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# PLAYBACK

SUMMER 2007

**2008  
ASCAP  
"I CREATE  
MUSIC" EXPO**

Registration Opens  
October 2...  
see page 9

## MARRYING THE IMAGE:

ALAN AND  
MARILYN  
BERGMAN  
ON THE ART  
OF WRITING  
FOR FILM

**ASCAP/  
TRIBECA  
MUSIC  
LOUNGE**

A CONVERSATION WITH

# STEPHEN SONDHEIM

ON THE ART OF WRITING FOR THE STAGE

**ASCAP AWARDS COVERAGE:** R&S, POP, FILM & TELEVISION MUSIC,  
CONCERT AND CHRISTIAN; **QUIET ON THE SET CELEBRATES 15 YEARS, I'VE  
FINISHED MY RECORD, SO NOW WHAT?, CREATOR'S TOOL BOX, PANDA BEAR**



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Marilyn Bergman

PRESIDENT AND CHAIRMAN OF THE BOARD

## IN GREAT COMPANY

**F**ifty years ago, Stephen Sondheim joined ASCAP when he collaborated with Leonard Bernstein on the score for *West Side Story*. His masterful command of language, craft, substance and the ability to entertain continues to illuminate Broadway and the stages of the world with brilliant music to this day. From *Company*, *Follies* and *A Little Night Music* to *Sweeney Todd* and *Gypsy*, his cultural contributions are monumental. In this issue of *Playback*, we are pleased to feature a special interview with Sondheim, who offers valuable insight into his craft.

Sondheim's life in music is the perfect example of why we need more lives spent creating music. It is why ASCAP has launched several initiatives to help inspire, nurture and guide music creators at every stage of their careers. The ASCAP Foundation's new educational program, "Children Will Listen," which was created in honor of Sondheim, does this by bringing alive the musical theatre experience to young students nationwide. The ASCAP "I Create Music" EXPO does this by bringing together the greater community of songwriters and composers to share knowledge and experience in a whole new way.

Part of supporting ASCAP members and their careers is to recognize them for their achievements. At award shows in the past few months, ASCAP honored the success of our writer and publisher members in the genres of pop, film and television music, Rhythm and Soul, concert and Christian music. Complete coverage of these events is featured in this issue of the magazine. It is a genuine honor to lead an organization whose members create the music that is loved by so many around the world.

I would like to congratulate all of this year's winner on their well-deserved recognition.

A handwritten signature in blue ink, appearing to read "Marilyn Bergman".

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SUMMER 2007

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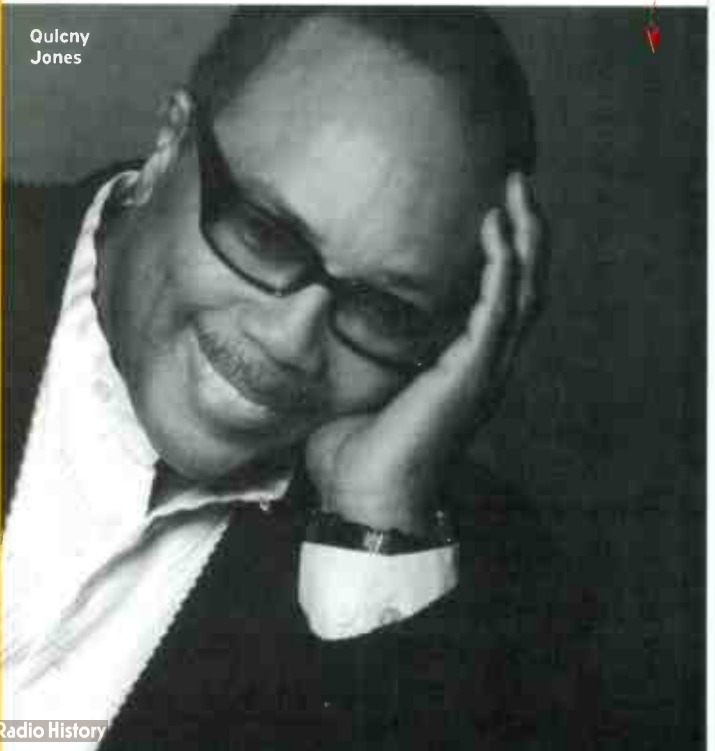
This new features gives music creators the inside scoop on tools, services and advice that can help develop their craft and career.

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Quincy Jones



# “I've had 1,064 TV Placements for My Music Because I Joined TAXI”

Stuart Ridgway - TAXI Member  
[www.pyramidmusic.com](http://www.pyramidmusic.com)

I'd seen the TAXI ads (just like this!) hundreds of times over the years and I was very skeptical. But when I got their free information kit and saw that the money back guarantee was for a full-year, I decided to make the leap.

Within weeks of joining, my music was in the hands of some A-list people in the film and TV industry. In less than a year I got the call from the music supervisor at one of LA's hottest TV production companies.

## Reality TV and Royalty Checks

We struck up a good working relationship, and when the supervisor needed music for a new daytime reality show, she asked me if I would like to join her team. For the next two years, I wrote music for an Emmy Award winning show, which aired every weekday on NBC. My first royalty check *alone* covered 10 years of TAXI memberships! All in all, those two seasons netted me more than \$50,000, and the company TAXI

hooked me up with has hired me to write for two other shows as well.

## Being “Great” Wasn't Enough

After making more than 1,000 cold calls, it dawned on me that music supervisors didn't care *how* great I was as a composer. How could they? They don't know me and that's that! I could only get so far on my own.

I realized I needed someone or something to be my champion - somebody to connect the dots. TAXI worked for me, and if you're really good at what you do, it just might do the same for you. If your music is up to snuff and you pitch it at the right targets, belonging to TAXI *can* change your life.



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Actually, I may have the greatest job on the planet because I can work in my studio all day, playing piano, writing string lines, recording guitar parts, and the hours easily slip by. I get paid to do what I love, and much of the credit for that goes to TAXI.

They don't blow smoke, and they don't promise miracles. But they *do* keep you focused, on track, and energized about your music. TAXI's expert feedback is priceless, and their free convention, the Road Rally, is worth more than the membership fee.

## I Volunteered to Write This Ad!

There are tons of companies that *imitate* TAXI, but how many have you seen that can run ads like this? TAXI is the world's *leading* independent A&R company because it's the one that really works.

Take my word for it. Call for their information kit now.



# ASCAP ACTION

## Rad Education

*ASCAP, i-SAFE educational program on music piracy shows success in changing attitudes about downloading*

While *Pirates of the Caribbean: At World's End* entertained movie fans this summer, pirates of another kind - music pirates - continue to take copyrighted work without fairly compensating music creators. However, a powerful new program designed to educate American middle school students about music piracy and the real costs of downloading music illegally seems to be having a tangible impact in changing young people's attitudes and behaviors about so-called "free" content online.

ASCAP and i-SAFE, the leader in Internet safety education, have partnered to create the nation's first comprehensive educational program addressing why personal piracy of music and other creative content is harmful. Titled "The Donny the Downloader Experience," this new program is being presented in schools across the U.S.

Since its launch in February, the program has already reached nearly a quarter of a million students through assemblies and an interactive curriculum. Two such assemblies were presented as part of ASCAP's "I Create Music Week" in Los Angeles in April. Early research collected from a pool of 680 students (grades 6-8) who participated in the program found the following:

- 67 percent have a better understanding of what is legal to download
- 66 percent believe that someone is harmed if they download music without paying for it
- 60 percent said they were now more likely to use legal online stores for downloading music
- 67 percent said they were less likely to accept illegally downloaded music from friends



### MULTIMEDIA ASSEMBLY BRINGS THE ISSUES TO LIFE

The centerpiece of The Donny the Downloader Experience curriculum is a multimedia school assembly program featuring fast-paced animated videos starring the misadventures of Donny. Donny is a 14-year old who is tech-savvy, but unaware of the bigger picture of why illegal downloading hurts the same performing artists and songwriters

PELLING video segments that introduce real-life, 17-year-old aspiring music creator, Sonya Bender. The videos follow Sonya as she meets with music creators, producers and publishers to get an unfiltered perspective on how illegally downloaded music negatively impacts their ability to make a living from being creative. The assembly experience also includes an interactive component, where students perform a special "Donny" skit to help reinforce what they've learned.

### EDUCATING CHILDREN ON THE VALUE OF CREATIVE WORK

Concerns over the punitive legal approach being taken against the music consuming public, especially young people, inspired ASCAP to explore alternatives that would educate children at an age before they begin to illegally download music online. After gathering data and conducting numerous focus groups, ASCAP found that the following concept struck a chord with kids: "When you illegally download, you hurt more people than you think." Further research showed that on average, students are beginning to illegally download music in their pre-teen years - making it critical to reach them with educational programs at the middle school level.

"The Donny the Downloader Experience is the first program of its kind, and is an

## The Donny the Downloader Experience Program Has Already Reached Nearly Quarter of a Million Junior High Students

whose music he loves. The program centers on the negative reactions from the other kids and adults in his life who he tries to impress with his access to supposedly "free" music, while demystifying the process of how music is created.

In addition to the animated "Donny" segments, the assembly also features com-

extremely important initiative for ASCAP given that the very livelihood of our music creators is in jeopardy due to music piracy," said ASCAP Executive VP of Marketing Phil Crosland. "Education is a critical part of the process, in terms of helping kids understand the tangible value of creative intellectual property like songs. We have found that





### DONNY IN THE BRONX

i-SAFE's Jeff Godlis and a group of Bronx students bring "Donny the Downloader" to life in a school assembly performance illustrating the rights of music creators and the negative impacts of illegal downloading. Similar assemblies took place at two L.A.-based schools during ASCAP's second annual "I Create Music" Week.

'Donny' strongly resonates with young people, and helps them recognize on a personal level that downloading music illegally hurts many more people than they might otherwise realize."

"Our partnership with ASCAP has helped to bring another critical Internet-related issue into our educational curriculum," said i-SAFE's CEO-Program Director Teri Schroeder. "As young people increasingly live their lives online, music piracy continues to be a topic of major concern. We are pleased to offer one of the first effective educational efforts supporting the value of copyrighted material and the impact of downloading on those who create it. i-SAFE expects 2.2 million junior high school students to experience Donny in 2007.

For more information and to view a video excerpt of The Donny the Downloader Experience, visit [www.ascap.com/resource/dtd/](http://www.ascap.com/resource/dtd/). Educators and others who would like to conduct this assembly may request materials by creating an account at [www.isafe.org](http://www.isafe.org).

The CD/DVD set is also available for purchase through i-SAFE's online store. Founded in 1998 and active in all 50 states, i-SAFE Inc. is the leader in Internet safety education. i-SAFE is a nonprofit foundation whose mission is to educate and empower youth to make their Internet experiences safe and responsible. The goal is to educate students to avoid dangerous, inappropriate, or unlawful online behavior. i-SAFE accomplishes this through dynamic K through 12 curriculum and community-outreach programs to parents, law enforcement, and community leaders.

## 2008 EXPO REGISTRATION OPENS OCTOBER 2

The ASCAP "I Create Music" EXPO is scheduled for April 10-12 in Los Angeles



ASCAP has announced the dates for the 2008 ASCAP "I Create Music" EXPO, which will take place April 10-12 at the Renaissance Hollywood Hotel in Los Angeles. Expecting another sold-out event, ASCAP urges members to register early to receive the lowest price and to take advantage of special opportunities. The price of registration will increase on November 1. Go to [www.ascap.com](http://www.ascap.com) and register, starting October 2.

## ASCAP Announces Launch of Online Music Cue Sheet Technology, RapidCue

*Online standard set for electronic submission of music cue sheet data for television, cable and film music usage*

ASCAP has announced RapidCue, a state-of-the-art cue sheet technology for the use of music in the film, TV and cable industries. RapidCue is a secure website that allows users to enter, manage and electronically submit music cue sheet data for television, cable and film productions to ASCAP and BMI. A cue sheet is a document that lists data on all the music performed in a particular film or television program and constitutes the basis of payment of royalties for performances of music in audio-visual programming.

Jointly developed by ASCAP and BMI over the past four years and setting an industry standard, RapidCue allows users to electronically and securely submit cue sheets to the PROs and provide electronic notification and acknowledgement of receipt. Developed with the participation of the film, television production and television network communities, the program offers electronic or hard-copy versions of cue sheets, as well as the ability to revise data.

**"RapidCue provides a cost-effective, streamlined cue sheet process for film, television production companies and television networks" –ASCAP EVP/COO Al Wallace**

"This standard-setting system will cut down the submission and processing time for the film, TV and cable communities when submitting music data for their productions," said Alison Smith, Senior Vice President, Performing Rights, BMI. "This secure, automated system will help ensure timely receipt to BMI and ASCAP so our composers, songwriter and publisher affiliates can be fairly compensated."

"RapidCue provides a cost-effective, streamlined cue sheet process for film, television production companies and television networks," said Al Wallace, Executive Vice President/COO, ASCAP. "At the same time, ASCAP members and BMI affiliates will benefit from the accuracy, timeliness and broader tracking of their music. We're happy to be able to begin rolling this out to the community." Contact [info@rapidcue.com](mailto:info@rapidcue.com) for more information.

## ASCAP 2006 ANNUAL REPORT NOW AVAILABLE ONLINE

ASCAP'S 2006 Annual Report, including financial results and an overview of ASCAP's major 2006 accomplishments, is now available as a downloadable PDF document at [www.ascap.com](http://www.ascap.com). The switch from a printed report to a web-based version will make it more accessible for all members and help further reduce ASCAP's operating costs.



# Jazz Giants

*Music greats Stéphane Grappelli, James P. Johnson, Django Reinhardt and living legends Louie Bellson, Dave Frishberg, and Terry Gibbs added to ASCAP's Jazz Wall of Fame*



**Pictured (l-r) are:** ASCAP President & Chairman Marilyn Bergman, Tony Bennett's wife Susan Crowe, vocal great Tony Bennett, drummer Louie Bellson, vibes player Terry Gibbs, lyricist Alan Bergman, bassist John Clayton and pianist-songwriter Dave Frishberg. Bellson, Gibbs and Frishberg were all honored as ASCAP Jazz Living Legends. Alan Bergman and Clayton serve on the ASCAP Jazz Wall panel.

**A new group of ASCAP Jazz Wall of Fame inductees** were added during the June 1st Jazz at Lincoln Center event in New York. ASCAP President and Chairman Marilyn Bergman hosted the night, which saw the posthumous additions of Stéphane Grappelli, James P. Johnson, and Django Reinhardt to the wall, as well as Living Legends Louie Bellson, Dave Frishberg, and Terry Gibbs.

Participating in the event as presenters and/or performers were Bellson, Frishberg, Gibbs, Rufus Reid, Gene Bertoncini, Eric Reed, John Clayton, Joseph Alessi, and Aaron Weinstein.

The ASCAP Foundation Vanguard Award was presented to acclaimed trombonist/composer Wycliffe Gordon for his innovative musical activity as a composer, instrumentalist, performer, and educator in the field of Jazz.

The reception also honored the recipients of the 2007 ASCAP Foundation Young Jazz Composer Awards, who are less than 30 years of age, and whose works are selected through a national competition. The Foundation Young Jazz Composer Awards are currently in their second year of sponsorship by the Gibson Foundation, the philanthropic arm of music giant Gibson Guitar Corp.



**1.** Pianist Eric Reed was on hand to perform in honor of posthumous Jazz Wall Inductee James P. Johnson. Pictured with Reed is ASCAP's Esther SanSaurus. **2.** Young jazz violin virtuoso Aaron Weinstein (left) performed in honor of posthumous Jazz Wall inductee Stéphane Grappelli. Pictured with Weinstein is Joseph Oldenhove, who journeyed from Paris to accept the honor on behalf of Grappelli, his close friend. **3.** 2007 ASCAP Jazz Living Legend Dave Frishberg performed his "You Are There" and "I Want to Be a Sideman." **4.** The ASCAP Foundation Vanguard Award winner Wycliffe Gordon.



# Hitmakers' Haven Powers Up New York City

An **SRO** gathering of the industry's hottest songwriters, producers and publishers transformed New York City into ASCAP Presents... Hitmakers' Haven. This one-of-a-kind power networking event was created and hosted by ASCAP's Rhythm & Soul Team to coincide with the 2nd Annual EMI Music Publishing Songwriters & Producers Conference, and was open to all publishers and their affiliated writers. A multitude of chart-topping music creators and publishers connected at Manhattan's hot club, BLVD.



Pictured (l-r): 1. Hitmaker LaShawn Daniels with ASCAP's Jeanie Weems 2. Manager Mike McArthur and Hitmaker Syience with ASCAP's Tremayne Anchrum 3. Derrick Thompson with Famous Music's Britt Morgan-Saks and ASCAP's Walter Jones 4. Zomba's Jessica Rivera with ASCAP's Jay Sloan and Weems 5. Hitmaker Big Jim Wright and ASCAP's Jay Sloan 6. Hitmaker L Roc with Anchrum 7. EMI's Big Jon Platt and Hitmakers Shae Usher and Tami LaTrell 8. Hitmakers Lil Eddie, Eritza Laues with her quest and hitmaker Bobby Gerongco of Kuya Production Team 9. Joe Romulus, EMI's Omar Grant and Ed Jefferson 10. Hitmakers enjoying the event 11. Hitmaker D-Smith and quest 12. Hitmakers Nick Wiz, Pudgy the Fat Bastard and Gongu Roach enjoying the festivities



PHOTOS BY SCOTT WINTROW



# 2007 Hall of Famers

*The Songwriters Hall Of Fame welcomes a new class of ASCAP members to its ranks*

The songwriting community came out to honor this year's inductees into the Songwriters Hall of Fame on June 8th in New York. Songwriters Hall of Fame Chairman Hal David and President Linda Moran helped induct songwriting heavyweights including ASCAP members Don Black (PRS), Jackson Browne, Irving Burgie, and Michael Masser, into its hallowed hall.

Three-time Tony Award winner and theater and film composing great Charles Strouse presented inductee Don Black with his induction award, and Black's classic "Born Free" was performed by rising jazz star Lizz Wright. Grammy Award winning singer songwriter Marc Cohn presented and performed for his old friend Jackson Browne, playing a heartfelt rendition of Browne's song "Too Many Angels." Browne accepted his honor, and then performed the moving "Lives In The Balance," a fitting example of how his social and political activism has influenced much of his work.

After the presentation to Michael Masser by industry icon Clive Davis, past SHOF inductee Bill Withers presented to Irving Burgie, who led the audience in a celebratory rendition of "Day-O," followed by a standing ovation.

SHOF inductee Neil Sedaka presented to and performed for Don Kirshner who received the Abe Olman Publisher Award for lifetime



**Pictured (l-r) are: Abe Olman Publisher Award honoree Don Kirshner with Songwriters Hall of Fame Chairman and CEO Hal David**

achievement in the music business. Kirshner received accolades not only from Sedaka, but also from Tony Orlando, whom he inspired and nurtured in the old Brill Building days.

"Unchained Melody," written by Hy Zaret (lyrics) and the late Alex North (music) was this year's Towering Song. New Orleans' Nigerian/American songstress, Ledisi, performed a passionate rendition of the iconic song.



**1. Presenter Rod McKuen, ASCAP President and Chairman Marilyn Bergman, 2007 Songwriters Hall of Fame inductee Michael Masser and ASCAP's Todd Brabec.**

**2. Marcia Withers, Hall of Fame inductee Irving Burgie and presenter Bill Withers.**

**3. Hall of Fame inductees Bobby Weinstein (left) and Don Black (PRS) with ASCAP's Karen Sherry.**



# Jackson Browne receives Harry Chapin Humanitarian Award at World Hunger Year Gala



1. Pictured (l-r) are Tom Chapin, ASCAP's Loretta Munoz, Harry Chapin Humanitarian Award honoree Jackson Browne, fellow honoree Jon Landau, WHY's Bill Ayres, ASCAP's Karen Sherry and fellow honoree Barbara Carr 2. (l-r) Bruce Springsteen joins event host Tom Chapin and Jackson Browne for a surprise performance.

**ASCAP member Jackson Browne** was awarded the Harry Chapin Humanitarian Award at the June 11th World Hunger Year Gala in New York. More than 400 people from the political, business, entertainment and non-profit worlds attended the special ceremony, which recognized Browne along with Hard Rock International, Jon Landau Management, and the Lower East Side Girls Club for their contributions to the fight against hunger and poverty.

Co-founded by the late singer-songwriter and ASCAP member Harry Chapin and radio producer and present Executive Director Bill Ayres in 1975, WHY aims to help create self-reliance, economic justice, and equal access to nutritious and affordable food.

Jackson Browne was chosen to receive the ASCAP Harry Chapin Humanitarian Award because, in the tradition of Harry Chapin, he leverages his music and celebrity for calls to action for a multitude of issues and causes.

On WHY's behalf, Jackson partnered with Graham Nash, David Crosby and James Taylor on a four-hour segment of Hungerthon called "Children of the Americas" to benefit WHY and the US Committee for UNICEF.

The Gala evening ended with a rendition of founder Harry Chapin's "Circle," with Browne and surprise guest Bruce Springsteen joining host Tom Chapin and musician-activist Jen Chapin onstage.

ASCAP is a founding sponsor of WHY's Artists Against Hunger and Poverty.

## ASCAP & Bug Music at the Gibson Showroom

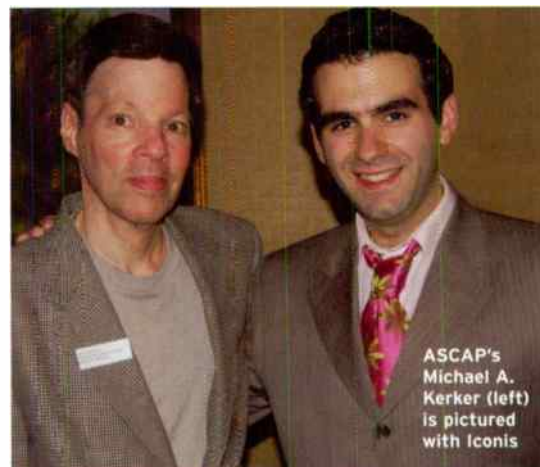
*Sam Phillips and Peter Himmelman perform in Beverly Hills*



As part of an ongoing series designed to bring ASCAP writers and music supervisors together, ASCAP & Bug Music hosted an afternoon concert event featuring performances by Sam Phillips and Peter Himmelman at the Gibson Showroom in Beverly Hills, CA.



Pictured, back row (l-r) are Sam's drummer Jay Bellerose, Eddie Gomez from Bug Music, renowned violinist Eric Gorfain (who performed with Sam), ASCAP's Jennifer Knoepfle, Bug's Dave Freeman, ASCAP's Josh Briggs, Bug Music President David Hirshland, ASCAP's Tom DeSavia, and Sam's manager Dan Russell. Seated, from left, Bug Music's Mara Schwartz, Sam Phillips, and Peter Himmelman.



ASCAP's Michael A. Kerker (left) is pictured with Iconis

## Joe Iconis Wins 2007 Kleban Award

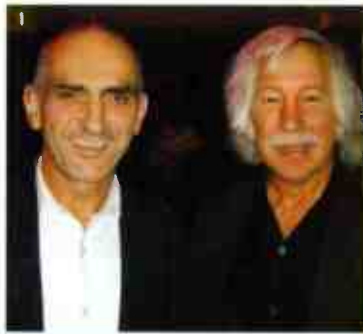
**ASCAP member Joe Iconis** has been named the winner of this year's \$100,000 Kleban Award, administered by New Dramatists on behalf of The Kleban Foundation, for most promising lyricist. Iconis was honored at a private ceremony held in New York City on June 13, 2007. The judges making the final determination this year were Rick Elice, Carol Hall and Charles Kopelman. Iconis is a Long Island native and a graduate of the great NYU/Tisch Graduate Musical Theater Writing Program.



# ASCAP in Australia

*A visit down under highlights the strong relationship between ASCAP and APRA*

**ASCAP Executive VP Todd Brabec**, along with ASCAP Senior Vice Presidents Nancy Knutsen and Tom DeSavia, traveled to Australia to attend the Australian performing rights society's annual APRA Music Awards and to meet with the APRA staffs in Melbourne and Sydney. During the trip down under, ASCAP took the opportunity to champion APRA members who license their music through ASCAP in the United States while meeting up with Australia's best and brightest.



Pictured (l-r): **1.** Todd Brabec with Australian music legend Paul Kelly at the APRA award ceremony. **2.** Hit Aussie act Eskimo Joe, who performed at the APRA ceremony: Eskimo Joe's Kavyen "Kav" Temperley, Tom DeSavia, Joel Quartermain from the band, President of A&R Warner Music Australasia Michael Parisi, band manager Catherine Harlly, Mushroom Music managing director Ian James, Mushroom's Linda Bosidis, and Stuart MacLeod from Eskimo Joe. **3.** Tom with Augie March's Glen Richards and companion at the APRA Ceremony. March picked up an APRA Award for Song Of The Year for 'One Crowded Hour' and Richards received the special award for Breakthrough Songwriter Of The Year. **4.** Brabec, Peermusic's Matt Donlevy and EMI's John Anderson accepting the APRA Music Award for the song "Feel Better." **5.** APRA/AMCOS Chief Executive Brett Cottle and Todd Brabec. **6.** Film composer and Icehouse lead Singer Iva Davies, Shannon Noll, winner of the most performed Australian work, and Brabec. **7.** Film and TV composers Chris Neal, David Hirschfelder, Bruce Rowland, Nancy Knutsen and Todd Brabec. **8.** ASCAP staff visited with APRA staff in Melbourne.



## Harriet Schock receives the first LA Women in Music Award



**ASCAP member Harriet Schock** recently received the first LA Women In Music Honors award at a black tie gala at the Hollywood Renaissance Hotel. The Grammy-nominated songwriter, recording artist, composer, teacher and author was recognized for her career achievements and service to the Los Angeles songwriting community. Joining in to celebrate Schock were film director Henry Jaglom (whose last three films Schock scored) and actress Karen Black. Also honored at the event was L.A. radio station KOST in celebration of its 25th year.

Pictured with Schock (left) is **Iris Gordy**, former Motown Records Vice President, record producer and board member of the Rhythm & Blues Foundation, who made the presentation.

## Musical Theatre Ambassadors

The American Ambassador to Latvia invited ASCAP to bring a series of musical theatre concerts, seminars and master classes, led by Stephen Schwartz, to Riga to help promote a better understanding of this unique American art form earlier this year.



Pictured (l-r) are ASCAP's Michael A. Kerker, Ambassador Catherine Bailey, Minister of Culture for the Republic of Latvia Helena Demakova, Stephen Schwartz (*Wicked*, *Godspell*, *Pippin*), Broadway stars Debbie Gravitte, Scott Coulter and Carole Schwartz and ASCAP's Karen Sherry.

## The World's first MA Songwriting

Bath Spa University is currently inviting applications for the World's first Master's Degree in Songwriting. The course, which starts in late September 2007, aims to help students bring their songwriting to publishable quality and to enable learners to develop a range of critical, practical, communicative, industrial and research-based skills.

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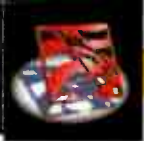
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# ASCAP Foundation Extended Songwriters Workshop

An award ceremony and performance held at Piano's on June 6, 2007 marked the culmination of The ASCAP Foundation Extended Songwriters Workshop in New York. The closing concert featured performances of a new song written by each participant and demo-recorded individually during the workshop.

The ASCAP Foundation Extended Songwriters Workshop in New York is intended to both encourage and educate a select, advanced group of developing songwriters. The program, which ran in eight sessions from May 8, also featured experts who shared their knowledge on a variety of relevant topics including: Adam & Nikki Anders (ASCAP writers), Ronald Bienstock (Bienstock & Michael), Pete Ganberg (Pure Tones), David Gray (A&R, Mercury Records), David Hoffman (Shapiro Bernstein Publishing), Andy Marvel (ASCAP writer), Tracy McKnight (Music Supervisor), and Jake Ottman (Vice President Creative - EMI Publishing).

Ten songwriters were selected to participate in the 2007 workshop. One of those, Joshua Meltzer, was chosen to receive the

ASCAP Foundation Robert Allen Award, given in memory of the late ASCAP songwriter. In addition to Meltzer, Billy Evans, Noel Cohen,

Daria John, Reni Laine, Aria Madison, Richard McGraw, Sheri Miller, Elena Skye and Leticia Wolf were chosen to participate.



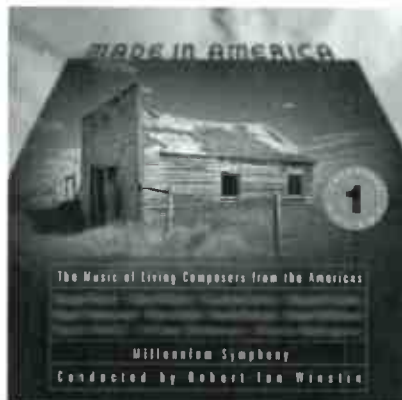
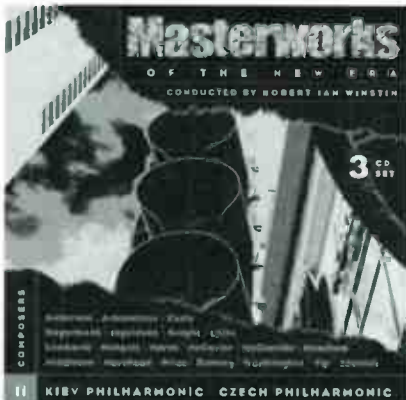
**Pictured (l-r) Back Row:** ASCAP's Jeremy Yohai, Songwriters Richard McGraw, Billy Evans, Joshua Meltzer, Noel Cohen; **Middle Row:** Elena Skye, Dimitria John, ASCAP's Margaret Spoddig, and workshop participant Leticia Wolf; and **Kneeling:** Reni Laine, Aria Madison and Sheri Miller.

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## The Binges Join ASCAP

**L.A. hard-rockers** The Binges stopped by ASCAP's west coast office to join the Society. Pictured (l-r) are Binges manager Kii Arens, ASCAP's Diana Szyzkiewicz, and The Binges' Skanky, Dylan Squatcho, Mayuko Okai and Tszuzumi Okai.

## Gaby Moreno's "Escondidos"



"Escondidos" is the title of the song that won the hearts of voters in the Latin category of the prestigious John Lennon Songwriting Contest (2006). The song was written by Gaby Moreno (signed to Famous Music), Ari Shine & Victor Indrizzo and performed by Gaby Moreno.



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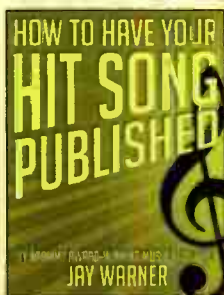
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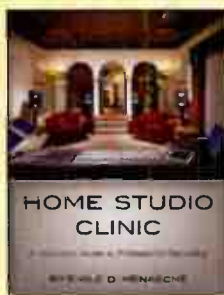
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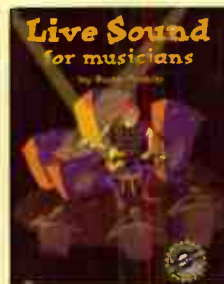
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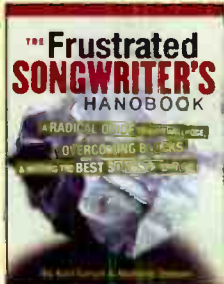
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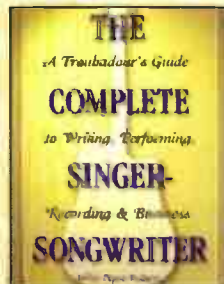
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# Scoring at Columbia University

ASCAP helps launch Annual Columbia University Film Scoring Workshop



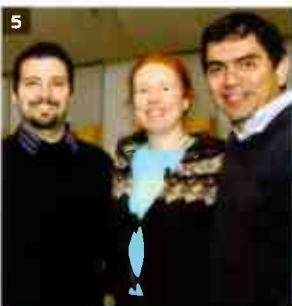
ASCAP partnered this Spring with the Film Division at Columbia University to launch the ASCAP/Columbia University Film Scoring Workshop, sponsored by Film Musician's Secondary Markets Fund, AFM Local 802 and RMA, with support from the ASCAP Foundation. The program was launched under the guidance of course instructor Alex Steyermark (director, *One Last Thing, Prey For Rock and Roll*; music supervisor for directors Ang Lee and Spike Lee).

Four ASCAP composers scored the graduate thesis films for four Columbia University film students, and recorded their scores with an 11-piece ensemble at NYC's Legacy Studio. The films were screened, along with many student films, at the Annual Columbia Film School Film Festival this past May.

The four sets of collaborators and their films were: filmmaker Nina Chernik and songwriter/composer John Francis - *Maine Story*; filmmaker Julia Kots and composer Avner Dorman - *New Business*; filmmaker Jonathan Roessler and composer David Mazjlin - *First Period*; and filmmaker Jose Luis Orbeago and composer Alfonso Molina Ruibal - *Proof of Birth*.

Two of the workshop's projects went on to garner awards and acclaim. Julia Kots' *New Business* had a terrific screening and won the IFP Audience Choice Award at the Columbia University Film Festival. Jose Luis Orbeago's *Proof of Birth* premiered at the festival and was honored as a Faculty Selects film at the festival - the highest recognition for a thesis film. A few months later it won the Best Short Film Award at the Long Island International Film Expo in Bellmore, NY.

This event was carbon neutral with NativeEnergy.



1. Columbia University Film Scoring Workshop composer participant Avner Dorman conducts. 2. Columbia graduate student filmmaker Julia Kots and Dorman in the control room at Legacy Studio. 3. Conductor Adam Flicker (conducting for songwriter John Francis). 4. Columbia graduate student filmmaker Nina Chernik. 5. Composer participant Alfonso Molina Ruibal with ASCAP's Sue Devine and Columbia graduate student filmmaker Jose Luis Orbeago. 6. Devine, instructor Alex Steyermark, Kots and The ASCAP Foundation's Colleen McDonough. 7. Graduate student filmmaker Jonathan Roessler and Columbia University FSW's teacher's assistant Kyle Wilamowski. 8. Composer participant Alfonso Molina Ruibal. 9. Songwriter participant John Francis. 10. Composer participant David Mazjlin.

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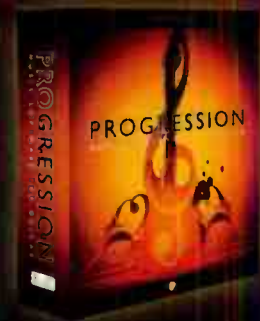
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# Featured at the Fest

*ASCAP songwriters generate buzz and enhance the film/music connection at the Sixth Annual Tribeca Film Festival*

As the Tribeca Film Festival set up shop in downtown New York for its sixth year, ASCAP joined in the celebration, once again opening up its Music Lounge at the Canal Room for four days of songs, interaction, and respite for musicians, filmmakers and festivalgoers alike. The four days of intimate performances, May 1-4, included sets by Donovan (PRS), John Rzeznik of the Goo Goo Dolls, Rhett Miller, Glen Hansard (IMRO), Jimmy Webb, The Slip, Jon Auer, Yerba Buena, Martha Wainwright, Adam Schlesinger of Fountains of Wayne and Mike Viola of The Candy Butchers, and others.

The Tribeca/ASCAP Music Lounge kicked off with a day filled with wild energy as synth-punker Kenna performed followed by dynamic New York Afrobeat/hip-hop act Yerba Buena, led by acclaimed producer Andres Levin. Longtime Old 97's frontman Rhett Miller followed and the day finished with a powerful set by The Frames' frontman Glen Hansard with Marketa Irglova (IMRO), who both starred in the independent film *Once* (Fox Searchlight), and a set by legendary singer-songwriter Jimmy Webb.

