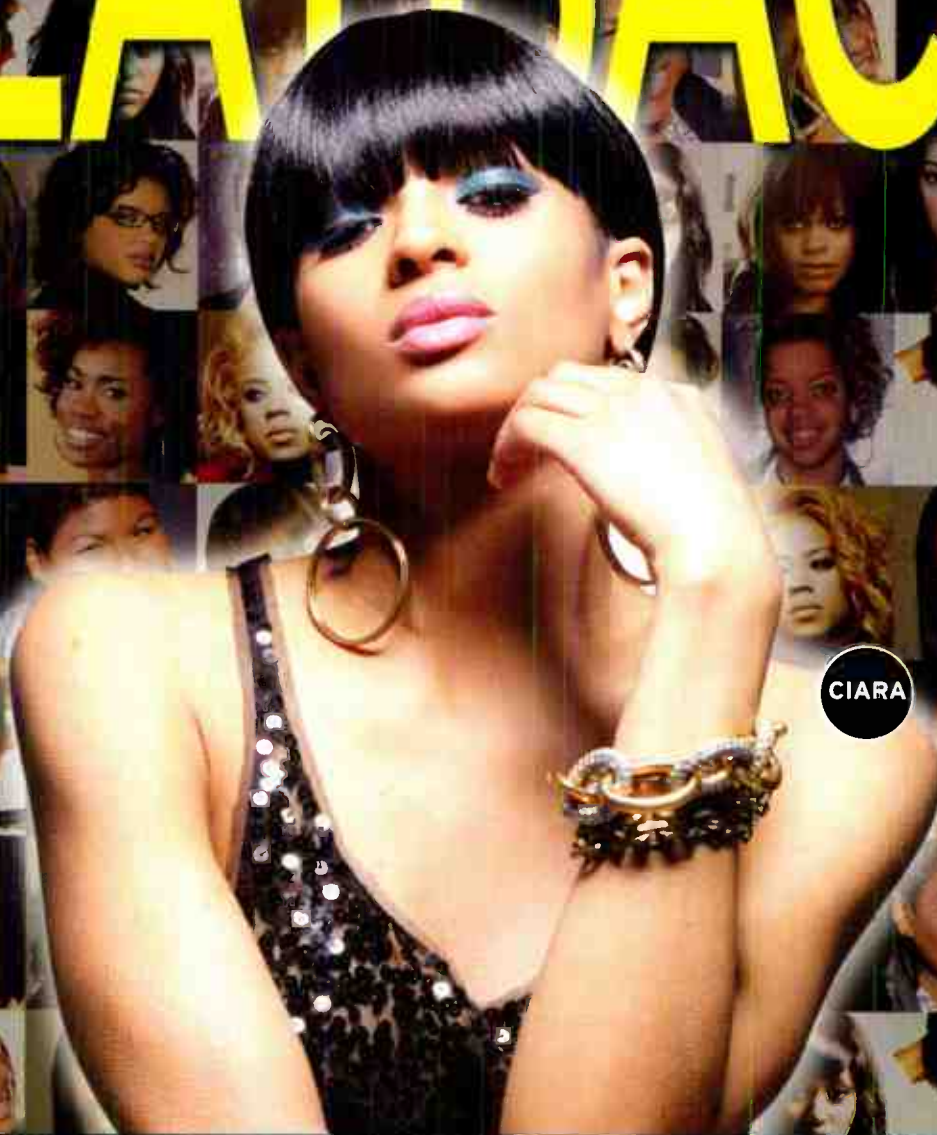


★ ASCAP Rhythm & Soul and Latin Music Awards ★

PLAYBACK

FALL 2008



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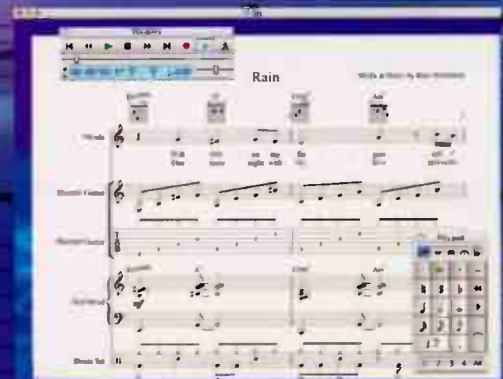
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PRESIDENT'S LETTER

Marilyn Bergman PRESIDENT AND CHAIRMAN OF THE BOARD



HISTORIC MOMENT

This issue of Playback is going to press against the backdrop of one of the most emotionally-charged presidential elections in American history, coupled with an economic crisis of a magnitude not seen since the Great Depression. Of course, overarching foreign and military policy issues remain at the forefront, as well. Average Americans may not understand the causes of the Wall Street meltdown but we know enough to fear our uncertain fiscal future. At the same time, the nation is riveted by the hotly-contested race for the White House, a contest where race and gender are overshadowing the traditional liberal versus conservative battle lines. Without doubt, we are living through an unprecedented period in our country's history.

Music creators, as they always do, are playing their part. The primaries and the general election have generated endorsements and campaign appearances by major music stars. In fact, campaign songs have become news stories in themselves, particularly when adopted by one side or the other without the consent of the creators. The Iraq war has been the subject of countless songs by opponents and supporters. And with the instant nature of the Internet, many new songs are already lamenting and lampooning the times, also providing emotional fortitude to help weather the uncertainties.

It is not in the purview of this space to endorse political candidates, comment upon national security issues or make pronouncements regarding economic policy. Happily, ASCAP music creators on both sides of the issues are exercising their freedom to speak out and to express themselves artistically. American elections and policy-making have always been enlivened by new songs - songs that may influence the national debate or, at the very least, give voice to what groups of citizens believe. Whatever the future holds in terms of the election, the war and the economy, I am proud of the role of music creators in making our democracy sing.

Don't forget to vote.

Warmest regards,

A handwritten signature in cursive script, appearing to read "Marilyn Bergman".

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VOLUME 15 ISSUE 3
FALL 2008

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- Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Entries are judged equally on music performance, production, originality, lyrics, melody and composition. Songs may be in any language. Prizes will be awarded jointly to all performers and writers of the song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
- Winners will be notified by e-mail and must sign and return an affidavit confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by January 30, 2009. After which each entrant will receive a winners list by e-mail.
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HIGH HONORS

ASCAP honored the top writers and publishers in the genres of Latin and Rhythm and Soul music at exciting events in Miami and Los Angeles.

ATTENTION MEMBERS: SIGN UP FOR DIRECT DEPOSIT

If you are an earning member of ASCAP and are interested in direct deposit of your royalties, please fill out the form included in this issue of *Playback* and mail it in. Direct Deposit saves time, money and the environment.

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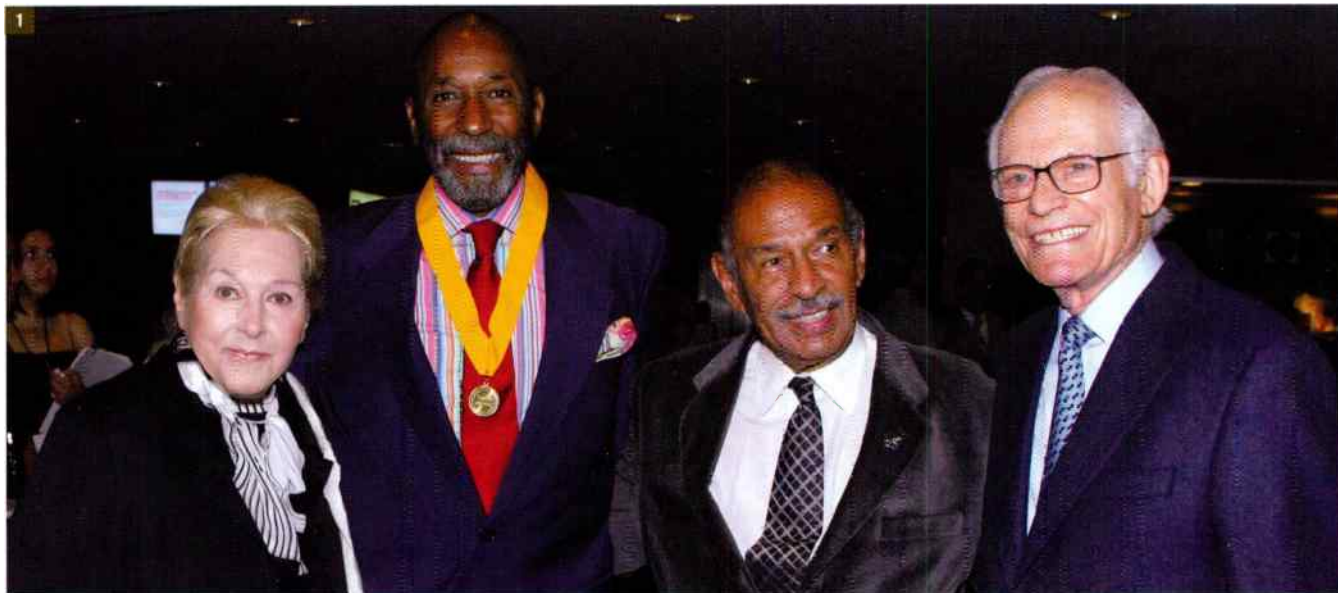
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ASCAP ACTION



JAZZ WALL GIANTS

Living Legends Ron Carter, Bill Holman and Sonny Rollins and Jazz Greats Bunny Berigan, Art Blakey, and Tadd Dameron added to ASCAP's Jazz Wall of Fame

ASCAP added six music greats to the ASCAP Jazz Wall of Fame on Tuesday, June 17, 2008. The invitation-only event was hosted by Marilyn Bergman in The Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center in Manhattan.

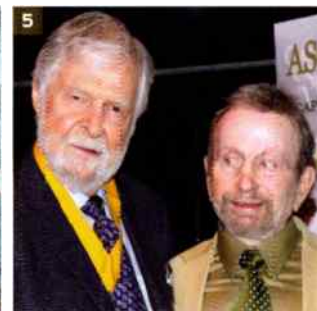
The event was highlighted by the induction of three Jazz Living Legends: bassist Ron Carter, composer-arranger and saxophonist Bill Holman, and tenor saxophonist Sonny Rollins. The latest group of inductees also includes

three posthumous honorees: trumpeter Bunny Berigan, drummer Art Blakey, and arranger/composer/pianist Tadd Dameron. Participating in the event as presenters and/or performers were Kenny Washington, Vanessa Rubin, Javon Jackson, Randy Sandke, Jay Leonhart, Jim Rotondi, Russell Malone and Stephen Scott.

