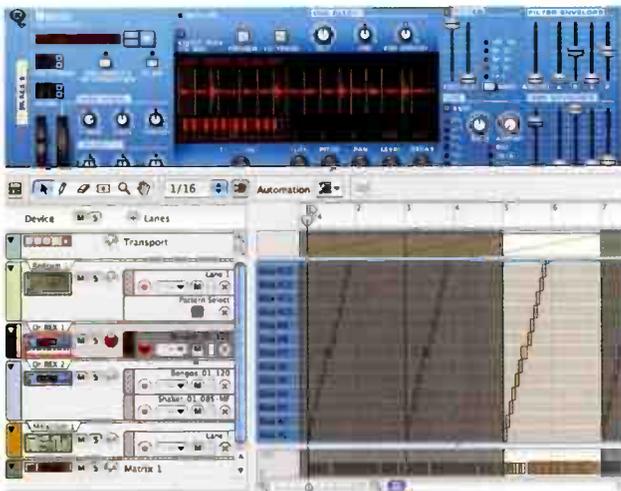
Pro Tools; and Mark of the Unicorn Digital Performer each offer various features that facilitate the use of loops with a minimal or no editing from the user. But if you want to go beyond merely dragging a loop into a song and seeing if it works, it helps to know what goes on "inside the audio."

In order to effectively adjust the time and pitch of a pre-recorded audio file, the software must know something about the audio's original pitch and tempo. This information is stored in the audio file in what's called *meta data*. A file that's compatible with ACID—known as an "Acidized" file—basically has a packet of data that tells of software the loop's length (in bars and beats), its tempo and its original pitch. The Apple Loops format used by GarageBand, Logic,

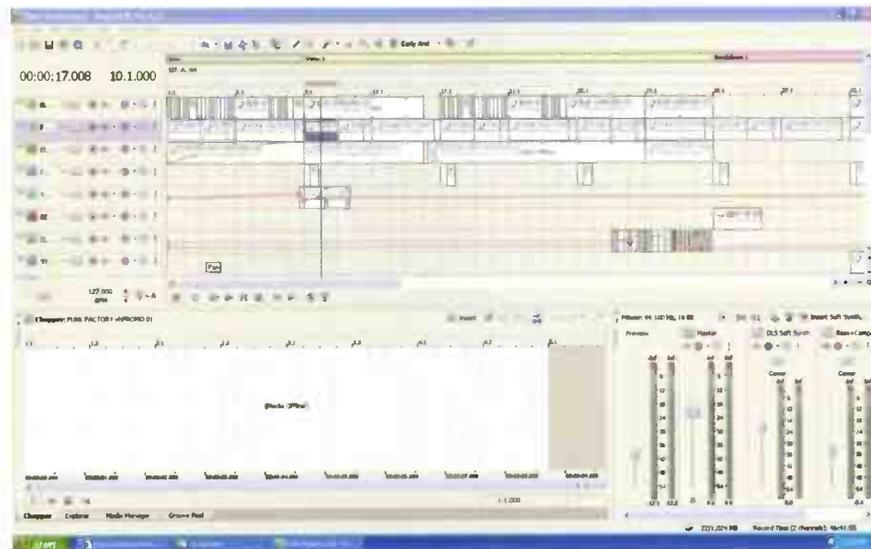
is louder) in spots where the main kick and snare hits occur. It's by mapping these hit points that the software is able to speed up and slow down the audio.

If you're working with a professionally prepared library, this happens in the background: Once imported into the software, the audio file will simply play at the song's tempo instead of at the file's original pace.

ReCycle uses a slightly different approach. Like ACID and GarageBand, ReCycle's REX format looks for hit points; but instead of integrating these into a single unit, it "slices" the audio into segments, so that each hit-point is an independent sample; an accompanying MIDI file follows the groove in the audio file. When the program was first developed, it was intended for use with hardware samplers—you could load the MIDI file into a sequencer and send note messages to the sampler, with each key triggering a different slice. Speed the sequencer up, the the slices would be triggered faster. One cool thing about working with this format is that the MIDI file generated with the REX file can be altered; you can, for example, change a groove to create a fill or an ending by copying or moving one of the MIDI file's notes, as shown in Reason (left). Many DAWs, including such as Cubase, Logic and Pro Tools 7, can also import REX files directly.



The Dr. REX module in Reason displays a REX file's audio. The vertical lines near the waveforms indicate the "slices." Each slice is triggered by the accompanying MIDI file in the lower part of the screen. These MIDI notes can be edited to change the groove.



Sony ACID was the first program to offer realtime pitch and tempo manipulation, features that have become part of the mainstream.

ible with Propellerhead's popular music production suite, Reason 4) are still growing strong. These programs have had a major influence on music software in general: Programs like Cakewalk SONAR; Apple GarageBand and Logic; Ableton Live; Steinberg Cubase and Nuendo; Digidesign

and Soundtrack employs a similar principle. In either case, the software looks for important transients, or *hit points*, in the audio material. With a drum loop like the one shown on the following page, you can see how the waveform representing the sound gets higher (showing that the sound

Building a Library

Commercial sample libraries still largely cater to dance, urban beats and trip-hop loops, but there are also many collections covering traditional styles like country, jazz, folk, Latin, and rock.

Though there is a growing market for downloadable loops, complete loop libraries generally come on DVD, which can contain more than 4 GB of data apiece. Many of these collections, however, don't use all the storage on unique material. Instead, you might find one collection of loops, duplicated in a range of popular file formats. If, like most of us, you're working with several different pieces of software, this is ideal. You might, for example, pull an a drum beat in ACID format into a song in SONAR, then open its REX version in Reason in order to process it through that program's Dr. REX player. Note that some collections are designed for a specific format (Sony offers ACIDized files; Propellerhead offers REX files called Reason Refills; Apple sells Apple Loops, etc.). Third party vendors, however, often offer content in multiple formats.

Loop collections fall into three categories. General collections that cover a range of musical styles can be pretty economical—you'll find these bundled with many samplers and programs—but their disadvantage can be that you may only get one or two versions of any given loop. For example, you might find a blues shuffle with hi-hat, and a similar one with ride, but may not get any

fills that go with that loop. That's not necessarily a bad thing; adapting loops to suit your needs is an opportunity for you to add your own creative stamp onto what would otherwise be a static performance.

Other collections focus on one genre or style. These can be restricted to one instrument, such as Sound Sense's "LA Drums," or they may offer a complete range of instruments for a style, as in an Best

Organizing Loops

While working with pre-recorded loops makes the production side of your job easier, it does involve one daunting task: organizing the material and being able to find it later. Fortunately, modern software offers some built-in database features to make life easier. Apple Loops can be tagged with information about the loop's genre, sound, and more, and lets you search these tags from within Logic,

Best results come when the song's pitch and tempo are close to that of the original loop.