Iconic folk songwriter Donovan headlined the festival's second day, capping off a day of incredible performances by sultry singer-songwriter Alice Smith, the always fiery

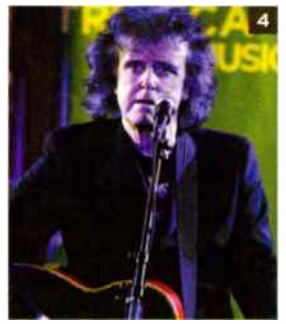


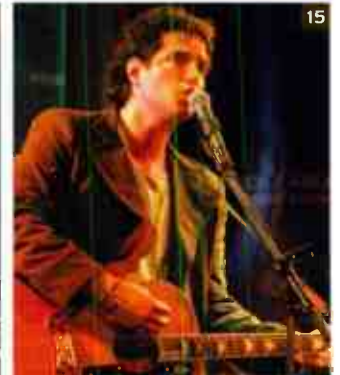
Martha Wainwright, dark folkstress Mary Gauthier, and legendary punk rockers John Doe and Exene Cervenka of L.A.'s X who showcased some of the repertoire for their new band, The Knitters.

Day three at the Music Lounge was highlighted by Cass McCombs and Matt White, both backed by their talented bands, Jon Auer, founder of the Posies, and a second headlining set by Donovan.

Ben Lee (APRA) kicked off the final day of

the Music Lounge accompanied by producer John Alagia, followed by The Slip. In a rare appearance together, Adam Schlesinger and Mike Viola took the stage together to perform, among other material, "That Thing You Do," a song on which they collaborated for the Tom Hanks film of the same name. Goo Goo Dolls' frontman John Rzeznik then wrapped up the week with an acoustic set featuring hits from the band's album, *Let Love In*.





Pictured (l-r) are:

1. Alice Smith
2. Ben Lee (APRA) jumped up on the bar to perform his final song
3. Cass McCombs
4. Donovan (PRS).
5. Glen Hansard (IMRO) of The Frames performs with Marketka Irglova
6. Jill Cunniff (from Lusclous Jackson), ASCAP's Loretta Muñoz, Singh Birdsong and composer Earl Rose
7. Jimmy Webb signs the Gibson Guitars.
8. Producer John Alagla, shown after signing the Gibson Guitars, played with Ben Lee (APRA)
9. ASCAP's Tom DeSavia and Loretta Muñoz, John Doe, Exene Cervenka and Tribeca Film Festival's Annie Leahy
10. John Rzeznik of the Goo Goo Dolls
11. Jon Auer
12. Kenna
13. Martha Wainwright
14. Mary Gauthier
15. Matt White
16. Mike Viola and Adam Schlesinger.
17. ASCAP's Tom DeSavia and Loretta Muñoz with Rhett and Erica Miller
18. The Slip
19. Yerba Buena

View video highlights at [ascap.com](http://ascap.com).



# Feasting on Film and Music

ASCAP and the Tribeca Film Festival co-host a special VIP film music dinner



On May 2, ASCAP and the Tribeca Film Festival hosted its annual VIP Film Music Dinner with sponsorship from the Film Musicians' Secondary Markets Fund, AFM Local 802, Hollywood Green Team and the New York Governor's Office of Film and TV. It was an intimate, sit-down dinner for 70, designed for creative networking and discussion among filmmakers, film composers, music lounge artists and music supervisors. This event was carbon neutral with NativeEnergy.



**Pictured:** 1. Tribeca Film Festival 2007 filmmakers Ian McCrudden and Robbie Cavolina (*Anita O'Day: The Life of a Singer*) 2. Composers Joel Douek, Carter Burwell, Mikel Rouse, Howard Shore and Giancarlo Vulcano 3. TFF VIP Dinner 2007 sponsors: Local B02's Bill Dennison, David Weiss and Jay Schaffner, and Film Musician's Secondary Market Fund's Dennis Dreith 4. ASCAP's Sue Devine, TFF 2007 filmmaker Stephanie Johnes (*Doubletime*), TFF 2007 juror Jehane Noujaim and composer Phillip Rothman 5. TFF 2007 filmmakers Jon Reiss (*Bomb It*) and Heidi Ewing (*Jesus Camp*) 6. Native Energy and Reverb Rock's Brian Allenby, TFF 2007 composer George Fontenette (*Blackout*) and ASCAP's Loretta Munoz 7. TFF 2007 composer Jon Sadoff (*Good Time Max*) and Sundance Channel *The Green's* Melissa Hanson and Drucilla Lawrence 8. TFF 2007 filmmaker Brian Gunnar Cole (*Day Zero*), music supervisor Sue Jacobs, TFF 2007 composer Erin O'Hara (*Day Zero*), Baer and music editor Tim Starnes 9. Composer Marcelo Zarvos, Gorfaine-Schwartz composer agent Marla Machado, composer David Mazjlin, ASCAP's Sue Devine 10. Music supervisor Janice Ginsberg, guest Jon Katz, Linda Lawrence, TFF Music Lounge songwriter Donovan and composer Wendy Blackstone 11. Jacobs, director Alex Steyermark and music supervisor Beth Rosenblatt 12. Composer David Mazjlin, TFF Music Lounge songwriter Mary Gauthier, composer Mikel Rouse, Munoz, composer Patrick Soluri and Devine 13. TFF 2007 filmmaker Randall Miller and composer Mark Adler (*Nobel Son*) 14. Composer Wendy Blackstone and Amy Baer with TFF 2007 filmmaker Marshall Lewy (*Blue State*) and filmmaker Matt Kohn 15. TFF VIP Dinner guest Rosanne Lucarelli and TFF 2007 filmmaker Ben Barenholtz (*Music Inn*) 16. Sponsors Pat Kaufman and Jerry Stoefhaus from the New York Governor's Office of Film and TV



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# Bonnaroo: Better than Ever

*In its sixth year, Bonnaroo settles in as an unforgettable musical institution*



**The thriving Bonnaroo Music and Arts Festival** made a major step toward making their annual event a long lasting affair - they bought the farm. For the past six years, Bonnaroo has been held on the same plot of land with tremendous success. Having found the perfect home for Bonnaroo, they bought the land in order to begin building some permanent structures and also with an eye toward hosting other concerts and festivals on the site. With a tremendous lineup that ranged from Tool to Franz Ferdinand (PRS) to Dierks Bentley to Ornette Coleman to Ben Harper to Kings of Leon, the festival was a treat for all 80,000 music fans attending. Each year there is something new to be found, such as the Something Else Jazz Tent, set up like a New York City Jazz Club. The festival is still a relatively non-corporate event with none of the stages named for sponsors, which adds to the community feel of the event. For four days each June music lovers will continue to flock to Manchester, TN to hear what Bonnaroo has to offer. For complete coverage including photos of over 25 ASCAP artists, visit *Playback Online*.



**1. Lily Allen (PRS) 2. Manu Chao (SACEM) 3. Each year Bonnaroo has a Superjam and this year the festival organizers formed a stunning band that included Led Zeppelin's John Paul Jones (PRS) (left) and Ben Harper (right) 4. Each year at noon on the Saturday there is a special press-only set backstage. This year was a real treat as Cold War Kids, Elvis Perkins and his band and Clap Your Hands Say Yeah's Alec Ounsworth joined forces for a stunning set of collaborations 5. Xavier Rudd (APRA) interviewed by BobMarley.com (Ziggy Marley performed at the festival) 6. The Hold Steady 7. Franz Ferdinand (PRS) 8. Wilco's Nels Cline 9. The National 10. Comedian David Cross**





## Latin Sounds Hit the Heights of Broadway

On June 12, ASCAP execs attended the Off-Broadway hit show *In The Heights*, written and directed by Lin Manuel Miranda. This young composer, actor and new member of ASCAP incorporates a wide range of Latin rhythms, like Son, Bolero, Plena and Cumbia, into his show, which is based on Lin's experience growing up in the Washington Heights neighborhood of New York City.



Pictured (l-r) are ASCAP's Jorge F. Rodriguez, Abby Schroeder, ASCAP's Michael A. Kerker, Lin Manuel Miranda and ASCAP's Alexandra Lioutkoff.

## Chicago New-Wavers Mean Business

*Scratchie/New Line to release first Office full-length*

After five years spent building underground popularity, Chicago mod-rockers and ASCAP members Office finally caught the ear of Scratchie co-owner and Fountains of Wayne bassist Adam Schlesinger as well as the heads of parent company New Line Records in the summer of 2006. Their much-anticipated debut record, *A Night at the Ritz*, is a stylish mixture of synth pop fan-favorites that have been floating around on demo EPs and new material recorded over the winter since the band signed the deal in November.



Pictured (l-r) are Office's Scott Masson, Alissa Noonan, Jessica Gonyea, Tom Smith, and Erlca Corniel, with Scratchie co-owner and Fountains of Wayne member Adam Schlesinger.

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# + NEW MEMBERS



## + Cherryholmes

In the five short years that Cherryholmes has been in existence, this Nashville-based family bluegrass band has already made a noteworthy name for itself. Their success is evident in their Grammy nominations and their Entertainer of the Year Award in 2005 from the International Bluegrass Music Association (IBMA). Their second Skaggs Family Records release, *Cherryholmes II: Black and White*, topped the bluegrass charts only weeks after its debut! Whether performing on the Grand Ole Opry stage, at a sold out bluegrass festival or in one of many significant Cultural Arts Centers around the world, Cherryholmes displays a new take on one of America's oldest original musical art forms, bluegrass music. Each of the six band members contributes their own unique creativity into each performance with bass-playing father, Jere, interjecting a dry wit as emcee, mom Sandy Lee on mandolin, Cia Leigh nominated for IBMA Banjo Player of the Year, BJ and Molly Kate on twin fiddles and Skip on guitar. All members write great songs and sing lead vocal. Cia's songs and world-class voice are featured on several tracks of the new project. Come to a live show and you will even see them dance. Cherryholmes - one of ASCAP's newest entertainers of the Year.

## ✦ Nathan Moore

As songwriters go some have that magic touch. Each song written has that feeling of being a cut above. Troubadour Nathan Moore has that aura and his treasure trove of nearly a thousand songs contains endless gems. For over a decade, Moore's songs have consistently moved closer in impact and timelessness to those of his heroes - Bob Dylan, John Prine, Tom Waits and Leonard Cohen. As a personality, he has the charisma, wit and charming spirit to put crowds and listeners under his spell. The songs he pens have a poetic brilliance that is combined with melodies of an engaging and complex nature. Moore honed his craft in Austin, TX and Santa Fe, NM with a band he formed called *ThaMuseMeant*, which bridged folk and Americana sounds. The band played on the H.O.R.D.E. tour in 1996 and toured relentlessly thereafter. All the while Moore released solo records and has blossomed into an excellent solo performer. His latest solo release - after a hiatus from the music industry - is entitled *In His Own Worlds* and is out on Frogville Records, which he co-founded five years ago. Moore is one of the best unknown songwriters and with any luck his songs will be as well known as those of his idols. Listen for yourself at [NathanMoore.org](http://NathanMoore.org).



## ✦ Ha\*Ash

ASCAP's Latin Department recently signed the group Ha\*Ash. Hanna and Ashley are sisters who from a very early age discovered their artistic restlessness. They are a pair of young women who are creative and passionate about music. Hanna likes to play instruments; she is patient, quiet and a perfectionist. Ashley, on the other hand, is outgoing, and has loved to dance and party since she was a little girl. Her passion has been music since she remembers. They are different in many ways, yet both hard workers, unwavering in their quest. Ha\*Ash is currently working on its third recording project.

## ✦ Jennifer Peña

Having already achieved multi-platinum sales success in the U.S. Latin market, with #1 chart debuts and both Premio Lo Nuestro and Billboard Latin Awards to her credit, Jennifer Peña returned with her first new album in three years. Released on February 27th, *Dicen Que El Tiempo...* (Univision Records) marks a special milestone of career growth, as for the first time, Peña takes on the role of songwriting and producing for her own music. By working closely with Latin Grammy winning co-writer Obie Bermúdez and multiple award-winning co-producer Sebastian Kryst, Peña wrote 10 of the album's twelve tracks, bringing a new level of personal creativity to go along with one of the most gifted young voices in Latin Pop. In conjunction with the single's debut and just released album, MTV Tr3s selected Peña as their "Artist of the Month" back in February. In order to further explore the creative partnership formed by this artistic young Latin couple, *People en Español* also shared an exclusive feature profile of the two recording artists in the March issue.



PHOTO BY ZACK SMITH



# Cinema Verite

THE POSTMARKS overcome the nice weather to make melancholy



**A chance meeting** at an open mic night in Miami and it seemed the lives of Christopher Moll, Jonathan Wilkins and Tim Yehezkely were destined to intertwine and create the softly romantic music of The Postmarks. In 2005 the band's bedroom symphony caught the fancy of musician and producer Andy Chase of rock band, Ivy, who not only signed the band to his label, Unfiltered, but also ended up mixing The Postmarks' debut, self-titled full length. *Playback* sat down with Moll to talk about his song craft, his influences and what lies ahead for The Postmarks.

**After your last band See Venus disbanded, you and Jon discovered Tim at an open mic night.**

I wanted to do something that was going to be kind of lush and orchestral. I wanted to have a voice that people could kind of identify with - some kind of persona that you'd want to rush up and give a big hug to. At the open mic night, Tim had just showed up to play her song. Jon was floored because it was a club that was usually quite noisy, and he just sat there in rapture, listening to her to play. He approached her afterwards and said, "Look, I've got this buddy who's putting this thing together. Why don't you come back next week and play?" She agreed, so I showed up the following week. To me, she kind of embodied almost like this Amelie-type central character. I wanted to have that persona be the focal point in this lushly painted environment that she was going to exist in.

**Your music is very ethereal and subtle, which seems to clash with the loud, flashy culture of Miami. How does this kind of music come out of the land of beaches and bikinis?**

The first time I called Andy, he was like, "How does someone write this music from down there?" But I was born in New York and grew

up in New Jersey so there's still that whole kind of winter thing embedded inside of me. It's beautiful down here, but I'm nocturnal anyway. So most of the time I'm kind of staying at home and working on my music. I've always been somebody who's just been into things that are cinematic-sounding. I don't really worry about Miami and how it filters into the way I write.

**How did the album come together?**

The way that I approached writing with Tim was that I would have sacrificial lyrics. We'd sit down and go over what my intent was musically and sometimes those lyrics would reinforce that. She would either take it a whole step further or decide to go off in a different direction. At first there were some difficulties between Tim and I, but Jon realized what both of us had. In another interview we recently did, Jon said his role was basically the sergeant in the war, making sure the troops stayed on course so that the mission could be completed. He made sure the two of us stayed on track and kept at it. It just blossomed from there.

**What was the first song you two wrote?**

"Leaves." As I was presenting musical nuggets to Tim, they weren't really embodying where I wanted to see this thing go. "Leaves" was the first one that I had that she really reacted to. She had a piece of poetry that fit almost perfectly on top of it with the exact kind of melody that I had crafted up for it.

**What do you think is the most personal track on the album?**

"Winter Spring Summer Fall" from a musical standpoint is one of my

favorites on the album. From a lyrical standpoint, it's a little bit fractured. Tim and I are two radically different people, but I think we balance each other well. I'm the one that's a little more day dreamy and melancholy, and she's the one that's a little more upbeat. And yet, I think when you actually see us live it feels like it's the opposite of that.

**I heard that when you originally wrote "Goodbye," it was written in the perspective of the dumpee not the dumper...**

It was actually written much more in the third person. One of the things I like when I write is to think about how a camera would record certain events, like if you're doing a fade out of the song and you picture the camera panning back and more and more is being captured on the lens as the day drifts on... It's a very cinematic way of displaying life. With "Goodbye," I was just trying to capture something in the

third person, an event, whether it was a relationship or whether it was about a band.

**I like the influences you listed on your MySpace page... red wine, friends, rainy days, starry nights, the art of daydreaming. Do you feel like your influences have changed at all since gaining some attention?**

I started writing for the second album already, and I asked one of the guys playing with us live, what he thought about the new songs - how they stand up again the first volume of work. He said, "Yeah, I definitely do, but what I find funnier about the whole thing is that you just sound like you're happier now..." I still think there's that kind of melancholy inside of there. That's just the way I write. I like those little in-between moments in life... all the black keys on the piano. I just think it's more interesting to kind of pick up on those. **-Jin Moon**

# Indefensibly Funny

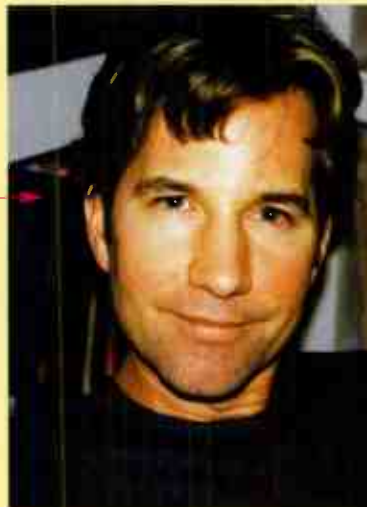
Award-winning songwriter **ROGER NEILL** collides head-on with musical theater in his controversial new cultural satire, *The Beastly Bombing*.

**You may not know composer Roger Neill** by name, but you probably know his work. Perhaps you heard one of his early scores while watching *NYPD Blue* or *Law & Order*. Maybe you know him from his music for *King of the Hill* or *The Simple Life* (for which he won an ASCAP Film/TV Music Award in 2004). You might recognize one of the commercial jingles he wrote for Hummer or Lifesavers; possibly you've seen one of the numerous independent film projects he scored, attended the premier of one of his award-winning concert music pieces, or heard his orchestral arrangements for pop acts Air, Beck or Stereolab.

Most recently, the versatile Neill has turned to one of the few areas of music he hasn't yet explored. As Neill explains, "I do a lot of different kinds of music and different styles. And I think it was sort of a natural thing to try a musical." And oh, what a try it was. For his first foray into musical theater, Neill and librettist Julien Nitzberg created *The Beastly Bombing*, a madcap comic operetta that follows a skin-head duo and a pair of Al Qaeda terrorists as they attempt to blow up the Brooklyn Bridge. The protagonists fall in love, form unlikely alliances with a Hasidic Jew and a frolicking President (very loosely modeled after our current Commander in Chief), sympathize with pedophilic priests, meet with a gay Jesus, and in the process, cut through the thick tension of our current political climate and skewer all the social mores we hold dear.

As if the show's premise isn't ridiculous enough, *The Beastly Bombing* is set to a light-hearted score reminiscent of a 19th century Gilbert & Sullivan light opera. "We liked the idea of writing something that reflects our modern day political realities," says Neill. "And what better way to reflect our time than to do it in a medium that's completely silly and outrageous?"

It's no surprise that Neill and Nitzberg would have a hard time pitching a show with jaunty songs like "I Hate the Jews" and "Song of the Sensitive White Supremacist" to potential venues. "People were pretty afraid of it, because it comes across on the page as being really in-your-face and brutal in its political outlook," says Neill. "The



response we got was mostly 'Wow, that's a really bold and brilliant idea, but we'll get death threats if we open it at our theater.' Neill says that he and Nitzberg weren't trying to write a financially successful musical, and acknowledges that "there was a potential for people getting deeply offended." But soon after it opened in July of 2006 at the adventurous Steve Allen Theater in Hollywood, *The Beastly Bombing* became a cult hit, beginning a sold-out run that has yet to end. Rave reviews from

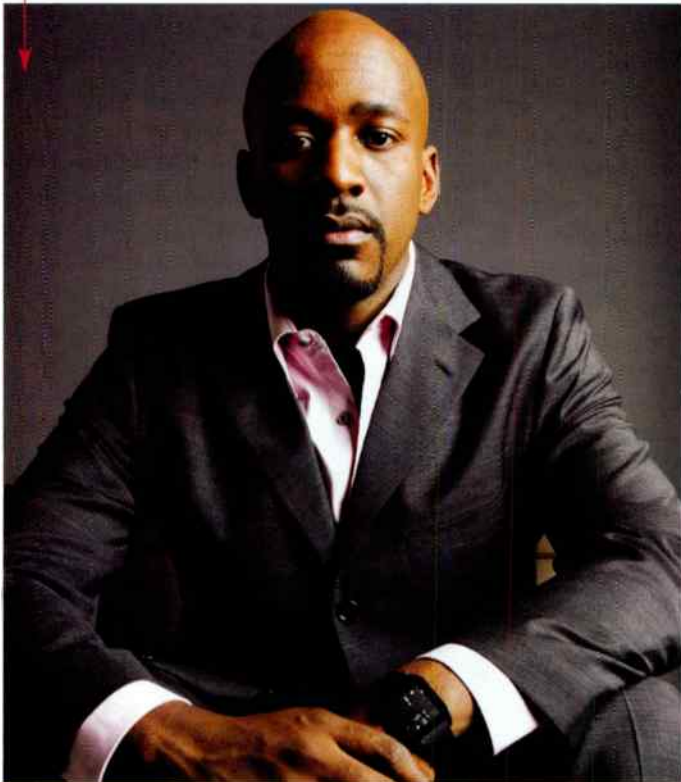
*The New York Times*, *L.A. Times*, *Huffington Post* and the *L.A. Weekly* propelled the show's success, as did an award for "Best Musical" at the L.A. Weekly Theatre Awards this April.

But of course it's *The Beastly Bombing* itself that reels 'em in night after night. Neill has his own explanation for the show's unexpected success, reasoning, "As a theatergoing experience, it's a pleasurable one. We really wanted to make sure it was entertaining as well as having the depth of meaning or purpose. And also I think in some ways this show is a bit cathartic...by laughing at terrorists, it takes the piss out of them, it makes them less fearful." Neill even finds some happiness buried underneath all the vicious black humor and depravity: "The show has this weird misguided message of 'We are all united by the people that we hate.' So at least that's something positive."

There's no end in sight for *The Beastly Bombing*. It's currently one of the longest-running musical in Los Angeles, and there are plans to open it in New York this fall. Once-reluctant venues around the country have begged Neill and Nitzberg to open the show. And even Stephen Schwartz' opinion has softened. "Schwartz and I exchanged some e-mails just this week," says Neill. "I gave him the latest update on the show, and he was very happy for us and wished us the best. He hasn't seen the show, but I hope he does - and when he does see it, I think he'll enjoy it." **-Etan Rosenbloom**

# Chambers Music

Emerging from writing hits for others, **GORDON CHAMBERS** releases a new solo album



**As Gordon Chambers emerges** from writing hits for others with the release of his second solo recording, *Love Stories*, the noted modern R&B songwriter has made a stunning CD based on a nearly forgotten notion: that soul music should inspire and encourage good relationships.

"When I started putting this album together, I asked 'where are the pop songs in the pop music world landscape that are encouraging of relationships? Is that passé now? And can that be done in a way that's cool?' I think our generation, especially, needs some inspiration."

Chambers answered his questions with *Love Stories*, a soulful recording of 13 relationship songs. It's not an album about being swept away by love, but instead a recording for people in various stages of relationships. It's modern, mature soul with a musical backdrop that sounds great.

"The concept is love stories," he says. "People have been calling the album love songs because they get it confused. It's really not love songs. They are songs about love. But I called it *Love Stories* because every song is a story. And they are just different chapters about different kinds of relationships, and people trying to work through different challenges in relationships."

Chambers said he looked at his life, his friends, and drew on his catalogue while writing new songs. "One song is about a long-distance relationship and the agony of that," he says. "There's a song about somebody who is having a great life, who is in love with life but wishes they were in love themselves. They are not in a romantic relationship. There is another song that is about the love of God and talk-

ing about how even while struggling with romance, and trying to get that thing right, taking inventory spiritually and thanking God for still being a blessing in one's life.

"There's a song that I wrote called 'If It Wasn't for Your Love,' which was kind of a love letter that I wrote to my parents for always having supported me for everything that I accomplished in my life. There are just different kinds of stories about love. The whole album is the cycle of love in a way."

Chambers compares his writing process to being a journalist whose beat is the ups and downs of love and emotions. "I am a psychological person," he says. "I am constantly observing the world and seeing what makes people tick, especially what people's emotional content is. In order to write songs - songs are a great source of healing for people and it's a great way to reach people - so I am always trying to talk to people, to find out what they are going through and what kind of songs they might need. I see myself as a physician. When you go to the doctor, you have to know the symptoms before you know the cure."

Chambers says some of the songs on the CD reflect his own desires - he's single. The opening track, "The Next Time," is an anthem for people who are in between partners. And "Unfair," is a song about long-distance love - which has become an issue as his career continues to take off.

"I wrote that song when I was in Sweden in the middle of the winter," he says. "It was really cold and rainy. I was homesick. I started thinking about my own life. I said, 'Suppose this really does become my life where my career explodes and I am touring all the time?' I am single. But suppose I was in a relationship, what kind of toll would that take? And then I started thinking about all the other people who were in long-distance relationships and the toll that it is taking on their lives. You have soldiers away at war. We have people moving to try to make ends meet. There's a whole lot of agony going on. So I said let me just write about this. I thought this was a unique topic as a song. I had never heard a song about it."

But writing about the phases of relationships was only part of Chambers' mission. He also wanted an album that sounded hip with today's grooves while acknowledging some of the classic soul that has always inspired him, such as Stevie Wonder's work. Guests who helped him craft that sound include singers Ledisi and Melonie Daniels.

Chambers even wrote about these musical concerns in a song. "The first line of 'Violins' is, 'What happened to the love songs we used to hear on the radio?'" he says. "That's the other thing that this album is about for me, which is honoring a tradition of love songs. Because when you listen to a lot of pop right now, you have beautiful changes and great beats, but they're still angry songs. 'Get out of my life. Get out.'"

Chambers was also looking for a hipper musical backdrop than classic love songs. "I think when people think love songs, they think of Barbara Streisand or Celine Dion, who are amazing artists, but are more middle of the road artists," he says. "I wanted to make a hip sounding recording, something that sounded young, had some cutting edge production but also had some classic sounds."

As Chambers says in a short dedication track, the CD was inspired by the sounds and spirit he heard while growing up - when soul music made you "want to fall in love with each other or with life." By reaching back, Chambers has produced a CD that's relevant today and should endure. As he said, "Where ever you are in your relationship life, there's a song for you on the album." —**Steven Rosenfeld**

# State of Grace

Grammy-winner JODI MARR finally gains her international exposure

## **Known for her versatile writing skills**

and vocal prowess, Jodi Marr has been compared to a sultry, edgy mix of Linda Perry, Stevie Nicks and Debbie Harry. Marr broke first in the Latin Market, winning a Grammy in her first year as a signed writer for an explosive single performed by Alejandra Guzman. In 2005 Jodi developed the new London-based artist Mika, whose U.K. single "Grace Kelly," co-written by Jodi is igniting in the U.K., selling over a million records to date. Jodi recently spoke with Playback about her musical inspirations and her evolution as a songwriter.

## **How did your interest in music begin?**

I learned to sing and arrange vocals from the nuns in catholic school, and the church choir. I took classical piano and organ from the time I was 6, but I stopped lessons in high school and started learning pop and rock songs from sheet music.

## **You grew up in South Florida and went to all-girls Catholic schools for 14 years. What sparked your interest in Rock & Roll?**

When I was five years old I had a crush on my next door neighbor who had a KISS cover band. They would play in his backyard and invite an audience. I used to watch through my bedroom window. I sang in a local rock band when I was 15 and started playing in bars underage as the "chick singer." That got old fast, so I learned to play guitar and write my own songs. I joined ASCAP as an associate member in high school and entered all those Billboard & John Lennon songwriting competitions, but the live thing really caught my attention. It was funny because I was actually this shy straight A student moonlighting as a rock diva... Who knew?

## **Tell me a little bit about your songwriting process**

I don't have one tried and true process. I write music and lyrics, sometimes at once, sometimes separately, on guitar, piano, bass, or even my Venezuelan Cuatro. I look at songs as if they were three minutes in the life of a character, like in a short story, maybe it's a monologue, maybe a dialogue, an internal or external conversation, but it's always about storytelling, and I don't just mean the lyrics. I believe that music implies not only a mood, but even syllables; it's like a puzzle to solve. The song tells you what sounds verbally would fit in that particular series of notes. Hoagy Carmichael said "there have always been great melodies out there in the universe, and it is the mark of a great writer when you know when you have found one."

## **What have you learned from the incredible and diverse artists you have worked with, like Julio Iglesias, Alejandra Guzman, Ricky Martin and Richie Sambora?**

I've been lucky enough to work with both beginning artists, and some of my personal heroes, and I have learned from all of them. I wouldn't have a career if it weren't for Desmond Child, Richie Supa, and the artists and



musicians I've worked with. We are all members of the same tribe. If we weren't, we'd be working in dentist's offices.

The great artists, like the Bee Gees, Julio Iglesias, Alejandra Guzman and Richie Sambora, have taught me about what makes real musical success; class, courage, honesty, looking for quality songs, whether you write them yourself or not, and a close and constant relationship to your fans. Alejandra Guzman and Richie Sambora are great examples of that. They don't forget for a second that their fans enable them to live their dream. They are very in touch with their humanity. Great artists, new or established, have a few things in common: integrity, hard work, dedication to your craft and a strong sense of who you are. Julio Iglesias told me how he used to sit with his feet in a bucket of ice while writing songs so he would stick with it until the song was finished, and it literally takes that kind of dedication!

## **Do you have any thoughts on the way the music business is now, compared to back when you started?**

Before I was a producer and songwriter, I worked at both a publisher and a record label and was signed as an artist afterwards, so I've witnessed some of the changes in the various arenas. The old model is clearly no longer working, Myspace, iTunes and YouTube, along with so many other new opportunities for distribution are changing the landscape, and for the better. We have new systems to distribute music to niches and to a wide audience. Now that you can pay to download songs legally, in the halls of Congress, songwriters can fight for rights and sensible distribution. We are living in a golden era of opportunity, for musical revolution, like in the 60's. I believe we can rebuild the golden age of performance and songwriting. —Karl Avanzini

naissance man of the music world.

After spending his early years immersed in music in his father's recording studio, at the age of eight Levin took up playing guitar. Nine years later, Levin was granted a full scholarship and left his home in Caracas to study in Boston at The Berklee School of Music. He moved to New York City a year later, dividing his time between internships at top-notch New York studios and composition studies at Brooklyn College and The Juilliard School of Music.

Famed producer Nile Rodgers tapped Levin to work as an in-house arranger and Synclavier programmer, and with Rodgers at the helm, Levin collaborated as arranger, programmer and songwriter for such diverse luminaries as INXS, Diana Ross and The B-52's. In 1991, Levin opened his own production company called 3rd Ear Music, all the while continuing to write and produce tracks for powerhouse artists such as Tina Turner, Gladys Night, Chaka Khan, CC Peniston, David Byrne, and Mica Paris.

Having cemented a position for himself within the R&B and Soul music community, he dove back into the music of his heritage and started working with more Latin artists. His innovative sound was well received by the Latin music industry and his production work garnered numerous Grammy nominations. Levin wrote and produced highly acclaimed records for leading rock artists such as Los Amigos Invisibles, Aterciopelados, Ely Guerra, El Gran Silencio, and notable Brazilian musicians such as Caetano Veloso, Arto Lindsay, Carlinhos

Brown and Marisa Monte.

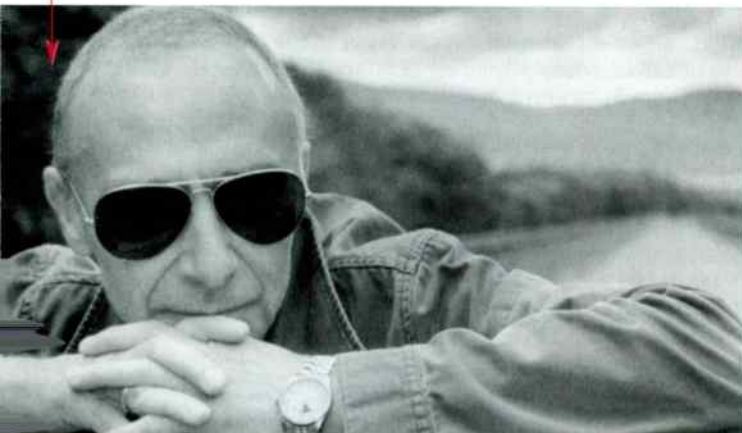
Levin's work in the Latin genres led to his charitable contribution of tracks for Red Hot Organization's AIDS fundraising records *Red Hot + Latin* and *Red Hot + Rio*. Levin's tracks were so well received, that The Red Hot Organization offered him full production control of their subsequent two album projects: *Red Hot + Lisbon*, and the Fela Kuti tribute album *Red Hot + Riot*. While working on the Red Hot albums, Andres continued to produce tracks for Macy Gray, Meshell N'Degeocello, k.d. lang, D'Angelo, Baaba Maal, Kelis, Common and Dead Prez.

Using the momentum of the Red Hot records, Levin founded his own production company, Fun Machine, and formed the group Yerba Buena for which he acts as bandleader, writer and producer. The Grammy nominated group melds Afro-Cuban, Hip-hop, Afro-Beat and many more elements and has become the leading ambassadors of the modern Latin Fusion sound of New York City.

Levin's reputation as a producer recently brought Hollywood knocking, helping him to realize his aspirations to compose for film. Levin composed scores for *El Cantante* (the Jennifer Lopez/Marc Anthony biography of Latin Music legend Hector Lavoe) and the upcoming Lions Gate films, *Borderland* and *Ladron que roba Ladron*. Currently, Levin is again teaming up with Lopez's production company, for the film *Reggaeton*, while continuing to produce artists and perform with Yerba Buena. And if another project pops up, the master chef will have no problem throwing another pot on to boil. **-Karl Avanzini**

## Culture War

With the release of his striking new album GRAHAM PARKER takes on current issues and lets go of some of his past



**Graham Parker** is notable as one of the key singer-songwriters in what came to be known as the British New Wave. With his band, The Rumour, Parker recorded some of the Seventies' most memorable albums - *Howlin' Wind*, *Heat Treatment* and *Squeezing Out Sparks* - and such songs as "White Honey," "Don't Ask Me Questions," "Fool's Gold," "Pouring It All Out" and "Local Girls." He has remained an active performing and recording presence through the years, flourishing recently in the era of independent labels. Making his home in upstate New York for most of the past two decades, Parker has applied his razor sharp wit to current issues - including the Iraq War and the tabloid culture - on his newest release, *Don't Tell Columbus* (Bloodshot Records). Parker recently spoke candidly with *Playback* about songwriting, his early career and how the music business has changed.

**It's unusual for people to record as often as you do- it's kind of a throwback to the 1960s when the Beatles first came out... they had to make three albums a year.**

I like to get one out every year. It doesn't quite work out exactly, but it's near that. About six months after a record's been out you're well and truly fed up with it. I always treat it with some reluctance when I start writing because it's not easy and it doesn't get any easier. You develop a lot of craft after all of these years. I didn't have that craft in the beginning - which, of course, led to lots of flights of incredible originality. If you still have got the inspiration and you add in the craft, then certain good things happen like being able to write a fantastic song with three chords, and not feel like you have to tart it up with something clever. There's a song on this album called "Somebody Save Me", that is three chords - that's all; I had no intention of doing a bridge or dropping to a minor key. It was perfect.

**Your first couple of albums on Mercury (*Howlin' Wind* and *Heat Treatment*) were records you could really remember and sing along with every time. It was an incredible collaboration and sound you had with your band, The Rumour.**

There wasn't anything else quite like it, that's for sure. In 1976, I know punk was kind of brimming around in the back pages of the music press but we kind of emerged and had that whole field -- I was in a field of one for a year. And then '77 came, of course, and then it was like, "Wow where did all these people come from?" and everyone was working on the same kind of idea with three and a half minute songs and trying to make albums that were all good.