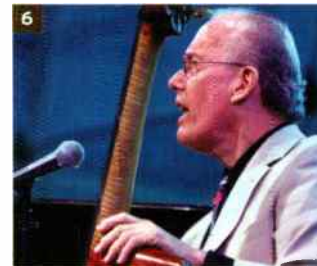
In addition, critically acclaimed pianist/composer Gonzalo Rubalcaba was presented with The ASCAP Foundation Vanguard Award for his innovative musical activity as a pianist and composer in the field of Jazz.

The reception also celebrated the recipients of the sixth annual ASCAP Foundation Young Jazz Composer Awards, who are less than 30 years of age and whose works are selected through a national competition. The recipients received cash awards.

To see a full list of winners The ASCAP Foundation Young Jazz Composer Award recipients: <http://www.ascap.com/eventsawards/awards/jazzwall/youngjazz/2008/>



Pictured (l-r) are: **1.** Jazz bassist extraordinaire Ron Carter (second from left) was inducted on to the ASCAP Jazz Wall of Fame at a recent ceremony held at Jazz at Lincoln Center. Pictured with Carter are (l - r) ASCAP President & Chairman Marilyn Bergman, Congressman John Conyers (D - MI) and lyricist Alan Bergman, a member of the ASCAP Jazz Wall of Fame panel. **2.** Mia Dameron (widow of Jazz Wall of Fame inductee Tadd Dameron) and ASCAP Jazz Wall panelist John Clayton. **3.** ASCAP Foundation Young Jazz Composer Award recipient Sharel Cassity (on sax) performs with her quartet. **4.** ASCAP Foundation Vanguard Award recipient Gonzalo Rubalcaba (left) accepts his award from Ignacio Berroa. **5.** Jazz Wall of Fame inductee Bill Holman accepts his award from ASCAP Jazz Wall panelist and Board member Johnny Mandel. **6.** Jay Leonhart performs in honor of Jazz Wall inductee Bunny Berigan. Photos by Scott Wintrow and Gene Ward



ASCAP Composers Dominate Primetime Emmys®

ASCAP members continued to take home the music industry's top honors as the 2008 Creative Arts Primetime Emmy awards were announced Saturday, September 13, 2008 at the Nokia Theatre Live in Los Angeles. For his theme to *Pirate Master*, composer Russ Landau received the Emmy Award for Outstanding Main Title Theme Music. Mark Watters was awarded for his Outstanding Music Direction for his work on *Movies Rock*. ASCAP songwriters Sarah Silverman and Dan Warner took home the award for Outstanding Music and Lyrics for the song "I'm F***ing Matt Damon" which was featured on *Jimmy Kimmel Live*.

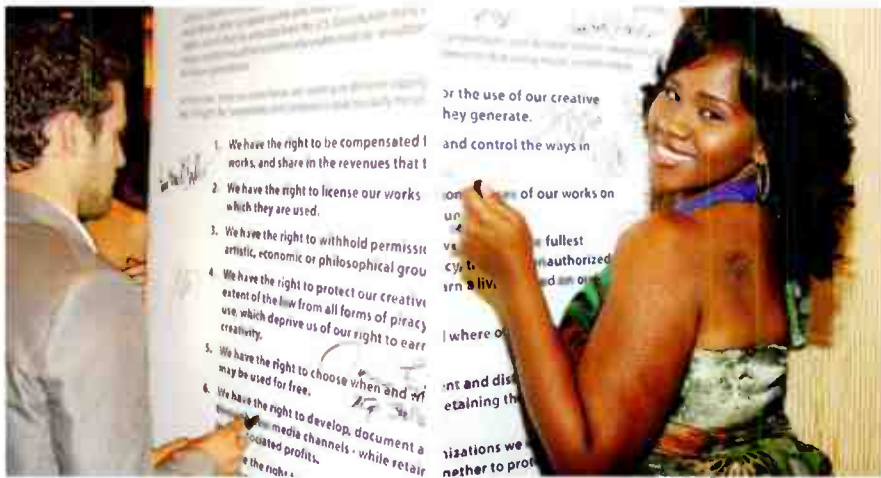
Composer Jim Dooley, a former ASCAP Television & Film Scoring Workshop with Richard Bellis participant, was presented an Emmy Award for his music for the ABC series *Pushing Daisies*. This marks the second year in a row that an ASCAP workshop alum has been awarded a statue and cements ASCAP's role in the development of career composers.

ASCAP composers and songwriters also took home awards at the 35th Annual Daytime Creative Arts & Entertainment Emmy Awards. Visit the Film & TV page at www.ascap.com for the full list of this year's winners.

Publisher Caroline Bienstock Elected to ASCAP Board of Directors

ASCAP has elected Carlin America President & COO Caroline Bienstock a Publisher Director, it was announced by ASCAP President and Chairman Marilyn Bergman.

Ms. Bienstock will complete the unexpired term of her father, Carlin America Chairman & CEO Freddy Bienstock, who served as an ASCAP Publisher Board member from 1995 until his recently announced Board retirement. Carlin America represents a broad spectrum of Hollywood, Broadway and Tin Pan Alley standards along with many, many Pop, Rock, Country and R&B hits.



Justin Timberlake

Kelly Price

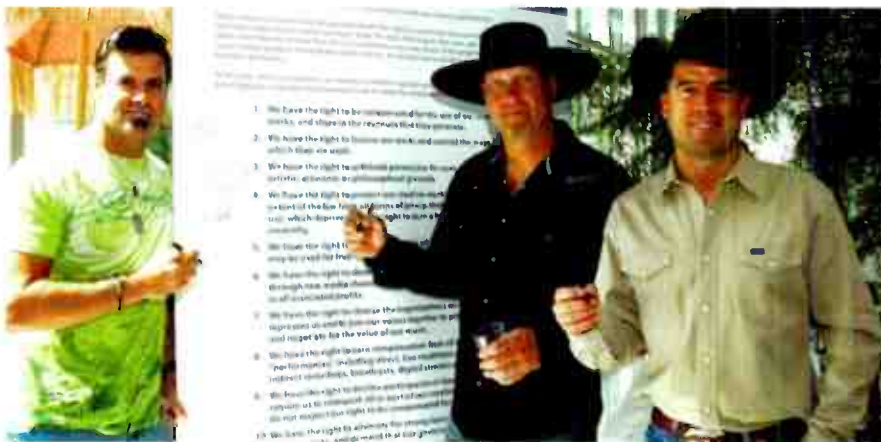
THE "RIGHTS" STUFF

ASCAP's Bill of Rights for Songwriters and Composers Gains Momentum with Online Signatures

ASCAP's Bill of Rights for Songwriters and Composers has garnered over 10,000 signatures, to date, in support of the message that the rights of songwriters and composers need to be remembered and defended. Those who wish to add their support to the Bill can sign it electronically at www.ascap.com/rights.

In addition to surpassing 10,000 signatures online, special Bill of Rights display banners have traveled to ASCAP events in Los Angeles, New York, Miami and Nashville, and have been physically signed by many prominent members of the music community including: Armando Avila, Marilyn Bergman, Alan Bergman, Trace Adkins, Akon, Johntá Austin, Glen Ballard, Sara Bareilles, Richard Bellis, Marco Beltrami, Bruce Broughton, Jackson Browne, Sean Callery,

Chamillionaire, Desmond Child, John Corigliano, John Debney, Stacy "Fergie" Ferguson, Jon Foreman, Bernie Herms, Keri Hilson, Bill Holman, Quincy Jones, Josh Kear, David Lang, Tania Leon, Johnny Mandel, Johnny Pacheco, Stephen Paulus, Linda Perry, Lionel Richie, Marc Shaiman, Mark Snow, Marco Antonio Solís, Dr. Billy Taylor, Olga Tañón, Chris Tompkins, Jimmy Webb, Michelle Williams and Doug Wood, to name a few.



Troy Gentry, Eddie Montgomery and Trent Willmon



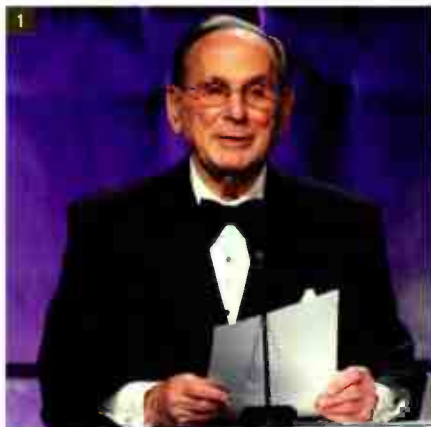
David Lang



Victor Manuelle



Ne-Yo



2008 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 Thursday, June 19 at the Marriott Marquis Hotel in New York City. Songwriters Hall of Fame Chairman Hal David and President Linda Moran helped induct songwriting greats including ASCAP members Desmond Child and Albert Hammond, into its hallowed hall.

Country star Lee Ann Womack presented inductee Loretta Lynn with her induction award and performed in honor of the country music icon. ASCAP Member Diana Grasselli of Rouge in a tribute to Desmond

Child. SHOF inductee John Sebastian accepted his award from famed songwriter Irving Burgie.

After Milt Okun accepted his Abe Olman Publisher Award from ASCAP Board member Irwin Z. Robinson, American folksinger and songwriter Tom Paxton performed in his honor. ASCAP member John Rzeznik received the Hal David Starlight Award, another special award given at the Hall of Fame.

"Take Me Out to the Ball Game," written by Jack Norworth (lyrics) and Albert Von Tilzer (music) was this year's Towering Song.



Pictured (l-r) 1. Songwriters Hall of Fame Chairman and CEO Hal David presides over the 39th annual event. 2. 2008 inductee Desmond Child 3. Hal David Starlight Award recipient John Rzeznik of the Goo Goo Dolls with ASCAP's Todd Brabec 4. Inductee Albert Hammond performing his signature hit, "It Never Rains in Southern California." 5. President and CEO of Cherry Lane Music Peter Primont, folk legend Tom Paxton and Cherry Lane founder and record producer Milt Okun, who was presented with the Songwriters Hall of Fame Abe Olman Award. Paxton was Cherry Lane's first signing and performed in tribute to Okun. 6. ASCAP's Karen Sherry, who served as co-Chair of the SHOF show committee, with Lee Ann Womack, who performed in honor of inductee Loretta Lynn.