Service "Hip-hop Producer Packs." The advantage of these genre collections is that the loops are designed to go together. For example, a Latin collection might offer a range of drum beats, basses, horn hits, and single instrument sounds that can be layered together or used on their own. These can be compiled in complete collections: IK Multimedia's R. A. W. Universal Groove Kit Gold Edition comes with more than 42,000 loops and covers everything from hip-hop to jazz to country.

Finally, there are the collections created by specific artists and producers. Sony's Bill Laswell Collection, for example, gives you a wide range of production elements from a producer who's worked on projects ranging from PiL to James Blood Ulmer to Miles Davis. In a sense, using this collection is like sharing your production with Laswell.

You'll also find libraries of loops by well-known performers. Sony's "Mick Fleetwood Total Drumming" delivers his signature style and sound. Another name artist in the Sony "loop" is bassist Rudy Sarzo. Submersible Music's Drum Core program and library features a range of well-known drummers, and can synchronize with a DAW or can export loops—which include basic beats, variations, fills, and transitions—as REX audio files or as MIDI files.

GarageBand and Soundtrack. Other programs have similar database functions to help you search and organize your stuff.

If, on the other hand, you've ever tried to manually click through a DVD worth of 4-30 second clips, you know that it can get exhausting. A well-organized library can give you some clues. IK Multimedia's aforementioned R. A. W. collection follows a naming convention that tells you the loop's tempo. For example, a file called Rock_Drum_140.wav would have a tempo of 140 beats-per-minute.

One way to take control of your library is to consolidate all of your loops onto a hard drive. You can then organize the loops into folders, rename the files as needed with tempo information, and even set up a database to help you search them.

Creating and Customizing Loops

A good loop collection may offer plenty of variety right out of the box, but there will also be times when you'll need to customize the pre-recorded material to meet your needs—or, create a loop library of your own.

Programs like ACID, the Apple Loop Utility, ReCycle and Ableton Live can do much of the work for you by analyzing the file and identifying hit points. When working with these programs, you must make sure to carefully define the beginning and the end of the audio loop so that software can accurately

determine its tempo. These tools are effective for converting audio you've recorded yourself into loops—you might, for example, harvest some bass lines from a track and save them as loops for other songs. If you're working from a longer sound file, you may want to edit the and save the into smaller chunks before adapting it for looping.

Finally, know the limits of your software. Best results come when the original tempo and pitch of the loop are close to those in the song you're working on. A 10-20 percent difference is workable, but too much of a "stretch" and you'll hear audible artifacts. Then again, these can create a unique sound that might just add a little extra flavor to your production.

FORMATS

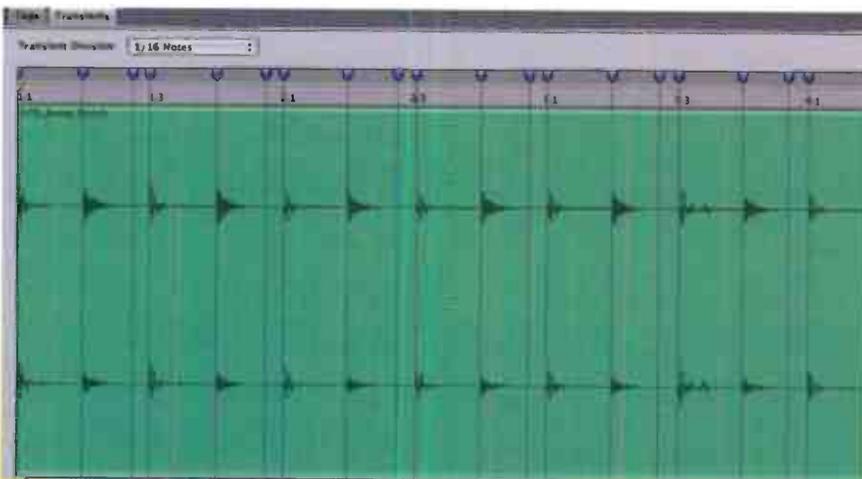
Loop libraries come in several formats Here are the most popular:

ACID Loops: ACID uses .wav files that are embedded with meta data, which indicates the audio's original tempo and pitch. ACID software can automatically tag a file imported into it. In addition to Sony's own products, ACID files can be read by Cakewalk's SONAR and others.

REX: Propellerhead's REX format actually consists of two elements. First is the audio file, which is divided up into sections called "slices." This audio file is paired with a MIDI file that uses a separate note message to trigger each slice.

Apple Loops: Apple Loops, which work with GarageBand, Logic and Soundtrack, are AIFF files embedded with meta data that tracks a loop's original pitch and tempo. Many Apple Loops can work as both audio and MIDI files. The latter option lets you change the sound and edit the performance of the loop to suit your song.

Standard AIFF, .wav and MP3 files: Music software is becoming increasingly savvy when it comes to analyzing tempo and pitch, making it easier to work with standard audio files. Ableton Live and Sony ACID can integrate "untagged" files into the mix, and offer tools to help you fine-tune the loop and identify its hit points. This works best if the audio file is short. Apple's Loop Utility lets you open a file, define its tempo and pitch, and code it with tags for searching. Similarly, Propellerhead's ReCycle lets you turn standard audio into a REX file.



The Apple Loop Utility can embed an audio file with meta data that tracks pitch and tempo (The blue bars show hit points). It also allows users to add searchable tags for genre, mood, and more.

SURROUND FOR SONGWRITERS

Surround sound may be a specialty format for album production, but it's become the norm for film and TV. Here's what you need to know to prepare your mixes for the screen.



It's no secret that music creators have more technological tools than ever before at their disposal. But while this makes it possible to create finished product from home and project studios, it also means that potential clients expect that the work they receive be as close to perfection as possible. In a tight industry, the more you understand about how your music will be used, the better you'll be able to meet the demands of the marketplace. One area that's been around for a while, but is certainly becoming more relevant to the average musician, is surround sound production.

BY RICH TOZZOLI



For surround mixing, monitoring is critical. NARAS recommends five matching speakers and a subwoofer. Shown is BiCoastal Music's front setup with left, right and center speakers.

While there are several types of surround formats with channel offerings up to 7.1, surround 5.1 is the most common configuration. But what exactly is 5.1 surround, what gear do you need to handle it, and how can you use it to enhance your music? With the explosive growth of high-definition television and Blu-Ray, as well as the continued success of video games and DVD's, composers can deliver surround audio to wide variety of platforms. Let's examine the current market

and dig into a few terms, tips and tricks that can help you get started.