**As you've done many times in the past, you address a number of topical subjects on the new album. With your really early records,**



**you didn't do that very much.**

Well, I hinted at it always. I don't want to be literal about this stuff; it's not folk singing. But it's always been in there from "Don't Ask Me Questions" in 1976 - there's an indignant quality about those lyrics. "Stick to the Plan" on the new album has perhaps some references that are current to today. But I try to do it with humor and bounce off of that all over the place, so you're going into different areas and not just hammering home a subject. A song I've played a few times recently live, that I hadn't played in a while is "Syphilis and Religion" from *Deepcut to Nowhere* in 2001. It's quite scathing - British colonialism in action is in the song but it doesn't beat anyone over the head with literal ideas like "OK, listen to me, I'm being serious." And a song like "Stick to the Plan," as soon as I got rolling on the first verse -- it's what I call theme association, which is like word association but bigger.

**You've been through a lot of years in the music business and managed to stay around. I know you were involved with many big labels -- are you happier now?**

I can't say that, because when a record company gives you \$300,000 to make an album, it makes you feel pretty happy. Unfortunately, I was much younger then, and I thought it would keep coming forever. People think I had a lot of trouble with record companies because of the song "Mercury Poisoning" and, let's face it, Mercury didn't exactly take Graham Parker in the room and say "we believe in this band." But my first manager, Dave Robinson, was very smart from the beginning and said, "this guy is a modern equivalent of Bob Dylan; you don't touch him, OK?" That was his attitude. By the time I got to Arista, I had been given all kinds of ridiculous money. I had major labels from '75 when I started right up until the 90s. I just feel great about it, really. A lot of people can't get a chance to do that these days. **-Jim Steinblatt**

# Dream Girls

Peppy fivesome ROCKET go from made-up to making it

**From California's sunny beaches bursts Rocket,**

a 5-piece all-girl MySpace phenomenon that surprises its listeners with a spunky mixture of Glam-rock meets Spice Girls that showed actual talent. Roxie Rocket, Lauren W. Rocket, Lauren C. Rocket, Kelly Rocket and Kristin Rocket are the five spicy, boy-lovin' bubble-gum chewin' girls behind Rocket who sold-out the Viper Room at their headlining debut live show mere months after the release of their 2005 album, *Too Hot To Be Bothered*, and since have toured with Butch Walker and taken the stage at the VANS Warped Tour.

"We kind of like, made up a band," Lauren W., the band's lead vocalist, keytar player and lyricist, admits proudly. "This guy who wrote for a local weekly was like 'What do you guys do? What are you doing here?' We said, 'We're in a band, write about us,' and we just kind of made it up on the spot. But then we thought, maybe we should actually be a band, so the guy had a little label and he asked if we would record a song for him." The name Rocket was simply another improvisation that occurred in the conversation. "He asked us what our band was called, and I just said 'Rocket!' It just kind of came out... and then it stuck, it seemed appropriate for what we wanted to do." Rocket's music has been placed in every genre imaginable by fans and critics, possibly, Lauren W. says, because the "songwriting just comes from all over the place." The taste spectrum in the group is vast, ranging from bass player Kristin, who Lauren described as "super into dark metal," to punk-rock drummer Roxie and the glam-rock Laurens. "I think that's the reason why we end up getting classified as all these different styles, because as a band we are all those different styles. We're not stuck in some rut where we don't know what we're doing. We're such a young band that I think we're still finding our sound and that's why we're all over the place," Lauren W. concluded.

Though Rocket's lineup has seen changes (their original drummer only stayed a short time, and the third Lauren left for school in New York), they haven't faltered on their strict no-boys-in-the-band policy. When asked about their insistence on an all-girl band, the Laurens laughed and explained that they had formed a little band when they were 14, and that it was all girls then, too. "It's just something we thought would be cool," Lauren W. explained. "We were always real-



ly influenced by girl musicians and we sort of grew up in a time where there was a resurgence of girl bands and we were really intrigued by groups like Hole and Bikini Kill. I think something we always really wanted to do was follow in those footsteps, but do it updated."

This 5-woman explosion has earned itself a reputation for busting the stereotypes associated with a "girl band" onstage. "And we love to do that!" laughed Lauren C. The punk/glam-clad circus takes the stage with heels, stellar hair, and one goal in mind: to just have fun. "I think I speak for everybody when I say that we, like, love the music that we play, so it's really just about us having fun doing what we're doing and being crazy on stage! Lauren (W.) likes to call us 'Motley Crue-esque.'" Lauren C. giggles, "and ...it doesn't matter, whether we're playing to five people or 5,000 people, we put on the same show; we're gonna go bonkers onstage!"

Working from the excitement from their first album, *Too Hot To Be Bothered*, the girls of Rocket released their second full-length, *Girls With Candy Hearts*, and have been performing coast to coast enchanting audiences of all ages with their unique style. Currently the group is gearing up for a tour around their home state of California this summer and for the release of their newest E.P. **-Corley Sims**

# THE ASCAP "I Create Music" EXPO

THE 2007 ASCAP "I CREATE MUSIC" EXPO BRINGS TOGETHER AN UNPRECEDENTED NUMBER OF MUSIC CREATORS IN HOLLYWOOD



# An EXPO ENCORE

In its second year, ASCAP's "I Create Music" EXPO was a success in every way possible. More than 2,300 music creators, panelists, industry professionals and exhibitors convened for three days in April at the Hollywood Renaissance Hotel in Los Angeles for the only national conference devoted to songwriting and composing.

From the opening inspirational keynote address by ASCAP President and Chairman Marilyn Bergman to the closing "Wizards of Song" superpanel featuring songwriter-producers Glen Ballard, Mark Hudson, Don Was and Jerry Harrison jamming together on stage, the EXPO was an extraordinary opportunity for emerging and established music creators to develop their craft and connect with their community.

The 2007 EXPO was expanded to include more panels, performances and attendee participation than the year before. Highlights included an interview with Academy Award-winning songwriter/composer Randy Newman, who gave a unique peek inside his creative process by performing songs from throughout his five-decade career;

an "American Songbook" panel featuring songwriting heavyweights Hal David, J.D. Souther and Bill Withers; a "Comedy Music" panel featuring Alf Clausen, Tim & Eric, Seth MacFarlane and Kevin McDonald; a "Making it in Hip-Hop" panel featuring Bun B, Chamillionaire, Timothy "Attitude" Clayton, Chuck Creekmur, Shondrae "Mr. Bangladesh" Crawford, Just Blaze, and Chadron "Nitti" Moore; a "Hitmakers" panel featuring some of today's chart-topping writer-producers, including Kandi Burruss, Mike Elizondo, Lukasz "Dr. Luke" Gottwald, Matt Serletic and Damon Thomas & Harvey Mason Jr. (The Underdogs); and numerous other panels exploring the music and business of pop, country, film and TV, Latin, gospel, jazz, symphony and concert and rhythm and soul, all featuring some of the top writers, composers and experts in

# I Create Music



# ASCAPEXPO

## THE MUSIC CREATOR CONFERENCE



Pictured: 1. ASCAP President and Chairman Marilyn Bergman delivers the keynote address 2. Randy Newman talks about his songwriting 3. Wizards of Song: Glenn Ballard, Mark Hudson and Don Was jam together 4. Michelle Shocked performs at the opening night Center Stage show 5. (l-r) ASCAP's Todd Brabec is pictured with "We Create Music" panelists John Alagia, Dre and Vidal, John Corigliano and Jermaine Dupri



Visit [ASCAP.com](http://ASCAP.com) for full photo coverage and video clips from this year's EXPO. Also, register early for breaking news on next year's EXPO.

# THE ASCAP "I Create Music" EXPO



**Pictured:** 1. Broadway and Hollywood: A Fine Romance: Marc Shalman 2. Jimmy Webb performed twice during the EXPO and shared the stories behind some of his best-loved songs 3. Desmond Child during his Master Session 4. Hitmakers: (l-r) Mike Elizondo, Lukasz "Dr. Luke" Gottwald, Catherine Dennis, Matt Serletic, ASCAP's Tom DeSavia and Jeanie Weems, Harvey Mason Jr., Kandl Burruss and Damon Thomas 5. The audience at the Publishing 101 panel. 6. You Don't Stop: Making it in Hip-Hop: Nitti, Shondrae, Chamillionaire, Bun B, Just Blaze, Chuck Creekmur, Timothy "Attitude" Clayton and ASCAP's Tremayne Anchrum 7. Master session panelist Rick Nowels and ASCAP's Brendan Okrent 8. Moderator Melinda Newman and master session panelist Holly Knight 9. The Johnny Mandel Big Band 10. Moderator Gordon Goodwin with Mandel 11. Creation, Inspiration, Collaboration: Gordon Chambers, Phil Galdston and Barry Eastmond 12. Free Thinkers: ASCAP's Erik Philbrook, John Rich, Cowboy Troy, Clarence Avant, Jimmy Jam, Terry Lewis and Bill Withers

the industry. Other panels examined audio production, digital rights, legal issues and online marketing. Delving even deeper into the craft of music creating, special master sessions featured Jimmy Jam and Terry Lewis, John Corigliano, Holly Knight, Rick Nowels, Desmond Child and Johnny Mandel with his Big Band.

Each evening during the EXPO offered attendees an opportunity to experience musical masters performing their material. Gibson Pure sponsored four showcases: "Center Stage" featured Jimmy Webb, John Rich, J.D. Souther and Michelle Shocked; "Nashville in L.A." featured Dennis Matkosky, John Rich, Dave Berg and Brett James; "Rhythm and Soul Café" featured Rock City, Harlem, Keite Young and LeMarvin; and "Quiet on the Set" featured Rhett Miller,

Matt Scannell, Jimmy Webb, Marshall Crenshaw and Sam Phillips. A special showcase, featuring attendees who auditioned for a chance at performing at the EXPO, was sponsored by Pump Audio.

More than 44 exhibitors and sponsors participated in the EXPO. Special sponsor sessions presented by Gibson, Apple, Pump Audio, NOTION, Roland and Cakewalk gave attendees a chance to discover the latest music technology. The increase in attendance and participation at the 2007 ASCAP "I Create Music" EXPO was a testament to its relevance in the music community. The creative energy, spirited discussion and heartfelt camaraderie generated at the event was palpable and infectious. If the success of this year's event is any indication, the future of music is in good hands.





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# THE ASCAP "I Create Music" EXPO

Mastering the business of music is key to any long term success in today's industry. To that end, the 2007 EXPO offered a wide array of panels covering everything from music publishing, digital rights and legislative and legal issues to song placement, international business and much more.



## MAKING MONEY AS A SONGWRITER, COMPOSER AND MUSIC PUBLISHER

(l-r) Ned Hearn, Esq., Jeff Brabec and Todd Brabec



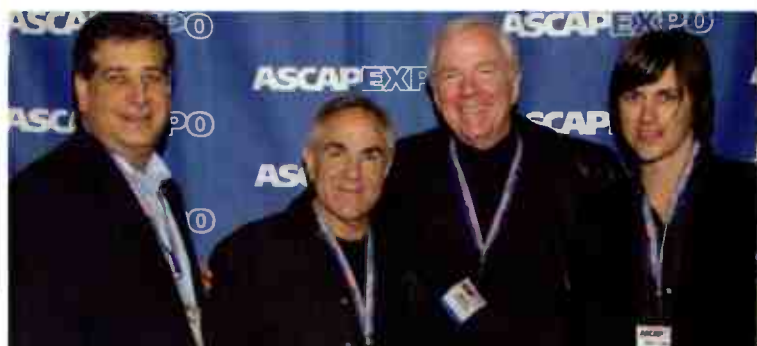
## MUSIC PUBLISHING: A VIEW FROM THE TOP

(l-r) Leeds Levy, Kathy Spanberger, David Renzer and Evan Medow



## VISUAL AIRPLAY: UNRAVELING THE MYSTERY OF SONG PLACEMENT IN FILM & TV - PRESENTED BY THE RECORDING ACADEMY

(l-r) Maureen Crowe, PJ Bloom, Madonna Wade-Reed, Mike Knobloch, Dawn Soler and John Houlihan



## DIGITAL RIGHTS: GET UP, STAND UP

(l-r) ASCAP's Chris Amenita, Ted Cohen, Dean Kay and Rhett Miller



## THINK GLOBALLY: INTERNATIONAL BUSINESS

(l-r) ASCAP's Roger Greenaway, Bernard Miyet (SACEM), Andre Lebel (SOCAN), ASCAP's Todd Brabec, Steve Porter (MCPS-PRS) and Brett Cottle (APRA)



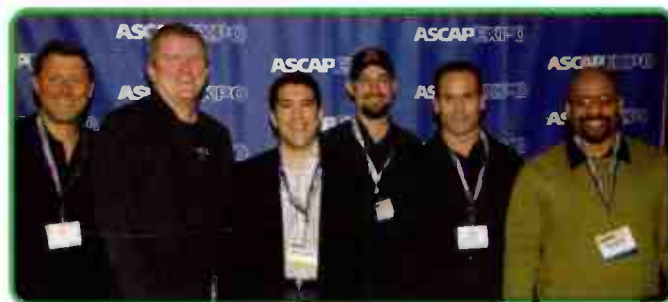
## PUBLISHING 101: THE NUTS & BOLTS OF SONGWRITER DEALS

(l-r) Edward Pierson, Steve Winogradsky, Jeff Sacharow, Peter Brodsky and ASCAP's Randy Grimmatt



## WHAT'S AT STAKE: LEGISLATIVE ISSUES AFFECTING MUSIC CREATORS

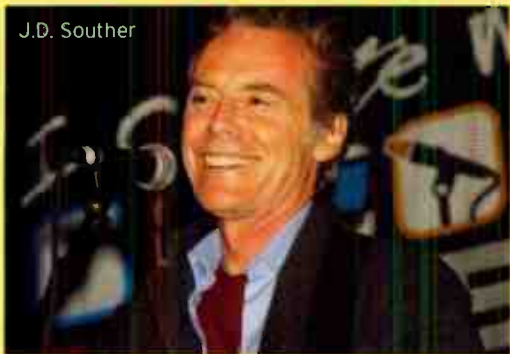
(l-r) ASCAP President and Chairman Marilyn Bergman, Congressman Howard Berman (D-CA), Dean Kay, Fred Koenigsberg and John Dudas, Under Secretary of Commerce for Intellectual Property and Director of the United States Patent and Trademark Office



## SUCCESS AT YOUR FINGERTIPS: ONLINE MARKETING

(l-r) Jimmy Landry, Roy Elkins, ASCAP's Matt DeFilippis, Joe Schneider, Justin Goldberg and Paul Wright

# EXPO PERFORMANCES



J.D. Souther

**"I Create Music" Center Stage** A star-studded group of ASCAP's top songwriters, representing a variety of musical genres, delighted the EXPO audience with acoustic performances of some of their best-known work as well as some new songs. Performers included Jimmy Webb, John Rich, J.D. Souther and Michelle Shocked.



## NASHVILLE IN L.A.

Nashville-based writers Doug Berg, Brett James, Dennis Matkosky and John Rich kicked up some fun with performances of their great songs at this writers in the round event at The Highlands.

- 1. John Rich, Dave Berg and Brett James
- 2. Dennis Matkosky



## ASCAP PRESENTS RHYTHM & SOUL CAFÉ

ASCAP "I Create Music" EXPO attendees were treated to some incredible urban music at this special showcase featuring Rock City, Keite Young, LeMarvin and Harlem at the Knitting Factory, just down the street from the Hollywood and Highland complex.

Rock City

Harlem

LeMarvin

Keite Young



Rhett Miller

Sam Phillips

## QUIET ON THE SET

Marshall Crenshaw, Rhett Miller, Sam Phillips, Matt Scannell and special guest Jimmy Webb played to a full house in the Hollywood Renaissance's Grand Ballroom at this writers in the round showcase featuring top pop singer/songwriters.



Matt Scannell, Eric Gorfain, Sam Phillips, Jimmy Webb, Marshall Crenshaw and Rhett Miller

## OPPORTUNITIES ABOUND AT ASCAP EXPO - ATTENDEES PLACE SONG IN RICOLA VIDEO

A video for EXPO sponsor Ricola will highlight singers and songwriters who attended the ASCAP "I Create Music" EXPO. The video will feature the song "Stupid Boy," written by New York-based ASCAP songwriting team Deb Ferrara, Askod Buk and April Start, who attended the EXPO. Ricola gathered comments about their product and accepted music during the 3-day conference. Writers Ferrara, Buk, and Start were notified recently that their song would be the backdrop for the video.

The writing team, with multiple placements in film, TV, and advertising already to its credit, is busy writing and recording new material for Start's upcoming project. Two weeks ago, Amazingtunes.com flew her to London for a secret BBC showcase. The BBC was mesmerized by her performance and was immediately drawn to "Stupid Boy." A second showcase took place at the ASCAP sponsored NJ Songwriters in the Round in July. For more about the writers, visit their websites: [www.myspace.com/debferrara](http://www.myspace.com/debferrara), [www.myspace.com/askodbuk](http://www.myspace.com/askodbuk), [www.myspace.com/aprilstartsmusic](http://www.myspace.com/aprilstartsmusic)

# THE ASCAP "I Create Music" EXPO



## FUNNY MONEY: WRITING COMEDY MUSIC

(l-r) ASCAP's Josh Briggs, Eric and Tim, Kevin McDonald, Alf Clausen and Seth MacFarlane



## CONCERT COMPOSERS ROUNDTABLE - CAREER BUILDING WORKSHOP

(l-r) Tania Leon, Mark Adamo, Stephen Paulus, Bruce Broughton, ASCAP's Fran Richard and Melinda Wagner



## THE ART OF FILM SCORING

(l-r) ASCAP's Pamela Allen, moderator Jon Burlingame, ASCAP's Mike Todd, composer Brian Tyler, ASCAP's Nancy Knutsen, composers Patrick Doyle and Marco Beltrami



## AMERICAN SONGBOOK

(l-r) Hal David, J.D. Souther and Bill Withers



## GET INTO THE GAME

(l-r) ASCAP's Shawn LeMone, Jason Hayes, Jack Wall, Lennie Moore and Chuck Doud



## YOU'VE GOTTA BE KIDDING: WRITING CHILDREN'S MUSIC

(l-r) Marcy Marxer, Dan Zanes, Cathy Fink, Paul Williams, Tom Chapin and Dennis Scott



## JAZZ: CHARTING YOUR CAREER

(l-r) Marcus Miller, Terry Gibbs, Ken Cicerale, Frank Oteri, Louis Bellson, Chris Brubeck, Regina Carter and ASCAP's Fran Richard



## RHYTHM AND SOUL: FEMALE CHART WRITERS - CAREER BUILDING WORKSHOP

(l-r) Keri Hilson, Kandi Burruss, Latavia Parker, Candice Nelson, Kristal Oliver and Ethiopia Habtemariam



# SPONSORED BY...

Recognizing the opportunity to reach the most career-driven and serious music creators in America, more than 44 exhibitors and sponsors participated in this year's EXPO. Special sponsor sessions presented by Gibson, Apple, Pump Audio, NOTION, Roland and Cakewalk gave attendees a chance to discover the latest music technology up close and personal.

During the conference, EXPO exhibitor Indie911 announced a new partnership with APM Music to provide television networks, film studios, trailer houses, video game companies and other producers with direct access to independent music for licensing opportunities. Now, artists on Indie911 - the online social network, artist service provider, and music store - can submit music for consider-

ation to APM, the EMI/BMG co-venture production music library that supplies material to thousands of TV shows, films, commercials and internet-based media every year. Revenue earned by the licensing of music through the APM Music/Indie911 partnership will be divided between the two entities. Indie911 will make payment directly to the artists.



BOSS



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GARAGEBAND



PUMP AUDIO



GIBSON



APPLE



MASTERWRITER



RICOLA



SONG WINDOW



TASCAM



NOTION



UNIVERSAL AUDIO



WEST L.A. MUSIC

## ASCAP PARTNERS WITH NATIVE ENERGY TO MAKE THE 2007 ASCAP "I CREATE MUSIC" WEEK A CARBON NEUTRAL EVENT

- ▶ Many ASCAP artists - Dave Matthews Band, Jack Johnson, Pearl Jam, Guster, Bonnie Raitt, Jackson Browne, Bon Jovi, and many, many others - have become leaders in environmental stewardship, using their voices to protect our planet. Some have evolved their business models to incorporate more sustainable practices: biodiesel buses, carbon neutral CD's and tours, organic catering and merch, etc. They have been educating both their fans and the music business about global warming and steps each individual can take to be a part of the solution.
- ▶ We have taken their lead and are proud to announce that the 2007 ASCAP "I Create Music" Week ("I Create Music" EXPO as well as the ASCAP Pop Awards and ASCAP Film & TV Awards) were all

Carbon Neutral events this year.

- ▶ Working with Native Energy, ASCAP calculated the CO2 emissions these events would generate from all venues and from all staff and panelist travel and hotel accommodations. We offset these CO2 emissions through the purchase of clean, renewable energy credits from Native Energy.
- ▶ If you attended the EXPO and would like to offset your own carbon footprint, from your travel to and from the event and any hotel accommodations you may have had, you can use the carbon calculator at Native Energy:  
<http://www.nativeenergy.com/Splash/liveearth/liveearth.html>

# A CONVERSATION WITH

BY CRAIG CARNELIA

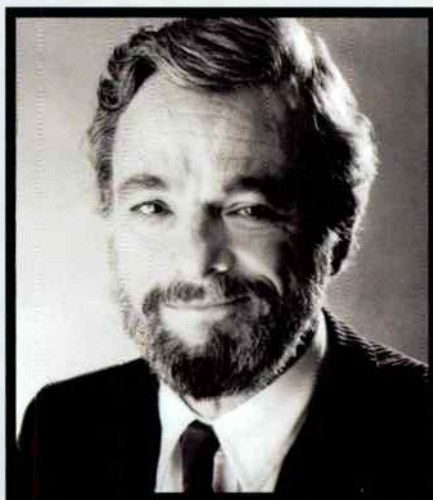
# STEPHEN SONDHEIM

## ON HIS 50TH ANNIVERSARY AS AN ASCAP MEMBER

In February, I met with Stephen Sondheim at his East Side townhouse to talk about the craft of writing songs for the theater. The following edited transcript of our conversation was first printed in the May/June issue of *The Dramatist*, The Journal of The Dramatists Guild. It is reprinted here in celebration of Mr. Sondheim's 50th year with ASCAP.

**CRAIG CARNELIA:** I want to begin by talking about the actability of songs. From a perspective of being both a writer and a teacher of acting to singers, I see your songs as profoundly stage-worthy. They are pieces that want to be in the theater, that are of the theater. So many pieces onstage today are called theater songs simply because they are sung on a stage before an audience. Your songs are inherently actable. The actor has things to do, things to be, things to inhabit that are richer than one finds in many theater songs. Does that come by instinct, does it come by plan, or is it different in each piece?

**STEPHEN SONDHEIM:** It comes by plan. I was essentially trained by Oscar Hammerstein to think of songs as one-act plays, to move a song from point A to point B dramatically. I think of songs in sonata form - statement, development, and recapitulation - but in Oscar's terms it was first act, second act, and third act. The character singing goes through a development process and comes out with a conclusion emotionally different from where he began, so the song has a sense of moving the story forward even though it may not move the plot forward. Oscar's attempt was never to have a song that merely stated one idea over and over again, which had been the practice of people like Cole



Porter and Rodgers and Hart, because that was what was required before Oscar came along and revolutionized the musical theater by applying these principles and making them into a series of hit musicals.

When I first started to work on *West Side Story*, Arthur Laurents took me to The Actors Studio, and I sat there in awe, watching those sessions. I thought the actors took themselves much too seriously, over-analyzing and

indulging themselves in their exercises, encouraged by Lee Strasberg. When we left, I told Arthur a lot of it seemed to be decorative pretentiousness, but he said it was important to know the instruments I'm writing for. He may not have used the word "instrument," but as one might write with musical instruments in mind, he wanted me to understand acting from an actor's point of view, how they approached a role. Of course, not every actor uses Actors Studio techniques or "method" acting, but I got to know something about an actor's approach. In working with Arthur, I also learned something about subtext, the notion of an actor having something to play underneath the speech, bringing a depth, a counterpoint to what is said that keeps a scene alive. Actors don't just play the surface, but they play colors and motivations, which are the subtext. Those two lessons - the idea of the actor as an instrument and the use of subtext - informed nearly everything I wrote after that.

The surprise came for me a few years later, when I was writing *A Funny Thing Happened on the Way to the Forum*, which is exactly the reverse. Those songs contain no subtext, or if there is a subtext, as in "Impossible," it's a comic subtext or an overt one - though "overt subtext" may be a contradiction in terms. Those

songs took one idea and played with it, they "savored the moment," as Burt [Shevelove] said, as did nearly all of Cole Porter's output, Rodgers and Hart's output, the Gershwins' output, and all the classic songwriters before Oscar and Dick came along and made us tell stories. So, *Forum* was the hardest score I had to write, until much later in my life, because I had been so thoroughly trained by Oscar and then by Arthur to think in terms of songs as little plays with subtext for actors to act.

I'm always conscious of what I'm writing, conscious of what the actor may ask me. I have a defense for nearly every line in the song. Sometimes actors surprise me, and I find myself caught up short, phumphering, pretending I have something in mind that I didn't, but generally I work from that point of view.

**CC:** It seems to me that the difference between good theater writing and less good theater writing is that in less good theater writing the character often knows too much and simply spills the writer's notes. The things we know to be true, so too does the character know. Being the master of this, how do you take what you know to be true and decide how much the character knows and doesn't know?

**SS:** Your question is very astute, in the sense that you have to be very careful, but I'm afraid the answer is the obvious one. When I'm writing a song, I try to be the character. A good actor will not let you know the end of the play while he's playing any scene. He will leave the rest of his journey - that awful word used these days - unknown, so he has some place to go. In the same way, if you're writing a song in the first act, though you know the character will kill himself, you don't write the song with that knowledge. You try to be the actor who does not know he'll reach a point of despair and kill himself.

I'm not impeccable about this. In the current version of *Company*, Bobby is friends with Amy, the girl who sings "Getting Married Today" at the end of the first act - she's hysterical and doesn't want to get married, but she finally does. In the original version, Amy did not get married at the end of the first act, she jilted her boyfriend, and in the middle of the second act Bobby proposed to her by singing "Marry Me a Little." I was halfway through writing the song when I thought, "If Bobby does that, he has nowhere to go. That's the end of the show." We put the song at the end of the first act in the Roundabout revival [in 1995], because it had a different context and weight. If Amy has gone off to get married, then the song makes sense in the development of Bobby's character.

If you can take the attitude of the actor at every given point in the play, while you're writing the numbers, then you will have a place in reserve for the character to go, because that's what an actor has to do. Hamlet must not know he's going to kill Laertes or what's going to happen at the end of the play - or there is no play.

**CC:** So, making an analogy between the acting and the writing, if an actor should act without an awareness of where he's heading and only try to accomplish what he wants at that moment - because if he indicates what he wants the audience to think or see or feel, he will be doing all sorts of bad things - then a writer shouldn't manipulate or lead the audience, showing this card or playing this hand, but rather trust that it's okay for the person in G13 to feel something different than the person in G15. The lust to have those thousand people feeling or thinking or knowing the same thing leads a writer into doing all sorts of bad things.

**SS:** You don't want the song to indicate. On the other hand, I could play the devil's advocate. During the course of a scene or a song, you may want the audience to understand something very specific. Let's just take it on the simplest level. In a comic song, like "Adelaide's Lament," you want everybody in the audience to understand exactly what she is saying.

**CC:** If you don't, you don't get the laugh.

**SS:** And you don't get the character. Everybody in the audience must understand that she has a cold because this guy is not marrying her. If you don't get that, then there is no song.

**CC:** One of my single favorite moments in the theater was seeing Cherry Jones say to her father, in the revival of *The Heiress*, "It wouldn't hurt you too much to praise me a little." The entire audience felt the same thing - but not through manipulation, through truth and universality.

**SS:** Of course, there also are certain plays, like Chekhov's plays, that are so elusive, and no two people feel that same way.

**CC:** Getting to a subtler part of the question, how do we know what not to say?

**SS:** If you think in terms of subtext, you'll always leave something out. It is the Hemingway principle: what you leave out is more important than what you include. If you leave something for the actor, they are only grateful, and a good performer will fill that space - or not fill it - with all kinds of richness and subtleties. It is so remarkable how good performers can bring songs to life, even good songs, if you've left them some space, some interstices to fill.

**CC:** I was working with an actor on the song "Finishing the Hat" [from *Sunday in the Park with George*], and we were looking for what the motor was in the song for him. What we came upon together was that the whole song is motivated by a blind spot, a limited frame of reference. I don't know if you did that on purpose or if it just happens in true theater animals like yourself. Once I name the blind spot, you can see the song one might write if George didn't have that limitation, but it's bland. The blind

spot is that George seems to believe that if Dot understood why she's not getting any of her needs met, then she'd still be there. He thinks that's the problem.

**SS:** Exactly. It starts when she goes to the Follies at the end of "Color and Light," and he says, "What'll I do? What'll I do? What'll I do? Oh, I know ... red." That's all you need to know about the character. When he says, "red," that's all you need to know.

**CC:** If he had the awareness he doesn't have, then he doesn't sing that song. He sings a song that says, "If only I had paid attention to her while she was here, instead of this painting, she'd still be with me."

**SS:** It's so uninteresting if he says that. It's also self-pitying, which is the one thing that George never is.

**CC:** So, his "not knowing that" is the motor for this massive outpouring of emotion.

**SS:** You've hit on something. Every time one can write a self-deluded song, you are way ahead of the game, way ahead. Self-delusion is the basis of nearly all the great scenes in all the great plays, from *Oedipus* to *Hamlet*. When the audience starts to know something the character doesn't, they get excited - and who wouldn't? We get it, why doesn't he get it, but when he finally does get it, it's so much more devastating than when we got it. I don't like to make generalizations, but so much first-rate drama throughout the centuries is about characters who don't know as much about themselves as the audience does. It gives the actor so much to play. An actor can only be grateful to have a song in which he says, "Everything is white," while he's sitting on a blue set. That's one thing I learned about subtext. "What do we get that the actor doesn't? What can the actor play that isn't in the surface text?"

**CC:** In teaching acting, I've found that an action doesn't have to be plausible to us, we just have to believe it's plausible to the character. If I try to move the wall, if I invest wholeheartedly in that action, I'm not going to succeed, but it's a hell of an action. How many folks do we know who spend a lifetime pursuing the wrong objects?

**SS:** How many also take the wrong action for the right reason? In *Crime and Punishment*, we understand why Raskolnikov does what he does, but oy, what a mistake.

**CC:** Changing course here, let's talk a bit about form and structure. There's a line in Craig Zadan's book [*Sondheim & Company*] that I like very much about the rigidity of the lyric writing form and how the small frame makes for the power, how the explosions can happen because of the frame.

**SS:** Oscar eloquently wrote about that in his introduction to his book of lyrics. I can't quote what he said, but he made the point that the more restrictions, the more freedom - which I understand in my gut, but it's hard to argue. On the other hand, one can point out the example of sonnets, which is as rigid a form as there is in poetry. What is it about sonnets that make them so powerful? There are other forms that are also powerful, but something about the rigidity of that rhyme scheme, the consistency of its rhythm, makes for enormous power.

Another principle of poetry is that compression is power, but compression in lyric writing is not so terrific. Lyrics need some air in them for the audience to understand what's going on, so it's the rigidity of form, particularly the 32-bar song form, that helps convey power. Most shows today are written in a recitative style - very long freeform, almost free-verse - and it's because of laziness. It's very hard to make things rhyme properly and rhythm properly, and most lyric writers today don't want to work that hard. Also, there is such a tolerance for sung-through pieces, the endless recitative of prose set to music, because some have become hits, which gives them more excuse to write in that style. It is for me much more effective, though, if you can tell a story through 32-bar songs - or even 33-bar songs, but not through 133-bar songs.

I have heard lyric writers say they would sacrifice rhyme for sense, but I believe the idea is to do both at once. Rhyme it and rhythm it well, and have something to say. They are not opposites. It's very easy to take the attitude that you don't need to rhyme, because what you have to say is so important that rhyming would ruin it - or that you don't care about a false rhyme because it's much more important to say something of substance. Incidentally, that usually means they're not saying something of any substance at all, but even if they are, there is something about form in any art - in concert music, in painting, in novels - there is something about the use of form, even if you screw around with it, something about the conscious use of form that says to the reader or the listener, "This is worth saying." I don't think anything is so worth saying, if there isn't any form. I think then it's just blather, and God knows the woods are full of blather.

It seems to me that there is something about distillation of thought and emotion. It's all right to have a 24-hour play, but it's better and more powerful to have a two-and-a-half-hour play. One could argue why two-and-a-half hours and not four-and-a-half, but there's something about compression and distillation, what essentially is poetry, in any art that seems to me to give more meaning. It's as if somebody has thought something out, instead of just collared you at a cocktail party and told you their feelings.

**CC:** It's interesting the analogy to being collared at a cocktail party, because you end up feeling pummeled in those situations, being talked into as if you were a vessel, being used.

**SS:** Everybody thinks whatever they have to say is interesting. Well, it's interesting if it's interestingly said, but it's not interesting per se.

“ I WAS  
ESSENTIALLY TRAINED  
BY OSCAR HAMMERSTEIN  
TO THINK OF SONGS AS ONE-ACT  
PLAYS, TO MOVE A SONG  
FROM POINT A TO POINT B  
DRAMATICALLY.  
I THINK OF SONGS IN SONATA  
FORM—STATEMENT,  
DEVELOPMENT,  
AND RECAPITULATION—BUT  
IN OSCAR'S TERMS IT WAS  
FIRST ACT, SECOND ACT, AND  
THIRD ACT ”

**CC:** Also, as we've seen when we've taken our own things that ran four hours and were forced to make them manageable, what is left ends up being illuminated

**SS:** It's interesting you say "forced." Who forced you?

**CC:** The practicality of wanting it to be possible.

**SS:** Suppose I'm an entrepreneur with trillions of dollars, and I say, "Craig, do you want to write a five-hour musical?"

**CC:** I wouldn't. I don't want to see a five-hour musical.

**SS:** Of course you wouldn't. That's my point. "Forced" is not the key word. The force comes from within you as an artist. It does not come from a producer saying, "Sorry, at eleven o'clock, we have to pay triple-overtime." That is not what is behind it.

**CC:** Wanting to trim it to a manageable length that I myself would like to sit through, when we do that, the words, the actions, the points of view we wish to express have a better vehicle for coming forward. There's less around the things that are left being said.

**SS:** I agree with you: Less is more. I have a few artistic principles, and one of them is "Less is more." Tolstoy would argue against me, but I don't think I could ever be swayed.

**CC:** Let's talk about "frame of reference." I have two places I want to go looking for this. One is a place you've spoken of before and one is an example I've never heard you mention. The two shows are *Pacific Overtures* and *Into the Woods*. In *Pacific Overtures*, you've spoken about both you and John Weidman coming at

the writing from a perspective of being a Japanese writer who had seen a couple of Broadway shows and then went back to Japan and wrote this thing, which is so fabulous and informs every piece of writing. It's a brilliant frame of reference.

**SS:** You will have to ask John, but it was not conscious on my part. It never occurred to me specifically at the time. I read John's original script and heard what Hal [Prince] and John wanted to do with it, then it took me a month to get into it and I just wrote it. I knew I wanted it to start very Japanese and get more Western, but that's because I always need some little intellectual theory.