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ELVIS COSTELLO RECEIVES ASCAP HARRY CHAPIN HUMANITARIAN AWARD

Elvis Costello has always had one of the greatest work ethics in music. And he has always, whenever possible, used his music to serve the greater good. His 2006 album, *The River in Reverse*, recorded with Allen Toussaint, was a musical response to the New Orleans tragedy. The album was recorded in New Orleans shortly after the hurricane and featured many musicians from that city as well as members of his own band, The Imposters, with which Costello has just released his latest album, *Momofuku*.

On June 9th, Elvis was presented with the Harry Chapin Humanitarian Award at the World Hunger Year's annual gala in New York City. ASCAP's Karen Sherry and Allen Toussaint co-presented the award to Costello before an audience of more than 400 people from the political, business, entertainment and non-profit worlds. Costello and Toussaint treated the audience to a performance of three songs from *The River in Reverse*. Also honored on the same evening was Senator John Edwards and several groups from around the country who have been influential in their communities in helping to raise awareness and battle the causes of hunger.

Co-founded by the late singer-songwriter and ASCAP member Harry Chapin and radio producer and current Executive Director Billy

Ayres in 1975, W-HY aims to help create self-reliance, economic justice and equal access to nutritious and affordable food. ASCAP is a founding sponsor of WHY's Artists Against Hunger and Poverty.



Pictured (l-r): 1. WHY executive director Bill Ayres, ASCAP's Loretta Munoz, Allen Toussaint, former senator John Edwards, Elvis Costello and ASCAP's Karen Sherry. 2. Costello performs "The River in Reverse." 3. Munoz, Alison Krauss, Costello, Robert Plant and WHY director of fundraising and marketing Noreen Springstead.

ASCAP IN HAWAII

Recently ASCAP was asked by NARAS to participate in a panel in Waikiki as part of their MusicTech Hawaii event. The panel, which focused on surviving as a songwriter and composer in the digital age, featured panelists who, in present and past



lives, were in bands that represent the best of 80s and 90s alt-rock. Each of these individuals now hold influential roles in the technology world - and all are ASCAP direct members, or PRS members who license their works in the US through ASCAP. The panelists were NARAS' Executive Director of the Recording Chapter/Pacific Northwest Ben London (formerly of Seattle rockers Alcohol Funnycar), Nemo Design's Dave Allen (of the legendary Gang of Four), Rhapsody's VP of Music Programming Tim Quirk (former lead singer of San Francisco's Too Much Joy), PNW NARAS Chapter President and Lux Media owner Steve Mack (of That Petrol Emotion), and ASCAP's Sr. VP of Pop/Rock Membership Tom DeSavia.

Pictured (l-r) are Ben London; Erica Krusen, MusiCares West Coast Director of Health and Human Services; Dave Allen; Tim Quirk; Steve Mack; ASCAP's Tom DeSavia; and Georja Skinner and Tracie M. Young of the State of Hawaii Department of Business, Economic Development and Tourism.

LINDSAY-ABAIRE, HARRINGTON AND SOLLY WIN 2008 KLEBAN AWARDS

ASCAP members David Lindsay-Abair, Laura Harrington and Bill Solly are among the winners of the 2008 Kleban Awards. Lindsay-Abair has been named most promising lyricist and the Award for most promising librettist resulted in a tie between Harrington and co-librettists Solly and Donald Ward. The announcement was made by New Dramatists, which administer the musical theatre awards on behalf of The Kleban Foundation. The Awards were presented on June 4, 2008 at a private ceremony held at ASCAP's New York office.

Pictured at the June 4th reception at ASCAP are (l-r) DreamWorks Animation's chief executive Jeffrey Katzenberg, Lindsay-Abair, and ASCAP's AVP/Director of Musical Theatre Michael A. Kerker.



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SUMMER BLAST

Summer music festivals drew huge crowds and some of the best live bands and songwriters from around the world

With rising gas prices and tighter wallets, a nearby music festival is a way for concert fans to see most of their favorite artists all at one place. For bands, it seems as though their summers have turned into a lap around the festival circuit. With many first-year festivals drawing crowds and existing festivals doing steady business, the United States is having a festival renaissance. ASCAP went on its own festival tour so take a look at some ASCAP members on various stages across the country.



SIREN MUSIC FESTIVAL, CONEY ISLAND, BROOKLYN, NY

1. Broken Social Scene (SOCAN) (by Jon Bahr) 2. Islands (SOCAN)



ALL POINTS WEST, LIBERTY STATE PARK, JERSEY CITY, NJ

1. New Pornographers (SOCAN)



NEWPORT FOLK FESTIVAL, FORT ADAMS STATE PARK, NEWPORT, RI

1. She & Him [Zooey Deschanel (r) and M. Ward (l)]
2. Steve Earle



LOLLAPALOOZA, GRANT PARK, CHICAGO, IL

1. Saul Williams
2. (l-r) Jeremy Bruch, John Houston Farmer and Michael Kingcaid of What Made Milwaukee Famous with Dr. Dog's Juston Stens



JON BAHR

LAVINIA WRIGHT



JON BAHR

**OUTSIDE LANDS
MUSIC FESTIVAL,
GOLDEN GATE
PARK, SAN
FRANCISCO, CA**

- 1. Tom Petty
- 2. (l-r) Jackie Greene and Nicole Atkins participate in a press conference



ELECTRIC TOUCH

Topping the list of must-see acts at Chicago's Lollapalooza were Austin, Texas natives, Electric Touch, who are kicking off a national tour supporting the Fratellis. Their eponymous debut album is being distributed through Fontana Universal as part of a unique partnership with Austin-based label, Justice Records. Justice Records, which is owned by legendary artist/producer and ASCAP member Randall Jamail, is setting a new standard of artist empowerment. Electric Touch will close out their summer with a hometown show at Austin City Limits Festival on September 27.



Electric Touch at Lollapalooza

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Brett Chassen, Engineer/Producer
George Lynch, Tony Iommi, Billy Gibbons

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1. Charlotte Sometimes performs at the Promax|BDA Conference
 2. (l-r) Promax|BDA President Jonathan Block-Verk, ASCAP's Lauren Iossa, Charlotte Sometimes' PJ, ASCAP's Margaret Spodiq, Charlotte Sometimes' Shaun, Charlotte Sometimes, Charlotte Sometimes' Spencer, Charlotte Sometimes' Coley, and 615 Music's Randy Wachtler

ASCAP & 615 MUSIC PRESENT CHARLOTTE SOMETIMES AT THE PROMAX/BDA CONFERENCE

ASCAP and 615 Music once again presented the musical kick-off to the Promax|BDA Conference in New York City on June 17, 2008. This year, Geffen Records artist Charlotte Sometimes performed a number of songs off their new record *Waves & the Both of Us*. The band played both before and after the conference keynote speaker, fellow ASCAP member, Seth MacFarlane, creator of *The Family Guy* and *American Dad*.

GET DIRECT DEPOSIT OF YOUR ROYALTY PAYMENTS

ASCAP members, if you have not already done so, now is the time to sign up for direct deposit of your royalty payments. Your ASCAP royalties can be deposited to your bank account on the date of the ASCAP distribution. If you regularly receive ASCAP royalties, you can sign up for direct deposit of your royalty distribution online or by mail. To see if you qualify, have handy your ASCAP Member Number, Social Security number or tax identification number and amount of your last royalty check, and complete the questions on the secure site at www.ascap.com/directdeposit. Or you can fill out the form on the opposite page and mail it to: ASCAP Royalty Direct Deposit, One Lincoln Plaza, New York, NY 100232.

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"Violet Design has a winner on its hands."

Randy Poole,
ProSound News

"5 Stars out of 5!"

Mike Lawson,
Apple Pro Audio

"Wow."

Dana Gumbiner,
TapeOp Magazine



the
Amethyst



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THE WORLD WIDE WAS

Guy Clark, Lori McKenna, Buddy Miller, Sass Jordan and more join Don Was for an online video series of in-studio performances



Pictured are: 1. Don Was with Guy Clark 2. Mark Erelli, ASCAP's Loretta Munoz, Was, Sass Jordan, Lori McKenna and Colin Linden

Producer Don Was hosts his own online video channel at mydamnchannel.com. Was's channel is called The Wasmopolitan Cavalcade of Recorded Music and he recently teamed up with ASCAP to present The Nashville Wasmopolitan Songwriter's Cavalcade featuring live in-studio performances by an extraordinary group of Nashville-based writers, including

Buddy Miller, Lori McKenna, Guy Clark, Trey Bruce, Sass Jordan, Jonell Mosser, Mark Erelli and Gordie Sampson. Organized by ASCAP's Loretta Munoz, the sessions took place over two days and nights at Oceanway Studios in Nashville and featured spontaneous, spirited and intimate performances by all who participated. Visit www.mydamnchannel.com or www.ascap.com/network/video

What's on ASCAP.COM

The **ASCAP Network** at www.ascap.com is loaded with great multi-media content featuring our members, from genre-specific and mixed radio channels, podcasts, audio portraits, video and a new interactive member profile area. Check it out.

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Check out 8 channels of ASCAP members' music, from Pop/Rock, Rhythm and Soul, Nashville and Latin to Jazz, Symphonic & Concert, Standards and Playback interviews.

▶ DOWNLOAD Podcasts

Our podcasts let listeners hear for themselves the exciting new music ASCAP membership reps are discovering all across the country.

▶ EXPERIENCE Audio Portraits

Our popular Audio Portrait

series mixes interviews with music clips from a wide range of writers and composers across all musical genres.

▶ WATCH ASCAP Video

From Playback Field Recordings, featuring intimate performances and interviews, to coverage of ASCAP Award shows and other special events, our video content provides an up-close look at ASCAP members and their music.

▶ INTERACT with Member Profiles

The ASCAP Network's latest offering allows members to create your own free profile page featuring your music, photo and bio, business contact



information, optional feedback and networking opportunities and tools for getting your music heard.