Currently, the most common form of surround sound available to the mass of consumers is Dolby Digital. Also known as AC-3, it is now a matured technology, having first appeared on the market back in 1992. Technically, it's a *lossy* audio compression system (some data is removed to make file smaller), which means that in addition to providing the consumer with a surround experience, it

takes up less space on any delivery medium such as cable TV and DVDs. A quick flip through your TV will reveal an ever-increasing amount of programming coming at you in Dolby Digital. From concerts and nature shows to 5.1 commercials, surround is becoming far more ingrained in the consumer's ear.

5.1 audio consists of five, discrete full-range channels: Left (L), Center (C), Right (R), Left Surround (LS) and Right Surround (RS). The ".1" in the term 5.1 refers to the optional LFE (Low Frequency Effects) channel, since it send extreme lows through a subwoofer not one of the full-range speakers.

Note that Dolby Digital can also be delivered in other channel configurations, including mono, two-channel stereo; three-channel stereo with a mono surround; and four-channel stereo with discreet left and right surround. So although it's still the most common type, when you see the term Dolby Digital, don't assume it's always 5.1. (Check out Dolby.com for their 5.1 Channel Production Guidelines PDF, which is full of great information.)

So, what kind of audio files do you need to deliver to a project intended for surround playback? Dolby Digital supports sample rates up to 48kHz, but the new Dolby Digital Plus (also known as E-AC-3), developed for use on Blu-Ray discs and HDTV programming, can handle sample rates up to 96kHz and bit depth of 24-bit. Before you create a final mix, find out what sample rate the project will be.

Note also that Dolby Digital has a competing format called DTS (Digital Theater Systems). It is another type of surround sound and is available as an option on many DVD movies. However, all television shows broadcast in surround are delivered to the consumer in Dolby Digital form—DTS is not even an option. With a typical home theater hooked into a digital cable box, you will see "DD" or "Dolby Digital" light up when your

receiver recognizes the AC-3 Dolby stream. Same applies when you select Dolby Digital from the menu of a movie or a video game. Although it's not a huge part of the music sales markets, some audio-only projects continue to be released in surround format, as well.

So, consumers have many ways of listening to our surround productions: But how do we actually mix it for them? Most of today's common digital audio workstations let you mix for surround in a variety of formats. Programs such as Cubase, Nuendo, Pro Tools (TDM), Digital Performer, Logic, and SONAR offer the ability to step outside of stereo and deliver surround tracks, even beyond 5.1. For those who don't use DAWs, you can use any of today's surround-capable boards such as the Yamaha DM2000 and O1V96, and others.

Whatever you use, there are a few basics you'll need to understand in order to translate your mixes into surround format. First, you must set up your DAW or console up to output surround sound. For programs such as Logic and Pro Tools, etc, it's a matter of assigning surround panners and multichannel buses. Figure 1 shows a surround panner from Logic Pro 8, which also lets users open a project for surround.

Monitoring Setup

When working with surround, the monitoring environment is key. For 5.1, you'll need at least five speakers and a subwoofer. The Producers and Engineers wing of NARAS has released an excellent document with many suggestions for the production and delivery of surround (it's available as a 68-page PDF at grammy.com/pdfs/recording_academy/producers_and_engineers/5_1_rec.pdf). It recommends using identical full range speakers of the same brand and model, plus a subwoofer. It also suggests that you check your mixes on a second speaker system that emulates a home theater. After all, your songs in surround may sound great on the big speakers, but the end product will most likely be heard by a consumer at home with small speakers. In either case, NARAS recommends setting up the speakers to be equidistant from the mix position. A simple trick is to take a piece of string and stretch it to your center channel's tweeter from your nose. Then move in a circle aligning each speaker's tweeter the same distance as the center channel. If you can't make that happen because of your room's layout, at least try to keep them as close to equidistant as possible. The actual angle of the speaker tends to vary from 110 to 150 degrees, as you can see from the P&E diagram shown in Figure 2.

Everything In Its Place

Surround affords many options for positioning audio, but it can also be a challenge to translate a stereo mix into a great surround mix. A great place to start is to ask yourself what experience you can provide the listener that can't be delivered with stereo. Gimmicks like



Figure 1: A 5.1 surround panner in Logic Pro

wild panning in circles can get old fast, but surround can place the listeners in the center of the music, letting them hear, for example, what a musician hears from the middle of the band.

By taking additional tracks such as drum overheads, keyboards, background vocals and strings, and panning them outside of the stereo field, a mix can envelop the listener in sound. For consumers at home who can't hear surround, they can still listen to your mix. All Dolby Digital decoders on home theaters and such can *downmix*, essentially folding your mix down to stereo or mono, depending on the system.

Experiment by simply spreading out the overall image of your production. It's important to know that you don't need to record tracks in surround to begin mixing. If you take the tracks in a stereo mix and spread them out amongst the speakers, you've got surround.

Surround mixes also give you more options when using spatial effects. For example, you can take a mono acoustic guitar, place it in the left front (like you might already have in your stereo mix) and send it into a short stereo reverb that is panned into the left and right surround positions.

When mixing for surround, however, you must also be aware that not all

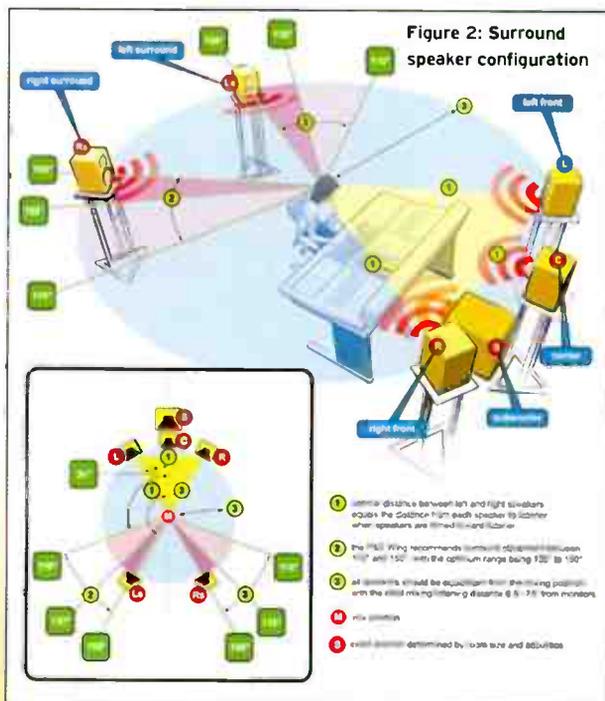
consumers will have the equipment to hear your mix as it's intended. That's one reason that many surround mixers avoid placing a featured element, such as a vocal, in the center channel only (discrete), in case a consumer at home is either missing that channel or has it set up incorrectly. Instead, you can place some in the left and right fronts, with a slightly larger amount in the center.