**CC:** So, here's a place where there's a very peculiar point of view and frame of reference that informs all the writing that is merely an instinct. You picked it up from the bookwriter, it was never spoken of, and then it was named after the fact. It's most obviously wrought in the way you aped Gilbert and Sullivan in "Please Hello," but it's everywhere. It's through the whole thing.

**SS:** It may seem to stand out there, but that number is pastiche, though with a purpose. The idea of the Japanese writing an American musical is better represented in "Someone in a Tree," which is a trio performed out-front with a Japanese sensibility. A Japanese guy came to Broadway and perhaps saw *Cabaret*, so he wrote sixty bars of vamp.

**CC:** He doesn't know not to take six minutes and not give you the answer to the question.

**SS:** No, because that's what you do in Japan. I thought, "How long can I sustain this?" The Japanese will sit through 120 bars, but I have to cut it off at 60.

**CC:** Lyrically, you never find out anything.

**SS:** Exactly, it's all implicit, but it's got rhymes - please and trees, near and here, time and climb. Incidentally, that setup is John's, the simultaneity of time is all John Weidman, but I thought of the vamp.

**CC:** Talking about *Into the Woods* and its frame of reference, what I love about that writing is the notion of two-dimensional characters drawn on a page stuck in three-dimensional problems they are ill-equipped to handle. They only know what they know, and what they know is paper-thin, which doesn't help them with what to do in these real, bloody situations. You also give each of them a brain. A brain but no experience.

**SS:** For me, the whole idea of The Baker and his wife is that they are a Bronx couple who find there's a witch next door and think, "My God, are we in the wrong place." That notion is so hilarious, that idea of a New York couple surrounded by fairytale characters. Not that James [Lapine] ever stated it that way, but it's very clear that's what was going on in his head. That's the frame of reference - there's this con-

temporary couple in these fairytale woods and everybody they look at is peculiar. They are just a baker and his wife, and then there's this wolf that talks...

**CC:** Cinderella has the problems Cinderella has always had, but she is smart. She just has never been anywhere.

**SS:** Nobody has ever pointed out that, in the 500-plus years of that folktale, Lapine is the only person who figured out why she left the shoe. There are many versions of Cinderella in every culture, but no one ever suggested, until James, that she left the slipper behind on purpose. If you're a girl who wants to be loved for herself, that's what you do. It's such a wonderful insight and makes the story alive. When you look at Cinderella as a story from the outside: she gets beaten up at home, has to clean pots and brush out the urinals, then she goes to this ball, wearing a beautiful dress and looking gorgeous, and the handsomest and richest man in the kingdom falls in love with her - and she's got a problem? In every Cinderella story, she doesn't just go back to the castle. Why? What's the problem? Well, she's got a problem if she wants to be loved for herself. As far as I'm concerned, that explains the story.

**CC:** Speaking of the compression of a song form, there is such an active brain in "Moments in the Woods," "I Know Things Now," "Giants in the Sky," and "Steps of the Palace."

**SS:** That is the advantage of working with somebody like Lapine. It's his idea that each of those four characters - The Baker's Wife, Little Red Riding Hood, Jack, and Cinderella - has a moment of self-assessment. I would not have thought of that. They each have a moment to say this is what I've been through and this is what I've learned - or haven't learned - and now, I must go on. That is the essence of folktales, and it was so smart of him.

**CC:** Each of those songs travels this murky, twisted course that resolves.

**SS:** I tried to relate all of them musically and lyrically. It almost works.

**CC:** Where do you think you didn't succeed?

**SS:** In "Moments in the Woods." The Baker's Wife is not really a folktale character. She's an urban, 20th-century character in the middle of these things, so her self-knowledge has to be slightly different. I didn't re-use any musical themes except for hers. I'm not sure it's right or wrong, but it doesn't bother me a lot because the moment works so well. Also, the other three numbers are all in the first act, so you get the connection among them, and then when you come back from intermission, it's her moment and a different thing. The other three numbers though are related.

**CC:** The Baker's Wife has an amazingly strong action in her song: to get one's feet back on the

ground while not being sure one wants to. We've all been intoxicated, wishing to sober up and not wanting to. In all four songs, there is a beautiful trick you play between the music and the lyrics. We know the human brain moves more quickly than our quickest spoken thought. You play better than anyone with devices for trying to illustrate and show theatrically, to allow the actor to inhabit, that quickness. You create a quality in your music that will cause the lyric to feel like it's moving more quickly than it is. Do you do that on purpose?

**SS:** Yes. That is one of the trickiest parts of lyric writing. How packed or loose do you make the lyric? How quickly do you go from thought to thought? If you work with good bookwriters who write characters that are more than one-dimensional, there is also a lot of stuff going on. So, how do you keep things going without repeating an idea over and over again, but not going by so quickly you lose what's being said? Laying out the trail for the listener to follow, and at the same time keeping slightly ahead, is a real balancing act - and none of us do it all the time. When it works, when you find that balance, then the song seems to have speed, even if it's a slow song, and the audience does not get bored.

The idea is not to let them get bored but not to let them get confused either, and every lyric writer who cares about the things we're talking about tries for that, but it's hard to do. Sometimes you confuse the audience by getting verbose or stating something that's already been stated, so there's a slight yawn in the middle of the song, but if you get the right quickness, there is a dramatic tension that makes the audience eager to know what happens next, which is the whole point of drama. You have to keep their attention so they're eager to know what happens next, but not so eager that they get confused. Like good murder mysteries, you've got to keep them interested but you can't be so complicated that you baffle them.

**CC:** A couple of things that relate but seem opposites. One would be "Getting Married Today," which deliberately forces the actress to her limit.

**SS:** Of course.

**CC:** And the other, a number of songs in *Passion*, which move rather slowly but with a thought process that is so rambunctious, particularly in Fosca.

**SS:** She's a smart lady, and you never know where Fosca's going next because she's a hysteric and that's what hysterics do. To make it clear to an audience that she's a hysteric yet understand what's she's talking about - that's the trick - but it was not hard to write. I really understood her character, partly because of the movie but also from reading the book. Once you lock into Fosca, she's not hard to write.

**CC:** I want to change gears for the last few minutes of this interview and ask some questions that are of a wholly different nature.

What is the first song you ever remember hearing as a child?

**SS:** Goodness gracious! My immediate instinct is to say "Ain't Misbehavin'," because I had this precocious trick when I was about 3 years old that my father showed me off with: I could recognize a song title from the label on a record before I could read. When I was a kid my father loved popular songs and show music, but I can't remember hearing a first song. I wasn't interested in songs until I met Oscar Hammerstein, when I was 11. Before then music to me had meant "The Happy Farmer" and "Ase's Death," the little piano pieces from my lessons. Musicals were fun to see, but if you ask about my first musical theater memory, I see a picture rather than hearing a song. I believe the first was *Boys from Syracuse*, but I have a feeling I actually saw *White Horse Inn* before that. The other show I remember seeing was *Very Warm for May*, particularly the opening moment. It took place at this house with a grand piano. After the curtain went up, the butler came in and dusted the keys of the piano. He went [from low to high] "Vvrrruup!" And I thought, "I've got to do that! I've got to do that!" That's my major early memory of musical theater. "Vvrrruup!" Past that I can't tell you anything.

**CC:** What's the first moment you knew you wanted to do this?

**SS:** When I was at George School, a Quaker prep school I went to. I was 15 and wanted to write a musical, because by that time I had been inculcated. I'd seen *Oklahoma!*, and I wanted to do what Oscar did. So, it wasn't musical theater per se, it really was Oscar.

**CC:** What was the first moment you saw something of yours really work in a theater?

**SS:** It must have been in college. This is not really the answer to your question, but if you said to me, "What's your first emotional memory of hearing something you'd written?" I'd reply that I wrote a song in college called "I Must Be Dreaming," a love song, for an adaptation of *Beggar on Horseback*. My father often went to the Barbary Room to hear Cy Walters and Stan Freeman play two pianos. He got a copy of the song to them, and they played it on WNEW, and I heard the broadcast. I was all alone. I went up to the Hammersteins', a five-story townhouse between 5th and Madison. The house was empty, and this was the hilarious neurotic thing I did: I was there all alone, and I turned on the radio and I sat under a table to listen to it. I don't think we need to go any farther into the psychological implications of that, but I sat under the table and felt so proud. That's what I remember. I still have a recording of that broadcast.

*During this talk we sat on the couch with a small tape recorder between us. Also present in the room were a pot of tea, a dog named Addie, and much laughter - CC*

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# MARRYING THE IMAGE

Celebrating 50 Years as Collaborators, Alan and Marilyn Bergman Discuss The Craft of Writing for Film

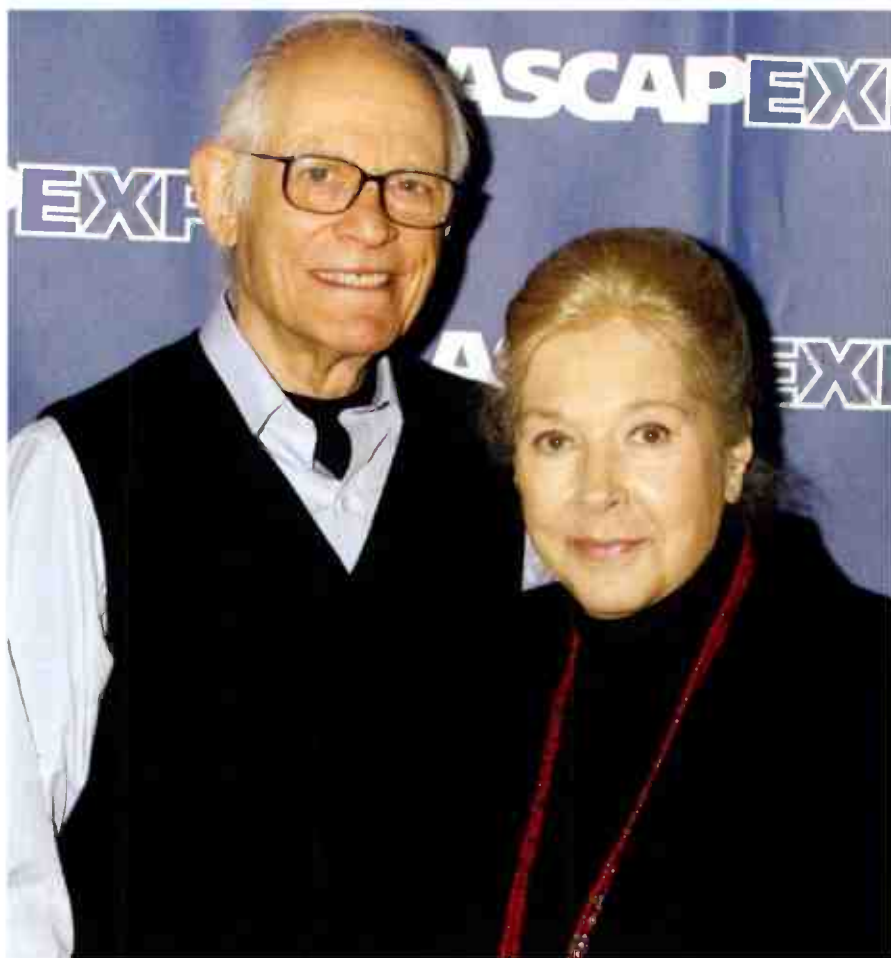
**This past** April, attendees at the ASCAP "I Create Music" Expo were treated to a free-wheeling interview session during which Marilyn and Alan spoke about the area in which they've made their greatest impact - songs written for film. The interview was conducted by ASCAP's Michael A. Kerker and featured film clips and a live performance. The article that follows was adapted from a transcript of that interview.

**MICHAEL:** It is my pleasure to introduce Marilyn Bergman and Alan Bergman. They are two of the finest, most talented and most successful lyricists. Today we are going to talk specifically about songs they write for films but before we get into that, I just want to talk briefly about their background, because you started as pop song artists talk a little about how you met and your first forays into pop writing.

**ALAN:** We met in 1956 and started writing. I was writing with a composer in the morning and she was writing with the same person in the afternoon. One day he (Lew Spence) decided to introduce us and we wrote a song that day better left unsung, but we had a good time and we've been writing together ever since.

**MICHAEL:** What was your first major hit?

**ALAN:** There was a big calypso craze in the country in 1958 and we wrote a song called "Yellowbird." From 1956 to 1958 we wrote a lot of children songs to make rent money. When Marilyn and I started we knew what we wanted to write. We didn't particularly want to write songs for records, but that was a way to get to the point where someone would hire us to do a song for film or for theater. We would read an article or a book and would write songs based on the characters or situations that we read about. We never showed those to anyone. They were exercises that we did all the time, everyday.



**MICHAEL:** What is your writing technique when you're writing a stand-alone song, for example, "Nice 'N' Easy" or "Yellowbird?"

**MARILYN:** "Yellowbird" was an assignment for Norman Luboff. He was a very popular choral director in those days, and he was asked by Columbia Records to record an album of calypso songs. He asked us to do this album with him that had to happen very quickly. About a week or ten days later, we had ten or twelve songs written. "Yellowbird" was one of them. They were based on Haitian and Island melodies and "Yellowbird" just stepped out of the album. Writing an album of all calypso songs - there's a point of reference right there. You're in a

place, in a culture; with its own language. That was really the first assignment we got to write for characters, even though it was for a record.

With "Nice 'n' Easy," a call had gone out, a kind of an open casting call, that the Sinatra people were looking for a song for Sinatra, a title song for an album of lightly swinging love songs. Every writer in Hollywood submitted something and luckily we got the call. Writing for Frank Sinatra was like writing for a character in a play. You know exactly the language, the look, the attitude, everything.

That was a beginning, because as a result of the success of "Nice 'N' Easy," which I think was 1960, we got a call from 20th Century Fox to

write a song for a film. There was an English singer, Frankie Vaughan, and he had come over here, to make his debut film called *The Right Approach*. I remember that we had a meeting with the then-head of the studio, and he said that he wanted us to write a song like "Nice 'N' Easy." We wrote a song for *The Right Approach* with Lew Spence. It was never heard again.

**MICHAEL: Do you mind working under pressure when a director or producer says I need this song and I need it within a week?**

**MARILYN:** The hardest thing is to get an idea. Once you get the idea, craft or skill come into play. You might use a good part of that week or two weeks just sitting and getting the idea. If the idea is good then you're halfway home.

**ALAN:** The advantage of having more time is you can write more than one song, you can go down different streets.

**MARILYN:** You can explore things. When it's needed really fast, there's no time to explore. You have to go with the first thing that feels right.

**MICHAEL: Who generally gives you the assignments, the director or the studio head?**

**ALAN:** Usually it's the director.

**MARILYN:** The business has changed so much since we started. I think a lot of control now is in the hands of music supervisors. We probably got a call from the studio at first, but a little

songwriter. For that reason, I think a composer needed to have freedom to write a theme or themes that would serve the whole score. Also, it helps us because there's structure there. We always feel that composers, good composers particularly, come up with interesting rhythmic patterns and interesting forms that we as songwriters wouldn't necessarily come up with.

**MICHAEL: Do you prefer to work in the room with the composer?**

**ALAN:** We usually don't.

**MARILYN:** Our process is very private, even with a composer we know well and have collaborated with a number of times. We find that we whisper to each other, it's very strange. Usually we take the melody and go away.

**MICHAEL: Let's talk about specific films. You'd written some songs for films that really didn't go anywhere, and weren't that important. Then comes the film, *In the Heat of the Night*, which really put you on the map as great film lyricists. How did you get the assignment?**

**ALAN:** Quincy Jones called one day and said, "I'm doing this picture and I'd like you to write the lyric, Ray Charles is going to sing the song and maybe we could work together." We said, "Absolutely," and that's how it happened.

**MICHAEL: The song you wrote was a title theme. Was *In the Heat of the Night* a title that grabbed you right away?**

**the heat of the night seems like a cold sweat creeping cross my brow" – just great lyrics.**

**MARILYN:** We had a line in the song, "Stars with evil eyes stare from the skies all mean and white." We were asked to change it. Reluctantly we did, to "mean and bright." It wasn't quite the same. That wouldn't happen today. It broke our hearts for a while.

**ALAN:** There is something interesting musically in that picture. The director, Norman Jewison, believed when he used source songs - songs from the radio or songs that you hear from a "source" in the film - he wanted every one to be original. He felt that if you use a song that people know it takes you out of the drama. We agree with that. Norman was interested in how the drama unravels musically. There are four other songs in that picture. The murderer runs a short-order place. He goes to the jukebox every night and plays the same song. The song we wrote with Quincy for that is called "Foul Owl." You hear it and, unconsciously, you get the feeling that something's wrong with this creepy guy. Also, when the cop is driving his car, you hear a song called "A Bow-Legged Polly and a Knock-Kneed Paul."

**MARILYN:** The director said, "I want to know what this guy chooses to listen to on the radio." I think he was correct about the importance of original source music. He said, "I don't want any outside associations." Songs bring many associations that you can't control. We all respond differently and remember different things

## "ONE OF THE MOST EXCITING MOMENTS IN THIS WHOLE PROCESS IS WHEN YOU HAVE FINALLY WRITTEN A SONG AND NOW THE DIRECTOR PUTS IT AGAINST THE IMAGES."

later on we had relationships with the directors, and they would call us.

**ALAN:** We are lucky in that the directors that we work with are people who really know how to use songs.

**MICHAEL: Who chooses the composer you get to work with? Do you get to choose whom you want to work with or are you told?**

**ALAN:** Most of the time the composer is already in place.

**MICHAEL: Once you get the assignment, would you say the director is the most important person that you work most closely with as opposed to the producer of the film?**

**MARILYN:** Director

**MICHAEL: Does how you write change depending on whom you write with?**

**ALAN:** In the case of Michel Legrand, melodies come first. Sometimes composers like a line or two. For instance, in "What Are You Doing the Rest of Your Life," we just gave Michel the first line. Dave Grusin, on "It Might Be You," wrote the whole melody first.

**MICHAEL: Do you have a preference?**

**ALAN:** We always prefer the melody first.

**MARILYN:** In film, there was a time when the composer who scored the picture was also the

**ALAN:** Well, it was not *only* the title. The song had a function. You hear it under the opening titles as a train comes into town. The director, Norman Jewison, said, "I want you to write me a song that sets the stage - where we are and what the feeling is in that Southern town. He chose Quincy Jones and Ray Charles to do that, to help enhance that feeling of where you're going and what's going to happen.

**MICHAEL: The song foreshadows what's to come in the film. I'm assuming it might have been deliberate that the moment we hear your line, "I've got trouble wall to wall," is exactly when Sidney Poitier steps down from the train. Did the director say that's where he wanted the line to fit, or did you see the image and decide?**

**MARILYN:** One of the most exciting moments in the whole process is when you have finally written a song and now the director puts it against the images. Now, you've certainly seen the film, and you know where the song is to begin and you know where it is to end to the split second. But you don't know until it's put together precisely what word lands on what image. Sometimes it's accidentally wonderful and sometimes not.

**MICHAEL: Another line to look out for is "In**

attached to a well-known song. He said, "I want to be able to write on a clean slate." At that time, Roger Miller had released "King of the Road" and all these quirky country songs were popular. Norman said "I want a quirky country song." It was in a dark scene of the movie. So it was a very interesting assignment.

**ALAN:** The guitar player on the sessions with the big band was Glen Campbell - he sang "A Bow-Legged Polly."

**MICHAEL: Here again, you're writing specifically for a character. I think it's why I often think of you as theater writers because you're writing for either plot or character, to reveal the emotional inner workings of a character.**

**MARILYN:** Well, whether it's drama on film or on the stage, in that sense, yes.

**MICHAEL: I travel around the country lot for ASCAP with Jerry Herman and we've also done a lot of events with Stephen Sondheim, and both of them have said they would not know how to write a pop song. They can only write in context. It is clear you have the ability to do both. And even when you write out of context, very often your writing is very specific.**

**MARILYN:** If it is a pop song for a particular

# ALAN AND MARILYN BERGMAN

singer, like Sinatra, he brings you a character. And both Jerry and Steve have written songs that have come out of their theater scores and have become very popular.

**MICHAEL:** The next film I want to talk about is a bit more complex and rather interesting, too. It's a film called *The Happy Ending* with John Forsythe and Jean Simmons. You were given a very specific and, I think, a very difficult assignment. The song from the film, of course, is "What Are You Doing the Rest of Your Life?" one of the great standards.

**MARILYN:** It's a very interesting picture. I think it was before its time. It tells the story of an upper-middle class family in Denver. The husband is an advertising executive – overly ambitious socially and professionally. His wife, the mother of his teenage daughter, is really not able to fit into the lifestyle that her husband has chosen for her. She becomes an alcoholic. To all intents and purposes in the early part of the film, they seem like a couple to be envied. Nobody outside of the two of them, not even their daughter, realizes the stress and strain of their marriage. The picture opens with a flashback to when they were young. The director/writer, Richard Brooks, who was writing the picture for his wife Jean Simmons, said, "I want you to write a song that when you hear it for the first time it is like a proposal of marriage."

**ALAN:** The second time you hear the song, sixteen years later in the film, the wife has picked up and walked out of her life, leaving her husband and her daughter. Not even knowing where she's going. The director said, "I want the song to be heard again, but you cannot change a word or note. But this time when she goes into a bar and selects this song off the jukebox, I want it to mean something entirely different." Well, that was a really interesting assignment. The composer was Michel Legrand, with whom we had written before.

**MICHAEL:** Was it one of the most difficult songs to write because of what the assignment was?

**ALAN:** It was a challenge. But one we were truly attracted to.

**MARILYN:** Michel, as he often does, wrote six or seven or eight complete melodies for this spot. They were all beautiful, but none was exactly right. And we said to him "What happens if the first line of the song is 'what are you doing the rest of your life?'" He said, "Oh, I like that." He sat down at the piano. Fortunately, the cassette player was going. As long as it takes to play it, that's how he wrote it. I mean, he played the whole thing through – the bridge, everything.

**ALAN:** And he said, "You mean something like that?" We said, "No. Exactly like that! Don't do anything – just go away."

Richard Brooks, after hearing the song, said, "I don't want a recognizable singer. I don't want a third person intervening here. It should be the voice of an anonymous male."

**MARILYN:** Michael Dees, who is a session

singer in Los Angeles, sang it in the film. Wonderfully and anonymously. Barbra Streisand made the first record. Of course it was thrilling.

**MICHAEL:** Since this was such a specific assignment, were you surprised how the song came out of the film and became a standard?

**MARILYN:** When you're serving the picture, you can't think about that. In the back of your mind perhaps you're thinking "Is it universal enough so that if it's taken out of the picture, does it need a whole story in order to make the song accessible to somebody?"

**ALAN:** That's one of the things you may strive for. As lyric writers, your job is to create a song or lyric that will serve the film yet be able to live outside of it if possible.

**MICHAEL:** At the ASCAP musical theater workshop that Stephen Schwartz runs for us, he often says to try to write as specifically as you can because the more specific you are the more universal it is.

**ALAN:** That's true. The specifics ground the song in the reality of a drama but also in its afterlife out of the film or show.

**MICHAEL:** You were given a lot of leeway to write a song for Norman Jewison's film, *The Thomas Crown Affair*. Let's talk a little bit about that film and the space where you had to write a song.

**ALAN:** Norman's got great musical sense. As he shoots, he often hears imaginary songs. He's done that several times. Like the train coming in *In the Heat of the Night* he knew he wanted a song there. In *The Thomas Crown Affair*, the Steve McQueen character was a playboy who masterminded the robbery of a bank, and what he did for fun was to fly gliders. The character was flying the glider in a cloudless sky but he looks grim. Norman said that he wanted a song to underline the anxiety the character was feeling. Michel played us seven or eight melodies. We listened to all of them and decided to wait until the next day to choose one. We three decided on the same one, a long baroque melody.

**MICHAEL:** I have to ask you where the title came from because it's so unusual – "The Windmills of Your Mind."

**MARILYN:** The title was a line at the end of a section. The lyric we wrote was stream-of-consciousness. We felt that the song had to be a mind trip of some kind. When we finished we said, "What do we call this? It's got to have a title. That line is kind of interesting." So we restructured the song so that the line appeared again at the end. It came out of the body of the song. I think we were thinking... you know when you try to fall asleep at night and you can't turn your brain off and thoughts and memories tumble.

**MICHAEL:** This could be pure gossip, but I heard that Noel Harrison, who is singing this song in the film, asked to change the image of the apple to an orange. Is that true?

**MARILYN:** I don't know where you got that.

The line of the song he wanted changed is -

**ALAN:** "Like a tunnel that you follow to a tunnel of its own, down a hollow to a cavern where the sun has never shone."

**MARILYN:** In Britain, they don't say "shone" in the past tense. They say "shon," rhyming with "upon." The sun "shon" yesterday. He started to sing the song and he sang "tunnel of its own... where the sun has never shon." We said "No, it's shone." And he said "No, it's our language!" And we said, "Yes, but it's our song." So reluctantly, he sang "shone" and our rhyme was intact.

**MICHAEL:** The film of course, was a huge hit and the song won an Academy Award. We've used the word "theater" a lot this morning and I should say that Alan and Marilyn have written a lot for the theater. Their first Broadway musical was called *Something More* that they wrote with Sammy Fain, then with Billy Goldenberg they wrote *Ballroom*. The good news is that they're still writing for the theater. They have written a musical with the late Cy Coleman. It's called *Up Close and Musical* and it's certainly something to look forward to on Broadway. The reason I'm bringing this up right now is because the next film I want to talk about is *Yentl*. I've always felt that it really is a theater score because the lyric score you wrote does everything that a great theater score should do – revealing character, giving us a sense of the inner qualities of the character, and moves plot along. Talk a little bit about, first of all, how the film came about. Was it always going to be a musical?

**MARILYN:** It's based on a story by the late Isaac Bashevis Singer. Barbra Streisand optioned the story years and years ago, when the book came out. She said she wanted to make it as a small film which she wanted to direct. One day we discussed it as a musical. A young woman, Yentl, decides to masquerade as a man in order to be able to study. This is middle Europe, in the 19th century when women were not allowed to study or be students in a seminary. She is taught by her father behind closed shutters to read and study scripture. When her father dies, she decides to masquerade as a young boy and enter a seminary. Once she embarks on this journey she cannot reveal the most essential part of herself, her sexuality – to anybody. There's an inner monologue. We thought this journey would be really interesting done in song. That was interesting to Barbra. The studio was eager for her to make and direct the film.

**MICHAEL:** Frankly, musicals were going out of fashion at this point. Granted, it was Streisand, but I feel that the general public perhaps couldn't quite fathom someone up there on the screen singing to us. And you found a way to ease us into it and make it work. Talk a little bit about that process.

**ALAN:** You have to "buy a license" to make it acceptable to the audience that one would sing. So in the first song, we use all the techniques of how Yentl would sing throughout the





(l-r) Accepting Oscars for Best Original Score for *Yentl*: Michel Legrand, Marilyn and Alan Bergman

film. In the transition from dialogue to song there's a chant, a prayer. Prayer is somewhere between singing and speaking. So we wrote a prayer that seamlessly becomes singing. When she goes to her father's room, it's voice-over. When she goes out of the room, she sings live. Those techniques are in the first song, "Where Is It Written?," so the audience will accept them as the movie progresses. We hoped.

**MARILYN:** It was a song in the movie. It explains her character. There's a theater convention – all acting teachers and acting students know this. "What do you want, what does the character want." We wrote with Michel Legrand an "I Want" song that sets up *Yentl's* situation. Also, as Alan said, it buys her the license to sing. Most of the singing is voice-over, unless she's alone. It was definitely brilliantly sung. I think the picture is the equivalent of a standard song. I think it will always be around. There's an audience who loves this picture and watches it over and over. I'm one of them.

**ALAN:** And it's soon to come out on DVD.

**MARILYN:** Yes, very soon I think, with Barbara's comments on it. I think it's masterfully done. We're so proud to have been a part of it. It was a dream project.

**MICHAEL:** I have heard rumors that *Yentl* might come back.

**ALAN:** Well, they're talking to us about making a Broadway musical.

**MARILYN:** Which would be interesting because the producer wants to go back to the Singer

short story - a dark mystical tale. We would use some songs from the film, but we would write new songs for all the main characters.

**MICHAEL:** And of course Alan, Marilyn, and Michel won another Academy Award for the score to *Yentl*. We have one more film and one more film song that we want to talk about. You can't have a session talking about great film songs or a session talking to Alan and Marilyn Bergman without talking about "The Way We Were." It's one of the standards of the Great American Songbook. How did you get the assignment? Was the title always there? It's a great title.

**ALAN:** It wasn't our title. It was the title of a book by Arthur Laurents before it became the title of the movie.

**MARILYN:** Two of the gifts that we got in our career so far were the title of *In the Heat of the Night* and the title of *The Way We Were*. This was an assignment to write a song for a great story with two great stars.

**MICHAEL:** And I gather you had a lot of time.

**MARILYN:** Time. Oh yes, we were working with Sydney Pollack, the director, who, like Norman Jewison, is very musical and knows how to use music in a film. He wanted a melody from Marvin Hamlisch that was of the '50s. The first time it's heard, it's played live by a band in a nightclub scene. It was to become the main theme of the picture. We then had Marvin's great melody and Barbra's voice to write for. She was not to record the song for

two or three months. So we did have a lot of time. The original song we wrote, "The Way We Were," Sydney and Barbra loved. Because we had the luxury of time (and this great title!), we decided to write another song. They liked that one too. Barbra made a demo cassette of each song and Sydney put them against the images of the main title. When we saw how the song married with those images, there was no question in anyone's mind that the first song was the right one. We call the second song "The Way We Weren't."

**MICHAEL:** Well the end of the film is a scene that is certainly one of the great scenes in a film. It's often quoted; it's been quoted in other films and in television shows. The end of the movie in front of The Plaza is a classic scene, a great movie scene. Everyone knows this scene, but I think it's your song that makes it an iconic scene in motion pictures. I think everyone would agree.

**MARILYN:** When we wrote the song we secretly had that scene at the end of the picture in mind. We felt that if we didn't hear a few snuffles in the audience when they previewed, we hadn't done our job. To us it was clear that this is where the song had to land, to pay off. I can't say enough about what Barbra brings to a song. There are a handful of singers who not only sing what you write, but bring something else - another layer. When you have a wonderful story, filmed by a great filmmaker, with great actors, you are blessed to be asked to have a part in it.



Pictured (l-r) are Ron Fair, Chairman, Geffen Records, Jimmy Jam, ASCAP Voice of Music and Songwriter of the Year honoree Mary J. Blige, ASCAP President and Chairman Marilyn Bergman and Terry Lewis

# HAIL MARY

Mary J. Blige receives ASCAP Voice of Music Award, Jermaine "JD" Dupri and Johntá Austin among top honorees at 20th anniversary ASCAP Rhythm & Soul Music Awards

Keyshia Cole, who received several awards, performs

**Over 500 songwriters,** recording artists and music industry leaders gathered at the 20th Anniversary ASCAP Rhythm and Soul Music Awards, held June 25th at the Millennium Biltmore Hotel in Los Angeles, CA, to salute the top songwriters and publishers behind the most popular music of 2006. ASCAP President and Chairman Marilyn Bergman hosted the all-star gathering, which included special guest presenters Akon, Keri Hilson, MC Lyte, The Underdogs, and Ted Winn among others. The evening also included live performances by some of today's hottest stars and emerging artists, including Keyshia Cole, Biz Markie, Wynter Gordon, Rock City, Karen Clark Sheard and Ne-Yo.

Mary J. Blige shared the coveted Songwriter of the Year title with first time Songwriter of the Year Johntá Austin and veteran honoree Jermaine "JD" Dupri, who has held the title six times. Earlier this year, Austin and Dupri shared another ASCAP title as both were named ASCAP Pop Songwriter of the Year.

Blige earned her first ASCAP Songwriter of the Year award for two of the blockbuster hits from *The Breakthrough*, "Be Without You" and "Enough Cryin,'" and for her collaboration with Busta Rhymes, "Touch It (Remix)." Austin was honored for co-writing the Mary J. Blige hit "Be

Without You," Mariah Carey's "Don't Forget About Us," and "Yo (Excuse Me Miss)" for Chris Brown. Dupri's versatility showed on his three award-winning hits: Mariah Carey's "Don't Forget About Us," the Chingy and Tyrese hip-hop ballad "Pullin' Me Back" and the hot club track "Grillz."

"Be Without You" also earned Austin and Blige this year's Top R&B/Hip-Hop Song award while Austin while "Grillz" claimed the Top Ringtone of the Year award and was also recognized in the Rap





1. ASCAP CEO John LoFrumento (far right) with EMI Music Publishing, who won the Publisher of the Year award for the 13th time in a row 2. LoFrumento, Songwriter of the Year Jermaine "JD" Dupri, ASCAP's Todd Brabec, Songwriter of the Year Mary J. Blige, ASCAP's Jeanie Weems and Songwriter of the Year Johntá Austin 3. Ne-Yo joining presenters MC Lyte and ASCAP's Alonzo Robinson in presenting multiple award honors to Tor Hermansen (PRS) and Mikkel Eriksen (PRS) of Stargate 4. Universal/SRC/Konvict artist Akon jumps on stage with his group, Rock City 5. Karen Sheard Clark, a member of the gospel group The Clark Sisters, performs in honor of Mary J. Blige 6. The Underdogs' Damon Thomas, 2 Kingpins Publishing's Michael Watts (Swisha House), The Underdogs' Harvey Mason, Jr. and ASCAP's Jay Sloan



Jermaine Dupri celebrating his 6th Songwriter of the Year Award honor

Voice of Music honoree Mary J. Blige giving her acceptance speech.

# 2007 ASCAP RHYTHM & SOUL MUSIC AWARDS



and R&B/Hip-Hop categories.

EMI Music Publishing was named Publisher of the Year for their 16 award-winning songs. This is the 13th consecutive win for EMI and the 15th time in the 20-year history of the awards show that they have received this honor.

The evening was highlighted with a special tribute to Mary J. Blige who was presented with the ASCAP Voice of Music Award, given to recognize artists and songwriters whose music illuminates people's lives through song. Jimmy Iovine, Chairman, Interscope, Geffen & A&M Records and Ron Fair, Chairman, Geffen Records, joined Marilyn Bergman onstage to present the award. Also in Blige's honor, Jimmy Jam and Terry Lewis introduced a tribute video celebrating her 15-year career, and Keyshia Cole, Wynter Gordon and Karen Clark Sheard - accompanied by the Rhythm & Soul House Band under the direction of Nisan Stewart - capped off the tribute with stunning performances of some of Blige's songs.

Top Soundtrack Song of the Year honors went to "Check On It" from *The Pink Panther*. Co-written by Angela Beyince, Beyoncé, Sean Garrett and Swizz Beatz, with the original theme music by the late Henry Mancini, the song was also recognized in the R&B/Hip-Hop category.

Sean Paul was named Reggae Artist of the Year for the fourth consecutive year and also earned two awards in the Rap category for "Temperature" and "(When You Gonna) Give It Up To Me."

Yung Joc's "It's Goin' Down," written by Nitti, was named Top Rap Song and also earned an award in the R&B/Hip-Hop category. The song reached #1 on Billboard's Hot Rap

Tracks chart and received a 2006 Grammy nomination for Best Rap Song.

"Looking For You," written by Sheree Brown, Charles Mims and Patrice Rushen, was named Top Gospel Song. Performed by Kirk Franklin, the song remained on Billboard's Top Gospel Songs chart for 49 weeks peaking at the #1 spot.

Among the songwriters with multiple award-winning songs were: Mary J. Blige, Jhontá Austin and Jermaine "JD" Dupri with three each, and Beyoncé, Keyshia Cole, L'Ron, Ludacris, Stargate's Mikkel Eriksen (PRS) and Tor Hermansen (PRS), Sean Garrett and Sean Paul with two each.