MUSIC SUPERVISOR SHOWCASES

Mindi Abair, Matt Scannell, Jonatha Brooke and The Rescues perform

ASCAP continues to host a series of successful music supervisor luncheons at the Beverly Hills Gibson Showroom. On June 11, ASCAP presented new material from Matt Scannell (Vertical Horizon), Jonatha Brooke and The Rescues (Kyler England, Gabriel Mann and Adrienne). At another event, ASCAP and Universal Music Publishing recently featured Peak/Concord recording artist Mindi Abair.

Pictured (l-r): 1. ASCAP's Tom DeSavia, artists Matt Scannell, Jonatha Brooke, Adrienne, Gabriel Mann, Kyler England. **Seated:** ASCAP's Brendan Okrent. **2.** Universal Music Publishing's Nanci M. Walker, ASCAP's Josh Briggs, Universal's Brian Lambert, Mindi Abair, Mindi's manager Bud Harner, Mindi's producer and ASCAP songwriter Matthew Hagar and DeSavia.



"MUSIC BUSINESS 101: PRODUCERS PANEL"

On Tuesday, June 3rd, ASCAP and the ASCAP Foundation co-sponsored an educational panel at New York City's Cutting Room that brought together top producers from the rock and rhythm and soul music worlds. Panelists included Andre Harris & Vidal Davis (aka Dre & Vidal), Andy Marvel, Devo Springsteen (aka Devon Harris) and Eli Janney, who all shared their knowledge and experience in writing and/or producing some of the top charting hits of today. ASCAP's Margaret Spoddig and Walter Jones from ASCAP's Rock and Urban Departments, respectively, moderated the panel, which is part of a continuing lecture series.



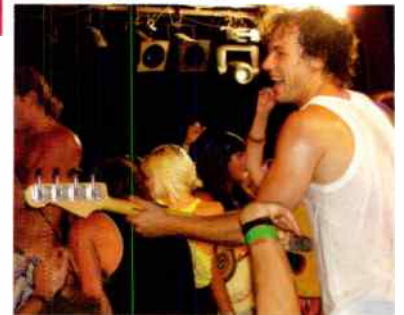
Pictured (l-r) are: Eli Janney (Girls Against Boys, Dashboard Confessional), Spoddig, Dre & Vidal's Andre Harris (Mary J. Blige, Ciara, Chris Brown), Andy Marvel (Jessica Simpson, Sweetbox), Dre & Vidal's Vidal Davis (Mary J. Blige, Clara, Chris Brown), Jones and Devon Harris (Kanye West, John Legend).

DILLER THRILLER



Pictured (l-r) are ASCAP's Josh Briggs, Diller, ASCAP's Tom DeSavia and Jennifer Knoepfle. **Also pictured:** Fans fill the room and flood the stage for Iglu & Hartly's set (Jarvis Anderson (left) and Michael Boucher)

Legendary comic (and ASCAP member) Phyllis Diller delighted the audience at an ASCAP showcase at the Troubadour in Los Angeles in June when she got up to introduce the band Carlotta. A film crew was on hand to shoot scenes for Carlotta's first single "In the City." Also on the bill were Iglu & Hartly, Casxio, Carlotta and Funeral Party.



WRITEGIRL



ASCAP sponsored the WriteGirl Songwriting Workshop in Los Angeles. WriteGirl is a nonprofit organization for high school girls centered on the craft of creating, writing and empowerment through self-expression. The event paired WriteGirl mentees with ten professional women songwriters.

Pictured (l-r) are Renee Stahl, Keren Taylor (Executive Director, WriteGirl), Clare Means, Lindy Robbins, Shelly Peiken, Laurie Geltman (in back), Kyler England, Eve Nelson, Michelle Lewis and Alison "Fannius" Lurie.



REEVE CARNEY RECEIVES ABE OLMAN

ASCAP's Loretta Munoz (left) presented singer-songwriter Reeve Carney with the ASCAP Abe Olman Scholarship Award at a special event held at The Bitter End in New York City.



VISIONARY PUBLISHER

Irwin Z. Robinson is honored in New York City

ASCAP Board member Irwin Z. Robinson, who is Chairman of Paramount Pictures Music Publishing Group and Chairman of the Board of the National Music Publishers Association and the Harry Fox Agency, received the first New York University Steinhardt Music Business Program Visionary Award at a special reception at the Frederick Loewe Theatre in New York City. The award honors a business figure of note for their lasting and positive impact on the music industry through innovative, effective, and creative business leadership.

Pictured at the event (l-r) are: ASCAP's Phil Crosland, songwriter Phil Galdston, ASCAP's Karen Sherry, Robinson, ASCAP CEO John LoFrumento, ASCAP's Al Wallace and Bob Candela. Photo by Chianan Yen

JULIE ANDREWS' HOLLYWOOD DEBUT

ASCAP recently held a reception at Grace Restaurant following Julie Andrews' Hollywood Bowl debut with the Hollywood Bowl Orchestra conducted by Ian Fraser. The first half of the evening's performance showcased memorable Rodgers and Hammerstein works, many of which Andrews made popular and concluded with the west coast premiere of *Simeon's Gift*, a musical adaptation of the best-selling children's book. The new musical is the collaboration of four ASCAP members with lyrics by John Bucchino, music by Ian Fraser, and book by Andrews and her daughter Emma Walton. Following the evening's performance at the reception are ASCAP's Michael Kerker, John Bucchino, Emma Walton, Julie Andrews, ASCAP's Randy Grimmert, Ian Fraser, ASCAP Board member Dean Kay, ASCAP's Nancy Knutsen, Dan Foliant, and ASCAP's Jeff Jernigan



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

Stuart Ridgway - TAXI Member
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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.

NADLER IN NEW YORK



Pictured (l-r) are: Krieger, Lavin, Weinstock, Nadler, Strouse and Leonhart.

In July, a large group of ASCAP members residing in Representative Jerry Nadler's (D-NY) district gathered at the Society's New York office for a special meeting with Nadler to discuss current legislation and potential developments in Congress before year's end. The Congressman spoke about his current committee positions and chairmanship, involvement within the House

Judiciary Committee, and provided insight on several possible scenarios within Congress in the coming months. Attendees were also treated to performances by Henry Krieger (*Dreamgirls*), jazz bassist/vocalist Jay Leonhart, singer-songwriter Christine Lavin, Charles Strouse (*Annie*), pianist Murray Weinstock and from special guest, ASCAP Board Member, Jimmy Webb.

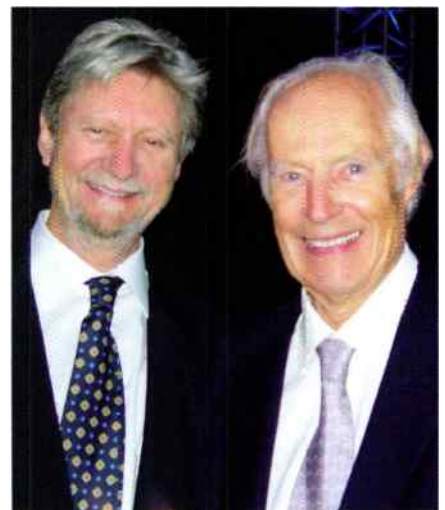
THE GHOSTWRITERS

Multi-talented, driven, and exceedingly poised, the gifted Alex "Lex" Francis and Dinavon "XI" Bythwood, production duo know as The Ghostwriters, are not shy when it comes to producing big hits for some of Hip-Hop and R&B's most talented acts. The Ghostwriters produced the hit single "Heaven Sent" by Keyshia Cole, which was Billboard's # 1 R&B/Hip-Hop song for several weeks in a row.



MARTIN'S STARRY NIGHT

ASCAP's Ralph Murphy, a former National Trustee of NARAS and Nashville Chapter President, celebrates with longtime friend Sir George Martin, six-time Grammy winner and legendary producer, arranger, composer, and author, who was honored in Los Angeles at the NARAS Foundation's Starry Night benefit.



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IN STOCK AND IN-STORE

Portland's MUSIC MILLENIUM owner Terry Currier sees the future of music in the past

Sitting in his upstairs office, Terry Currier - sovereign of Portland, OR's most stalwart independent music store, Millennium Music - is surrounded by hundreds of promo CDs stacked on the floor and on shelves. It's a cozy fort made out of the history of music retail. Signed publicity photos line the walls as do stacks of vinyl and decaying 8-track tapes.

Currier shows me some of his favorite items, a sticker on the wall made to look like a Best Buy logo that proclaims MUST DIE and a vinyl record of exercises for pregnant women. "This would not be as eye catching if it was 5x5," he proclaims, opening up the gatefold to show near-bursting ladies in aerobic positions.

Currier has a lot of insight on the re-emergence of the vinyl record after being nearly squashed by cassette tapes and CDs. He should know. Having been with Music Millennium since 1984, Currier has seen many a music format come and go. "I don't want to bash the CD," Currier says, "but that was when music became a product - not art." He talks of the warmth of the vinyl and its cardboard sleeve as opposed to the cold plastic CD case, but with a businessman's pragmatism. Only about one fifth of Music Millennium's stock is vinyl - the rest CD - but that is a feat considering that may big-box retailers don't carry any vinyl at all.

"For stores like us," Currier explains, "vinyl has been really important." Selling vinyl copies of new albums is also a huge benefit to bands on independent labels who may not sell very many CDs, but who might fork over the cash for something more special. It's also a huge advantage for music shoppers who might have to scour dozens of yard sales to find a specific record, but could easily find it in Music Millennium's ample stock.

Music Millennium has always operated with the true music fans and the artists in mind. Since it's opening in 1969 the store has specialized in imports, hard to find and rare albums, and a curated experience that makes it easier for shoppers to discover new music. But possibly its most important accomplishment has been pioneering the in-store performance.

"In 1989 we put in the stage downstairs for our 20th anniversary celebration," Currier recalls. "We wanted 20 straight days of live music in the store, and we ended up with 40

straight days of live music." The store had great sales and the bands really enjoyed themselves. This overwhelming response from artists and patrons made Currier realize the value of live performances in the store.

They installed a mixing board and a sound system and started calling larger touring acts that were coming through Portland for a performance to invite them to play in the store. "We got aggressive, calling bands up," explains Currier. "Before this time you might see a local band set up and play in a music store, but you'd never see a touring act."