Bass is another area where surround mixing can get tricky. As with the vocal, you might place some bass in the center channel, with a little in the left and right front. Then you can send some bass to the LFE to provide some extra bottom. Remember, the LFE is a separate, sixth channel in your 5.1 mix, played back by the subwoofer. But also remember that the LFE is optional—some surround producers don't apply any at all because consumer home theaters often cut the bass (around 120Hz and below) out of those small satellite speakers and send it to the subwoofer anyway.

Print It

The final step is to create a final six-channel mix. A DAW like Pro Tools, Logic, SONAR, etc can export a mix in surround (or multi-mono) formats. If you mix with a hardware console, you will need to capture those six channels of audio into a DAW, multitrack hard disk recorder, or onto tape. Working with surround sound is like anything else worthwhile, practice makes perfect (well...better).

Producer, engineer and composer Rich Tozzoli has created surround mixes for artists ranging from Blue Oyster Cult to David Bowie and is the author of Pro Tools Surround Sound Mixing (Backbeat Books). His music can be heard on channels such as Nickelodeon, VH-1, The Discovery Channel and The History Channel.



The art and craft of...

LORI MCKENNA

BY DAVE SIMONS



Most aspiring artists begin pounding the pavement as teens—but not country-based singer and songwriter Lori McKenna, who took a decidedly different route. By the time she issued her debut independent effort *Paper Wings and Halo* in 1998, McKenna was already 30, a full-time mom, and, unlike so many of her peers, preferred the comfort of her native Stoughton, Mass., to the hubbub of all-business Nashville. McKenna continued making the rounds at Boston-area nightclubs, issuing several more albums on her own before signing on with legendary Nashville composer Harlan Howard's publishing firm.

Her fourth indie release, 2004's *Bittertown*, revealed the depth of McKenna's folk-country sensibilities—a fact not lost on country superstar Faith Hill, who promptly covered two of the album's stand-out tracks, "Stealing Kisses" and "If You Ask," as well as the soon-to-be title song for Hill's 2005 album, *Fireflies*. If that wasn't enough, Hill asked McKenna to join her for an appearance on the mega-popular *Oprah Winfrey Show*, then subsequently brought McKenna on her 2007 "Soul2Soul" tour with husband Tim McGraw.

Merging Everyday Life with Imagination

Released last year, the McGraw-produced *Unglamorous*, McKenna's fifth (and second major-label) album, offers 11 songs that focus on the joys and hardships of everyday American family life—the kind of stuff that a middle-class mom like McKenna could write volumes about. Still, McKenna is quick to point out that not all of her creations are necessarily derived from first-hand experience. "That's just how my brain works," she says. "I can take a little piece of something that I've heard somewhere and turn it into a song written in the first person."

Writing at the Kitchen Table

As a mother of five, McKenna has learned to not let the usual household distractions interfere with the muse—in fact, many of her song ideas are worked out right at the kitchen table while the kids are busy supplying background noise. "My kids put everything in line for me," says McKenna, who keeps a battery of acoustic guitars on hand for composing, including a three-



ful of successful songwriting partnerships. In addition to the title track to *Unglamorous* (co-written with the prolific Liz Rose), McKenna's collaboration with Nashville veteran Mark D. Sanders resulted in the memorable "Leaving This Life," an emotion-packed song about McKenna's mom, who passed away when McKenna was just a child.

Support from Home

McKenna, whose songwriting mentors include such diverse artists as Bruce Springsteen, Ryan Adams and even AC/DC ("they're inspirational because they bring me back to high school—always a great place for a housewife to be," she says), continues to expand her fan base. Last December, the prestigious Boston Music Awards bestowed Album of the Year honors on McKenna for *Unglamorous*, and

didn't work. I could at least share that lesson with my kids. I can't be regretful, because at least I tried to pursue this." Going forward, she adds, "I just want to write great songs, timeless songs - the kind of songs that affect people."

LORI MCKENNA SELECTED CREDITS

Mom turned songwriter Lori McKenna scored hits for Faith Hill before amping up her solo career. Here are some key McKenna cuts and compositions:

- "Unglamorous"
- "I Know You"
- "Your Next Lover"
- "Written Permission"
- "Leaving This Life"
- "Stealing Kisses"
- "Silver Bus"
- "Fireflies"
- "Pieces of Me"
- "Falter"
- "Feeding the Angels"
- "Bible Song" (Sara Evans)
- "Stealing Kisses" (Faith Hill)
- "If You Ask" (Faith Hill)
- "Latest Mistake" (Mandy Moore)
- "I'm Workin'" (Tim McGraw)

Many of mother-of-five McKenna's song ideas are worked out right at the kitchen table while the kids are busy supplying background noise.

quarter sized Martin 000-15, which stays in DADGAD tuning. McKenna says the best days for writing "are those days when everything inspires you...but mostly everyday people and their stories, my kids, my family, my friends. And more than anything—the music."

From Lone Wolf to Collaborator

Though McKenna has penned much of her backlog without assistance, her blossoming career ultimately paved the way for a hand-

weeks later the singer-songwriter celebrated with a series of sold-out shows at the celebrated Passim folk club in nearby Cambridge. Still, McKenna remains philosophical about the events that have helped shape her belated career path. "If the audience had hated my songs, it wasn't going to make or break me, because I had so much here at home," says McKenna, who credits her husband Gene, a local gas contractor, for giving her the courage to become a performer in the first place. "If it

A House, A Home



Anna Wilson performed during the Opening Ceremony of the 25th Anniversary Jimmy & Rosalynn Carter Work Project at Yankee Stadium in Biloxi, Mississippi. Wilson was accompanied by the award-winning Mississippi Mass Choir. As part of the ceremony, country music stars Garth Brooks and Trisha Yearwood introduced President Carter and his wife Rosalynn. Both provided moving speeches.

Wilson and her husband, songwriter Monty Powell, also joined the Carters, Brooks and Yearwood in Pascagoula, Mississippi to construct one of the 108 houses that were completed as part of the week-long build event. The purpose of this project is to refocus attention on Habitat for Humanity's continuing recovery efforts in the Gulf Coast.