Honorees and notables in attendance included: Mary J. Blige, Jhontá Austin, Jermaine "JD" Dupri, Akon, Chingy, Jimmy Jam & Terry Lewis, Alicia Keys, Biz Markie, Kandi Burruss, Chamillionaire, Keyshia Cole, Dem Franchize Boyz, Dre & Vidal, Ron Fair, Dave "Jam" Hall, Andre Harrell, Lalah Hathaway, Keri Hilson, Krayzie Bone, L.A. Reid, Letoya, L'Ron, Lyfe Jennings, Mary Mary, MC Lyte, Ne-Yo, Papoose, Play N Skillz, Polow Da Don, Rah Digga, Sylvia Rhone, Rock City, Patrice Rushen, Karen Clark Sheard, American Idol's Jordin Sparks, Blake Lewis, Lakisha Jones and Melinda Doolittle, Stargate, Swizz Beatz, Tank, T.I., The Underdogs, Narada Michael Walden, Ted Winn, Young Dro and others.

**For more photos and video coverage of this year's R&S Awards, visit [www.ascap.com](http://www.ascap.com)**

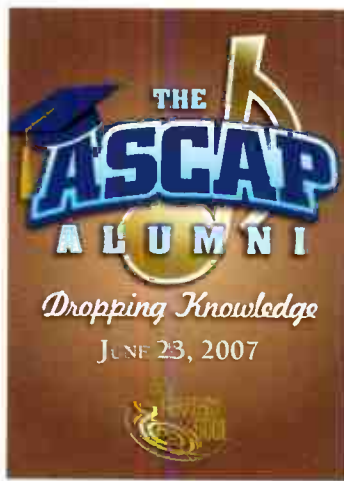
**Jhontá Austin reflects on receiving ASCAP's Songwriter of the Year honor.**





## ASCAP R&S Award winners and guests step out in style at L.A's Biltmore Hotel

1. Michelle Williams 2. Biz Markie 3. MC Lyte 4. Rah Digga 5. Sheree Brown 6. Lo 7. Crystal Waters 8. Brian Morgan 9. Montell Jordan and Coffey Anderson 10. JordIn Sparks 11. LeToya Luckett 12. Patrice Rushen and son, Cameron St. Louis 13. Play and Skillz 14. Erica Campbell of Mary Mary and Warrryn Campbell 15. Polow and Keri Hilson



R&S Songwriter of the Year Alumni convene for 20th Anniversary

To mark the 20th Anniversary of ASCAP's Rhythm & Soul Music Awards, a special event featuring Songwriter of the Year Alumni was held at the Linwood Dunn Theater at The Pickford Center for Motion Picture Study on June 23, 2007. Hosted by Chris "Ludacris" Bridge and Chaka Zulu of Disturbin' the Peace, the panel of distinguished songwriters featured Jimmy Jam, Narada Michael Walden, Teddy Riley, Dave "Jam" Hall and Kandi Burruss sharing stories behind their songs. To view video of this special panel discussion as well as highlights of the Rhythm & Soul Awards' 20th Anniversary, head to [www.ascap.com](http://www.ascap.com).



Pictured (l-r) are Chaka Zulu, Dave "Jam" Hall, Teddy Riley, ASCAP's Jeanie Weems, Ludacris, Kandi Burruss, ASCAP's Todd Brabec, Jimmy Jam and Narada Michael Walden.

Henry Mancini Award recipient Marc Shaiman accepted his award by both singing and performing on the piano.

# THE SHAIMAN SHOW

*Marc Shaiman Receives the Henry Mancini Award at the 22nd Annual ASCAP Film and Television Music Awards*



PHOTOS BY WIREIMAGE/A. WYMAN

1. ASCAP Henry Mancini Award honoree Shaiman with his award presenters ASCAP President and Chairman Marilyn Bergman, Billy Crystal and Rob Reiner. 2. Shaiman with Marissa Jaret Winokur, star of *Hairspray* on Broadway, who performed "Good Morning, Baltimore." 3. Winokur, Reiner, Bergman, Shaiman and Crystal.



**ASCAP presented** its Henry Mancini Award to Marc Shaiman at the 22nd Annual ASCAP Film and Television Music Awards on April 17 at the Kodak Theatre in Los Angeles. In addition to honoring Shaiman, ASCAP honored the composers and songwriters of the top box office film music and the most performed television music of 2006. Over 850 members of the music industry attended the invitation-only event, which, along with ASCAP's Pop Music Awards and ASCAP's three-day EXPO in the following days, was featured as part of ASCAP's "I Create Music Week." The Film and TV Music Awards was hosted by ASCAP President and Chairman Marilyn Bergman.

One of the many highlights of the evening was the special tribute to Marc Shaiman who was honored with the ASCAP Henry Mancini Award in recognition of his outstanding achievements and contributions to the music of film and television. Rob Reiner and Billy Crystal joined Marilyn Bergman onstage to present the award to Shaiman. Many other friends and collaborators paid homage by way of video tribute messages, including Sarah Jessica Parker and Matthew Broderick,

Nathan Lane, Martin Short and Robin Williams, as well as John Travolta, Michelle Pfeiffer, Queen Latifah, Allison Janney and other cast members of the movie, *Hairspray*. Broadway actress Marissa Jaret Winokur performed "Good Morning, Baltimore" from the musical, *Hairspray*, accompanied by Shaiman on piano. Shaiman also performed "Fifty Checks" from his new musical, *Catch Me If You Can*.

Marc Shaiman has received five Academy

Shaiman with his Henry Mancini Award



**Pictured (l-r) are** 1. Adam Shankman, director of the new film version of *Hairspray*, with the film's star Nikki Blonsky, and Shaiman 2. Nikki Blonsky 3. PRS composer Erran Baron Cohen, honored for his score from *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, Marilyn Bergman, and *Borat* creator and star, Sacha Baron Cohen 4. Joel Beckerman (Most Performed Themes) 5. Singer/actresses Katharine Leonard, Winokur and Jenifer Lewis, all Shaiman collaborators, with ASCAP's Michael A. Kerkner 6. Mark Snow (*Smallville*, *Ghost Whisperer*) and Sean Callery (*24*, *Shark*) 7. Multiple honoree Russ Landau (Most Performed Themes & Underscore, *Survivor: Cook Islands* and *Panama: Exile Island*), with ASCAP's Sue Devline and Todd Brabec 8. Brabec with John Keane (CS!) 9. ASCAP's Mike Todd with Rob Duncan (*The Unit*) 10. Ramlin Djawadi (*Open Season*) with Todd 11. Devline with David Nichtern (Most Performed Underscore), who also wrote the classic hit "Midnight at the Oasis" 12. Lisa Coleman and Wendy Melvoin, a.k.a Wendy and Lisa (*Heroes*)

# 2007 FILM/TV MUSIC AWARDS



Award nominations, a Tony, Grammy and Emmy Award. Irreverent, witty, energetic and optimistic, Shaiman this year completed a dream movie assignment - completing the film adaptation of his own Tony Award-winning musical, *Hairspray*, which was a smash reworking of John Waters' original film. Though he's best-known for composing scores for mainstream Hollywood comedies - among them *Sleepless in Seattle*, *Sister Act*, *The Addams Family*, *Patch Adams*, *City Slickers*, *George of the Jungle* and *In & Out* - Shaiman's credits also include science fiction (*From the Earth to the Moon* for HBO), military drama (*A Few Good Men*), a baseball film (*61\** for HBO) and outrageous animation (*South Park: Bigger, Longer and Uncut*). He has worked frequently in films and TV with Rob Reiner, Billy Crystal and Bette Midler. Shaiman is primarily a composer and lyricist, but has also enjoyed success as an arranger, record producer, music supervisor and actor.

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 Office Films - to several veteran film and television music composers as well as to the best and brightest of a new generation of writers. Those in attendance included John

Adair, Erran Baron Cohen (PRS), Joel Beckerman, Sean Callery, Jeff Cardoni, Adam Cohen, Lisa Coleman, Catherine Dennis (PRS), Ramin Djawadi, Rob Duncan, Marc Fantini, Steffan Fantini, Steve Franks, Grant Geissman, Scott Gordon, Alex Greenwald, Andrea Guerra (SIAE), Matthew Hawkins, Reinhold Heil, John Keane, Johnny Klimek, Russ Landau, Michael Levine, Wendy Melvojn, Blake Neely, David Nichtern, John O'Brien, Daniel Pinnella, Douglas Pipes, David Porter, John Powell, Mark Snow, David Vanacore, Franz Vonlichten, Helmut Vonlichten, Mark T Williams, and John Robert Wood. Ginny Mancini collected an award on behalf of her late husband, Henry Mancini, for the original theme to *The Pink Panther*.

Also in attendance were: actor, director, writer, musician, and composer Christopher Guest; actor, writer, producer Sacha Baron Cohen and actress Isla Fisher; actress Nikki Blonsky, who stars in the new film version of *Hairspray*, along with the film's director Adam Shankman, producers Craig Zadan and Neil Meron and music supervisor Matt Sullivan; singer/actress Jenifer Lewis; El Entertainment's Debbie Matenopoulos, director Peyton Reed and TV actress Arlene Sorkin.

For video clips of this year's Film and Television Music Awards, go to [www.ascap.com](http://www.ascap.com)



Marissa Jaret Winokur





1. ASCAP's Nancy Knutsen with SIAE composer Andrea Guerra (*The Pursuit of Happyness*) 2. ASCAP's Shawn LeMone with Jeff Lippencott and Mark T. Williams (*Unanimous*) 3. David Vanacore's daughter, Emily, joined him onstage to collect his awards (Most Performed Themes & Underscore, *Survivor: Cook Island* and *Panama: Exile Island*) 4. Ginny Mancini accepted a special award recognizing Henry Mancini's original "Pink Panther Theme," which was featured in the 2006 version of the film 5. Knutsen, Shalman and composer Rick Marotta 6. Franz VonLichten (l) and Helmut VonLichten (r) co-composers of the *Cold Case* theme, with LeMone 7. *Without a Trace* theme co-composer Reinhold Hell with ASCAP's Diana Szyzkiewicz, and co-composer Johnny Klimek 8. Michael Levine (*Cold Case* theme and score) 9. Blake Neely (*Brothers and Sisters*) 10. PRS writer Cathy Dennis (*American Idol* theme) 11. Grant Geissman (*Two and a Half Men*) 12. Matthew Hawkins (*NCIS*) 13. Stefan Fantini, Marc Fantini and Scott Gordon (*Criminal Minds*) 14. Knutsen and Todd with Douglas Pipes (*Monster House*) 15. John O'Brien (*The Break-Up*) 16. WB's SVP of Music Business Affairs, Keith Zajic, accepted on behalf of Howard Shore (*The Departed*) 17. Matthew Gerrard and Robbie Nevil (*Hannah Montana*) with Devine and Brabec 18. Knutsen, David Porter (*Saved*), Daniel Pinnella (*The New Adventures of Old Christine*) and Todd 19. Sony Pictures Entertainments SVP Shelly Bunge accepted on behalf of Chris Cornell (*Casino Royale*) and Hans Zimmer (*The Da Vinci Code*) 20. Stacey Palm, SVP of Film & TV at Famous Music, accepted for Michael Giacchino (*Mission: Impossible III*) 21. Walt Disney Music's SVP, Julie Enzer, collected three awards on behalf of Randy Newman (*Cars*), Mark Isham (*Eight Below*), and Hans Zimmer (*Pirates of the Caribbean: Dead Man's Chest*) 22. Robert Kraft, President of Music at Fox, accepted for Alan Silvestri (*Night at the Museum*) 23. Steve Franks, Adam Cohen and John Robert Wood (*Psych*)



John Powell scored three of the top ten films of 2006: Oscar winner *Happy Feet*, *Ice Age: The Meltdown* and *X Men: The Last Stand*.



## Additional Honorees Included

Michael Karp and Branford Marsalis (*Most Performed Themes*)

J.J. Abrams and Michael Giacchino (*Lost*)

John Adair and Paul Bessenbacher (*The Suite Life of Zack and Cody*)

Lee Aronsohn (*Two and a Half Men*)

Jewels & Stone (PRS) (*American Idol* theme)

Elizabeth Fraser (PRS) (*House*)

Alex Greenwald and Jason Schwartzman (*The O.C.* theme "California")

Maurice "m.O" Jackson and Neil Martin (*NCIS*)

Richard Markmann (*The New Adventures of Old Christine*)

Daniel McGrath and Josh Phillips (PRS) (*Dancing With the Stars* theme)

Randy Newman (*Monk*)



# POP's KODAK MOMENT

Pictured (l-r) are ASCAP's Tom DeSavia, ASCAP President and Chairman Marilyn Bergman, ASCAP Founders Award honoree Melissa Etheridge and ASCAP's Todd Brabec

*Melissa Etheridge, Johntá Austin, Mary J. Blige, Kelly Clarkson, Jermaine Dupri, The All-American Rejects, EMI Music Publishing receive top honors at ASCAP Pop Music Awards*

**To salute the songwriters** behind some of today's most popular music, over 850 songwriters, recording artists and music industry leaders gathered at the 24th Annual ASCAP Pop Music Awards held April 18 at the Kodak Theatre in Los Angeles, California. At the event, for the first-time held at the prestigious Kodak Theatre as part of "ASCAP I Create Music Week," and open to attendees of ASCAP's EXPO, top awards were presented to Johntá Austin and Jermaine Dupri who shared Songwriter of the Year honors; "Because of You" and "Be Without You" tied for Song of the Year; EMI Music Publishing picked up the Publisher of the Year title, and special awards were presented to Melissa Etheridge and The All-American Rejects.



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Johntá Austin and Jermaine Dupri shared the coveted Songwriter of the Year title for penning six songs apiece, including "Don't Forget About Us," "Like You," "Shake It Off" and "We Belong Together." Austin also won for "Be Without You" and "Yo (Excuse Me Miss)" and Dupri for "Grillz" and "Pullin' Me Back." This is the first time that the Atlanta natives have been named ASCAP Pop Songwriters of the Year.

The sought-after Song of the Year Award was a tie between "Be Without You," written by Austin and Mary J. Blige, and "Because of You," written by Kelly Clarkson. Clarkson also collected ASCAP Pop Awards for "Behind These Hazel Eyes," co-written with Lukasz "Dr. Luke" Gottwald and Max Martin, and "Walk Away," co-written with Chantal Kreviazuk and Raine Maida.

EMI Music Publishing was named Publisher of the Year for their 26 award-winning songs. This is the fifth consecutive win for EMI and the thirteenth time in the 24-year history of the awards show that they

Anna Nalick performs



1. ASCAP's Todd Brabec, Pop Songwriters of the Year Jermaine "JD" Dupri and Johntá Austin, and ASCAP's Jeanie Weems 2. The Fray perform 3. Jackson Browne, who co-presented the Founders Award to Etheridge, and Brabec 4. Jermaine and Johntá share a moment 5. Kelly Clarkson, pictured here with ASCAP President and Chairman Marilyn Bergman, and Founders Award honoree Melissa Etheridge, took home Song of the Year honors 6. Pop Publisher of the Year -EMI Music Publishing 7. Nick Lachey performs 8. The All-American Rejects' Tyson Ritter and Nick Wheeler and The Fray's Isaac Slade and Joe King



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# 2007 POP MUSIC AWARDS



## ASCAP's tops in pop command the stage at L.A.'s Kodak Theatre

1. ASCAP's Tom DeSavia, The All-American Rejects' Tyson Ritter and Nick Wheeler and ASCAP's Jennifer Knoepfle 2. ASCAP's Marc Emert-Hutner, Anna Nalick and ASCAP's Jason Silberman 3. Baldy Baldy Music's Leslie Matkosky, ASCAP's Shawn Murphy, writers Ty Lacy, Dennis Matkosky, ASCAP's Loretta Munoz and writer Darrell Brown 4. Marilyn Bergman and Jermaine Dupri 5. DeSavia and John Rzezniak 6. ASCAP Founders Award winner Melissa Etheridge and presenter Jackson Browne 7. DeSavia, Kelly Clarkson, ASCAP's Jeanie Weems and Todd Brabec 8. Bergman and John'tá Austin 9. The All-American Rejects' Nick Wheeler and Tyson Ritter onstage 10. ASCAP's Brendan Okrent, Stephane Bombet of Right Bank Music, ASCAP's Margaret Spoddig, Jess Cates, Emanuel Kiriakou, Lindy Robbins and Nick Lachey. 11. BMG's Adam Epstein, Derrick Thompson, Brad Aarons, Monti Olson, DeSavia and BMG's Scott Francis 12. Zomba Music's Andrea Torchia-Alford, Jessica Rivera, DeSavia, Zomba's David Mantel and Peter Visvardis 13. ASCAP's Harry Poloner, The Fray's Isaac Slade and Joe King and ASCAP's Josh Briggs 14. Chrysalis Music's Kenny MacPherson, DeSavia, Chrysalis Music's Valerie Patton, John'tá Austin, Weems, Universal Music's David Renzer and Brabec

have received this honor.

The ASCAP Founders Award is among the most prestigious honors that ASCAP gives to songwriters who have made pioneering contributions to music by inspiring and influencing their fellow music creators, and the tribute to the 2007 Founders Award honoree, Melissa Etheridge, was one of the brightest highlights of the evening. 2004 ASCAP Founders Award honoree Jackson Browne joined ASCAP President and Chairman Marilyn Bergman onstage to present the award to Etheridge. Browne then introduced Fred Martin & The Levite Camp, who performed a rousing version of Etheridge's Oscar® winning song, "I Need To Wake Up."

The All-American Rejects were honored with ASCAP's Vanguard Award in recognition of the impact of musical genres that help shape the future of American music. The band's principal songwriters Tyson Ritter and Nick Wheeler also received two ASCAP Pop Awards for "Dirty Little Secret" and "Move Along," which they performed during the awards ceremony. Past ASCAP Vanguard honorees include: The Arcade Fire, Beck, Modest Mouse, the Strokes, Built to Spill, the Mars Volta, Joseph Arthur and Jack Johnson.

The evening also featured performances by The Fray's Joe King and Isaac Slade, who collected awards for "Over My Head" and "How To Save A Life;" Nick Lachey and co-

writers Jess Cates, Emanuel Kiriakou and Lindy Robbins, who won for "What's Left Of Me;" Anna Nalick who won for "Breathe (2AM)," and Darrell Brown, Ty Lacy and Dennis Matkosky who won for penning Keith Urban's hit song "You'll Think of Me."

Among the songwriters receiving multiple-awards were John'tá Austin and Jermaine Dupri with six awards each; Kelly Clarkson, Green Day, Mikkel Eriksen (PRS), Tor Hermansen (PRS) and Timbaland with three awards each; and All-American Rejects' Tyson Ritter and Nick Wheeler, Beyoncé, Danger Mouse, The Fray's Joe King and Isaac Slade, Sean Garrett, L'roc, Sean Paul, Rob Thomas and Justin Timberlake with two awards each.







# CONCERT MUSIC AWARDS

*Imani Winds, Frank J. Oteri, Gil Rose and the Boston Modern Orchestra Project, David Del Tredici and recipients of the 2007 ASCAP Foundation Morton Gould Young Composer Awards are honored in New York*

The eighth annual **ASCAP Concert Music Awards** were presented on May 24 at a ceremony and reception held at Lincoln Center's Walter Reade Theater in New York City. ASCAP composer member, radio host and performer Peter Schickele hosted the event, which recognized the achievements of ASCAP's 2007 Concert Music Honorees. Those being honored this year were:

\* **David Del Tredici** (Aaron Copland Award): In honor of his 70th birthday for his achievements as creator, teacher, mentor and exemplary musical citizen.

\* **Frank J. Oteri** (Victor Herbert Award): For distinguished service to American music whose vision and courage as composer, journalist, editor, broadcaster and impresario have made him advocate extraordinaire.

\* **Gil Rose, Founder and Artistic Director, Boston Modern Orchestra Project**, whose unique orchestral mission is to perform, commission and record the music of our time.

\* **Imani Winds**: Founded and directed by ASCAP composer/flutist, Valerie Coleman, the Imani Winds repertory is enriched and informed by European, African, Latin American and American music traditions. Celebrating their tenth anniversary, they have enriched the woodwind repertory with the

music they perform, commission, and record with virtuosity and passion.

The recipients of the 2007 ASCAP Foundation Morton Gould Young Composer Awards were also presented and congratulated. See page 77 for this year's winners.

The ASCAP Foundation Morton Gould Young Composer Awards program honors the late Pulitzer Prize-winning composer and former ASCAP Foundation President Morton Gould's lifelong commitment to encouraging young creators. The winning composers share prizes of approximately \$45,000, including the Leo Kaplan Award, in memory of the dis-



(l-r) Steven Burke and David Del Tredici



Pictured (l-r) are: 1. 2007 Young Composer Award winners with ASCAP's Frances Richard and Toscanini 2. ASCAP CEO John A. LoFrumento 3. Gili Rose and Augusta Read Thomas 4. Frank J. Oteri 5. David Del Tredici and Re'ut Ben-Ze'ev 6. Arthur Dibble and Kit Armstrong 7. Zhou Tian and Jenny Olivia-Johnson 8. Evan Fein, Reynaldo Moya, Sunbin Kim, Will Cooper and Peng Peng Gong 9. Jie Wang, Takuma Itoh, Angel Lam, Eric Carlson 10. Evan Fein, Peter Schickele, Jeremiah Klarman and Edward Niedermaler 11. Elizabeth Ogonek, David Del Tredici, Max Crafe and Clint Needham 12. ASCAP Board members Stephen Paulus and Bruce Broughton, Anderson Aiden and father, Edward Poll and Oteri 13. Greg Sandow, Derrick Wang, Gabrielle Haigh, Conrad Tao, Peng Peng Gong, Fran Richard, Cia Toscanini and Gili Rose 14. Imani Winds: Valerie Coleman, Toyln Spellman-Díaz, Monica Ellis, Jeff Scott and Marlam Adam



tinguished attorney who served as ASCAP Special Distribution Advisor, the Charlotte V. Bergen Scholarship for a composer 18 years of age or younger, and grants from the DeVries, Norworth and Morton Gould Funds. Jack Norworth wrote such standards as "Shine On Harvest Moon" and "Take Me Out

to the Ballgame." The Awards are also sponsored by Sibelius, the music notation software company, which generously awards the winners with free software. The 2007 ASCAP composer/judges were: Samuel Adler, Kathryn Alexander, Derek Bermel, Chen Yi, Sebastian Curr er, Charles Fussell and

Christopher Theofanidis.

Among the presenters were Steven Burke, Sebastian Currier, Charles Fussell, Tania Leon, Stephen Paulus, Greg Sandow, Peter Schickele, Augusta Read Thomas, Melinda Wagner and ASCAP's Frances Richard and Cia Toscanini.

# 2007 CHRISTIAN MUSIC AWARDS



Pictured (l-r) ASCAP Publisher of the Year EMI CMG's Eddie DeGarmo, ASCAP Song of the Year songwriter Bernie Herms, ASCAP's Connie Bradley, ASCAP Songwriter of the Year Chris Tomlin and ASCAP's Dan Keen

PHOTOS BY ERIC [unreadable] AND [unreadable]

*Chris Tomlin receives Songwriter of the Year at ASCAP's 29th Annual Christian Music Awards*

# CHRISTIAN MUSIC AWARDS







**Dozens of Christian music's top stars**, including Chris Tomlin, Brian Littrell, MercyMe, Third Day, Natalie Grant, Matthew West, Mark Schultz, Newsong, Todd Agnew, BarlowGirl, Sanctus Real, Rush of Fools, David Crowder Band, Jeremy Riddle, and Superchic[k] convened in Nashville, Tennessee on April 23 to celebrate the 29th Annual ASCAP Christian Music Awards held at Richland Country Club.

This year's ceremony, hosted by ASCAP Senior Vice President Connie Bradley, featured a Luau theme. ASCAP Vice President Dan Keen joined Bradley in presenting awards to the ASCAP songwriters and publishers of the most performed Christian songs of 2006.

Among the recipients of the evening's top writer and publisher awards were Sixsteprecords/Sparrow Records lead-worshiper and 2006 GMA Artist and Male Vocalist of the Year Chris Tomlin, who was awarded Songwriter of the Year for "How Great Is Our God" and "Made To Worship" and Bernie Herms who won Song of the Year for "Praise You In This Storm." Christian

Publisher of the Year went to EMI CMG Publishing for "How Great Is Our God," "I'm Not Alright," "Made To Worship," "The Face Of Love," "What If" and "Wholly Yours."

In recognition of their innovative leadership in the field of Christian Rock music, DeGarmo & Key reunited to receive the ASCAP Vision Award. They are credited with being at the forefront of infusing rock 'n roll music with Christian lyrics.

Among the evening's performers were Connorsvine, Hunter Smith (Super Bowl champion, Indianapolis Colts) and songwriter Chris Wilson performing in honor of Chris Tomlin, ASCAP Country Songwriter of the Year Brett James, Ruby Amanfu and Katie Herzig.



**ASCAP Christian Songwriter of the Year Chris Tomlin**

**Pictured (l-r) 1.** Chad Segura of Word Music, LLC, ASCAP's Dan Keen and songwriter Bernie Herms **2.** Keen, EMI CMG's Eddie DeGarmo and Matt Ewald, Connie Bradley and Casey McGinty of EMI CMG Publishing **3.** ASCAP Song of the Year winner Bernie Herms with wife Natalie Grant and Brian Littrell **4.** Ruby Amanfu and Katie Herzig perform their Grammy nominated hit "Heaven's My Home" **5.** DeGarmo & Key reunited to receive the ASCAP Vision Award. Pictured are Dan Keen, Tommy Cathey, Greg Morrow and Dana Key of DeGarmo & Key, Connie Bradley and DeGarmo & Key's Eddie DeGarmo **6.** DeGarmo & Key performing "Boycott Hell" **7.** A special performance by Connorsvine: Super Bowl champion Hunter Smith and songwriter, Chris Wilson **B.** ASCAP Country Songwriter of the Year and Country Song of the Year songwriter Brett James performs "Stubborn"



## QUIET ON THE SET



**Quiet On The Set**, ASCAP's popular and long-running singer/songwriter showcase, recently celebrated its 15th anniversary with "15 Years Of Being Quiet," a three-night residency at L.A.'s Hotel Cafe. Proving its popularity hasn't waned, the three shows drew consistent capacity crowds. Since its inception, Quiet On The Set has combined veteran songwriters and songwriter/artists with prominent new voices on the horizon. The anniversary series followed that tradition, presenting emerging artists Reeve Carney, Paul Freeman, Jessie Baylin, Quincy Coleman, Dana Parish and Kendall Payne. Those returning to the Quiet On The Set stage included Desmond Child, Rick Nowels, Billy Steinberg, Bridget Benenante, Dan Bern, Judith Owen, Vonda Shepard, Larry John McNally, Lindy Robbins, Michelle Lewis, Kay Hanley, Emanuel Kiriakou, Darrell Brown, Jill Sobule, Daniel Mackenzie and Phil Roy.

Quiet On The Set debuted at L.A. club Largo in July 1991, and has presented almost 400 acts over the years. Among them: John Mayer, Kristen Hall (Sugarland), Rufus

# 15 YEARS of

ASCAP's Venerable **Singer/Songwriter Showcase** Marks A Milestone



**ASCAP's Brendan Okrent reflects on Quiet's Proud History:** 1. 1995 - Martin Sexton - Watching Marty perform anywhere - a coffee house or a concert hall - is a religious experience 2. 1995 Jonatha Brooke - Shortly after *The Story*; before the release of her solo debut, *Plumb* 3. 1999 - Patty Griffin at SXSW 4. SXSW 1998 - Hillary Lindsey - Her astounding track record as a hit songwriter was ahead of her when she performed in 1998. Among Hillary's many hits since then is Grammy winner "Jesus Take The Wheel" 5. SXSW 1998 - Rufus Wainwright - just before the release of his first record 6. SXSW 2000 - John Mayer - Just before being signed, John played the ASCAP show. A superstar in the making 7. 2001 - "Cover Me" - A "theme" off-shoot of Quiet On The Set. Pictured: l-r: Lindy Robbins, publisher Debby Dill, Brendan Okrent, Bridget Benenante, Lisa Loeb, publisher Molly Kaye, Trina Harmon, Paul Williams, Michelle McAfee and Kellie Coffey 8. 1993: "Like A Virgin" - Desmond Child surprises Tom Kelly during "Like A Virgin" during a show filmed for a BBC documentary on songwriters. Other guests included Billy Steinberg, Ben Harper and Desmond 9. Back in the day: Colin Hay 10. 1991 - The First night. Guests Included Vonda Shepard, Paul Gordon, The Williams Brothers, Rob Laufer and Bill Gable





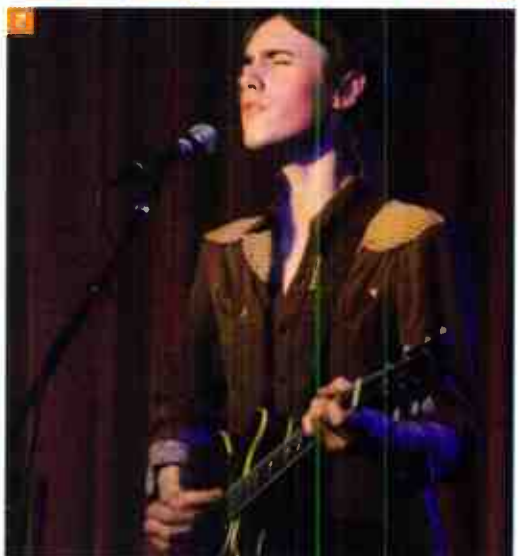
# BEING QUIET

Wainwright, Patty Griffin, Jonatha Brooke, Toad The Wet Sprocket, Lori McKenna, Martin Sexton, Ben Harper, Martin Page, Colin Hay, The Weepies, Michelle Shocked, Deana Carter, Catie Curtis and Larry John McNally, as well as hit songwriters Mike Reid, Allan Shamblin, Hillary Lindsey and Bonnie Hayes and scores of other songwriters and songwriter/artists, many of them early in their career paths.

"In the early days, when we were doing a showcase almost every month in L.A.," says ASCAP exec Brendan Okrent, who began the show and has produced them over the years, "those nights at Largo played a dual role - providing the community not only with a place to see great emerging and veteran talent, but a familial gathering place for songwriters and the industry." Greatly inspired by Nashville's Bluebird Café, Okrent felt that with Quiet On The Set, ASCAP should try to play a greater role in bringing people together on all fronts via these shows. And so it did. Quiet On The Set was arguably the premiere songwriter showcase in its formative years at a time when ASCAP also co-sponsored the National Academy of Songwriters' (NAS) Acoustic Underground and Billy Block's Western Beat. In an effort to brand the show as its official singer/songwriter series, ASCAP soon expanded Quiet On The Set to New York, as well as national showcase venues South By Southwest, CMJ and the Folk Alliance Conference.

Asked about some of the most memorable shows over the years, Okrent lists: the John Mayer performance at SXSW 2000, the night the BBC filmed at Largo in 1993 for a documentary of songwriters and a particular moment with Desmond Child and Tom Kelly (see photo); the Bonnie Hayes/Larry John McNally night soon after Bonnie Raitt's Grammy sweep (both had significant songs on *Nick Of Time*; and the night Sixpence None The Richer played as their mega-hit "Kiss Me" was climbing the charts.

As for Quiet On The Set's future, "We're just as committed as ever to continuing," says Okrent. "At the anniversary series, it was wonderful to see everyone out and having such a great time, and great to feel like what we're doing is appreciated and enjoyed by the community. More than ever there's a need for it. And, it's important for ASCAP to continue to provide opportunities for our members in this way."



**Happy Anniversary, Baby!** 1. Anniversary show #1 Group shot: (l-r): Kay Hanley, Lindy Robbins, Jess Cates, Michelle Lewis, Emanuel Kiriakou, Brendan Okrent, Bridget Benenate, Loretta Munoz, Walter Afanasieff, Billy Steinberg, Josh Alexander 2. Vonda Shepard, who appeared on the very first QOTS and many others, joins the celebration 3. Rick Nowels wows 'em with a string of hits 4. Kay Hanley and Michelle Lewis 5. Desmond Child and vocalist Storm Lee 6. Billy Steinberg and guest vocalist LP 7. Reeve Carney, currently working on his Interscope Records debut

# I'VE FINISHED MY RECORD, SO NOW WHAT?

**Tips & quotes** from music placement companies, production music companies, independent publishers, labels and music supervisors. **by Mike Todd**

**New technology and popular websites like MySpace and YouTube** have empowered the creative community with an array of opportunities. These sites have enabled the indie songwriter/artist to dramatically cut distribution and marketing costs, making it easier to reach an infinite number of fans instantly. Also, as mainstream radio steadily seems to lose its luster and dominance with breaking bands, other media such as television, commercials, and even video games have become more and more powerful tools for the unknown songwriter/artist to get noticed and provide additional sources of income. Aside from the normal income sources such as live gigs and promotional merchandise, music supervisors seem to be the hottest vehicle lately for breaking songwriter/artists and bands on television along with various other media. But, it's not easy to get their attention, considering the volume of material they receive. Even if you have the opportunity to build a rapport with one, it still requires luck and timing.

I asked a few questions to a group of industry professionals who shared some of their thoughts on licensing songs. Read on...

## WHAT ADVICE WOULD YOU GIVE TO A SONGWRITER/ARTIST ABOUT SOLICITING SONGS TO MUSIC SUPERVISORS?

Comments offered from some music supervisors: Do your homework and be conscious as well as respectful of our time. As buyers of music, we are relentlessly solicited by the music community to listen to an enormous amount of music while trying to do the job we are hired to do.

Most music supervisors prefer to deal with companies who have already built a relationship and know what they want, especially because they make it quick and simple. However, if you plan to seek out a music supervisor on your own, you should have plenty of background research prepared on who you're calling and why.

For the record, simply checking [imdb.com](http://imdb.com) doesn't qualify as research. Know the programs or films that we've worked on and assess if your music will fit the genre, tone, lyric content and/or mood of the medium appropriately. For example, thrash metal won't have a lot of consistent licensing opportunities in most prime-time dramas given today's current television season. You might have better luck going after sports programming or

video games in that case. Most TV shows post the music they license for each episode on the network's website. Finally, try to resist the temptation to follow up or check in more than once. If you haven't heard from us, there is probably nothing to talk about....yet.

If you are left with making a cold call to a music supervisor's office, try to get the name of the person who answers the

phone - be polite and courteous - then remember that a friendly voice on the end of the line is appreciated. Often times those same people are the first screeners of your music and are also future music supervisors...Networking will be one of your keys to success and another is having the "right" material at the "right" moment in time. Don't expect to get feedback. If they are not interested, accept it and move on.

## CHECKLIST AND SUGGESTIONS

✓ If and when a music supervisor needs your music or will agree to listen to your material, be ready to send any format they need.

✓ Include full songs rather than 30-second snippets. Have instrumental versions along with lyric sheets available upon request.

✓ It is also most important to have all your legal issues in order before you ever submit any material. There should be no dispute as to

who are the publishers (the copyright owners) and master owners (the owners of the recording).

✓ Most prefer a CD in a standard sized jewel case and include the following information: Title of each track and genre (or a brief descriptive emotional word) List the Publisher(s) and Master owner(s) along with the contact info (phone & email). Try to make it easier by designating one contact for the rights to license

both sync & master. All of this information should be listed clearly on the disc as well as the CD jewel case.

✓ Music Supervisors will come back to a writer/artist if they know that they can work quickly and efficiently with you.

✓ Finally, if sending an email, most supervisors prefer a link to your website or MySpace page rather than receiving an MP3 file.