Soon Music Millennium was booking up to 300 in-store performances a year, stuffing three performances into a single Saturday and hosting the likes of Sonic Youth, Cindi Lauper, Weezer, and Sheryl Crow. Currier remembers some performances that were groundbreaking. "We had Soundgarden play for the release of their first A & M record. We had Randy Newman's only ever in-store performance"

Fans loved the in-stores because they were all-ages shows with bands that were often playing clubs that were 21+, and artists loved the laid-back vibe in the store, often taking the opportunity to play covers and experiment with styles that they might not in a concert setting.

Looking at the upcoming schedule, Fleet Foxes are set to play a show. I warn him that one might draw a pretty big crowd. "Sometimes they do shut down the shopability of the store," he admits recalling the time he booked Kimya Dawson just before the release of Juno, and by the time she played the gig, she was a celebrity. "We had a few hundred people waiting!" He says.

Unfortunately it hasn't been easy for Music Millennium to stay afloat in a sinking industry, despite their success with staying current and diverse. Last July Currier was forced to close his downtown branch due to inflated rent - the third store in the chain to shut its doors - leaving him with just the one, original, location. "We still need to figure out more ways to make money in this climate," confesses Currier, citing plans to expand to used CDs and explaining that he recently relented to selling music-related lifestyle items like toys and t-shirts.

As long as he can, Currier plans to keep Music Millennium's focus on supporting the artist and maintaining the variety that his customers crave. The store has always and will always consign records for any local band that wants to drop off their CDs. They have an entire local section for just that purpose. Emboldened by his love of the store's rich history and undaunted by the closing of the other branch, Currier sees clearly the importance of maintaining a great full-catalog independent store as they become more and more rare, and still has big plans for the future of his own.

-Lavinia Jones Wright



ASCAP

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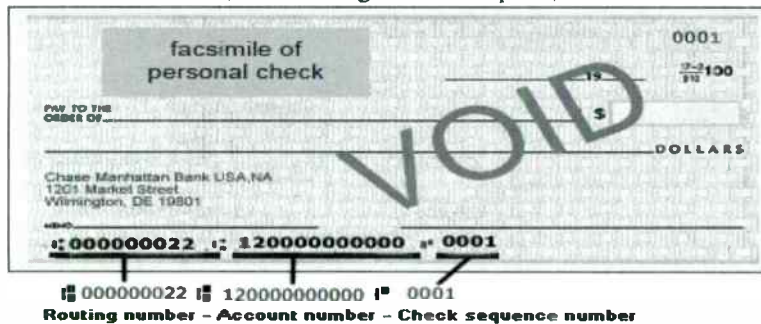
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- 2) **You must have a US bank account.** Only members using a bank or other financial institution subject to U.S. laws are eligible to participate in ASCAP's direct deposit program.
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- 4) **For writers, you must be a living writer member.** ASCAP's direct deposit program is designed only to accommodate ASCAP writer members who are living and applying themselves. Some exceptions may apply, so please contact us if you have any questions.
- 5) **For publishers, you must already be directly receiving royalty checks that are not consolidated with royalties for other publishers.** Only publishers who are sent royalty checks directly and do not receive a consolidated check for other publishers are eligible to sign up for this program. If you have a publisher membership that is fully administered by another publisher, this usually means that your publisher royalty checks are sent to the publisher that is administering your works, and therefore, the checks are not sent to you. If you have a publisher membership and you receive a consolidated amount for your royalty and royalties of your administrations and/or other publisher memberships for whom you collect, and because you have previously given us instructions to roll them up, you are not eligible to sign up for this program.

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





GREEN RAINBOWS

Radiohead reduce carbon and revolutionize the greening of music

This year, as music festivals became a more common summer sight than short shorts, UK-based electronic-rock heroes Radiohead unveiled their grand plan to save the world - or to at least stop destroying it. Headlining festivals with public transportation options for fans - All Points West, Lollapalooza - instead of performing more frequent and wasteful club dates was merely the tip of the (soon to be no longer melting) iceberg for the band. They showed up in front of enormous crowds this summer with a shockingly beautiful LED-only stage set designed just for them that used two-thirds less energy to power than their old set, and a clearer conscience.

The famously grounded and intellectual band had worked tirelessly since before the release of their critically-lauded new album *In Rainbows* last year to plan a tour behind it that would be environmentally friendly while still spectacular in scale and breathtaking for the fans.

Focusing on issues both universal - trans-Atlantic flights - and exclusive to a touring band - stage lighting, idling tour busses, equipment shipping - Radiohead did diligent research and created the most unique and complete-to-the-last-detail solutions for cutting their carbon emissions. *Playback* spoke to Radiohead's production manager, Richard Young, the organizing force behind the research and execution of the band's ambitious environmental ideas about the process of greening smartly.

Why don't Radiohead employ carbon offsets?

The band's policy is reduction. Carbon offsets are a minefield of controversy and ultimately what you need to do is to not release that carbon to start with. You're not going to get rid of carbon, but you need to keep it trapped in its original form - in the oil and the coal.

How long have you been working on the green touring as a group?

Thom Yorke [Radiohead lead singer] has been passionate about the environment for years, and has always been concerned about small things like the idling of trucks outside venues all the way up to how much equipment we fly around the world. Recently he's aligned himself with a Friends of the Earth campaign in Europe called the Big Ask, which is a campaign by the charity to encourage members of the general public to persuade their governments to provide practical carbon reduction programs in legislation.

Starting at the small end, what did you come up with for the idling tour vehicles?

We've had our tour trucks equipped with shore power hookups. Now they just plug their power cord into the venue and they don't have to run their engines to run the air conditioning for the drivers.

Has the fact that they've made all these changes had detrimental effects on the band? Especially this summer because they've passed on festival dates and passed on club dates to reduce their environmental impact?

The detrimental effects are that we're doing less shows because the band has subscribed to a low air freight policy - we started off trying to do no

air freight and having two complete sets of equipment, one in Europe and one in the States, but we discovered that there are about 12 guitars and guitar pedals that we couldn't reproduce. So we now air freight 2,000 lbs of equipment.

What portion is that of the whole amount of equipment that they're actually using?

We would normally air freight 40,000 lbs and now we only air freight 2,000 lbs of it.

Are you using biofuelled busses?

We are exclusively using recycled oil, vegetable oil, waste oil. The oil comes from restaurants, mainly the food industry, and then they convert that. You do have to be mindful of the trucking and bussing companies' warranties on their engines. We only use a twenty percent blend.

How did you get the LED lights for your stage sets?

Some of the fixtures we have are brand new - they were designed for us. And manufactured for us. But they all become production numbers in November, so they become available on the open market. And I think the main thing was just trying to move away from the conventional concepts of lighting. We're doing less of lighting the band and more of having something visually stunning for the audience to look at. In our opinion, the fans shouldn't notice that the tour is environmentally friendly. Or, if they do notice, it should be for a positive reason. It shouldn't be less spectacular.


What do you think is the most important change you've made through your greening efforts?

The most significant contribution to the reduction was the moving of the crowd, the fans' travel from where they live to the shows. That's the single biggest issue that we've addressed, and we've done that by information, working with promoters to set up carpooling. We set up a scheme with LiveNation where if you were four or more people to a car, you got priority parking. And the fantastic thing about it, is that now, LiveNation has it as a nation-wide policy for every venue capable of doing it.

What is the next step in your efforts?

We've been experimenting with a battery that can power the entire stage set. We've been using it in the UK, but it's still too heavy to ship to the U.S. The next stage is to find alternate energy sources for charging the battery - hydrogen cells, solar power, wind power - so it's a big upcoming and ongoing project.

-Lavinia Jones Wright

 For more info and updates on Radiohead's green touring efforts, read Richard Young's blog posts at: www.radiohead.com/themostgiganticflyingmouthforsometime.

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DIGITAL SONGWRITER

How to harness the Internet to help your career

BY GINA FANT-SAEZ

ESESSION'S ONLINE COLLABORATION

What happened to the years when I would pack up my Martin acoustic, fly to Nashville and go from writer to writer with my micro cassette in pocket? And what happened to the years when I would rent a studio and hire the players and we would spend a day recording songs all together in one room?

Well, the industry changed and the budgets dropped and it became no longer feasible for me to keep paying for studio fees, plane tickets, hotels, etc. I wondered, what if I could get the exact results or better, spend less, and still create great music? What if I stopped relying on other people and other studios to record my work professionally? What if I invested a small amount of money, for a one time purchase, that would allow me to put together a home studio and start using the Internet to collaborate, produce, hire musicians and even get my work released and licensed?

My curiosity actually became a company called eSession.com that I spent the last three years developing and launching with my partner, Grammy-winning producer and engineer Kevin Killen. And I am proud to say that eSession is the engine behind ASCAP's new Collaborator Corner 2.0. Now with a small home studio and eSession, songwriters can save countless amounts of money and time while creating world-class music without leaving home.

I know that so many of you are intimidated by technology and think you have to be an MIT graduate to set-up a home studio, record your own music and collaborate over the Internet. But I'm here to tell you that it's not true and if you can put your clothes in a washing machine and know what temperature and cycle to choose, then you are beyond capable of using today's technology. Didn't some of your household appliances also look a bit intimidating at one time in your life? Think of digital recording and collaboration as the exact same thing and bite the bullet and just do it. It will change your life and I am not exaggerating.

A small home recording set-up combined with a high speed Internet connection will take your music and your career farther than you could ever imagine.

For those without home studios, I have helped put together hundreds of songwriter studios and my personal advice would be to get a Macbook laptop (\$1299) and a Digidesign Pro Tools Personal Studio (\$495). This small bundle gives you a great, easy-to-use computer, a Pro Tools interface to record with, the software you need, speakers and a microphone. The only other thing you would need is an external hard drive to record all of your music onto and some headphones. So, for a

one-time investment of around \$2,000, you could have an incredible, portable studio.

It's been my personal mission in my career to help songwriters move into the digital age without the intimidation factor of technology. I wrote a book for Peachpit Press called *Pro Tools for Musicians and Songwriters* that explains how to use all of this stuff without knowing anything at all about computers or recording. I am proud to say that my book just went into a 2nd printing and is the #1 selling audio book at Amazon.com. I don't mean to be plugging my book, I simply want you guys to know that it is possible to learn this stuff without wanting to take a sledgehammer to the computer.