Wilson has a multi-year relationship with Habitat for Humanity. Her Habitat inspired-single, "A House, A Home," which she performed at the event, was recently featured in the charity's national public service announcements, receiving \$4.2 million in free television and radio advertising. The song was first written and performed as part of the Whirlpool Building Blocks project hosted by Habitat's Nashville affiliate in 2006. It is available for purchase exclusively through iTunes with proceeds benefitting Habitat's work to build affordable homes for purchase by families in need.

Pictured above (l-r) are Trisha Yearwood, Monty Powell, Anna Wilson and Garth Brooks at the opening ceremony at Yankee Stadium in Biloxi.

March 15 at the Chandler Center in Randolph, VT.

ZHOU TIAN by the Green Bay Commission Club for a work for full orchestra, which will be premiered by the Green Bay Symphony Orchestra during the 2009/2010 season.

FEATURED

TED BRUNER'S songs on albums by Miley Cyrus, Takota, Katy Perry, Marie Digby, and Takota.

CASEY DUNMORE'S music in TV commercial promos for the *Janice & Abbey* reality show on the Oxygen Network.

FANS OF JIMMY CENTURY'S electronic dance songs "Hot Sahara" on *The L Word* on January 27th and on ABC's *Ugly Betty* last October.

GERALD FRIED at Yale University for two seminars and a Masters Tea as well as conducting the chorus and orchestra in a concert of the composer's film and TV works.

THE KINGSBURY MANX'S "Harness and Wheel" from album *The Fast Rise and Fall of the South* will be in the John C. Reilly comedy film, *The Promotion*, opening nationwide this year.

DEAN LOPES' original music on *The Late Show*, *Talk Soup*, *E True Hollywood Story*, *Huff*, *Hollywood Revealed*, *Dr. 90210*, *Sports Talk Live*, *Wild On Dixie*, *Style*, *Celebrity Adventures*, *Entertainment Tonight* and recently released *Solidbodies*, *The 50 Year Guitar War*.

BARBARA MARTIN'S song "Ready for Love" was on ABC Family's new show, *Greek*, sung by actress Amber Vox.

SCOTT PEARSON AND DAVID IMHOF'S score for TV show *Jon & Kate Plus Eight*.

SUSAN POLINIAK'S score to the Edgar Allen Poe film, *The Tell-Tale Heart*.

SHYAN SELAH'S new single, "Hollywood Blvd" on the CBS/Paramount drama *Numb3rs* in May. The song is from Shyan's new album, *Brave New World*.

SCOTT SHEETS as one of the top twenty songwriters in the 2008 *American Idol* Songwriters Competition. Sheets was a member of the Pat Benatar Band and wrote her hit "Fire and Ice" and "Prisoner of Love."

ALLEN SIMPSON'S original comedy song "1968" for *An American Carol*, an upcoming film from writer/director David Zucker. Simpson also contributed additional background music.

APPOINTMENT

KATIE AGÓCS to the New England Conservatory faculty. She holds the D.M.A. and M.M. from The Juilliard School, and is an alumna of the Aspen Music School, Pearson College of the Pacific, and Sarah Lawrence College, all of which she attended on full scholarship.

KEITH FITCH to the position of Head of the Composition Department at the Cleveland Institute of Music beginning in the fall. The St. Luke's Chamber Ensemble recently premiered his *This Rough Magicke*, which was commissioned by St. Luke's.

COMMISSIONED

LOUIS ANDRIESEN (BUMA), CHEN YI, BETSY JOLAS (SACEM) AND MICHAEL TILSON THOMAS by the Zeltsman Marimba Festival to write for an instrument that's relatively new to the concert stage, a marimba.

MIKEL BELL by the Kuna Middle School Choir in Idaho. The work for treble choir will be premiered at their end of the year concert. Bell's seven new works were released through Lighthouse Music Publishing.

HUCK HODGE by the American Composers Forum and the Jerome Foundation to compose a work for the Afiara Quartet in San Francisco. This was part of the 2008 Jerome Composers Commissioning Program.

LEE KERR AND BRYAN CUMMING to write a theme song for the University of Mississippi's \$200 million MomentUM fundraising campaign. The song, "For the Love of Ole Miss," was introduced by the Count Basie Orchestra at a concert in Oxford, MS.

ERIK NIELSEN by the Vermont Contemporary Music Ensemble for a flute, clarinet, violin, cello and piano quintet piece. Nielsen's *Quartet for Strings #2* was premiered by the Chiara String Quartet on

HONORED

MAURICE BROWN with an induction into the Brooklyn Jazz Hall of Fame. The trumpeter was born in Chicago, developed his skills in New Orleans and resides in Brooklyn, NY.

DONALD KNAACK, percussionist and environmental activist, with the Vermont Governor's Award for Environmental Excellence & Pollution Prevention.

DARLENE KOLDENHOVEN as Best Vocal Album Infinite Voice and Best Holiday Album *Heavenly Place* at the 2007 NAR LifeStyle Music Awards.

RAY LESLEE with the 2008 Fellowship in Music Composition by the New York Foundation for the Arts.

TOM SALVATORI at the NAR awards from Best Neo-Classical Album of 2007.

CORY PARKINSON with First Place in Avant-Garde, Third Place in Arranging, and Third Place in Vocal Solo by the Illinois Music Educator's Association at their 2008 All-State Conference in Peoria, IL.

EVELYN FREEMAN ROBERTS with a Distinguished Alumni Award from the Cleveland Institute of Music at the 83rd Annual Commencement ceremony on May 17, 2008. The composer, arranger, conductor and performer for television, recordings and stage graduated in 1941.

CRAIG URQUHART with a second Fellowship by Virginia Center for the Creative Arts in Amherst, VA focusing on his own creative projects at a working retreat for visual artists, writers and composers.

ROBERT WHITE with the Juilliard School of Music's William Schuman Scholars Chair in Literature and Materials, 2007. White's career as a performing artist began in 1943 at the age of six. He will give two presentations to the entire Juilliard Community in association with the honor.

PERFORMED

EMILY BEAR, age six, at The White House for a group of 300 people at a private breakfast before the annual Easter Egg Roll.

MARC BLACK'S music from his CD, *Stroke of Genius*, at the National Aphasia Association Benefit on April 1st in NYC.

JENNI BRANDON'S The Wildflower Trio for oboe, bassoon, and piano by the Definens Project 2008 Crescent Series Concert "Between Two Worlds" featuring the Nucleus Ensemble on June 8.

BRANDON HENDRIX'S Bahrah for percussion quartet by the Georgia State University Percussion Ensemble at the Society of Composers, Inc. National Conference on February 23.