## WHAT ADVICE WOULD YOU GIVE TO A SONGWRITER ABOUT SHOPPING A DEAL WITH A MUSIC LIBRARY, A MUSIC PLACEMENT COMPANY OR AN INDEPENDENT MUSIC PUBLISHER?

When it comes to your art and your commerce, you stand a greater chance of success when you have a team in place. However, your manager, attorney, publisher or record company, placement company, band-mates, fans and even your mom will all have different opinions, points of view, styles and approaches to the advancement of your career. If your team is not in sync, your career will suffer.

Get an attorney you trust to review your contracts. But, if you don't have one, do your own due diligence on the company interested in working with you. Check out their credits, history, and what kind of relationships they have. Don't let the excitement of a cash advance, a good sales pitch from a company rep or even potential stardom blind you to the reality of doing business within the music and entertainment industry. It is critically important that you understand completely any deal before agreeing to it and make sure that you are content with it.

Most reputable companies do not require payment up-front for song placement. They will share the income on the front-end license deal and also often share in the publisher's interests as well.

Try to find companies who rep artists similar to yourself and with whom you have been successful in song placement. The ideal music placement company will love your music, be motivated and already have great relationship with supervisors. They should offer more than just mass mailing your music. Anyone can get a mailing list of music supervisors. They should also have relationships with movie studios, networks, and game companies as well. Not to mention, they'll also deal with the myriad legal issues in place to license the music.

Music production companies often produce a multitude of specific styles to add to their large catalogues. Some produce up to 50 plus CD's per year and are always on the look out for "fresh" high quality material. When asked, most prefer an email with a link to your website or MySpace page to preview your music first. Then if interested, they'll request a CD to listen to more. Many music production companies commission composers on a work for hire basis, so a list of credits/bio is essential to them.

Independent music publishers can also

be a good source for having your music pitched to other established artists as well.

## HOW WOULD ONE FIND THESE SOURCES?

▶ Take advantage of attending conferences/conventions that offer panels with these professionals listed on the program. You might have an opportunity to meet a resource there.

▶ Perform your own showcase or open up for artists who have a buzz.

▶ Get a copy of *The Music Business Registry: Film & Television Music Guide - 9th Edition*.

See: <http://musicregistry.com/frame.html> or (818) 995-7548.

▶ Get a copy of *The Hollywood Reporter Film & TV Music Special Issue* available in January, April, August and November.

▶ Consider asking the people you already know in the business to refer you to other sources.

▶ Music editors are also very important in the selection of music for film & television programs. Look for opportunities to provide your music to music editors if they are open to it.

## IS THERE ANYTHING THAT SONGWRITER/ARTISTS CAN DO WHILE THEY ARE STILL IN THE RECORDING PROCESS THAT WILL MAKE THEIR MUSIC MORE APPEALING FOR USE IN VARIOUS MEDIA?

Comments offered from some music supervisors: When recording, have some foresight into the technical, logistical and legal process of syncing a song to picture. For instance, you can't use foul language on network and some cable television, so have "clean" versions of songs available. Also, when we cut songs to picture, we're often weaving in and out of dialogue and sound effects to make the music moment effective. If we have an instrumental version of your song available, it may make that process easier, more artful and a better sell to everyone. If you're co-writing, work out your splits with your partners in writing on the spot. Don't wait until there's an opportunity on the table or money in the pipeline to sort out your business. Do that straight away and take any future guesswork out of it! If you sample pre-existing recordings, identify and clear the sample up front. Don't think no one will notice. There's always someone out there who knows more about music than you. We'll spot it!

## CHECKLIST AND SUGGESTIONS

- ✓ Be able to provide a vocal and non-vocal (instrumental) version. Make sure that the lyrics can be heard clearly on the vocal version. It is also a plus to have an acoustic version of the same song.
- ✓ Avoid excessive sound effects or sound design in your mix.
- ✓ Create stems (sub-group mixes) when you mix. Some music production companies may want to create surround mixes, remixes or loop-able stems for video games, etc.
- ✓ Avoid using any samples of copyrighted recordings.
- ✓ Create a song that strikes a universal emotional chord and avoid writing lyrics that get too specific. Songs with negative or obscene lyrics and lyrics repeatedly referencing someone's name don't get licensed often.
- ✓ Focus on your art and make the best recordings you can. Create album quality tracks with a great hook and broad appeal that can play to a number of different scenes. The recordings with the most honest and passionate performances have a greater chance of getting noticed.

## DO YOU HAVE ANY FINAL HELPFUL SUGGESTIONS OR ADVICE TO ADD?

- ▶ Don't go after placements until you understand how the business works.
- ▶ Don't take it personally if someone doesn't like your music or won't accept your submission.
- ▶ If anyone you contacted does not call back or states that they are not interested, let it go.
- ▶ If you are asked to contact someone again in 6 months then do it, but not sooner. The last thing you want is to get on someone's bad side. This information gets shared rather quickly within the community.
- ▶ Timing is a huge factor.
- ▶ Be true to yourself. Focus on your strengths as a songwriter/artist and only present your best material. In other words, don't chase the trends, do what you do best!
- ▶ For independent music publishers, provide accurate credits or a one-sheet when asked (i.e. college radio play, a million MySpace downloads, winning local competitions, etc.).
- ▶ Before submitting your material, ask yourself, "How will I stand out?"
- ▶ If your music is great, it will find a way to reach the right people.

**A sincere thanks goes out to the many industry professionals who contributed their invaluable time for this piece.** Danny Benair (Natural Energy Labs), PJ Bloom (Neophonic), Julie D'Angelo (Music for the Masses), Marc Ferrari (MasterSource), Rich Goldman (RipTide Music, Inc.), Kat Green (BMG Production Music), Cassie Lord (5 Alarm), Jill Meyers (Jill Meyers Music Consultant), Bambi Moé (Courgette Records), Suzanne Moss (Kobalt Music Publishing), Marisa Porter (Zync Music), Sasha Ross (Bicycle Music), Mara Schwartz (Bug), Dean Serletic (Emblem Music Group), Madonna Wade-Reed (Whoopsie Daisy), and Lindsay Wolfington (Lone Wolf Music Supervision).

NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker \ Michael Giacchino \ Alf Clausen

# SCORING IN NEW YORK

*The 2007 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker allows participants to work with film music experts*



**The 2007 NYU/ASCAP Foundation Film Scoring Workshop**, under the artistic direction of Steinhardt Associate Professor and composer Ron Sadoff (*The Moon and the Son*) and in tandem with ASCAP's Senior Director of Film/TV Sue Devine, featured a faculty of world-renowned film composers. Participants, competitively selected, worked closely with Steinhardt Film Scoring faculty members Ira Newborn (*Naked Gun*), Deniz Hughes (*S.W.A.T.*), and Michael Patterson (*Jag*) as well as summer faculty Mark Snow (*X-Files*) and David Spear (*Airplane*). The intense ten-day workshop, held in NYU's Loewe Theatre, also featured ASCAP special presentations by 2002 workshop alum Marcelo Zarvos (*The Good Shepherd*) and a lively SCL (Society of Composers and Lyricists) panel moderated by Dan Foliart (*Picket Fences*). Scholarships were provided this year by the board of the LA based Film Music Museum and The Sorel Organization.

Participants underwent intensive daily sessions that detailed the mechanics of film scoring: spotting, timing, composing, MIDI-mockups, orchestration, conducting, and recording. A daylong orchestration seminar featured a celebrated team, including Sonny Kompanek, Patterson, Newborn, Hughes, David Matthews, and Spear. The workshop, in memory of legendary Disney composer Buddy Baker (*The Fox and the Hound*), trains composers in the mold of classical Hollywood film scoring, yet incorporates current technological trends into the process.

Stephanie Baer, NYU Director of Strings, contracted the recording session that featured top-tier players drawn from the Metropolitan Opera Orchestra and Steinhardt's instrumental faculty. Sennheiser USA provided a Decca tree of Neumann M150s for the recording sessions. A final critique session, moderated by Sadoff, included Newborn, Snow and Spear.

Ron Sadoff commented on the workshop: "The camaraderie among all involved was remarkable. From upcoming young composers to veterans like Ira Newborn, there was a tremendous enthusiasm and everyone simply immersed themselves in the great magical art of

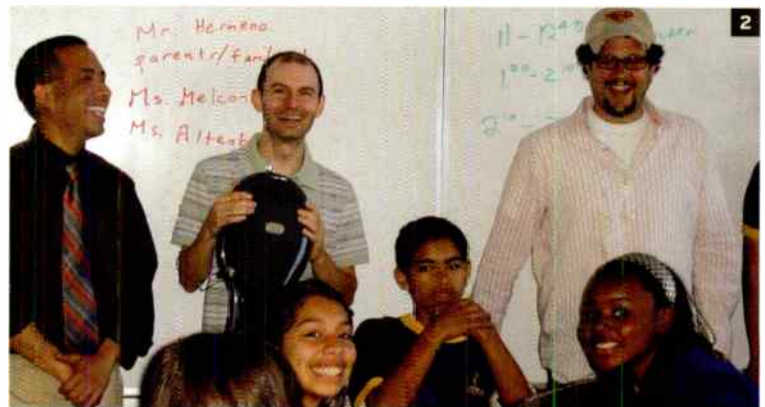


Pictured (l-r) are: 1. Mark Snow, SCL's Dan Foliart, NYU faculty Michael Patterson, NYU faculty Ron Sadoff, Disney music executive Cheryl Foliart, author Marcy Heisler, composer Maria Schneider, ASCAP's Sue Devine and composer Rob Mounsey 2. Workshop composer participant Jaebon Hwang, also a finalist in the Turner Classic Young Film Composer Competition, conducts her cue 3. NYU's Jim Anderson, Film Scoring Workshop staff, composer David Spear, Devine, Buddy's widow Charlotte Baker, NYU's Ron Sadoff, composer Mark Snow, music editor Tim Starnes, composer Stephanie Baer and NYU's Marc Consoli 4. At the ASCAP Presents The Art of Film Scoring discussion: Devine, composer Marcelo Zarvos and Sadoff 5. At the Orchestration Workshop: (back row) Ira Newborn, Patterson, Spear and Hughes and (front row) Matthews and Kompanek

composing music for moving pictures." Now in its eighth year, the workshop attracts young composers from around the world. "Sue Devine and ASCAP remain ideal partners in providing this invigorating training environment." This event was carbon neutral with NativeEnergy.

# A GOURMET SCORE

Composer Michael Giacchino gives students a taste of *Ratatouille*



It's not every day that a renowned TV and film composer finds himself in front of a captive audience of elementary school students. But it was all in a day's work for the Emmy Award-winning composer Michael Giacchino. Best known for his exciting scores for major box office hits and top TV shows like *Mission: Impossible III*, *The Incredibles* and *Lost* (projects that have earned him top honors at the ASCAP Film & TV Awards for the past three years), Giacchino is also a devoted educator. He currently sits on the Advisory Board for Education Through Music-LA (ETM-LA), a non-profit program dedicated to promoting the integration of music into the curricula of elementary and middle schools with low-income student populations.

On June 12th, Giacchino held a special ETM-LA - sponsored master class for a lucky group of 4th through 7th graders at the St. Sebastian School in Los Angeles. The students watched a homemade documentary about the making of Giacchino's score for the Disney-Pixar animated summer hit, *Ratatouille*. Giacchino then invited studio cellist Victor Lawrence to sight-read cues that he wrote for the movie, and had the students comment on how each cue made them feel. Earlier this spring, a select group of St. Sebastian 7th graders

even got to sit in on the *Ratatouille* scoring sessions at the Sony Studios Scoring Stage.

Giacchino's visit offered a window into the normally closed-door world of film composing. According to St. Sebastian principal Ed Hermeno, the visit may have even sparked some thoughts of the future for the students in the audience: "I wouldn't be surprised if some of our students became musicians, composers, or even directors after an experience like this" he said. But Giacchino was quick to stress the importance of pursuing something you truly love, no matter what it is. "I enjoy waking up every day of my life, because I LOVE what I do," he explained. And from the grins on the faces of the students of St. Sebastian, it was clear that they love what he does, too. *Ratatouille* hit theaters this summer.

1. Michael Giacchino signs autographs for students at Los Angeles' St. Sebastian school 2. Michael Giacchino and studio cellist Victor Lawrence discuss the process of film composing with 6th graders from St. Sebastian. Pictured standing (l-r): St. Sebastian principal Ed Hermeno, Lawrence and Giacchino

## HE PUTS THE STRINGS IN SPRINGFIELD

Composer Alf Clausen celebrates 400 episodes of *The Simpsons*

ASCAP congratulates Alf Clausen, composer for *The Simpsons*, on scoring the 400th episode of the beloved animated sitcom. On May 4th, 2007, Clausen celebrated the milestone with friends, colleagues and a "Simpsonically-decorated" cake at the 20th Century Fox Newman Scoring Stage.

Clausen has scored *The Simpsons* for 17 seasons, and in the process has logged over 12,000 separate cues. He has received two Emmy awards, three Annie awards, three International Monitor Awards, eighteen additional Emmy nominations and three additional Annie nominations for his work with *The Simpsons*.

The 400th episode marks the finale of the 18th season of *The Simpsons*, which continues its reign as the longest-running comedy, and longest-running animated series, in American TV history. It was recently renewed for a 19th season, due to air on Fox in 2007-8.

ABOVE RIGHT: Alf Clausen (center) with (from l-r) ASCAP's Mike Todd, Nancy Knutsen, Shawa LeMone and Josh Briggs. AT RIGHT: Clausen's custom-decorated *Simpsons* cake.



# HANGIN' IN KEY WEST

*ASCAP Sponsors the 12th Annual Key West Songwriters Festival*

**ASCAP made special presentations** to songwriters during the 12th Annual Key West Songwriters Festival sponsored by ASCAP. Brett James was honored for making *Billboard* magazine's year-end country songwriter of the year lists in 2001, 2004 and 2006; Hillary Lindsey was presented with a No. 1 award for Carrie Underwood's 3-week hit single "Wasted"; Dave Berg received a special presentation for penning *Billboard* magazine's 2006 year-end country song "If You're Going Through Hell (Before The Devil Even Knows)"; and songwriting great Don Schlitz was recognized for being the only ASCAP

member to win four consecutive ASCAP Country Songwriter of the Year Awards.

Nashville songwriters and publishers spent a day on the beautiful waters of Key West, Florida competing for prizes at the 2nd Annual **ASCAP/ole** Songwriters Fishing Tournament held during the 12th Annual Key West Songwriters Festival. Harrah's & Caesars Marketing of Nashville sponsored the prizes. Byron Hill won the Grand Prize trip to Harrah's in Lake Tahoe, NV. Second place was given to Walt Aldridge and EMI Music Publishing's Stevie Erickson came in third.



PETER JAMES DRINCO PHOTOGRAPHY



PETER JAMES DRINCO PHOTOGRAPHY



ASCAP/MICHELLE GOBLE



MICHELLE GOBLE



JACQUELYN MARUSHKA

**1.** Pictured (l-r) at the Ocean Key Resort in Key West are: ASCAP's Ralph Murphy, songwriters Brett James, Hillary Lindsey, Dave Berg, Don Schlitz and ASCAP's Mike Sistad.

**2.** Pictured (l-r) at the ASCAP show and awards presentation at the Ocean Key Resort are Sistad, Bud Tower, Steve Erickson, Walt Aldridge, Byron Hill and ole music's Shane Barrett.

**3.** Bluegrass legends and music industry VIP's stopped by ASCAP to celebrate Cherryholmes' latest record, *Cherryholmes II: Black and White*. Pictured (l-r) are ASCAP's Dan Keen, Connie Bradley, Ricky Skaggs, Cia Leigh Cherryholmes, Earl Scruggs and Elizabeth Long.

**4.** ASCAP songwriters and board members mingled at a cocktail reception held during the annual ASCAP Board meetings in Nashville. Pictured (l-r) are Brett

**5.** Legendary Christian artist and longtime ASCAP member Michael W. Smith was honored with the President's Merit Award during the 2007 Grammy Salute to Gospel Music recently held in Washington, D.C. Pictured (l-r) are President of the Recording Academy Neil Portnow, GMA President/CEO John Styll, Smith, ASCAP Vice President Dan Keen, and Recording Academy Vice Chair Jimmy Jam.

**6.** ASCAP hit the road to check out the Hitmen Of Music Row Tour on a recent stop at Fallsview Casino in Niagara Falls, Canada. Pictured (l-r) are Al Anderson, Tim Nichols, ASCAP's Connie Bradley, Bob DiPiero, ASCAP's Pat Rolfe, Jeffrey Steele, Craig Wiseman and Tony Mullins.



PHOTO CREDIT TK



# TOP OF THE CHARTS

*ASCAP Number One Parties in Nashville honor hit songwriters*



MICHELLE GOBLE



ERIC ENGLAND



ERIC ENGLAND



KAY WILLIAMS



KAY WILLIAMS



**Music industry VIPs** and the songwriting community joined together to celebrate ASCAP members' No. 1 hit songs with gatherings that spanned the city. A celebration at ASCAP Nashville honored Sugarland's Jennifer Nettles and Kristian Bush along with co-writer Tim Owens for their hit single "Settlin'" and Carrie Underwood and songwriters Hillary Lindsey, Marv Green and Troy Verges for their No. 1 hit single "Wasted." Two ASCAP members were recognized for landing their first No. 1 hits, Danny Orton for Rascal Flatts' hit single "Stand" and Rachel Thibodeau for "Good Directions."

Owen Bradley Park hosted an ASCAP/Country Music Association sponsored event in honor of Kenny Chesney's first solely written No. 1 single "Beer in Mexico," and Nashville local pub Dan McGuinness saw Music Row crammed into its front room to celebrate the No. 1 success of Trace Adkins' "Ladies Love Country Boys" written by reigning ASCAP Country Songwriter of the Year Rivers Rutherford.

**PICTURED (l-r):**

1. CMA's Tammy Genovese, songwriters Troy Verges, Marv Green, Hillary Lindsey and Carrie Underwood, Mark Bright and Connie Bradley.
2. Buddy Cannon, Sony/ATV's Troy Tomlinson, CMA's Tammy Genovese, Chesney, Connie Bradley and RCA Label Group's Joe Galante.
3. Windswept Music's Steve Markland, Bud Dog Music's David Corlew, CMA's Tammy Genovese, Sugarland's Kristian Bush, ASCAP's Connie Bradley, Sugarland's Jennifer Nettles and Tim Owens.
4. CMA's Betsy Walker, co-writer Blair Daly, Universal Music Publishing's Pat Higdon, Orton, Connie Bradley and ASCAP's Mike Sistad.
5. Mercury Records John Ettinger, Murreh Music's Roger Murreh and Dan Hodges, co-writer Luke Bryan, Thibodeau, Dan Keen, and CMA's Hank Locklin.
6. ASCAP's Dan Keen, Rutherford, Connie Bradley and Adkins.

# ADVENTUROUS PROGRAMMING AWARDS

*ASCAP honors choral ensembles and orchestras for their commitment to contemporary composers*



## CHORUS AMERICA CONFERENCE

ASCAP joined Chorus America in honoring five choral ensembles for their adventurous programming during the 2006-2007 Concert Season, at a special awards presentation, held June 8th at the Chorus America Annual Conference in Los Angeles, CA. ASCAP member David Lang, composer and co-founder and co-artistic director of Bang on a Can, was a keynote speaker at the conference. The ensembles honored with plaques and cash awards were: **All Adult Chorus (two awards):** The New York Virtuoso Singers (Harold Rosenbaum, Artistic Director & Conductor), Volti (Robert Geary, Founder & Artistic Director); **Children/Youth Chorus:** Syracuse Children's Chorus (Barbara Tagg, Founder & Artistic Director), **Alice Parker Award:** Madrigalia (Rochester, NY, Roger Wilhelm, Music Director); Durango Choral Society/Linda Mack, Artistic Director received Honorable Mention for the ASCAP/Alice Parker Award. The award is presented annually to the choral ensemble that expands the mission of the chorus by presenting challenging repertory to its audience in new ways.

**Pictured (l-r):** 1. ASCAP's Frances Richard with David Lang. 2. Robert Geary, Founder and Artist Director of Volti, congratulated by ASCAP's Frances Richard. 3. Alice Parker, ASCAP's Frances Richard and Madrigalia's Music Director Roger Wilhelm.

## ASOL CONFERENCE



Leonard Slatkin presenting the awards for Adventurous Programming

ASCAP honored orchestras demonstrating exceptional commitment to contemporary composers at a special awards presentation held on June 22nd during the American Symphony Orchestra League's (ASOL) 62nd National Conference in Nashville,

TN. Introducing the Adventurous Programming Awards presentation, ASCAP's Frances Richard said: "2007 marks the 50th year that ASCAP has saluted those orchestras and music directors whose past season prominently featured music written within the past twenty-five years. Through their adventurous programming, these are the orchestras that enrich the repertory and keep our great concert music tradition relevant, vibrant and alive." Richard introduced distinguished ASCAP member and



ASCAP's Frances Richard and Allen Alexander with the Adventurous Programming award winners

internationally recognized American conductor, Leonard Slatkin, to present the awards. To see the list of award winners visit [ascap.com](http://ascap.com).

## ED HARSH NAMED NEW MEET THE COMPOSER PRESIDENT

ASCAP member Ed Harsh, former Vice President of Meet The Composer, was recently named to become the organization's new president beginning August 1, 2007. Harsh was appointed vice president of MTC in 2005 and previously served as managing editor of the Kurt Weill Edition, director of development at the Chamber Music Society of Lincoln Center, associate director of David Bury & Associates, and managing director of Sequitur new music ensemble. Harsh is also a composer and has had his works premiered by ensembles such as the Baltimore Symphony Orchestra and New Millennium Ensemble.

## JAZZ JOURNALISTS ASSOCIATION JAZZ AWARDS

Avant-garde jazz icon saxophonist-composer Ornette Coleman was celebrated with highest honors at the 2007 Jazz Journalists Association Jazz Awards on June 28, 2007 at the Jazz Standard in New York City. Coleman, who received a Pulitzer Prize earlier in 2007, received four awards: Musician of the Year, Alto Saxophonist of the Year, Record of the Year, and Small Group of the Year. Other ASCAP top honorees were Anat Cohen, Up and Coming Artist and Clarinetist of the Year; Maria Schneider, Jazz Arranger of the Year; Wycliffe Gordon, Trombonist of the Year; Regina Carter, String Player of the Year; and Donald Harrison, artistic director of the New Orleans-based Tipitina's Foundation, with an A Team Award for activists, advocates, altruists, aiders and abettors of jazz.





MASON BATES



ANTHONY CHEUNG



JACOB COOPER



WILL COOPER



CHRISTOPHER DIETZ



MICHAEL EARLY



REENA ESMAIL



SEAN FRIAR



RYAN GALLAGHER



CORY HIBBS



TAKUMA ITOH



ANGEL LAM



XINYAN LI



ERIC LINDSAY



ELI MARSHALL



MISSY MAZZOLI



CLINT NEEDHAM



ADAM SCHOENBERG



ZHOU TIAN



ZACHARY WADSWORTH



DERRICK WANG



JIE WANG



XI WANG

2007

# ASCAP Foundation/Morton Gould Young Composer Awards



ANDERSON ALDEN



KIT ARMSTRONG



TIM CALOBRE



ANTHONY DUARTE



MAX GRAFE



GABRIELLE HAIGH



SUNBIN KIM



JEREMIAH KLARMAN



ELIZABETH  
OGONEK



EDWARD POLL



ARMAND  
RANJBARAN



THOMAS REEVES



CONRAD TAO



# Michael Masser Scholarships Awarded

Composer/producer of "The Greatest Love of All" congratulates award recipients

Saxophonist Simon Wiskowski, from Palm Desert, CA, was selected as one of the recipients of The 2007 ASCAP Foundation Michael Masser Scholarship. Simon will attend the University of Texas in Austin this fall. Two other 2007 recipients are opera singer Ali King of Palm Springs, CA, who will attend the University of Southern California, and Nico Bergmann, also from Palm Springs, who will study at the Franz Liszt Conservatory in Hungary. These students were selected following their perform-

ances at the McCallum Theatre's Open Call, held on April 28 in Palm Desert, CA. Nico Bergmann also received the Open Call 2007 Grand Prize Award and Audience Favorite Award. Michael Masser, composer/producer of such classic songs as "The Greatest Love of All" and "Saving All My Love for You," established this scholarship at The ASCAP Foundation to support the educational advancement, professional training and development of students who demonstrate outstanding talent in the arts.



Pictured (left photo): Songwriter Michael Masser (center) congratulates 2007 ASCAP Foundation Michael Maser Scholarship recipients Nico Bergmann (l) and Ali King (r) at McCallum Theatre's Open Call, and (right photo) Simon Wiskowski, 2007 recipient of The ASCAP Foundation Michael Masser Scholarship, performs at McCallum Theatre's Open Call.



## ASCAP Member Brings Music to Seniors

Since 1986, The ASCAP Foundation has supported Hospital Audiences, Inc. (HAI) a non-profit organization dedicated to bringing the arts to culturally disadvantaged New Yorkers, including those with disabilities, the homeless and the elderly by providing senior ASCAP member songwriters and performers as entertainers for on-site performances. Recently the Gurwin Jewish Geriatric Center in Commack, NY welcomed ASCAP member and performer, Ronnie Seldin. Ronnie performed traditional Japanese vocal music and flute playing, accompanied by Atsuko Yuma, an accomplished musician and dancer, who wore a traditional Japanese kimono for the occasion. In addition to his performance, Ronnie explained the style of music and its genesis to the 72 residents who attended. ASCAP Foundation support of this program is made possible by a bequest from Rosalie Meyer, widow of composer Joseph Meyer whose songs include "California, Here I Come," and "If You knew Susie (Like I Knew Susie)."

In a thank you letter to HAI, Karen Nash, the director of therapeutic recreation at the Gurwin Center wrote: "Once again, HAI enhanced the quality of the lives of our residents, through their outstanding work. I can't imagine any

other organization that excels in touching so many lives of residents confined to nursing homes, hospitals and prisons. Please extend our gratitude to The ASCAP Foundation for their continued efforts to bring culture to our residents."



Atsuko Yuma (left) wearing a traditional kimono danced as ASCAP member Ronnie Seldin provided a historical perspective on the style and origins of the Japanese music he performed.

## The ASCAP Foundation Robert Allen Award Presented to Joshua Meltzer

Joshua Meltzer (at right) was presented with the 2007 ASCAP Foundation Robert Allen Award during a concert held at the New York venue Pianos on June 6, 2007 marking the culmination of The ASCAP Foundation Extended Songwriters Workshop. This Award was established by Patty Allen in honor of her husband, songwriter and ASCAP member Robert Allen, author of such standards as "Chances Are," "It's Not for Me to Say," and "Home for the Holidays." In the spirit of Allen's work, this cash award is presented annually to a songwriter in the pop and/or jazz musical genres participating in the Foundation's workshop in New York City.



Meltzer was born in Los Angeles, spent his childhood in upstate New York and currently lives in Northampton, MA. His father was a musician and his mother an artist, so growing up, there was a lot of support for his creativity. He has been playing music and writing songs since high school. In 2005 he released his EP *Digital Dirt* and his most recent song "A Beautiful Mistake" will be included in The *ASCAP Foundation Extended Workshop compilation CD*. Joshua will be recognized at The ASCAP Foundation Award ceremony taking place December 12, 2007 in the Allen Room at Frederick P. Rose Hall, Home of Jazz at Lincoln Center.

## Phoebe Jacobs Honored at the JVC Jazz Festival

ASCAP Foundation Vice President and Executive Director Karen Sherry (right) is pictured with honoree and vice-president of The Louis Armstrong Educational Foundation, Phoebe Jacobs (on the left) and jazz vocalist Mary Louise. Louise participated in the musical tribute to Phoebe at the JVC Jazz Festival presentation of *Phoebe Jacobs, A Life Well-Lived: A Work Still in Progress*, which took place on Thursday, June 21, 2007 at The Kaye Playhouse at Hunter College. The Louis Armstrong Foundation funds numerous ASCAP Foundation programs.



## Young Jazz Composers Recognized at ASCAP Jazz Wall Event

The ASCAP Foundation Young Jazz Composer Award recipients were recognized at the 2007 ASCAP Jazz Wall of Fame event which took place on June 1st in the Allen Room of the Frederick P. Rose Hall, Home of Jazz at Lincoln Center.

The ASCAP Foundation Young Jazz Composer Award Recipients:  
**Front Row (l to r):** Ted Taforo, Jimmy Macbride, Chase Morrin and Joshua Richman. **Back Row (l to r):** Colleen McDonough, Director, The ASCAP Foundation, Lee Dynes, Jon Snell, Joshua Vande Hey and Ross LaFleur. **Honorable mentions:** Randy Ingram, Stefan Schultze with ASCAP's Director of Awards, Ken Cicerale.

ASCAP Presents Showcase \ Luis Silva \ Negroni's Trio \ TANGO36

# LA CONFERENCIA LATINA DE BILLBOARD

ASCAP Presents showcase and Panel at 2007 Latin Billboard Conference in Miami



**Con casa llena**, el pasado 25 de abril de 2007 en Miami, se celebró el evento, "Los Sonidos Acústicos" de ASCAP, en el restaurante Yuca, durante la conferencia del Billboard. El show contó con la presentación de los afamados compositores de ASCAP: Nacho, Bárbara Muñoz, Jorge E. Murguía con Mauricio L. Arriaga y como invitado especial COTI. Los asistentes pudimos disfrutar de una velada emocionante. La primera presentación estuvo a cargo de con Nacho, para quien la música es una razón de vivir, él compone, produce y es el arreglista y guitarrista de todas sus canciones. Después le siguió COTI, quien distingue su música por recrear la mejor tradición del Pop/Rock Latino, donde la melodía reina por encima de todo. En este momento, Coti está estrenando en Estados Unidos el video "Canción De Adiós" primer sencillo de su nuevo álbum "Gatos y Palomas." Le siguió Bárbara Muñoz, una presencia vocal espectacular, dulce, sensible y seductora. En este momento ella se encuentra trabajando en su primer disco, el cual comparte junto a grandes compositores como Mario Doom y Amaury Gutiérrez. Y para cerrar el show, Jorge E. Murguía y Mauricio L. Arriaga; un dúo acertado que ha traído al mercado Latino una serie continua de "hits," que los ha llevado a la cima de la industria Latina. Estos exitosos compositores están trabajando con reconocidos artistas como: Belinda, RBD, Ha\*Ash, Ricardo Montaner, David Bisbal y Kalimba entre otros. El evento tuvo un gran éxito y le damos las gracias a todos los participantes.

El Panel organizado por ASCAP "Big Screen, Little Screen" el martes 24 de abril presentó a supervisores de música, agencias, editores y artistas los cuales explicaron como poder negociar música en cine, comerciales y televisión. El panel estuvo moderado por Michael Todd del departamento de Cine y Televisión de ASCAP en Los Angeles y los panelistas fueron: El presidente de Nacional Records, Tomas Cookman, el director de licencias y música para para Hispanic



Pictured (l-r): 1. Nacho, Jorge Murguía, ASCAP's Ana Rosa Santiago, Barbara Muñoz, Coti, ASCAP's Alexandra Lioutkoff, Mauricio Arriaga, ASCAP's Karl Avanzini and Mike Todd 2. ASCAP's Mike Todd, Tomas Cookman, Osvaldo Feliu, Margaret Rogers, Andrés Levin and ASCAP's Alexandra Lioutkoff 3. Mauricio Arriaga, Alejandra and Jorge Murguía during their explosive performance

Market, Osvaldo Feliu, VP de (Music Affairs) en Telemundo Network, Margaret Guerra Rogers y artista, compositor y productor Andres Levín.

Playing to a packed house on April 25th 2007 in Miami, ASCAP presented another showcase in a long-standing series of "Latin Acoustic Sounds" during the Billboard Latin Music Conference at Yuca restaurant on South Beach. The event counted the participation of ASCAP songwriters Nacho, Bárbara Muñoz and Jorge E. Murguía with Mauricio L. Arriaga, and a special invited guest Coti. Opening the show was Nacho, showing an immense artistic disposition, singing his own songs, all the while playing both guitar and harmonica; he also produces and arranges his own music. Next up was Coti, considered



one of Latin music's leading hit-makers. Coti recently enjoyed the U.S. release of his video for "Canción De Adiós," the first single off his new album *Gatos y Palomas*. Bárbara Muñoz came next, with superb vocal texturing, sweet, sensible and seductive on the stage. Bárbara is working on her first album, in which she shares compositions with great composers like other ASCAP notables Mario Doom & Amaury Gutierrez. Closing the show were Jorge E. Murguía and Mauricio L. Arriaga, a successful duo who have brought the Latin market a series of continuous hits, propelling them to the top of their field. These upcoming writers are working with top-notch artists like: Belinda, RBD, Ha\*Ash, Ricardo Montaner, David Bisbal and Kalimba, among others. The show was a great success. Thank you to all the partici-

pants and those in attendance!

Also during the conference, ASCAP presented a panel titled "Big Screen, Little Screen" on Tuesday, April 24 at the Intercontinental Hotel, featuring music supervisors, agencies, editors and artists who revealed how to get music on film, ads and television. Moderated by Michael Todd, (Senior Director, Film & TV Music, ASCAP), the panel included: Tomas Cookman (President Nacional Records), Osvaldo Feliu, Esq. (Director of Licensing and Music Supervision for Hispanic Market, Production Advisors, Inc.), Margaret Guerra Rogers (VP of Music Affairs, Telemundo Network Group/ Independent Music Supervisor) and Andres Levin (Artist/Songwriter/Film Composer/Record Producer).

## LUIS SILVA EN SALÓN DE LA FAMA

**El compositor, productor y socio veterano de ASCAP,** Luís Silva, pasó a formar parte del Salón de la Fama de los Premios a la Musica Latina 2007. Nuestra representante de ASCAP en Texas, Velia González, quien asistió a tan prestigioso evento, aparece en la foto junto a Luís Silva.

ASCAP's songwriter, music publisher & music producer Luís Silva was inducted into the 2007 Premios A La Musica Latina Hall of Fame. ASCAP's Velia Gonzalez was honored to have been among his guests for this prestigious event, and is pictured here with Silva.



Pictured (l-r) are ASCAP's Velia Gonzalez & Luís Silva



Pictured (l-r) are ASCAP's Karl Avanzini, José Negroni & Nomar Negroni

## NEGRONI'S TRIO

**José y Nomar Negroni** visitaron las oficinas de ASCAP en Miami para presentar su tercer album *Father & Son*, con una serie de temas de gran variedad rítmica y jazzística. El trio de Jazz se prepara para el lanzamiento del nuevo disco y una ardua gira de promoción. El disco incluye el tema "En Silencio" interpretado y co-escrito por Maria Nahima.

José and Nomar Negroni recently visited ASCAP's Miami office to present their third CD properly named *Father & Son*. The album has a wealth of varied rhythms and jazz injections. The CD includes a track sung by ASCAP writer Maria Nahima, and the Trio is getting ready to go on tour to promote the record.

## TANGO36

**Conocido como uno de los grupos de Rock** más populares de Miami, Tango36, quien canta su Rock en español se prepara para promocionar su nueva producción titulada "Camino al Sol". Sus integrantes socios de ASCAP: Jorge Delgado, Carlos García-Menocal y Ricardo Bigai pasaron a visitar las oficinas de ASCAP en Miami para presentar su nuevo CD.

Known as one of Miami's most popular Rock en Español bands, Tango36 makes rock & roll which happens to be sung in Spanish. They are the combination of various musical styles gathered by members of diverse musical, cultural and educational backgrounds. Joined together, you have a formula for Rock & Roll that transcends language. Jorge Delgado, Carlos García-Menocal & Ricardo Bigai, all ASCAP members, stopped by ASCAP's Miami office to present their new CD.