Lets start slowly just by looking at the new Collaborator Corner 2.0 and I'll show you how simple it is to find collaborators. In each *Playback* issue, I'll be running this column and will keep teaching you more and more about how to use the Internet to collaborate. I will also be posting these articles online. I've created a new blog for answering any questions you may have. The Digital Songwriter blog is at www://DigitalSongwriter.blogspot.com.

So, get in front of your computer and follow these simple instructions:



1 Go to ASCAP.com and you'll see the eSession Collaborator Corner 2.0 button. This button takes you to another page that tells you more about eSession. From this page click on the blue button on the right that says Search for Talent. This takes you to eSession's talent search engine. FYI - eSession has over 6,000 members and 1,000 of those are top session musicians, engineers and producers. We have musicians who record with Sting, John Mayer, Faith Hill, David Bowie, etc. Let me show you how to find people.

2 In the Search Fields of eSession, choose these Search Parameters:
"I am looking for: Musician"

Now choose, "Whose expertise is: Strings"
"Whose instrument or Status is: Cello"
"Who specializes in: Country"
"Who has worked with: Madonna"
"Whose minimum rate is less than: \$250.00"
Check "Only Show:"
"Pros with 15 + major label credits"
and also check "Profiles with Audio Samples"

The more you filter your search criteria, the fewer search results you get. This search shows you Stevie Blacke, an incredibly creative and versatile string player and arranger, and a multi-instrumentalist who plays violin, cello and viola from his own studio. You can see that Stevie has worked with everyone from Madonna to Beck to Timbaland.

You should notice from this page that you can hire Stevie or send any professional eTalent member what we call a Mentor Request that allows you to contact our professional database for industry advice, mentoring or even real-time music lessons. eSession allows you to search for songwriters, musicians, engineers and producers.



Everyone on eSession is working in their own studios saving you time and money. The site handles all of the communication, negotiation, financial transactions, file transfers and even real-time collaboration with our Virtual Glass™ plug-in.

ASCAP members receive 1GB of Song Storage Space and FREE access to our professional talent database which costs regular members \$25 per Work Request.

3 It's easy to sign-up, just go to eSession.com and click on the Sign-up Free button or the Sign-up link at the top right. You will need your ASCAP member number in order to receive the special discounts. After you sign-up, you're taken to the eSession Dashboard. The first thing you'll want to do is create and edit a profile. There is a large button in the Dashboard called "Tweak Your Profiles". Click on that to get started. If you chose a Primary Profile in Sign-up, you will want to click the tiny EDIT button to the right of your profile.

I am happy to answer any questions you may have at the Digital Songwriter Blog.

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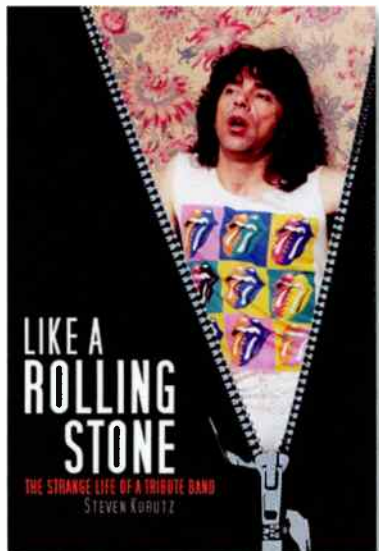


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¹ Results may vary based on settings and designs used

WORDS ON MUSIC

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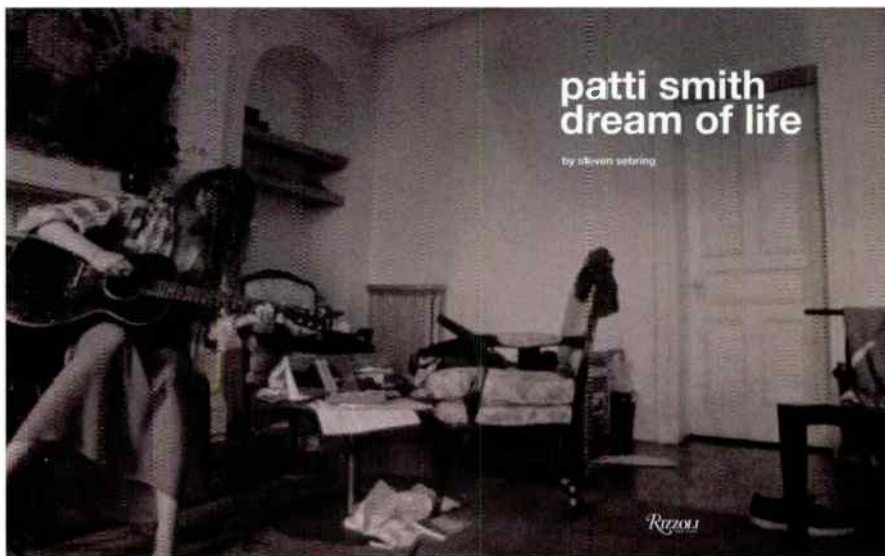


LIKE A ROLLING STONE By Steven Kurutz

New York Times writer Steven Kurutz's first book, *Like A Rolling Stone*, explores the bizarre world of tribute bands -- groups that specialize in playing a more famous group's songs. He spent a year traveling with a Rolling Stones'-aping act called Sticky Fingers, and the journey took him to casinos, roadhouse bars and frat houses. Sticky Fingers' surreal existence has them churning out "Satisfaction" and "Start Me Up" before a half dozen drunks one night, and playing before 11,000 people in the Netherlands soon after (in an arena where Bruce Springsteen played the following night, no less). Kurutz's book is a gas, whether he's listing some of the more quirkily-named tribute bands (AC/DShe, Alcoholica, Bjorn Again, Alanis Moreorless) or ruminating on our culture of celebrity worship. It takes a strange type of personality to seek fame based on someone else's work, and Kurutz has captured this mindset in all its (slightly pathetic) glory. —Ben Westhoff

PATTI SMITH: DREAM OF LIFE By Steven Sebring

A disorienting and provocative film, Steven Sebring's directorial debut *Patti Smith: Dream of Life* is often like a dream. Its frames unwittingly switch between black and white and color. Shots of empty rooms run into cruising landscapes tracked by Smith's alternately lulling and harrowing voice. *Dream of Life* is refreshingly devoid of typical rockumentary drama (i.e. drug abuse, dysfunctional personal relationships, and devastating character flaws.) What plays instead are delicate and funny and powerful moments - Smith commenting on the whale shape of a cloud, band mate Lenny Kaye dancing puppet-like on the beach, Smith's father pointing out the unex-



pected growth of a tree - that one might misplace in time but retain in sentiment.

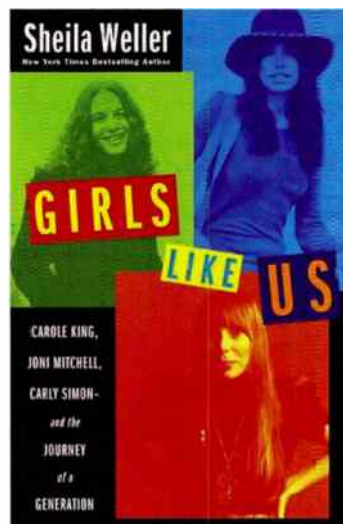
An accompaniment to the film - a book of the same title - showcases select stills and direct quotes from the film, along with some of Smith's Polaroids and compositions. The book acts almost like a map to the film, and with the help of the index, we are able to match names and dates with the places and people that passed across the screen sans introduction. Over four hundred images are compiled in *Dream of Life*, outlined by Smith's words. As in the film, the words are enmeshed in the visual experience; they do not attempt to explain the images. Instead, they layer Sebring's footage. What results is a display as enigmatic as its subject. And, like a dream, we are given these fragments that may not tell the whole story, but at times seem more real than our own waking life. —Melissa Toldy

GIRLS LIKE US: CAROLE KING, JONI MITCHELL, CARLY SIMON - AND THE JOURNEY OF A GENERATION By Sheila Weller

Putting aside for a moment Sheila Weller's almost nose-thumbing preference for her own generation - female 1960s survivors - *Girls Like Us* is a fascinating and in-depth look at not only the lives of three of the most remarkable women in popular music of the past 40 years, but the history of music and of modern

American culture. With a fan's passion for the music, Weller excitedly outlines King's, Mitchell's, and Simon's influences, both personal and professional from *West Side Story* (King) to English and Scottish Child ballads (Mitchell) and weaves together diligently compiled interviews with the women's friends and exes into a book of history that reads almost like narrative fiction.

Although Weller questionably seems to frame the women's stories with their relationships - all three had high profile, and in some cases infamous, husbands and lovers - the book also pays due attention to their personal achievements. But while both Mitchell and Simon seemed to have been on more of a path of self-discovery, the real star of the book is King, who with her shining talent and stalwart determination contributed to a big shift in the content of pop music in the 60s. Especially where it dealt with women's issues. During her late teens, King and husband Gerry Goffen wrote songs at night, composing "Will You Still Love Me Tomorrow" while both held down day jobs and Carole cared for her infant daughter. The song, about being resigned to losing your virginity without the promise of marriage, is revolutionary, and best makes Weller's overall point about King, Mitchell and Simon, as well as her entire beloved generation of ladies: that they maintained their femininity while strengthening and redefining the role of women in our society. —Lavinia Jones Wright



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NEW MEMBERS



↑ THE DODOS

It was a chance introduction by a roommate that brought the psych-folk-pop duo of Meric Long and Logan Kroeber of the San Francisco-based band the Dodos together. Soon after their meeting, the Dodos got a recording studio and began creating the music that would go toward their first album *Beware of the Maniacs* and also quit their day jobs to go on tour in October of 2006. Most recently they have released the album *Visitor* that is centered on the concept of reconnecting with the energy and intensity of their live show. The band has already toured with Les Savy Fav, Akron/Family, Jennifer Gentle, Wovenhand and Peter and the Wolf and even more tours are expected in the Dodos' future.