PHILIP LAMBRO'S *Toccata* (1966) by famed pianist Roman Rudnytsky in two performances in Algeria in February. Lambro

released his *Film Music* on Perseverance Records. It includes scores for *Father Pat*, *Celebration*, and *Git! And Mineral King*, for which he won a National Board of Review Award. His *Miraflores for String Orchestra* was performed by Niwot Timberline Symphony in Colorado in April.

WILLIAM MORRIS PRICE'S *Sans Titre IV* for timpani and percussion on January 31, and March 31 at the University of Alabama at Birmingham.

CONRAD TAO with the Russian National Orchestra at the Festival of the Arts BOCA.

VERNON TARANTO JR.'S *Capriccio and Fantasy-Waltz* by the Tampa Bay Symphony on February 22, 24 and 27. Performances were in St. Petersburg, Clearwater, and Tampa, FL respectively.

PREMIERED

DAVID BURGER'S *Darchei Noam (Paths of Pleasantness)* by Zamir Chorale at Carnegie Hall on March 30. It was commissioned by the Zamir Choral Foundation to honor Israel's 60th year of statehood.

CAROLYN GARDNER (LYRICIST), BRET SIMMONS (COMPOSER) AND JASON MILLIGAN'S (BOOK) new country western musical, *Lucky Star*, at Arizona's Phoenix Theatre from May 14 to June 8 with a 5-piece band and 8-member cast.

DARON HAGEN'S *Masquerade* by the Sacramento Philharmonic Orchestra.

STEVE HOROWITZ'S *Mix/Re-Mix* by the Astoria Symphony. Also, his theme song for the new film, *Where in the World is Osama Bin Laden?* ("Freedoms Call"), directed by Morgan Spurlock, can be found on iTunes, performed by Folkfoot.

DAN LOCKLAIR'S *Arias and Dances* for flute, oboe, cello and harpsichord by the Alienor Ensemble on March 7 at the 2008 Southeastern Historic Keyboard Society/Alienor Conference.

ERIC SAWYER'S *Our American Cousin*, an opera on war, morality and the assassination of Abraham Lincoln, at the Academy of Music in Northampton, MA in June 20 and 22.

BARRY SCHRADER'S new electronic music epic, *Monkey King*, in CalArts' Roy O. Disney Hall on January 19. *Monkey King* is based on scenes from the classic Chinese book *Journey to the West*.

WILLIAM SUSMAN'S score to *Native New Yorker* by the group, Accessible Contemporary Music on March 26. The piece was performed in a concert of *Life Music to Modern Silent Films*, and was previously the Tribeca Film Festival award winner. His wind quintet, *Six Minutes Thirty Seconds*, was performed by Quintet Tabor in February and March.

LEV "LJOVA" ZHURBIN'S score of *Cupcake* at the Tribeca Film Festival.

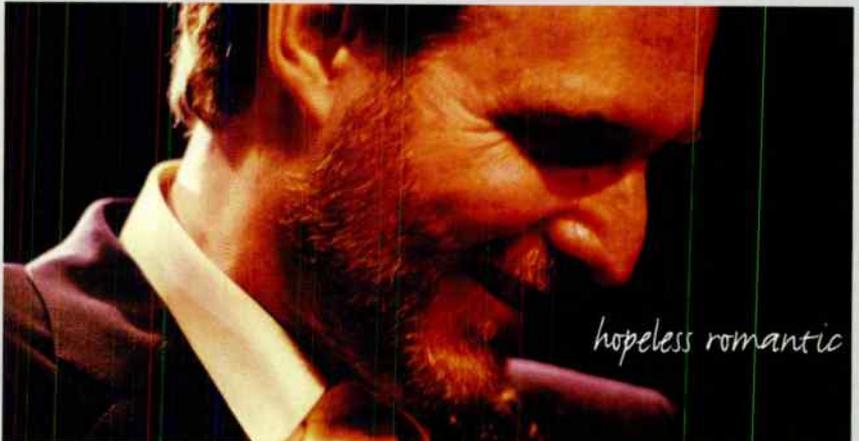
RELEASED

LEE ACTOR'S second album of orchestral music on Albany Records in April. It features his *Violin Concerto*, *Symphony No. 2* and *Timpani Concerto*. Actor's *Concerto for Horn and Orchestra* was selected as First Prize Winner in the 2007 International Horn Society Composition Contest.

THE CRASH MODERN'S *Goodnight Glamour Good Morning Disaster* in May. It will be available at Hot Topics and online. The band has toured with such acts as Bon Jovi, Lifehouse and Bowling for Soup.

The Vera Best

Veteran ASCAP songwriter **Billy Vera** has written hit pop, R&B and country songs for other artists ("Mean Old World" for Rick Nelson, "Make Me Belong to You" for Barbara Lewis" and "I Really Got the Feeling" for Dolly Parton). However, his biggest hit was one he wrote for himself, recorded at a live performance at the Roxy in Los Angeles in 1981 – "At This Moment." The dramatic love song soared to the top of the charts in 1986 after being used on the TV program, *Family Ties*. "At This Moment" and 13 other Billy Vera recordings are collected on the new reissue, *Best of Billy Vera and the Beaters* (Shout! Factory Records)



MATTHEW D. DILL JR.'S *Follow the Summer*, featuring three songs co-written with Derek Holt of The Climax Blues Band.

KENNETH FUCHS' sophomore disc of orchestral and chamber works by Naxos on the American Classics Label. The works were recorded by the London Symphony Orchestra with conductor JoAnn Falletta.

GRAND EVOLUTION'S *All We Have Is Now*. The Northeast-based touring act is centered around the songwriting of Sarah Kollett.

ERIC HIMAN'S newest and sixth release, *Resonate*, on Thumbcrown Records. The video for the lead single off of the disc, "Little Boy Blue," debuted on the LOGO network.

NICK HOWARD'S debut album *Something to Talk About*. Nick's tracks earned him synch licenses in both MTV's *The Hills* and the film *My Sassy Girl*.

DAVID HUGHES' *Foreign Shores* contains original contemporary jazz. Features guest performers Eric Marienthal and Justin Guarini from American Idol.

LO-BOY'S *The-Re-Mix* on Carat Records Entertainment. The duo is comprised of Maui's Abbey Brazley and Karyn Sarring.

DAN MANJOVI'S *Woke Up This Morning* in early 2008.

JON MICHAELS' third album *I Hear A Clock*. Jack Canfield, co-author of the *Chicken Soup For the Soul* series says, "I love John Michaels' music! It's chicken soup for my soul... love, light, joy and fun."

MEREDITH MONK'S *Impermanence*. Monk was honored by Musica Sacra's gala on March 5th as their annual honoree for Artistic Achievement.