Pictured (l-r) are Carlos García-Menocal (Drums) ASCAP's Karl Avanzini, Jorge Delgado (Vocalist) & Ricardo Bigai (Bass).

# HOLDING COURT

*The legendary Earls Court in central London was the scene for London Calling, an international music business event*



Music business experts addressed the future of music at London Calling in June.

**ASCAP Vice President of Membership/UK & Europe, Seán Devine,** recently attended London Calling, an international music business event held at the legendary Earls Court exhibition centre in London. The two day event, held June 28 and 29, featured a major exhibition, a world-class speaker line-up, expert one-to-one business advice, a jam-packed

line-up of new music, new technologies and new ideas, plus showcases, gigs, parties and networking events all themed around the new challenges facing the music industry in the digital age. "I had a great time and met a ton of people," said Devine. "I came away with a very optimistic feeling about the future of music."



## IVOR NOVELLO AWARDS HONOR QUINCY JONES

**Yesterday** saw the British Academy of Composers and Songwriters hold their annual award show. Now in it's 52nd year, the ceremony is considered by many to be the pinnacle of UK award ceremonies. BACS chairman David Ferguson was on hand to guide the day's events and to "pay respect to the craft of the songwriter and composer, whose work is the heartbeat of the music industry".

Quincy Jones was given the Special International Award and was there in person to collect his honor, as were Stuart Price, Alex Turner, Yusuf Islam, Scott Matthews, Norman Cook and The Scissor Sisters. The Ivor Novello Awards is sponsored by the UK performing right society, PRS.

## CROSS COUNTRY

**The Screening shows us how to rock**

**All it took** was a few demos and a little more than a year for Leicester-based the Screening to land spots on Radio 1 and BBC6Music as well as sold-out tour dates in Los Angeles, Las Vegas, and at SXSW festival in Austin, TX. It all goes to show how infectious their irony-tinged yet anthemic tunes really are. While still on their explosive trip to the West Coast, the Screening also signed a recording deal with LA Indie, Intravenous Records.

With plans already in motion to release a six-song E.P. with the saucy title *E.P.*, the band that NME claimed to have "spirit in abundance and some top tunes to boot" will be smiling as they live up to their buzz.







## COMING IN FROM THE COLD

**Lay Low** is centred on the talents of Lovisa, an award-winning songwriter from Iceland. Her influences are a turbulent mix of Ray Charles, The Staple Singers, Ella Fitzgerald, Will Oldham, Cat Power, Dolly Parton, Willy Mason and Beth Gibbons, which has led to her being heralded as a "female Johnny Cash."

For live performances, Lay Low also consists of Magnus Oder, Bassi on drums and Sibbi on banjo which, when mixed together with Lovisa's haunting blues-country vocal, makes for a winning combination.

Already a hit in Iceland, Please Don't Hate Me earned 3 Icelandic Music Awards, the band have made a massive impression on the UK music scene, and they are already invading stateside, as their track "Mojo Love" was used in US hit drama Greys Anatomy.

Lay Low is preparing to embark on a tour of the UK in the fall after previewing their stunning live shows at Popkomm in Germany and Iceland Airwaves Festival.

## LORD OF THE FLIES

The Flies dodge the industry, take their music directly to the people



After eight years on bass with Spiritualized and three years as lead singer with Lupine Howl, Sean Cook returns as frontman of The Flies. Their self-titled, download only mini album, which was released on June 4th via No Carbon Records, is a dark, haunting but timeless beautiful collection of songs. Band members Sean Cook, Bob Locke and Tim Norfolk, shared writing duties on the hiply short record, which was produced by the appropriately named Bristol based production team The Insects.

The Flies' musical heritage is nothing short of impressive, as the three band members have worked with such luminaries as Massive Attack, Tricky, Goldfrapp, The Jesus & Mary Chain, Elizabeth Fraser (Cocteau Twins) and various members of Portishead - to name a few. The Insects have also composed several film soundtracks including recent cult horror flick 'Creep'.

Beginning loosely as a studio project in 2005 when The Insects invited Sean to sing on a track, the collaboration grew, taking on its own spirit and sonic quality, bound together by Cook's unique and haunting vocals. Much of the music has the aural feel of a David Lynch movie with influences ranging from Roy Orbison & The Doors to Kraftwerk.

Shunning the normal routes to releasing music, The Flies put a massive emphasis on the Internet being the main outlet for the band. This approach led to a pioneering deal with Universal Digital. Strong online support for the band came over a series of three digital-only releases (We Began / Walking On The Sand / The Temptress).

After establishing themselves as a cult band online, The Flies played their first gig supporting Massive Attack at Westonbirt Arboretum in July 2006. They have now moved into a full recording deal with new Universal label NoCarbon Records and are currently in the studio finishing the debut album due for release in the Autumn.



## HONORING FILM MUSIC ACHIEVEMENT

**Unable to attend** the ASCAP Film and Television awards held in L.A., composers Josh Phillips (left) and Dan McGrath (right) dropped by the London office to collect their award from ASCAP's Sean Devine for their theme to the TV series *Dancing with the Stars*. Josh and Dan have a broad spectrum of experience writing music for TV, radio and advertising. Originally a sound engineer, Dan has directed and presented TV, produced Chris Evans 1FM & Virgin Radio shows and plays in a covers band. Josh has recorded and performed for years with Heat Wave, Paul McCartney, Eric Clapton, Midge Ure, Alisha's Attic, Pete Townshend and currently Procol Harum. In the UK, they are responsible for the music for *How Do You Solve A Problem Like Maria*, *Holidays Undercover* and the UK version of *Dancing with the Stars*, *Strictly Come Dancing*.

Visit [www.cannonstudios.co.uk](http://www.cannonstudios.co.uk) for more info.

# SCORING SOFTWARE

*Notion Music releases a version 2.0*

BY JON CHAPPELL



**How would you like** to channel the London Symphony Orchestra just by writing your melodies and harmonies into a computer? Or have a concert band play back your arrangements as fast as you can dash out the notes and chords with your MIDI keyboard? And what about being able to adjust for each instrument's soundstage placement, depth, and volume—all without laborious editing procedures and tweaking? Composition software such as Notion (as well as Sibelius) lets you see and hear the score instantly via an interface that is smooth and transparent to the user—even someone with limited or no computer experience.



## From Songwriting to Scoring

Traditional composers and arrangers who score for ensembles are doubly challenged, even cursed, you might say. They must not only find inspiration to create their melodies and harmonies, they must also imagine how they will sound when scored for a large group of diverse instruments. Naturally, this gets harder as the size and diversity of the ensemble increases.

Those trained in orchestration may find this relatively easy, but many songwriters feel intimidated by the thought of composing or arranging for larger ensembles. But if you're good at writing melodies and putting chords to them, you might also be a great arranger, orchestrator, or film scorer. And with the industry's emphasis on home production these days, songwriters sometimes find opportunities for scoring work—and expectations of professional sound quality—that didn't exist a few years ago.

But fear not. You can learn the principles of orchestration through books and by taking lessons, and you can buy a computer-based scoring program and start composing immediately for a "virtual" ensemble that you can customize to suit your needs. If you have good ears, and you can get some pointers along the way, you can acquire the basic techniques in a short time. Even in enough time to score a project you've been hired for.

You see, in the past, the only way to become better at scoring was through trial and error, using the musicians at your disposal as musical guinea pigs—provided they were willing to put up with your whims and experiments. But unless you can pay these people to support your orchestral meanderings, you'll typically find yourself in an environment that's quite hostile to "trying new things." And if you're a beginner, forget it. Most musicians wouldn't tolerate the mis-

takes of an "amateur orchestrator," no matter how good a tunesmith you are. What you need is a tool that allows you to hear what your ideas sound like before they ever get near a rehearsal studio and other musicians. That's where a scoring program comes in.

## The Players

There are several scoring programs on the market, including Finale, Sibelius, Overture, and Notion. Finale and Sibelius are the big guns: professional, full-featured notation and playback programs that are highly evolved, while Overture and Notion are newer to the market. Notion doesn't have the professional publishing features of Finale or Sibelius, but it is extremely easy to use, and because it comes with its own orchestral instruments integrated into the program itself (meaning you don't have to load them in a separate operation), tradi-

## NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

### Repeat Performance

Back in the day, the Roland RE-20 Space Echo was the analog delay device of choice in studios and in pro stage rigs. The original is still sought after for its (now) lo-fi sound—especially its swirly chorus effects. So, like many things analog, the RE-20 has been reborn in digital form. The new RE-201 Space Echo pedal by Roland's stompbox division, BOSS, uses Roland's well-regarded COSM technology and is designed to capture the random flutter and saturation of the original tape-based delay, while adding some technological advances such as increased delay time, tap tempo, and the ability to be controlled by an optional expression pedal. Check it out at [bossus.com](http://bossus.com)



### Timbaland Open

If you've ever wished you could stuff your computer-based workstation into a keyboard controller and take it anywhere, you should check out Open Labs. Their latest product, the MiKo combines a screaming fast Window's compatible PC with a 15" touch-screen, a built-in 37-note semi-weighted keyboard controller, audio I/O, a built-in DVD burner, and more. It can run leading Windows recording, effects and instrument software and can play back up to 300 notes of polyphony. Generic MiKos seem powerful enough, but Open Labs also offers some special editions, including the Timbaland Special Edition, boasting an all white chassis and loaded with sounds and instruments selected by the producer himself. [Openlabs.com](http://Openlabs.com).



### Lend an Ear

In ear monitors usually fall into two categories: cheap earbuds; and super-expensive professional devices. Future Sonics Atrio Series personal monitors are designed to deliver the quality of top-end devices, but at a more affordable price. Famed for their pure bass response and clarity, each set comes with an array of foam and silicon sleeves to insure a proper fit. The monitors are compatible with most portable, home, and wireless systems. [Futuresonics.com](http://Futuresonics.com)



### Breaking the Waves

Despite impressive advances in pick-up and amplification systems over the last decade or so, feedback continues to plague amplified acoustic guitarists, especially those who have to play alongside drums and electric guitars, basses and keyboards. And while there are electronic feedback eliminators out there, the new Planet Waves Screaching Halt takes a less high-tech approach. The rubbery disk fits into the sound hole of most acoustic axes, helping to tame some of the resonances that build up when the guitar interacts with onstage amps and monitors. This lets the player increase volume before feedback and allows for more flexible use of tone-shaping tools like EQ. Not bad for something that costs less than 10 bucks and fits in your case or gig bag. [Planetwaves.com](http://Planetwaves.com)



### Hearing Voices

Digitech may be best known for making guitar gear, but the company's also stage processors for singers. The Vocalist Live 4 vocal harmony and effects floor processor is designed to deliver multi-part harmony, but unlike some competing devices that require manual input, the Vocalist generates the harmonies by analyzing guitar chords played into it. Users can choose a 3rd, 5th or octave above or below, or unisons, and can create up four-part harmony. Other features include effects like compression, EQ, reverb and others; built-in pitch correction; 50 user and 50 factory presets; inputs for both the guitar and mic; a built-in tuner; and more. [Digitech.com](http://Digitech.com)



### And Video Too

Computer-based recording and other digital tools have made it easier than ever for people to create their own CDs. And in this YouTube generation, the next frontier in DIY music creation is video. That's why PreSonus' new MegaStudio Producer package—which includes a combines an FPIO 24/96kHz 10 in/10 out audio interface and an impressive bundle of music software—also boasts Sony Vegas Movie Studio + DVD, multi-track video and audio editing software that lets you create your own DVDs. In addition to the hardware and software, MegaStudio Producer comes with more than four hours of tutorial video to help you get a grip on your productions, plus five free uploads to iTunes from TuneCore, free BroadJam.com membership and a complete "Go Pro" guide with info on sharing, distributing and selling your music and video. [PreSonus.com](http://PreSonus.com)



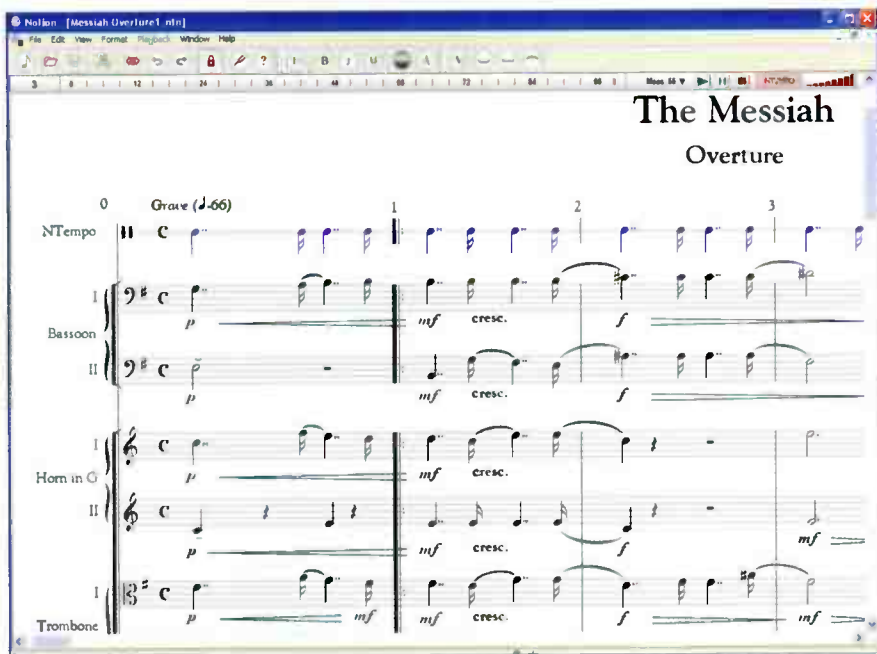


Fig. 2. The output of Notion is elegant, easy to read, and spaced according to the best practices of music-notation traditions. One of Notion's most innovative features is NTempo, which is a tempo track that appears above the score and that can be tapped out by the conductor. This allows the leader to vary the tempo of the performance, which can be critical if you're trying to match the music to some other live event – a film score, action in a play, dancers on a stage, etc.

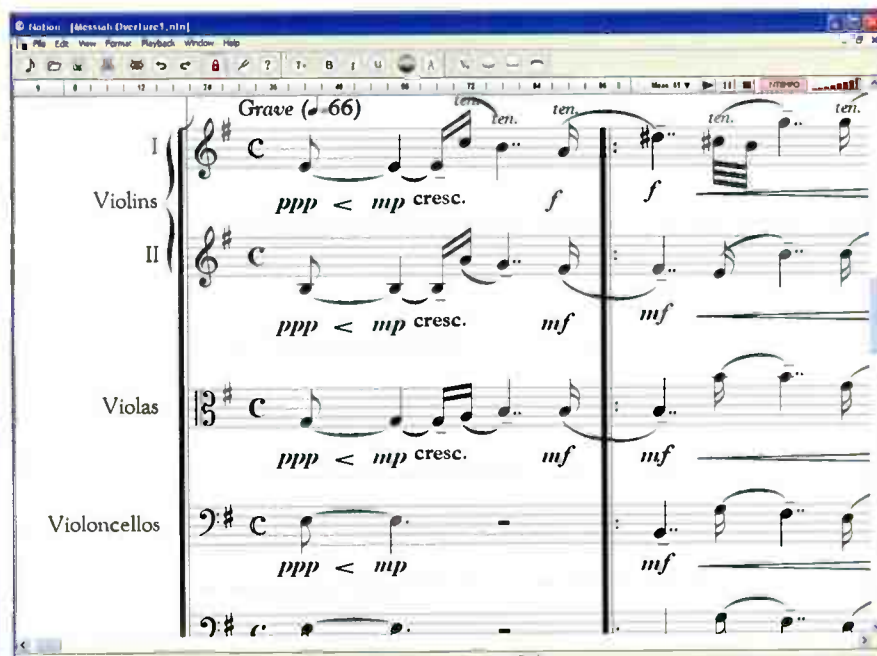


Fig. 2a. Notion uses a wizard-style guide to help you set up your scoring project. You start by choosing the instruments in your ensemble, defining a key and time signature, and then you're ready to start inputting notes and articulations. Notion takes care of setting up the score and spacing the notes and other symbols you select. That's all there is to it!

tional and acoustic musicians are finding favor with it. No program seems to have bridged the process of input to playback as transparently as Notion has, while still producing high-quality sound. It is quick and easy to use, and it's well designed for musicians who don't regularly use computers and who may not be expert with digital recording technologies.

In addition to producing professional-looking printouts (see Fig. 2), both for full scores and parts, Notion features a "virtual conductor" in a feature called "NTempo," which allows you to tap out the beat, pacing the playback according to your taps. This is a handy teaching tool (you can slow down specific sections for closer study), or you can use it to match the music's pace to some

live or video action—perfect for writing for film, drama and dance action. So if you're an instructor, traditional or acoustic-instrument composer, a worship music director, or if you're just looking to avoid another steep software learning curve, Notion is the program for you.

## Orchestral Wizardry

Notion makes it easy to score your work because the built-in instruments—digital samples that produce the sound of a full orchestra and other instruments—are integrated so well into the program. Most standard music production programs require a complex process that involves loading third-party sounds, assigning and routing of staves to instruments, and configuring the audio outputs, just to be able to hear the parts you're writing play back with an appropriate sound. You may even have to know how to program the sound generators or outboard instruments to get the performance characteristics like dynamics and tone the way you want them.

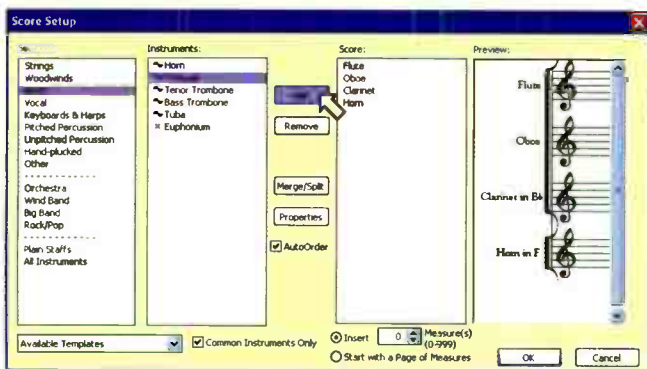
This complex process can slow you down when you're trying to capture ideas before they evaporate. Notion simplifies the process by using a short set-up wizard that helps you choose the instruments in your ensemble (or you can make your own templates or select one of their presets) and define the key signature and time signatures. Presto: You're ready to input notes right into the score (See Fig. 2a). As soon as you place the first quarter note, you hear the instrument play. As your score develops, you can hear it immediately with the push of a button.

## London Calling

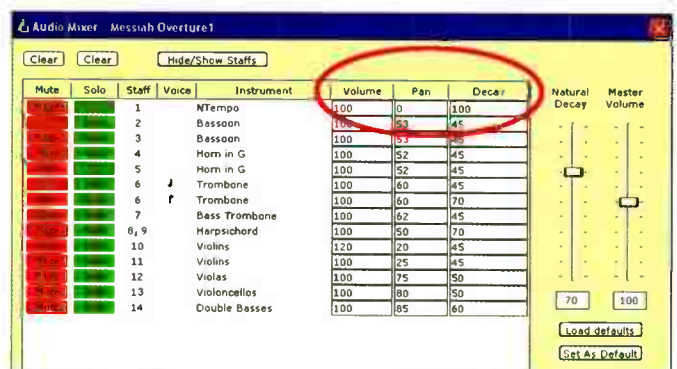
And that playback is spectacular, thanks to samples made by the London Symphony Orchestra and recorded at the famed Abbey Road Studios (lauded for its room sound). The LSO's work has been heard in countless recordings of classical and popular music, as well as on movie soundtracks. This commissioning of a world-class orchestra (in a world-renowned room) is unique to any available scoring program, and the special character of this illustrious ensemble performing your own compositions is a real inspiration!

## Easy as A-Bb-C

Notion handles many of scoring's niggly tasks for you in the background. For example, the program drops rests in the right places (you don't have to be super accurate with your mouse movements), pitches snap into place, and it handles note spacing and layout automatically. This is especially cool when you have to change something already entered in the score. For example, I decided that instead of having four quarter notes with tremolo markings in my violins, I wanted to write out 16th notes. Notion widened the existing measure to accommodate the



**Fig. 3.** The graphical notation affects the playback, so that adding an accent makes a note louder, and crescendos make the music swell in volume. The user can define the performance parameters and ranges of articulations, dynamics, and tempo indications.



**Fig. 5.** The Audio Mixer window allows you to make quick adjustments to an instrument's Volume, Pan, and Decay (shown in red circle). You can also mute or solo an instrument or multiple instruments.

new measure, and adjusted the surrounding, affected areas.

The program will also provide "rhythmic respellings." Some composers will write a two dotted quarters and a quarter (a shorthand technique used even by Mozart), while others would notate the same figure more precisely as a dotted quarter plus an eighth tied to a quarter, followed by a quarter. Notion's ability to adapt the score to both methods—rather than forcing an editor to re-input the notes—is great for conforming an existing score a "house style" (which might happen if you submit your score for publication), and is especially handy when multiple people are working on the same project.

Other helpful features abound. For example, Notion gives you several ways to create divisi parts on a single staff. The coolest—and clearest—involves simply writing the second part on a separate staff and then merging the two staves when you're done. The converse of merging is splitting, which Notion also performs with ease. This way, if you write a part out originally as a divisi, using the Multi-Voice Mode, you can break one part out to its own staff. Then you can reassign it to another instrument, if you like. Slick!

On the micro-editing level, articulations and other markings are dynamic, so that when you, for example, apply a forte mark to a note or passage, the note will not only sound louder; it will also sound as if struck (or blown or bowed) harder by the performer. This is accomplished by having the program calling up two different samples—one "normal" one; and one that was performed with stronger dynamics during the recording process (see Fig. 3).

## MIDI Spoken Here

Many people will find it easiest to get up and running with Notion by using the mouse to drag and drop notes, but you don't have to limit yourself to entering notes from the onscreen tool palette or the computer keyboard. Notion, following the

model of MIDI sequencers, digital audio workstations, and other scoring programs, also accepts note entry from a MIDI keyboard.

To make sure it transcribes what you're playing accurately, Notion gives you a click track, and then inserts the notes right into the score as you play along. MIDI keyboard entry is the preferred mode for musicians who either don't write out music beforehand (using their ear to compose directly into the score), or whose transcription and dictation skills are lacking. An even if you can proficiently transcribe your own (or others') work, MIDI input is a very quick and efficient to dispatch long passages of similar notes, like running 16th notes in a Baroque concerto.

## Mixing It Up

One way for orchestrators to experiment with their arrangements is to increase the volume of certain instruments without notating it in the score. For this, Notion offers an Audio Mixer window (see Fig. 5), which will be familiar territory to musicians who work with digital-audio editing software. In this window, users can adjust the volume of each staff; its pan position (placement from left to right in the stereo field); the decay (how gradually or abruptly an instrument's sound trails off, similar to reverb); and its mute and solo status. Mute cuts out the sound of a particular staff, while solo isolates a staff and mutes the others. You can activate solo or mute on more than one staff, auditioning instruments and parts in any combination.

## Coda

Notion is still a relatively new program, and as such has room to grow. Future upgrades will hopefully include the ability to notate instruments in the score in concert pitch and the inclusion of professional publishing features, like importing of graphics and exporting to eps and pdf file formats—strengths of programs like Sibelius and Finale. But Notion got one thing right from the get-go: it delivered a program with a

well-designed, simple interface that produces gorgeous playback and professional-looking print-outs. Features can be added on, but to understand the whole composer-arranger ethos—and to then provide such a transparent solution—must exist at the program's core, and Notion nailed that in a big way. And in an arena that already includes several evolved scoring programs, it's inspiring to see that there is room for Notion's seamless and elegant scoring solution tailored for musicians.

*Jon Chappell has a master's degree in composition from DePaul University and has performed with Gunther Schuller, The Pittsburgh Symphony Orchestra, and the Chicago Symphony Orchestra, among others.*

## NOTION 2.0 SELECTED FEATURES

- Sounds of the London Symphony Orchestra, recorded at Abbey Road Studios
- Click and drag notes
- Write for up to 128 instruments in a single score
- No external hardware or software needed
- Expandable and customizable sound library
- NTempo: real-time "conducting" of the score
- MIDI device entry, including step time, stretch time, and real time
- Automatic score layout and alignment
- Instrument audio mixer: mute, solo, decay, pan, anc balance
- Export to WAV file
- 33 level dynamic resolution from pppppp to ffffff with intermediate degrees
- Timbre sampling at all dynamics and in all ranges
- List price: \$599

# TIPS FOR THE MIX

*Mixing is more about the ears than the gear*

BY EMILE MENASCHÉ



Creating great mixes involves more than moving a few faders on a console.



**Whether you're creating** a songwriter demo, producing your own album, or composing music that will be used in film, radio, or TV, the quality of your mix can be almost as important as the quality of your songs. Here are some tips to make sure you're in the mix.

Back in the days before home studios, typical songwriter demos were just that—quick demonstration recordings that gave the flavor of the song. If a publisher was pushing the song and had a sound in mind, they might have booked time in a studio to record a more elaborate demo, but this wasn't always the case—and even if it was, the songwriter wasn't expected to do more than bring the song, teach it to the band, and get a good enough performance to make the sales pitch.

Those days are long gone. And like it or not, songwriters and composers have now added "audio engineer" and "producer" to their job descriptions. Today's demos need to convey more than the skeleton of a song; publishers and labels expect to hear the hooks, harmonies, beats, and sounds that polish the tune to shining gold. The good news is that the technology to produce such

ear candy is available and affordable. The bad news is that putting it all together and creating a great mix requires skill, patience and perspective.

Getting the melody and arrangement right is now only part of the package. As the publisher of one high-end music library told me recently: "We can use your songs—as long as the mixes are great." Short of hiring a professional to mix your work—and there are times when this can be extremely valuable—there are several things that you can do to make your demos shine.

## Zero in on your hearing

One of the hardest things for people to do when mixing their home recordings is to actually hear what's going on. This is especially true if you, like many modern songwriters, are working alone. Think about it: You've had the

song in your head, and then you've recorded the parts, building up the tracks to flesh out the arrangement. You're used to hearing things a certain way (for example, with the guitar up loud while you tracked a solo; or with lots of reverb on your voice while you cut your vocals). You have zero perspective.

In a professional mix, the engineer almost always starts from scratch, listening to each track without effects and setting levels as he or she hears them. You should do the same. Zero the board—a technical way to say "turn off EQ and effects, and set all the faders to the same place." Then, bring the sounds in one at a time. If you like what you had going on before you zeroed the board, make a note of it (or, if you're using a digital mixer or recording software, save the mix for later reference). But starting over can give you fresh perspective. You may realize that

the loud guitar is interfering with the vocal, and that your song is more effective if your voice is less reverberant.

### Keep it down

Speaking of listening, one of the worst ways to mix is by turning things up too loud. In addition to the damage you may cause your ears (I speak loudly—from experience), listening loud usually gives a distorted impression of what the recording actually sounds like. If you have to crank the speakers for your mix to sound good, there's something wrong with the mix. It should sound good at low and moderate volume, as well.

### Use EQ to make space

Listen to a great mix, and everything seems to lock together like a jigsaw puzzle. The pros have an advantage in that the tracks they mix are probably well recorded with great mics in great-sounding rooms. But even they must sometimes use an equalizer to adjust the tone of their tracks. While there are many different ways to use an EQ, one of the more universal tricks is to open up room for the bass by



You can use an EQ to make space in a mix by reducing frequencies that interfere with other instruments.

rolling off (engineer talk for making quieter) the low register of other instruments. This is especially effective on guitars: Set the EQ to cut everything below 120 Hz. When the guitar is isolated, it might sound a little thin, but when the guitar and the bass are together, both sound great. This trick also works for other instruments, as well as vocals.

### Keep references on hand

To reinstate your idea of what sounds good, listen to other mixes in the style of the song you're working on. Go back often. Listen for things like the level of individual instruments (how loud is that bass?), as well as their tone (how bassy is that bass?) and their placement in the mix, the effects used, and anything else your ear can pick up. When it comes to mixing, it's fine to plagiarize.

### Think of the Big Picture

Film and TV work is booming for home-based composers and songwriters. If that's a market you're after, be aware that the kind of mix that works on a radio or CD-bound song may not work if the music is to be used as background

to dialog. Midrange instruments and percussive noises may distract from the action onscreen. If possible, listen to any mixes you do for film and TV with the dialog in place; make sure you can hear both the speech and the music.

### Clean up your tracks

If you're using digital recording technology at home, you should use that technology to get rid of unwanted noise and other sonic garbage by editing it out. (If you're in the analog world, you can do this also, but it's a bit more complicated). Take a vocal track, for example. In most cases, there'll be space between the phrases where the singer is fidgeting, breathing, and making other assorted noises. (I had one guy who had the sniffles—not a pleasant thing to hear through reverb.) Get rid of that by either muting the vocal track during those sections or—even better—by cutting out the unwanted audio. Just be sure not to cut off the beginning or end of the singer's actual performance. This technique also works on instrument and acoustic drum tracks. On the latter, it's an especially effective way to get rid of "bleed" from neighboring drums (for example, snare hits that can be heard on the tom mics when the tom is not playing).

### Use effects, but sparingly

Professional mix engineers have more effects than ever before at their disposal, but if you listen to a great mix, you'll often find that they use these effects sparingly. For example, if you have acoustic guitar, Hammond organ, electric rhythm guitar and lead guitar tracks, and they're all bathed in reverb and delay, your mix is actually going to sound small and distant. If you don't believe me, check out some of the stuff from the late '80s, when digital delay and reverb first became affordable. It sounds like the musicians are playing inside the drum of a dryer.

### Watch dynamics and levels

One of the trickiest things for home recordists to get right is the level and dynamic range of a mix. In most cases, the differences between loud and quiet sounds should be minimized—the listener should never feel like turning up the sound in the quiet parts and turning it down in the loud parts. Dynamics processors like compressors and limiters are designed to reduce these loud/soft differences, but they should be used carefully. Too much compression and limiting, and the track will sound like it's "pumping and breathing." (For reference, check out a top 40 FM radio station; they tend to squash, or compress, the songs they play to the extreme, and they usually sound pretty bad.)

### Let the vocal breathe

The trend today is toward more intimate vocals that sound close to the ear or have an "in-the-same-room" ambience. Reverb still sounds great on vocals, but burying your voice is no way to get your song across. And don't use effects as a crutch—if you're not confident with your vocal, hire a singer.

That said, AutoTune and other pitch correction tools have become common—you can hear them in action on many a pop song, often intentionally so. So you can use pitch correction without shame, but it'll sound more acceptable in the context of a dance or electronic pop song than it will on a sensitive piano ballad. In the latter case, you may be better off with a vocal that sounds less polished and more organic.

### Get out of the studio

Home studios usually rely on small, nearfield monitors. The theory is that nearfields are less affected by room acoustics because the listener is close to the speaker, so its sound is therefore uncolored by reflections from around the room. That's only partially true: While nearfields will be less colored by the room, the acoustical properties of your space do play a role in what you're hearing (yet another reason to listen quietly). Small speakers also tend to produce less bass than larger speakers, so it's not uncommon for home mixers to crank the bass without realizing it. Therefore, it's essential to take your mix out of the studio. If possible, burn CDs or load high-resolution files onto an iPod and listen on headphones, boom boxes, car stereos, computer speakers, home stereos—anyplace you can.

### Know when to stop

One of the real drawbacks of working at home is the freedom to do almost anything, laying multiple tracks, using tons of samples, and adding gobs of effects. While that can be effective, a lot of times, it detracts from the important business of writing songs and getting them out into the world. So if you find yourself tempted to polish the pearl over and over, resist. Get the song done and move on.



The use of effects can enhance a production, as long as they don't distract from the essence of the song.

The art and craft of...

# AIMEE MANN

BY DAVE SIMONS



After struggling with major labels, Aimee Mann to the indie route to success.



**Good things** don't always happen to good people (especially in the music business), which is why the accomplishments of Aimee Mann make such good copy.

As the bass-playing singer-songwriter for Boston's 'Til Tuesday, Aimee Mann blasted into the Top 10 on her very first try with "Voices Carry," its big drums and breathy chorus a perfect fit for the summer of '85. In the years that followed, Mann shed her glossy image and began crafting tight pop melodies and witty, incisive lyrics that owed more to the Kinks than the Cars. Her 'Til Tuesday swan song, 1989's confessional *Everything's Different Now* (mostly about Mann's breakup with songwriter

Jules Shear), was a major leap forward, and the first real hint that Mann had turned a corner as an artist. Mann's 1993 solo debut, *Whatever*, was followed in 1996 by *I'm With Stupid*, a pop masterpiece brimming with pointed lyrics and powerful guitar hooks (mainly supplied by producer and co-writer Jon Brion). However, Mann would spend the better part of the decade enduring nearly every kind of abuse available to a major-label artist, from poor promotion and A&R mismanagement to a recording

contract that bound her to a defunct label. Through it all, Mann kept writing and recording, and in 1999 several new songs were tapped by her friend, director Paul Thomas Anderson, for use in Anderson's film *Magnolia*. When Mann's label deemed the new work unsuitable for release midway, Mann threw in the towel, bought back her contract, and prepared for life as an independent artist.

Then the unexpected happened: On the strength of critical raves, the soundtrack to *Magnolia* (which contained nine Mann originals) began selling at a generous clip, and eventually earned the composer Best Song nominations from both the Golden Globe



and Academy Awards committees. On a roll, in 2000 Mann released her indie debut, *Bachelor No. 2*, and it too sold respectably. Suddenly Mann found herself in a most enviable position—independent but with steadily increasing notoriety. Mann used the turn of events to her advantage, launching a label cooperative called United Musicians (with help from her husband, songwriter Michael Penn), and releasing a succession of strong albums including *Lost in Space* (2002) and *The Forgotten Arm* (2005), the latter a reference to Mann's newfound interest in boxing.

A decade ago, Mann foreshadowed her move to independence with "It's Not Safe," a song which warned that anything really worth keeping should be kept to oneself—because "God knows it's not safe with anybody else." Mann's subsequent success and artistic freedom have proven that her initial hunch was quite correct.

**You've had quite an assortment of co-writers over the years. 'That's Just What You Are,' for instance, was a song Jon Brion had started, then you came in and wrote the bridge and finished it off. Is that your favorite way to collaborate?**

A lot of times Jon would do that, just hand me a little chord progression and some words and melody, or some kernel of an idea. And I just always found his music very inspiring, so it was very easy for me to make a whole song out of that. "Amateur" [also from *I'm With Stupid*] was like that as well—a lot of it was already there, I just had bring it to the end. The other thing about Jon is that he would always tell me right away what the concept of the lyric was—and I'd always know immediately what he was talking about. Like with "That's Just What You Are," he's referring to someone who's always acting like a jackass and won't do anything about it, you know, "that's just how I am, and I can't change," that sort of thing. I could relate to that!

**So you like coming into it like that, where you've already got the road map? Yeah, and it's definitely a lot more fun. Because there's already something there for you to follow.**

**What about writing with Elvis Costello? Same thing?**

It's actually just the opposite with me and Elvis—that's a case where I'll have to come up with the initial framework. Like on "The Fall of the World's Own Optimist" [from *Bachelor No. 2*], I had like a verse and a chorus, but I couldn't come up with any words for the verses. So then he came along and wrote this whole B-section to the chorus, which was really great, it takes the song in this whole other direction. And

then he added in the verse lyrics, which I then had to tailor to get back to the original topic.

**It sounds very similar to the way he worked with McCartney.**

Yeah, I'll bet it was. Because that seems to be a very effective method for him.