↑ DARKER MY LOVE

Hard rocking five-piece Darker My Love assemble a grab bag of influences and home states (the band's members hail from opposite points of the country - San Francisco, Boston, and Mississippi) to create a headstrong and refreshing sound. With the recent release of their sophomore record *2* (Dangerbird Records) Darker My Love crunch together familiar rock noises with tribal-influenced percussion and raw energy to create a record that is both aesthetically-pleasing and vital.



← TRAI'D

Trai'D, born Joseph Aschalew grew up in Dallas, Texas discovering very early on his passion for R&B and Hip Hop. Music was an escape from the trouble on the streets that many of his friends fell into. At age 9 he was performing and by 17 he had recorded his own songs and distributed them to his friends and family. Trai'D has been influenced by artists such as Ludacris and the late Pimp C. After launching his Myspace page, Trai'D's songs were discovered by Memphis, of Jive Records. Within weeks

Trai'D had signed to Jive. Right now "Gotta Gutta Chick," is exploding in Texas, Tennessee and Mississippi, mostly in the club scene. Trai'D is sure to become another success story out of an area of the country that has produced artists such as Mike Jones, Paul Wall and Chamillionaire. He will be driven by his fans as he continues to tear up the Hip Hop scene.

↓ BLACK KOLD MEDINA

Up and coming rap artist and New Orleans native Kimberly Rivers Roberts - a.k.a. Black Kold Medina - lost everything in Hurricane Katrina, but summoned the courage throughout her ordeal to document the experience. The result, a documentary film called *Trouble the Water* won the Grand Jury Prize for Best Documentary at the 2008 Sundance Film Festival, and is currently taking Roberts on a journey of inspiration soundtracked by her energetic music.



↓ BELANOVA

The sensational Mexican pop act Belanova have enjoyed tremendous success in their native country, especially with their second album, *Dulce Beat*, whose single "Por Ti" notably logged a record-setting 29 weeks atop MTV Mexico's Top 20 chart. Vocalist/songwriter Denisse Guerrero, programmer/keyboardist Edgar Huerta, and bassist Ricardo Arreola formed Belanova in Guadalajara, Jalisco, in 2000. After a couple years, they signed to Virus Records, a Mexican dance label owned by Universal Music. They recorded their debut album, *Cocktail* in 2003 with producer Alex Midi Ortega at Virus Studios, and scored a number one hit with their lead single, "Tus Ojos."



Kiss and Tell

Musical "it" girl KATY PERRY proves she is more than just a summer fling

While her titillating pop song "I Kissed a Girl" addressed the thrill of a same sex smooch and became one of the biggest radio hits of the summer, Katy Perry was electrifying all genders with her performances on the Vans Warped Tour stage, proving she is one of the most exciting talents to emerge in the mainstream this year.

Has the great success of "I Kissed a Girl" taken you by surprise?

I think there are two answers to this question - yes and no. Yes because it's crazy that construction workers and grandmothers alike are singing along. The other day, I was in the middle of a small town in Montana, and a big pick-up truck pulled up to a red light. As I was crossing, I overheard them all singing the song at the top of their lungs. I wanted to tap on their window, but I enjoyed the moment instead. The reason I put a no in there though, is that the fact of the matter is, hard work pays off. If you set your mind to something and keep inching forward in a sea of "no's," you will get a chance to step up to bat and swing. Lucky for me, I swung and hit a home run.

As a singer-songwriter, are you concerned that the success of "I Kiss a Girl" will overshadow your other work, which reveals you to have many different sides and abilities?

Being in the business for years before I had the opportunity to put out the debut, I was able to learn a lot about other people's careers and their launches, record labels and their motives, etc. I knew IKAG was the catchiest song on the record, so it was the obvious first choice. Sure, the song is kind of an "Oh no she didn't/Oh yes she did" cheeky-type song. I knew it would turn some heads, but I also knew I was okay with putting a song like this out there first because I felt I have other cards in the deck left to show. I would've been scared, and tried to deter the song if I thought it was the only thing I had up my sleeve. I had the time to craft together 12 songs that all fought to be on the record. There were no filler songs for this record.

To most people who are just discovering your music, you may come across as an overnight success. But you have a lot of experience under your belt, not only as a songwriter, but as someone who has had to deal with the fickleness of the music industry. How has your past experience shaped your attitude toward two things: 1) your craft and 2) this business of music?
I'm finally at a home I can call home. I have felt

a little bit like a stepchild in the past, bouncing from label to label with their hands in the air not getting the vision. Although it seems like there were so many false starts, I am really so happy I didn't put out what I thought I should've put out back when I was a bit fresh off the bus. I feel like there's more of a point now to everything I am saying. It's very me and not anyone else. I was just a tadpole on the music industry food chain back then. I think a lot of the changes were things completely out of my control and more corporate changes of climate. I did have to play ball a few times with my past record labels and try things that weren't my favorite idea, but I understand it is the name of the game. I understand the industry will always be changing and hopefully I can keep up with the musical chairs. I know that it's a business. I am happy to be with EMI Records, though - overjoyed. They got the vision and never tried to change me or make me sit down and write "Complicated" five times left, right and backwards. They heard my true voice and helped me dig deeper for it. I respect them and I believe it's mutual. I do understand, though, that success has a thousand friends and failure, none. I am always aware of my business.

There is an infectious fun-loving element to your music. To what do you attribute this quality in your music?

My life! I love to have fun. I love to be spontaneous. I love to jump into a car full of friends and flip a coin and go to Vegas on heads.

Humor is the thread that keeps my life together, from my friends to my relationships. I am a serious musician, but I don't feel like

I have to go shout that at every corner, sulking over my ballads or try to prove how deep I am. If you listen to the

record, you will see many different shades. I think I was influenced by a couple of key

records for this record in particular - No Doubt's *Tragic Kingdom* and Alanis

Morissette's *Jagged Little Pill*.

Both fun and with a point.

These are the tales of a 23-year-old California girl with an opinion.

You have been on the Vans Warped Tour this summer.

How would you describe the experience? Do you feel like you

are reaching new fans who may not have taken the time to discover your music before?

I definitely will be taking home a few cuts and bruises from keeping up with the Warped circus, but the best thing for me to do was to be out there every day, nine weeks straight proving to the kids that I want it. Otherwise I would be at home, maybe attending this event or that event, and that would be the way I would be getting out there. I'd rather be known for that girl who was on Warped Tour busting her butt (with bruises to prove it) than that girl that was at the new club. Yes, I also agree that I get to be in front of people who maybe wouldn't think to come to a



Katy Perry show. I get the opportunity to broaden their perception of me or change their minds.

Your debut album, *One of the Boys*, is getting such a great response with music fans and critics alike. What are you most proud of about the album?

I'm happy I just never gave up. Happy that I could turn every disappointment into a lesson learned. Happy that I took the time to figure out what I really wanted to say and how to say it. I think the best thing about this record is that, yes, it's all pop songs, but a lot of them at the core are songs I started in my apartment on my acoustic guitar that can be stripped down to that place if needed and still have legs to stand on their own.

Although you are a relatively young artist, you have had a lot of experience that informs your music. Do you think you could have made such an accomplished album as this even two or three years ago? Why or why not?

Well I think when you're 17, you feel like you know everything. I remember coming from Santa Barbara to LA and having a pretty put-together life that was very comfy. When things didn't go as planned, it was kinda pulled from me, and I think I had to hit bottom to know that the top is a place to be worked for. No one should come to LA with a sense of entitlement because they will have the rug pulled from under them when they least expect it. I am happy that it took five years. I think I have a competent record, one that I may not have had three years ago.

You worked with Dr. Luke on your new album. What was it like working with him? And what was the best part of the collaboration?

Well at first I wouldn't take the meeting. I was so over writing with every group in town that call themselves a writing troop. I was like, if you're not a real Dr. then I don't want to work with Mr. New-Name Alias. But then, I found out he wrote the best pop song of all time, "Since You've Been Gone." We had a meeting, worked here and there, but it was on hold for a bit since I was changing labels. I love working with Luke. He's a bitch of a businessman and a hell of a writer. I think he's come into something special lately signing kids like the young Benny Blanco as a writer, and myself. He's brought me into other projects as well and believes in me as a writer. We've become really good friends and I LOVE working with him and anyone he has me write with. He is so dedicated and will get the job done and deserves all the success he has had and more. I can't wait to get some down time, cause I'll be right back in the studio writing and passing the hookah.

What are your internal rules or benchmarks when writing a song that help guide you to a finished work with which you are happy?

Well, I rewrite things 2 to 3 times before I am satisfied lyrically. I like to have a main chorus, then write a few different verses each, and see which story makes more sense. It's an editing progression really. I also like to write on my guitar and have the melody figured out before I add the lyrical layer, but I'm not stuck to that one specific way of writing. I will always try anything. —Erik Philbrook

The Great Beyond

The music of Miami-born Cubanito
CHRIS RODRIGUEZ reaches
listeners around the world

I pulled up to the unsightly façade of C-Rod Studios where I was scheduled to meet with one of Miami's few native songwriters and producers, Chris Rodriguez. I walked in and immediately the expression "Don't judge a book by its cover" came to mind. The studio has a New York loft style décor and feel but abounds in much more square footage and a certain coolness that immediately makes you think "wow...this place is amazing!" I was then given the "five cent tour" as Chris likes to put it, and a few minutes later we were comfortably sitting in his control room talking and listening to his latest work. Now, I admit I'd known about Chris for quite some time and had heard many of the songs he's produced and written. I knew him as another Latin songwriter and producer, since the greater part of his success comes from working with luminaries in the Latin music like Paulina Rubio, Chayanne, Thalía, Ricky Martin, and Celia Cruz amongst many others. What I didn't know was that his work goes far beyond the Latin market and that he is constantly working his magic all over the world. His songs have topped the international and national charts for weeks and his reach goes as far as Australia where not long ago he had a #1 hit. He's also constantly doing remixes for huge artists worldwide. There's just a certain modern edge to this young writers composition and production style that makes his sound unique and outside the box.

As I heard the first songs he played me, I realized not only that his songwriting was extremely colorful and elegant, but that he is what I like to call a chameleon. He loves being a Miami-born Cubanito, and these flavorful roots come across in his musical expression, but speak to him in Spanish and you quickly realize his comfort zone is in English, and this applies to his music as well. His catalog of songs is comprised of fascinating melodies and lyrics, which in most cases are accompanied by awe-inspiring arrangements that even Nelson Riddle would tip his hat to.