AMYBETH PARRAVANO'S film *No Left Turn* on April 5, 2008. The story features her musical collaboration with her son as they surpass musical boundaries and share a common bond.

WILLIAM PERRY'S *The Innocents Abroad*,

The Soldier's Christmas Song

Stan Zabka, songwriter and publisher (Big Island Music, Inc.), holder of ASCAP, Emmy and Oscar awards, co-writer of "Chimes," the original Tonight Show theme as well as Hallmark Playhouse and other NBC television themes, was called back into military service during the Korean War as his first song, "Christmas Eve in My Home Town" was published. He co-



(l-r) Stan Zabka (center) with his two sons: Guy Zabka (left), songwriter-producer (Centricity Records), and Billy Zabka, actor-producer-director (star of *Karate Kid*)

wrote the song with fellow NBC Page, Don Upton, in 1951. Zabka got Eddie Fisher to record the song with a Glenn Miller-type orchestra and it quickly became the most requested Christmas song in Europe. During the Vietnam War, Kate Smith, recorded the song for the American Forces Network. Through six more wars that would follow, with additional recordings by stars like Bobby Vinton and Jim Nabors, the song became "The Soldier's Christmas Song." During the Gulf War, it was Kate Smith's treasured rendition and interview with Johnny Carson on the Tonight Show that opened the door for AFN to broadcast Western Christmas music to our troops stationed in Muslim countries. Later, in Iraq, it would become the driving force behind our government's establishing an actual broadcasting unit in Baghdad. The full story of the song and its history with AFN was told last Christmas when the network aired a special broadcast wherever American troops were stationed. Zabka feels his song is primed to be covered by a contemporary artist this year, one who might be looking for a "not so well-known classic" to make his or her own. For a more complete story behind the song, read this issue's version of *Playback* online.

orchestral suites from six Mark Twain films conducted by the composer of Naxos Records.

PROFOUND INTENT'S debut EP *Stop Signs Don't Exist*. The group spent the recent year and a half in a forced hiatus after the 2006 release of the single "Play the Field" won them a feature in *On Tap Magazine*.

LARRY PRETLOW II aka LAPRET'S solo debut EP *Do a Dub* was released and features Shanice Cooper & Roc along with Profound Intent.

CARLY SIMON'S *This Kind of Love* on Hear Music. This is Simon's first album of all-original songs in eight years. It was produced by

Simon, Frank Filipetti and Jimmy Webb and features her son Ben on several tracks.

NIKKI SHANNON'S *Too Few*, the NYC-based songwriter's debut album. The song "She is Me" appeared on ABC's *Six Degrees* in late 2007.

RONNIE SMITH'S *Simply Stated* and is published by his own RonKA Music Group.

MATT VRBA'S *Go* in the Fall of 2007.

DAVID WITHAM'S documentary on guitarist Nels Cline's critically acclaimed 2006 release *New Monastery*, a view into the music of pianist Andrew Hill. It will be part of Cryptogramophone Records 10th anniversary CD/DVD release.

RICH WYMAN'S *Guantanamo* in January 2008. Wyman found inspiration after reading about a 15 year-old detainee.

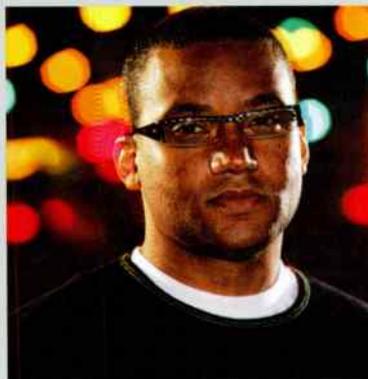
SIGNED

JAMES LAVINO with Boosey & Hawkes Music Publishers, including his recent *Nativity* which has been recorded by the choir of Westminster Abbey.

For more ASCAP member "Stepping Out" news, visit www.ascap.com. To submit to Stepping Out, visit ascap.com, click on *Playback* and follow the instructions. Or mail to: ASCAP Playback, One Lincoln Plaza, New York, NY 10023

Gonzalo Rubalcaba Releases *Avatar*

Grammy Award-winning Cuban jazz pianist and composer Gonzalo Rubalcaba released his 13th album, *Avatar*, on Blue Note, his label for nearly 20 years. Rubalcaba normally performs and records with his trio, but with this release he chose to branch out with a new quintet. He had known the musicians for a long time, but never really had the chance to perform with them. Rubalcaba, who comes from a splendid musical family in Cuba, sounds fresh and invigorating on *Avatar*. Rubalcaba is working with composer Anthony Davis writing an opera, *Revolution of Forms*, about the Cuban Revolution. The opera is being written for Plácido Domingo and will be premiered by the LA Opera in 2011.



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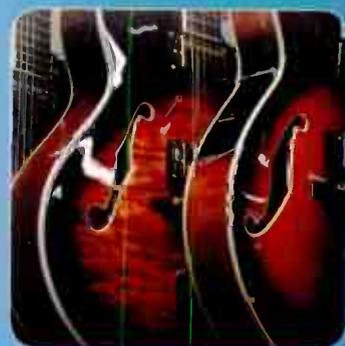
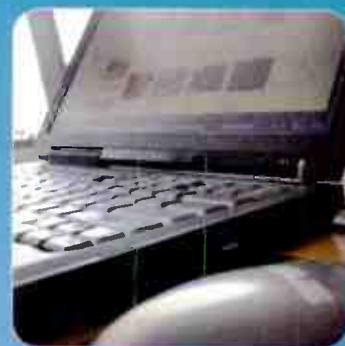
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EXECUTIVE NEWS ASCAP HAS ANNOUNCED THE FOLLOWING PROMOTIONS



< RANDALL GRIMMETT has been promoted to Senior Vice President, Domestic Membership, it was announced by ASCAP CEO John LoFrumento. In his new position reporting to LoFrumento through ASCAP Executive Vice President of Membership Todd Brabec, Grimm will directly oversee all activities of Membership in the musical genres of Pop/Rock, Urban, Latin and Film & TV. Grimm, who joined ASCAP in 1994 and is based in Los Angeles, was most recently Senior Vice President, Membership Business Affairs.

Since joining ASCAP, Grimm has been instrumental in ASCAP's membership efforts, including the acquisition and retention of many prominent members, development of many innovative business practices and the programming of the hugely successful ASCAP "I Create Music" EXPO. He has been a vital part of ASCAP's strong market share growth through the deployment of new competitive tools for its most high profile members.