**Do you write with your husband Michael Penn?**

We don't really collaborate, mostly because we both like to work in the same style. Also, Michael has a harmonic sensibility that's totally different from mine. He just goes to chord changes that are kind of foreign to me, even though it doesn't sound foreign when you're listening. Still, it's hard when you're writing with someone, and he's going to this chord change and you're thinking, "Wow, I would never

Apple interview and she was talking about making poetry by cutting out headlines from newspapers. So I thought, "That sounds like fun." So I tried that, and I wound up with a couple of the lines for "Calling It Quits" [from *Bachelor No. 2*] that way. I kept working at it like that, and writing stuff down at the same time, until it took a shape that meant something to me. Then I just went back and threw out all the other stuff that was just wordplay.

**What's an example of a lyric you've altered to fit the meaning of the song, but maybe kept the initial premise?**

For the opening line to "Red Vines," instead of, "They're all still on their honeymoon/just read the dialogue balloon," I'd originally written, "They're all still on their honeymoon/it's Underdog Day Afternoon." [laughs] Which I thought was

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"I find that by jotting down ideas in a notebook—which I'll occasionally do when I want to get into the writing process—really helps."

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go there." But of course he can get away with it on his own, because he's got the melodic ideas and the arrangements already in his head—he knows exactly where it's going once it's time to record.

**Do you two at least sit down and exchange ideas?**

Every now and then there'll be a song that he's working on that'll be close enough to my style of writing, that I'll come in and say, "Look, why don't you try this chord progression," or, "Why don't you do this thing in the middle." And he'll give me advice as well—particularly if I'm stuck, I might ask him what he thinks, and he'll come up with some chord that I hadn't thought of. But in general, I don't think we really click as writers.

**You come up with really inventive lyric ideas. Do you labor over them?**

It depends on how bad my writers block is [laughs]. I find that by jotting down ideas in a notebook—which I'll occasionally do when I want to get into the writing process—really helps, it's the kind of thing I should probably utilize more than I actually do. For me, it's usually just a matter of writing down topics, rather than individual phrases. But something like that can really jump-start the creative process—especially when you don't feel like writing at all.

**What other techniques might you employ to get back on track?**

A while back I was reading this Fiona

a bit much—although for a while there I was actually going to call the record *Underdog Day*.

**In "It's Not Safe," you wrote about an "idiot who keeps believing in luck." Was that you?**

In this business, people often say one thing and do another. And for a long time I guess I did believe—until I finally reached the point where I stopped believing and just got out. I'm now satisfied that I can't do anything to make it better, I just equate it with anybody who's ever had to get out of a bad relationship. Believe in luck? Sure, you can be like Annie, you know, the sun will come out tomorrow, but that's crazy. I'd rather be perky and optimistic on my own behalf—and whatever happens, happens.

## AIMEE MANN SOLO ALBUMS

- *Whatever*
- *I'm with Stupid*
- *Bachelor No. 2*
- *Lost in Space*
- *The Forgotten Arm*
- *One More Drifter in the Snow*
- *Til Tuesday*
- "Coming Up Close"
- Other
- *Magnolia* [Original Soundtrack]



Moot Davis

**Named "Honky Tonk Artist of the Year"** by *True West* magazine, Moot Davis has taken country music by storm with his unique honky-tonk music combined with a modern day flare. Since the release of his self-titled debut album, Davis' success has only broadened, landing his music in the Academy Award-winning film *Crash* and the hit remake of Wes Craven's classic horror film *The Hills Have Eyes*. For his sec-

ond album *Already Moved On*, Davis is reunited with Grammy Award-winning producer/guitarist Pete Anderson, whose legendary guitar style influenced an entire generation of country players. In addition to Anderson, Moot joined with musicians such as Darrin Vincent (Dolly Parton), Tommy Funderburk (Whitesnake), and Bob "Boo" Bernstein on pedal steel (*Brokeback Mountain*).

**DARON HAGEN** has been commissioned by the Seattle Opera to compose a new opera titled *Amelia*.

**JARED GUTSTADT** (AKA Jingle Punks), by the Food Network's show *Heavyweights*, which will air nationwide in September. Composition-services company Jingle Punks Ltd. announced the confirmation of a 27-episode deal starting this summer.

**ROBERT KROLAGE** to compose the score for the German TV series *Soko 5113*, a prime-time detective series that has run on German TV for more than 20 years.

**JAMES LAVINO** to set a piece to the poetry of William Blake for the choir of Westminster Abbey. The piece premiered in a concert at Westminster Abbey.

**FRED ONOYWEROSUOKE** received a Brannen-Cooper Fund commission for a new flute concerto titled *Landscapes of Africa*. The 15-minute piece was completed in May and is scored for solo alto flute, soprano flute, piccolo and full orchestra.

**BENNETT SIEMS** by contemporary performance company Off-Leash Area of Minneapolis to compose soundtracks for upcoming productions *Our Perfectly Wonderful Lives* (July 2007) and *Border Crossing* (February 2008).

### Featured

**ANGELA MISSY BILLUPS** at the HBO U.S. Film Festival in Aspen, Colorado. The featured gospel artist was accompanied by her son Ernest Billups III on piano for her incredible delivery of "Amazing Grace."

**JOSEPH BERTOLOZZI** in the Arts & Leisure section of The New York Times regarding his latest project, Bridge Music.

**JOHNNIE BURTON** by producer **NARADA MICHAEL WALDEN** on new compositions. The female artist is currently unsigned and recently finished her second album with producers Ralf Balzer and Adam Moseley.

**KIRK A. CHUKALAS**, the one man electronic band Intuitions, at the Michigan Pride festival in Lansing, Michigan.

**SANDRA JEAN FOSTER'S** band SaNa at the 80th birthday celebration for senior advocate Helene S. Mills in Atlanta, Georgia.

### Appointed

**SHELTON G. BERG** as the new dean of the Phillip and Patricia Frost School of Music at the University of Miami.

**DAVE OSTI** as Showcase Coordinator for L.A. Songwriters Network. He is also handling hosting duties for the artist organization.

### Commissioned

**GERALD BRADLEY BODINE'S** *Concerto for Marimba and Percussion Ensemble* by Drew Lang and a consortium of twelve uni-

versity/college percussion ensembles. Each member will perform the piece during the '08-'09 seasons.

**FELIX BRENNER** by the Boston Pops for his full orchestral composition "Travelacoustica." It is the first of four movements, based off Brenner's score to the short film *The Death of Salvador Dali*.

**MARLON CHERRY** by the Amy Marshall Dance Company to compose for a work choreographed by Amy Marshall called "Metamorphosis." The work premiered in the company's 2007 New York season at the Ailey Citigroup Theatre on April 26, 2007.

**ADAM MATTHEW GOODLEY** and his band EverBlue by the Hot Top 100 with the number ten spot. EverBlue also reached the number three spot on the NMW AC/Hot AC Top 40 Chart.

**MATT KING'S** songs "Raenine" and "Saddle Swing" in the Warner Bros. feature film *American Pastime*.

**DAN KIROUAC'S** 6-song CD sampler in Metronome magazine's May 2007 issue in Massachusetts.

**RANDELL J. MOODY** performing "Clarion Call" and "The Revolt" with his band Army of the Lord Champions at the 2007 Holy Hip-Hop Awards.

**TOD LIZARD MCGEE MOORE** and his band Earwig's new CD *Center of the Earth in 177* Meijer Superstores in five states. The band performed for a sold-out crowd of 1,600 at a radio-sponsored show at the LC Pavilion in Ohio.

**MICHAEL OLSON'S** song "Something Unusual" on ABC's *What About Brian*. Olson's music has already been heard on television in MTV's *Real World: Denver* and *Road Rules: Viewers' Revenge*.

**STEVE PAGE** and his Texas-based rock band Rivethead's music at Dallas Stars games and on XM radio. The band recently recorded seven songs with *American Idol* finalist Nikki McKibbin.

**SHAWN PATTERSON** by Nickelodeon on the show *El Tigre: The Adventures of Manny Rivera*. The score ranges from flamenco orchestral and punk/rock to traditional Mexican Folk.

**RADIO BUMS MUSIC** in the new MTV reality show *Adventures in Hollyhood*, which aired in April.

**TIGRESS'** charity singles "Katrina's Kritters," "Mart-Face" and "Love Me Again" on Indie Rhythm Radio and website throughout May, June, and July.

**BARRY WADDELL** with his heavy metal band Seasons of the Wolf in eight independent films. Recently, the band scored the main theme music for the Tri-Toad Pictures film *Blood Stained Bride*.

**DAN YASHIV** and his newly formed duo Foreign Affair, made up of Yashiv and singer Josh Anderson, in the premier episode of

USA's new hit show *The Starter Wife* with their song "Push Back."

## Honored

**CARY C. BANKS** with a Silver Telly Award for his participation as guest artist and guest host for the video series *StoryTellers & MusicMakers*.

**ROBERT E. CHAPPELL** by the Connecticut Post with a front-page story recognizing his efforts to shine light on the state of Connecticut.

**JOE DAVIS'** band as winner of the Charlotte Music Awards. Davis appeared with legendary drummer Carmine Appice on May 1, 2007.

**IAN DICKE, ELIZABETH KELLY** and **MISSY MAZZOLI** as participants in the Cabrillo Festival of Contemporary Music Composers Workshop.

**JACK EVANS** and band Reverend Zen nominated in the Best Song/AC category in the 2007 Los Angeles Music Awards for their song "Dangerous Times." Evans was a finalist in the 2006 VHI "Song of the Year" Contest.

**SHARON FARBER** received first prize at the Cincinnati Camerata Composition Competition for her a cappella piece "The Third Mother/Mothers' Lament."

**STEVEN FROMHOLZ**, who has had tunes recorded with such artists as Willie Nelson and John Denver, was named Poet Laureate of the State of Texas by proclamation of the Governor.

**STACY GARROP**, selected as winner of the Harvey Gaul Composition Competition for 2006-2007. She was commissioned to compose a new work to be premiered by Pittsburgh New Music Ensemble during its 2008 season.

**JOAN HAMMEL** for the third year in a row as Entertainer of the Year in the Pop category by the Chicago Music Awards.

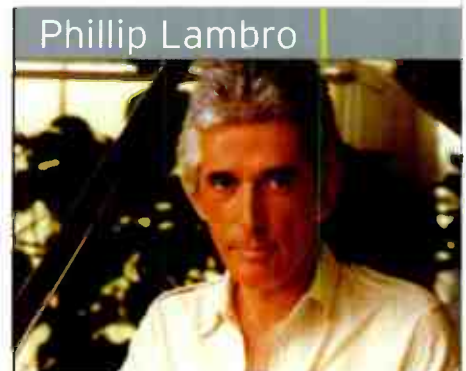
**EDIE HILL** received her second Bush Artist Fellowship, a \$48,000 award granted over a three-year period, to further develop her career. She was also commissioned by the Rock Valley College Foundation to compose an a cappella choral work to be performed by the Rock Valley College Chamber singers.

**MONICA HOUGHTON** with the Ohio Arts

Council Individual Excellence Award for 2007.

**MARYANNE AMACHER AND DAVID DUNN** with the Henry Cowell Award, which recognizes the composer's spirit of innovation and experimentalism.

**DARLENE KOLDENHOVEN** for having the number one spot on the New Age/World Radio Charts in April with her crossover/new age album.



**Composer/conductor Phillip Lambro's career** in classical music started early. Lambro made his piano debut at 18 performing Chopin at The Pianists Fair in Boston's Symphony Hall. His concert works, publicly praised by Maestro Herbert von Karajan and NPR "Live From Lincoln Center" commentator Martin Bookspan, have since been performed internationally by dozens of renowned performers and ensembles, including the Baltimore Symphony (conducted by Maestro Leopold Stokowski), the New Orleans Symphony, the Rochester Philharmonic Orchestra, pianist Roman Rudnytsky and Van Cliburn medallist Santiago Rodriguez. In the early 1960s, Lambro befriended future ASCAP president and Pulitzer Prize-winning composer Morton Gould, who helped him land a job as Assistant Director of Publications at G. Schirmer; soon after, Lambro was appointed the Music Director & Consultant for the United Nations. Lambro's scores for *Murph the Surf* and *Crypt of the Living Dead* were released on CD by Perseverance Records in 2006, and his witty memoir *Close Encounters of the Worst Kind* was released in early 2007 through [www.lulu.com](http://www.lulu.com). Lambro is currently writing a book about his concert hall experiences, set for publication in late 2007.

**DARIA MARMALUK-HAJIOANNOU** selected as a 2007 Parent's Choice Award Winner for her latest CD *Beautiful Rainbow World*.

**RICHARD NANES** by Excellence In Media with a 2007 International Silver Angel Award.

**CLINT NEEDHAM** with the American Composers Orchestra's 2007 Underwood Commission. The recipient of this award receives a \$15,000 commission for a work to be premiered by American Composers Orchestra.

**MICHAEL POWERS** nominated for Best International Male Vocal, Best International Electric Guitar, and Best International CD (with band Prodigal Son) at the Blues Awards.

**FAITH RIVERA** by the 2007 New Thought Songwriters Tribute with a nomination for her song "Kumbaya" in the Personal Transformation category and her song "Standing as One" in the Spiritual Social Action category.

**ANDREW SARNOFF** won first prize in the Song of the Year Contest, an international songwriting contest supporting VH-1's Save the Music Foundation, for his and Pat Maiorino's song "A Mother's Kiss."

**DENNIS SCOTT**, two-time Grammy winner, awarded a regional Emmy for his composi-

tion and arrangement of the music for TBN's *BJ's Teddy Bear Club*.

### Performed

**AM** at the Vail Film Festival Music Room at The Red Lion showcasing songs from his upcoming album *Soul Variations*.

**AVATARA** on Earth Day on Sun Stage in Balboa Park in San Diego to raise Earth Love Awareness.

**DEBORAH HENSON-CONANT** at Symphony Space in New York City. The performance was an evening of theatrical storytelling and songs with Henson-Conant on the electric harp.

**NATHAN DAUGHTREY'S** *Adaptation* by the University of Oklahoma Percussion Ensemble on March 15 in the Paul F. Sharp. His piece "Limerick Daydreams" was performed by the Virginia Commonwealth University Symphonic Wind Ensemble.

**ANTONIO JACOBS** with his band Jazzique at the Arts Factory in Bayonne, New Jersey on May 12.

**BOB LEVY'S** "A Musical Celebration" Introducing The Songs of Bob Levy" at the Laurie Beechman Theatre in NYC. At the event, Dane Vannatter, Sue Matsuki, Ronny Whyte, and many other artists performed 18 original jazz standards.

**PAYTON MACDONALD'S** own *Percussion Concerto* at Carnegie Hall with Alarm Will Sound. MacDonald's CD, *Payton MacDonald: Works for Tabla* with music for tabla and percussion ensemble, was released on the Atma label.

**POWERS MCELHONE** with Varick Bacon at the May 12, 5th Annual Songwriters' Series at the NY Sheet Music Society. McElhone and Bacon were invited to present three new songs each at the event.

**PISTOL PEEZY** at the Crystal Lounge in Union Spring, Alabama on March 31.

**BENJAMIN DELWIN PRESSLEY**, aka Benji Martin, at The Flatiron on Open Mic Night on June 12.

**WILLIAM PRICE'S** *Sans Titre V* for amplified cello in the New Music Circle Concert Series by cellist Craig Hultgren.

**SUZANNE RAMSEY** kicked off her tour of France in June. This will be the fourth time the "Kitten on the Keys" has visited France in two years.

**J.A.C. REDFORD'S** "Napili Bay" at the opening concert of the Chorus America convention in Los Angeles by Peter Rutenberg and the Los Angeles Chamber Singers.

**MICKEY J. RICHARD** at Corner Brewery in Ypsilanti, Michigan in June. He performed music from his new CD *Sliver or Slice*.

**OCTANE RHYDAZ** on March 14th at the Hollywood Casino. This act opened for K-Ci & Jo-Jo.

**HECTOR OMAR SANCHEZ'S** "Carnival Waltz" by the Unionville High School Wind Ensemble in May.

**ALAN SHULMAN'S** *Theme and Variations for Viola, Strings and Harp* by Tatjana Mead Chamis with the Pittsburgh Symphony Chamber Orchestra at Bellefield Hall.

**ALLISON TARTALIA'S** musical *1918: A House Divided* at New York's Theater for the New City in April. The show had a three-week run.

**WAYNE TESTER'S** song "The Change" by Phil Stacey on *American Idol*.

## War Stories

**Lonnie Jordan** is in high spirits when he talks about his new Fantasy Records collection, *War Stories*. "It's not a comeback, it's a flashback," Jordan says laughing. "It's all live, no sequencing, no tricks, nothing but real musicians playing real music. Just like Eric Burdon taught me. This music doesn't have anything to do with thinking. I just play and feel and have a good time."

*War Stories* details the amazing journey that took Jordan and War, the band he helped create, from the ghettos of LA to stages and concert halls all around the world. "I've been thinking about writing a book, based on my experiences in the 60s and into the 70s, musically and personally. Thinking about that got me thinking about the music, so this is the first chapter of my musical autobiography, the soundtrack to my life story." To capture the live vibe he treasures, Jordan enlisted the aid of two young producers, guitarist JB Eckl who worked with Santana on *Shaman* and bass player Pancho Tomaselli, a current member of War. The duo put together a tight sextet - Tomaselli; Eckl; drummer Paul Gonzales; Pablo Calogero on horns; Mitch Kashmar on harmonica and percussionist Dan Tai. The same group will be touring with Jordan to support *War Stories*.



## Premiered

**EEF BARZELAY'S** score for the film *Rocket Science*, which will be theatrically released by Picture House/HBO in August. This is the former Clem Snide frontman's first venture into feature film scoring.

**BRENT MICHAEL DAVIDS'** two concert premieres *The Last of the Mohicans* and *Trumpeting the Stone*. The Native American composer scored *The Last of the Mohicans* for the Syracuse International Film Festival opening.

### What's in a Name



**Schpilkas is a Brooklyn, NY native** who infuses unpredictable, edgy orchestration, tasty beats and electronic elements. He borrows influences from rock, hip-hop, electronica,

and classical, creating a hybrid Urban Alternative style. Singled out for his signature sound, Schpilkas was chosen as the Grand Prize Winner of the 2000 Tommy Hilfiger Unreleased Cuts Contest, featured in issues of *Rolling Stone* and *Urb* Magazines, and was granted a Qwest Records/Warner Bros demo deal. Recent projects include: original music placement in the MTV shows *Exposed* and *Next*, working with Bad Ass Music on the Zero To Sixty Library (BMG/Killer Tracks), song licenses for NOKIA (Visual Radio), Sony PSP and the new Courteney Cox television show *Dirt* (FX Networks) as part of project DEUXO (which is the trip-hop collaboration between Schpilkas and Poperratic's Jaye Barnes Lockett). He has collaborated, produced and remixed artists DJ Snake, film composer Jaye Lockett of Poperratic, DJ Sugarbear, Rupaul, Spookey Ruben, The Basco Bros., and Fat Hed. When not in the studio, Schpilkas is also a renowned DJ Tastemaker bringing specialty live vinyl mixes to clubs, parties, and other venues all over Southern California.

**DAVID DEVINE'S** radio jingle on local radio stations throughout western Pennsylvania and eastern Ohio. The jingle is a part of a promotion for the Detroit Tiger's Double A affiliate Erie Seawolves called "Seawolves City."

**SCOTTY ELLIOT** and his band Spur's new music video for their song "Holly" on national Cox cable 10 and Verizon FIOS channel 10 in April.

**MARY EHLINGER'S** "When Life Is Lived" at St. Norbert College, DePere, WI. The commissioned choral work honored Maestro Dudley Birdier.

**DEBORAH NODEL GORDON'S** duet, "Dreams Are Never Free," in Delray Beach, Florida to a standing ovation. The piece was commissioned by the Project People Foundation for a two-year national concert tour.

**JACKSON HILL'S** "Summer Dreams" for vocal ensemble. The piece was commissioned and premiered by The Lyric Consort at St. Luke's Episcopal Church in Scranton, Pennsylvania.

**JAMES DURHAM HOBBS III'S** composition "Xia Xiang Suite No. 3" by the Northwestern University Symphony Orchestra with Victor Yampolsky conducting on May 12, 2007.

**EDWARD WALKER IKARD'S** songs in the world premiere production of the play *Perky's Crown of Beauty* at the Renaissance Theatre in Alabama.

**LAWRENCE LERITZ'S** song cycle *Songs Of Youth and Discovery* at the historic Sherman Theatre in Shrodsburg, PA by the Pocono Choral Society.

**DAN STEVEN LOCKLAIR'S** *Stirring the Silence* for SATB chorus, children's chorus, and string orchestra. The work was commissioned and premiered by The Virginia Chorale.

**RICHARD O'MEARA** and **RICH MCCANDLESS'S** three world premieres: O'Meara's "Glash" and "Lines" and McCandless' "Canyons," all for percussion and electronics.

**WILLIAM D. PARDUS'** two new works, *Six Songs of Birds and Bugs* for soprano and piano and Woodwind Quartet No. 1.

## The Still Life

**Artist Joel Miller's movie *The Still Life***, written, directed and produced by Miller, is scheduled for release in August of 2007. Miller wrote most of the lyrics for the soundtrack. The film, the story of how a reclusive artist develops a new genre of art derived from self-hatred, received a Hollywood 2007 award of the Global Art Film Fest in the category "Outstanding



Music Composers," and Best Actress, Art Direction, and 2nd place Best Feature Film at the Peoria Film Festival.

For *The Still Life* soundtrack, Joel collaborated with Toad the Wet Sprocket's Dean Dinning on two of the songs (one of which was sung by Guns N Roses keyboardist Dizzy Reed), Eddie Hedges (Blessid Union of Souls) and Louise Post (Vercu Salt), just to name a few. Miller described his experience with *The Still Life*, which was his first film as a director, as a "fantastic experience" and "a dream come true." When he could not find a manager or agent, Miller decided to make the film himself and provided the budget from his own pocket. A University of Southern California graduate, Miller is the founder of the company Albion Entertainment Inc., which produced *The Still Life*. Miller is currently switching focus to a musical he is writing with Dean Dinning and a horror movie, which he collaborated on the score with Jay E, Nelly's producer. He aspires to be a professional screenwriter and filmmaker.

**AMELIA PARRAVANO'S** original song parody "One Number Away" on May 16 at Catch a Rising Star Comedy Club at Twin River Casino in Lincoln, RI.

**BRIAN WADE'S** country/pop song "May Be When" at the Songwriters and Artist Memoir in Orlando Florida.

**RICHARD WILSON'S** setting of five psalms in Hebrew called *Chamisha Mizmorey Tehilim* for two singers and orchestra at the Henry Crown Hall in Jerusalem.

### Released

**JOHNNYE ALLEE'S** debut album *Unless It Isn't*. Allee received the ASCAP/Sammy Cahn Award for excellence in lyric writing. His debut album consists of 12 new folk-pop/roots-rock songs.

**ASHAKA'S** three new reggae-pop tracks "My Best Friend," "Krazy," and "So What?" online at [www.ashakamusic.com](http://www.ashakamusic.com).



### Summer of Love

**Forty years ago**, as many as 100,000 youth flocked to the California Bay Area to join in on "The Summer of Love," the legendary 1967 musical explosion that helped kick off the hippie counterculture. In celebration of the 40th anniversary of the "Summer of Love," Rhino Records has released *Love Is The Song We Sing: San Francisco Nuggets 1965-1970*, a 77-track collection that attempts to capture the magic of this time. The four-disc package includes music from the incredible ASCAP members who lived in the Bay Area. The compilation features, among other artists, Janis Joplin, Grateful Dead, the Steve Miller Band and Dan Hicks.

**MARTY AXELROD and NICOLE GORDON'S** 10-track album, *Songs of Shiloh*, which revolves around one character, a small-town girl named Shiloh.

**DAVID M. BAILEY'S** CD *Some Quiet Night*, a collection of traditional Christmas songs.

**JOHN BIGHAM**, the multi-instrumentalist talent behind The Soul of John Black, is releasing his album *The Good Girl Blues*.

**BLAME SALLY'S** third album *Severland* in the first week of May. The album charted on XM Radio's XM Cafe.

**BOB BOYLE'S** song "Get It Up" in the new Scream King film *Beef*, which has just been released for distribution after its April 25 premiere at the NY Archive Theatre.

**BRUNO BROWNING'S** spring 2007 EP release entitled *Passport*. This album features songs from Bruno Browning and Curtis Bledsoe along with a guest appearance by legendary DJ/producer Chris Cowie.

**LEROY BURGESS'S** new release, *Leroy Burgess-Throwback/Harlem*. At the album's launching event, Burgess performed at the Luxury Soul Weekender/Hilton Birmingham Metropole.

**JASON R. BURKE** of *J. Musak's Songs of Summer* on his own label. The album will contain 14 songs by J. Musak and will be available at the J. Musak website.

**DOUG BYRKIT** of the Breakers' latest recording *Songs for Young Executives*, the group's first full-length album.

**CADILLAC SKY'S** *Blind Man Walking in January*. The five-member band was signed by bluegrass legend Ricky Skaggs and includes banjo phenomenon Matt Menefee, who gained the Winfield Champion title at age 17.

**JOHN CONNOR'S** solo independent project, the messyheads, which was written, played, and recorded by Connor in his home in NYC.

**CRASH THE MACHINE'S** self-titled second album in July. They recorded the album at Killingsworth Studios West in North Hollywood.

**TERRY DAVIS'S** debut recording, *A Songwriter's Dream*, on April 12. The CD release party and concert took place in

April at the Worship Center of Central Ohio in Columbus, OH.

**REID DEFEVER'S** trilogy series *The Sacred Language*. The trilogy releases are entitled India, Asia, and Africa.

**JEREMY DEPRISCO'S** sixth record, *Catch the Squirrel*, which includes a rendition of Tom Waits' "Jockey Full Of Bourbon" and a cover by Leadbelly.

**KIM DIVINE'S** EP *Hummingbird*, which can be heard online at her eponymous website.

**DRIVER SIDE IMPACT'S** debut album *The Very Air We Breathe*, which hit retail and radio on May 29. After exploding on myspace.com and co-headlining at large shows, the young band was picked up by Victory Records.

**JASON DUNN** and his band The Luxury's record debuted as "13th most added CD in America," breaking into the CMJ top 200 two weeks later.

**DZYN** (pronounced design) had a commercial release called *Carolina...The Soundtrack*.

**TERI FALLINI**, a band named after the lead singer, is releasing their second full-length album *The Room*. On this album, Fellini experiments with a more mellowed and luscious sound.

**KAYLA FREEMAN'S** debut album *Time 2 Surrender*.

**LEE HAZLEWOOD**, best known for his work with Nancy Sinatra, released his newest album entitled *Cake or Death*. The title is a reference to Hazlewood's comic hero, Eddie Izzard. Hazlewood passed away in August.

**HOWARD HERSH'S** collection of chamber works, *The Pony Concerto*, produced by Albany Records.

**JON T. HOWARD'S** latest solo project release *Time For Something New*. Some compare Howard's honest sound and writing to that of Tom Waits and Jackson Browne.

**JONNY LIVES!'** debut album *Get Steady* in March. The group gained exposure through their involvement in the promotion of the MGM major motion picture, National Lampoon's *Van Wilder: The Rise of Taj*.

#### THE JUNIOR VARSITY'S

*Cinematographic*, a very eccentric and abstract album. Keyboard/sax player Nick Dodson says of the odd title, "We figured if the word was hard to pronounce and people had to learn how to say it, they wouldn't forget it."

**ROBERT EARL KEEN'S** *Best*, a compilation of his biggest hits and best loved songs from his entire discography. The package features such tracks as "The Road Goes On Forever," "No Kinda Dancer," and "Furnace Fan."

**BILL KELLY**, frontman for *The House of Cards*, released his solo project *Bread On the Waters*, which features such talents as Larry Campbell, Denny McDermott and Lincoln Schleifer.

**LITTLE TEXAS**, the multi-platinum recording group, released their album, *Missing Years* in June.

**GRACIE MAE'S** "The Swamp Stomp," a single released to WLTU-New Orleans.

**MATT MILLER'S** debut EP, simply titled *EP*. The album was produced by Jack Douglas (John Lennon, Aerosmith) and is available exclusively on iTunes and Rhapsody.

**ANN MILLIKAN'S** dynamic and diverse collection of compositions, *The Music of Ann Millikan Featuring the California EAR Unit*.

**ABRA MOORE**, who was nominated for a Grammy and received worldwide attention for her album *Strangest Places*, released her new collection *On the Way*.

**ROSA MOORE'S** new record *You Will Fly* on the Clearlight Music label in March.

**SHERRIM MULLEN**, Harrisburg, PA-based singer/songwriter, released her third full-length album, *Fearless*. She is currently touring in support of this album.

**INFINITE MUZIK** is releasing its first street album, *Prophecy, The Chosen One*, which introduces new reggaeton producer Prophecy and other featured artists.

**RONI O'S** DVD album *Welcome 2 \$Lip City*, which is a collection of videos, interviews and performances.

**RICHARD PEACOCK'S** *Symbols Of Love*. The album is available at Amazon and most major bookstores.

**GRETCHEN PETERS**, Nashville hit songwriter, released her newest album, *A Midlife Epiphany*.

**DONALD BRUCE PIKE, JR.** of South Jersey/Philadelphia area rock band Home At Last's new record *Radio Silence*. On this album, the band tries a few new more adventurous tracks while still keeping in touch with their original, progressive sound.

**RENE PORTE'S** critically acclaimed song "Break the Cycle" in early July. Porte is a freelance musician who plays guitar, bass, keys and drums in addition to singing.

**RAY RICKY RIVERA**, East Los Angeles based Latin Hip-Hop artist, released his solo debut *Neighborhood Fame*, which featured the track "Mi Sonido," mixed by producer John Avila.

**BARNEY SALTZBERG'S** *Crazy Hair Day*. The top-selling children's artist will be donating the royalties to cancer charities.

**SOMI'S** new release *Red Soil In My Eyes*, which incorporates jazz, African folk and soul.

**LENORE VON STEIN'S** *Art and Money*, which consists of composed and improvised music stories recorded at live performances with Beth Griffith, Andrew Bolotowsky and Bern Nix.

**ARIANA STEWART'S** debut single "Catwalk" on new label Eklectrik Music in April.

**RICHARD PAUL THOMAS'S** *Captured Rainbow*, an album containing all the songs from the one-person musical of the same name.

**ALONZO WALKER'S** *The Introduction of Musical Poetry*, which consists of poetry set to a background of classical music.

**DARCIE WICKNICK** and **JAMES AUBURN TOOTLE JR.'S** song "Walk Tall" on the Empowerment Records release, *The Power to Break You Free*.

**STEVE WILSON'S** first full-band EP, *Moments of Clarity*, in July. The album features Sammy Hudson of Everclear and Nate Schierman.

## Otto Harbach



**Founding ASCAP lyricist member Otto Harbach (1873 - 1963)** was celebrated with a musical program and an exhibition of memorabilia titled *Yesterdays: The Magical World of Otto Harbach* at the New York Public Library for the Performing Arts last November. Many of Harbach's notable song collaborations with such composers as Sigmund Romberg, Rudolf Friml, Karl Hoschna and Jerome Kern were performed, including "Indian Love Call," "Cuddle Up a Little Closer," "Love Nest," "Who?" and "Smoke Gets in Your Eyes." Participating as a guest speaker was William O. Harbach, the lyricist's son. Pictured in front of the Library's memorabilia display case are ASCAP Foundation Director Colleen McDonough with Bill Harbach.

## Signed

**MARTHA BARR** with Comettale Music. Barr was the recipient of the T.C.M.A. Songwriting Duo of the Year Award with her co-writer and producer, Joey Welz.

**THE DIVY'S** song "Get Up! Give Up! Move On" to the world-famous video game *Dance Dance Revolution*, which will appear worldwide beginning September 2007.

**TECHNOTRECK'S** new release, *Phantom of the Dance*, to an exclusive publishing deal with Warner Chappell Music affiliate DSM Producers. Technotrek's music is currently available worldwide on iTunes, Rhapsody and CDBaby.

### SUBMIT TO STEPPING OUT

Via [www.ascap.com](http://www.ascap.com) (click on Playback icon and follow instructions) or mail to: ASCAP Playback, One Lincoln Plaza, New York, NY 10023

## EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING APPOINTMENTS AND PROMOTIONS



◀ **JON BAHR** has been promoted to Marketing Manager, it was announced by Senior Vice President of Marketing Lauren Iossa. Based in New York City, Bahr will play an important role in several Marketing Business Group initiatives, including further development of the ASCAP "I Create Music" EXPO.



◀ **LISA GANZENMULLER** has been promoted to Assistant Vice President of Marketing, it was announced by Senior Vice President of Marketing Lauren Iossa. Ganzenmuller will help lead the Marketing Business Group's efforts in building the value of ASCAP's national membership and customer outreach events and programs. Based in New York City, Ganzenmuller previously served as Director of Marketing.



◀ **LAVINIA JONES WRIGHT** has been appointed Deputy Editor of *Playback* Magazine, it was announced by Assistant Vice President of Marketing Media and *Playback* Editor in Chief Erik Philbrook. Based in New York City, Wright will play an important role in creating editorial content and integrating it throughout all ASCAP media.

## ASCAP DISTRIBUTIONS THROUGH DECEMBER 2007

### September 17

Publishers Quarterly BCO\* Distribution for 1Q2007 performances

### October 5

Writers' Quarterly BCO Distribution for 1Q2007 performances

### November 19

Writers' and Publishers' International Distribution

### December 17

Publishers Quarterly BCO Distribution for 2Q2007 performances

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

Note: Dates Subject to Change

## WIPO Copyright Conference Set for Nashville

ASCAP members are invited to attend a premier copyright conference taking place from October 17-19 in Nashville. The World Intellectual Property Organization (WIPO), in cooperation with Vanderbilt University and the International Confederation of Societies

of Authors and Composers (CISAC), has organized a conference on issues devoted to collective management of copyright and related rights. Vincent Candilora, ASCAP's SVP Licensing, Steve Lubin, CEO of ASCAP joint venture Mediaguide, and Chris Amenita,

SVP of ASCAP's Enterprises Group have been invited to participate on various panels. The objective of the conference will be to address important aspects of rights management in the interlinked technological environment.

## ASCAP Tops 300,000 Members

Milestone underscores diversity and growth

From Irving Berlin to Beyoncé, George Gershwin to Green Day, Henry Mancini to Joan Sebastian, Duke Ellington to Hans Zimmer, ASCAP has long been driven by the talent and vision of its music creator members. ASCAP has announced a new milestone: the number of songwriters, composers and music publishers to join the Society has now surpassed 300,000, providing the voice of the music creator with

increasing strength and influence in the future of the music industry.

"Today, the range of media, delivery systems and venues for performances of music is vast and expanding," said ASCAP CEO John LoFrumento. "Music is everywhere and the fact that the public wants to discover new music and listen to music all the time, wherever they are and whatever they are doing, attests to music's popularity and

importance. Music creators are joining ASCAP in record numbers because, in the face of such great change in the music industry, they see the value in a member-run organization whose sole interest is in protecting their rights and cultivating their careers."

Visit [www.ascap.com](http://www.ascap.com) for profiles on some of ASCAP's most recent new members.

## IN MEMORIAM >>>>

Lee Hazlewood, Walter Gould, Johnny Frigo, Donald Johanos, Jon Lucien, Nellie Lutcher, John Wallowitch, Ben Weisman, Will Schaefer, Hy Zaret



# Country Boys



**ASCAP's Todd Brabec** is pictured congratulating John Denver on the success of his hit song, "Take Me Home, Country Roads," in 1972.

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