LoFrumento commented, "Randy's business acumen, his directness, his managerial skills and his responsiveness to our members in the changing music industry environment have proven invaluable to ASCAP. This promotion not only recognizes his prior contributions, but our confidence in his ability to lead ASCAP's Membership Group into the future."

Brabec, will continue to oversee the remaining domestic genres and International Membership while developing important new strategic Membership initiatives in member services and education. Commenting on Grimm's promotion, Brabec said, "I have mentored Randy for his entire ASCAP career and could not be more pleased with today's announcement. It represents a significant move forward in positioning ASCAP's future. Our members could not have a more responsive and engaged leader, and I look forward to working with him in his new role."

ASCAP DISTRIBUTIONS THROUGH OCTOBER 2008

July 7

Writers' Quarterly BCO* Distribution for 4Q2007 performances

August 18

Writers' and Publishers' International Distribution

September 15

Publishers Quarterly BCO Distribution for 1Q2008 performances

*BCO = Domestic performances of Broadcast, Cable and Other Surveyed media

Note: Dates subject to change

IN MEMORIAM >>>>

Henry Brandt, Buddy Miles, Mike Smith, Lew Spence, Leonard Rosenman

MEMBER BENEFIT UPDATE: ASCAP RENEWS DEAL WITH NIMBIT

ASCAP and Nimbit, Inc. have announced a two-year partnership to bring Nimbit's online sales and marketing solutions to ASCAP members. ASCAP will be including Nimbit's direct-to-fan sales & catalog management tools as part of the basic membership package for more than 320,000 ASCAP songwriters and composers. Nimbit will also be offering premium packages in connection with ASCAP's member benefits program.

ASCAP has staked its claim as being the most forward thinking and valuable performing rights organization with a large program of member benefits and solutions created with the songwriter and composer in mind. In 2003 it launched ASCAP Webtools™ as an umbrella program of partner services to help music creators get online. Nimbit was a centerpiece in



that program, offering automated websites and email promotion. Today's deal reflects the evolution of both the ASCAP and Nimbit programs, with ASCAP further demonstrating its commitment to the professional development of its members and Nimbit delivering the platform for catalog administration, marketing, distribution, and direct-to-fan sales.

ASCAP Senior Vice President, Marketing Lauren Iossa is enthusiastic about the ongo-

ing relationship. "ASCAP is continuing to place an emphasis on career advancement through a variety of initiatives, and our work with Nimbit really goes a long way to providing our members with the new tools to succeed in this ever-changing music environment. Nimbit's team and technology is fantastic and they completely understand the landscape of the industry, which is key," she noted.

Nimbit CEO, Patrick Faucher, echoed the sentiment. "We're very proud of our ongoing partnership with ASCAP. They have the best interest of the writer and artist in mind in everything they do and so do we, which is why this has worked out so well."

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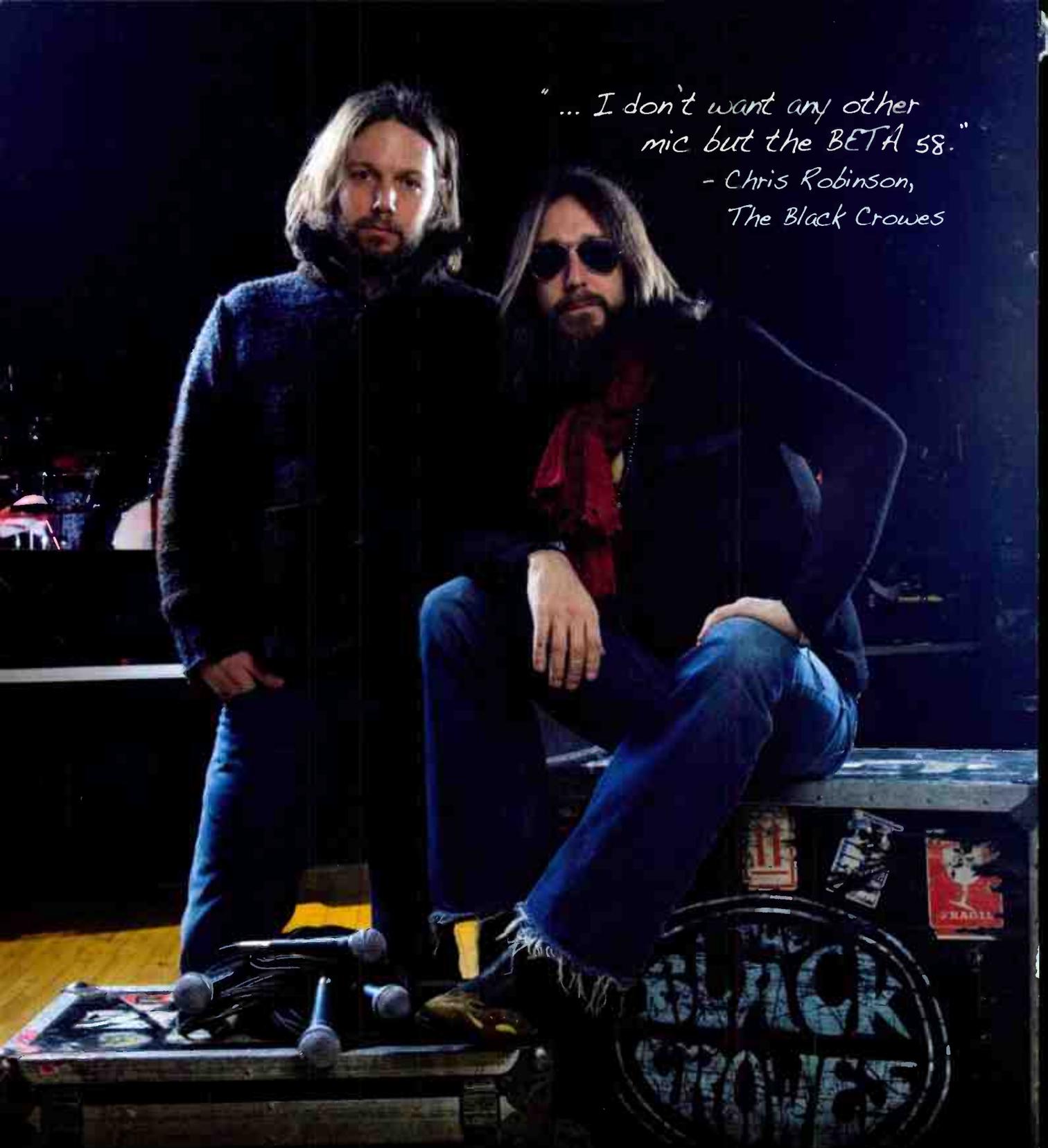
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