While many writers have spent the past several years pitching songs to different artists, Rodriguez has slowly been pulling together all the necessary ingredients needed to create his own independent record label, a home to the various artists he has been developing during this time. C-Rod Music Studios, his production hub, is the headquarters to The Rosemine Group, a company that understands today's music industry. Its team works the independent route with as many hours as the day allows, and while Chris continues to work with big name artists in his humble way, the wheels are always in motion with his indie artists. One of these artists recently upgraded to a deal with Epic Records and Sony ATV, and all the others have such a strong niche that publishing companies are jumping to sign them just based on their upcoming indie releases.

In a nutshell, what transpires through Chris Rodriguez's music is a breath of fresh air. —Karl Avanzini

What's Going On

RAHEEM DeVAUGHN doesn't like to be compared to other R&B singers, unless it's Marvin Gaye

It's a challenging time for R&B and soul music. Though singers like Usher and Ne-Yo have found success on the charts, more than ever the genres are having trouble distinguishing themselves from their more-popular step-brother, hip-hop. It's not just about sales, it's about personalities. Who today approaches the genius of Al Green, Curtis Mayfield or Marvin Gaye in their prime? Where is that soulful, seductive crooner

with a silky voice, mass appeal and something to say?

Raheem DeVaughn says he's our man, and he makes a compelling case. "I'm not like everybody else," he says. "I make message music."

Born in New Jersey and raised in Maryland near Washington D.C., DeVaughn calls Gaye a major influence, and notes that he modeled his most recent CD, *Love Behind the Melody*, after Gaye's 1976 album *I Want You*. "I wanted to have a classic romance type vibe," he says, adding that the material has more bite than typical urban contemporary fare because it takes on not just the sexy side of love, but the spiritual and emotional sides as well. The album debuted at number five upon its January release and has sold about a quarter of a million copies.

Standout track "Woman" is an homage to ladies around the world, and serves as an answer to the misogynistic raps in vogue on MTV and BET. It earned a Grammy nomination for Best Male R&B Vocal Performance in 2007.

But DeVaughn doesn't want to be known solely as a smooth jam specialist, which is why he constantly refers to himself as an "R&B hippie neo-soul rock star." As you can imagine, Prince is a major influence - although it was a bit bittersweet moment when the "Purple Rain" mastermind beat him out for the Grammy with his song "Future Baby Mama."

Expressing his politics musically is important to DeVaughn as well. He says he has been inspired by conscious rappers The Roots and Erykah Badu, and adds that he often looks to the '60s and '70s flower power artists as well, like Bob Marley, Jimi Hendrix and The Beatles.

And, of course, Gaye. DeVaughn says his next album is going to borrow from the more political side of the late singer's work. Tentatively entitled *The Love & War Masterpeace Project*, it will be a "socially conscious love album," DeVaughn says. "I will be trying to cover what we've been through in the last eight years with George Bush in office, versus hopefully the next eight with Obama." He has grand plans for the work, hoping to either put it out as a double CD or else an extended single disc. "We're going to push it to the limits," he says, adding that it should be out in the second quarter of 2009.

The 32-year-old son of a well-known jazz cello player named Abdul Wadud, DeVaughn toiled for years without the support of a major label, building up a grassroots following in the D.C. area and pegging himself the "underground king."

But after signing with Jive Records in 2002, DeVaughn showed he could take his act national. Word quickly spread about his highly personal, compelling live shows, partly due to DeVaughn's savvy marketing.

His studio projects have been successful as well, with his debut CD, *The Love Experience*, also selling about 250,000 copies - not bad for an album that includes political tracks like "Catch 22." For *Love Behind the Melody* he began securing increasingly high profile musical collaborations, recording tracks with Outkast emcee Big Boi, hip hop group Floetry and super producer Scott Storch, among others. DeVaughn says a song with



chart-dominating rap hooksmith T-Pain is currently in the works, adding that he regularly collaborates with former Fresh Prince partner DJ Jazzy Jeff. ("We've got a great working relationship and we've become really good friends," he says of Jeff.)

DeVaughn recognizes that there has been pressure on some R&B artists to raunch-up their songs in an effort to appeal to younger audiences, but insists he's been largely left to do his thing. "[Jive is] the type of label that always deals with artists who are self-contained. I've got a formula now, I make tasteful music, and I stick with that. It can be sexy, but it's still always tastefully done. I'm a little before my time; I kind of got an old soul."

He says he was almost surprised that a song off *Love Behind the Melody* called "Customer" has gone over well with the 106th And Park crowd. "It's interesting that the record has been embraced by a younger audience," he says of the track, a seduction story set in a fast food restaurant. "It's cool, but at the end of the day it's not me compromising what I do."

He says too often R&B artists allow themselves to be "pigeon-holed," but that he has no intention of falling into that trap himself. "You've got to mix it up," he concludes. "More important to me than being branded as R&B and soul is letting people know that I make timeless music." —Ben Westhoff

Music Major

In-demand producer DEEZLE brings the musicianship back into recording

Although he's recently found huge success - he produced seven tracks on Lil Wayne's *Carter III* which has already done more than 2 million in sales - Darius "Deezle" Harrison has been building his reputation on the New Orleans scene for years. A multi-instrumentalist and classically trained vocalist, Deezle has produced tracks for Kanye West, Cash Money, T.I., Ludacris, and even the jazz artist Donald Harrison. He lost all of his material possessions in Hurricane Katrina but hasn't let it slow him down on his rise to the top. ASCAP's Tremayne Anchrum caught up with the super-producer to chat about what he's up to next.

Who are some of the influences that you looked up to when you were coming up?

Cash Money and No Limit definitely were influences because that was our music at home. But before them, I always was a fan of Quincy Jones' work as a producer and a humanitarian, as well. I studied the jazz artist Donald Harrison, who actually ended up being a mentor of mine. A lot of diverse influences.

You're a real musician. I've had the chance to sit with you in the studio a couple of times years ago to see how you work. A lot of people don't understand, it's not about the MPC and Fruity Loops and things like that. You actually have a musicianship to what you do.

Yes, I played instruments my whole life - the guitar, bass and horns. I started off playing the saxophone. My understanding of the instruments comes from playing them. As a word of advice to any up and coming producers or any young cat trying to do well: understand the function of the instruments before you stick them somewhere. It helps you become a better producer.

"Lollipop" by Lil Wayne is actually an R&B, hip-hop, and rock record all combined in one. What was the inspiration for the record?

Static Major and Jim Jonsin had done the hook and they had put the keyboard parts of the track together. Static brought it over to Wayne's session and after Wayne did it we were listening back to it and it kinda had us standing still for a second. So I told Wayne, "Weezy, let me take this and bring it back to you," and he was like, "Do what you do." So I took it and put my feel on it, changed the drums and the bass. Wayne and I afterwards edited the song format and he was like, "Man, I wanna put some guitar on this, coach me through it right quick." For anybody who does not think that it was Lil Wayne playing...that really is him.

Where is Deezle's radar and where will Deezle's radar be six months from now?

Six months from now, I'll have the name like other producers have. Those same guys that you talk about call me and say they want to work

with me. That means it's happening. A year from now, humbly, I see myself launching my own label, Drum Major Music. I'll be putting out some artists and my own album. I'm doing a Dr. Dre, *The Chronic*, type thing. Lil Wayne will be co-executive producing. I'm shopping a deal for it, but you know we got some definite prospects on the table. I'm talking about some people that are talking some sense. —Tremayne Anchrum



Best in Shows

Several new cable series are all the rage. Here are some of the composers who are creating the scores.

If you're a television fan, you most likely have been watching one or more of the new, engaging series on basic cable. Following the lead of HBO and Showtime, with their groundbreaking shows like *The Sopranos* and *Weeds*, basic cable stations are joining the recent renaissance of television programming. Fans and critics are acknowledging their efforts with record ratings and Emmy nominations. This year, *Mad Men* and *Damages* are the first basic cable series to challenge HBO and the networks in the drama arena. In addition to the accolades, basic cable shows are attracting record number of viewers with shows like *Burn Notice*, *Deadliest Catch*, *Army Wives* and *Psych*. ASCAP's Film & TV Department recently reached out to the composers who are creating the music for these popular new programs. Here is what they had to say about their experiences.

Mad Men (AMC) composed by David Carbonara

This Golden Globe-winning and Emmy-nominated provocative show follows the lives of the men and women in a 1960's advertising firm.



What would you say defines your experience composing music for *Mad Men*?

David Carbonara: We don't use a lot of music. Many shows, especially network shows, are overscored. On *Mad Men* we don't score a scene unless we feel that music is going to enhance it. This is not something that's original. If you look at a lot of the great films from the 60's and 70's, like Steve McQueen's *Bullitt*, the scores are very sparse. This may have been a reaction the earlier era of film scoring where they scored every scene. In an episode of *Mad Men* that we just spotted this week, we ended up not scoring any-



thing. The only music is the theme, some licensed music in a bar scene and a well placed classic song over the end credits.

Also, when a scene does demand music, I tend to wait until after "the moment." I want the emotional impact of whatever is happening on screen to already have hit the audience before the music informs them how to feel. I like to let the picture lead. Other guys hit the moment. I think audiences have come to expect music in film and television as a reassuring thing to let them know that what they are feeling is correct. It can be quite unnerving to take that away and I think it lends to the tension of *Mad Men*.

Deadliest Catch (Discovery) composed by Paul Hepker

This Emmy-nominated reality series documents the adventures of Alaskan crab fishermen.

Paul Hepker: "After creating musical IDs for the different boats, crews and a voice for the Bering Sea, I had to find a formula that worked for the underscore: music that is present enough to still drive



the action under the FX-heavy mix but that would also stay out of the way of the non-stop narration. Thom Beers, Original's CEO, is fond of an epic cinematic rock sound driven by thunderous ethnic drums and punctuated by rock guitar.

I'll often include live elements to each track that add an organic energy and tangible live-ness to what is otherwise a very digital and impersonal sound. There are places in the show that call for a strong and identifiable theme, but in general, the music acts as a kind of backdrop for the action. It needs to be versatile and unimposing - not a particularly glamorous directive, but still challenging in its specificity. After four seasons and more than 50 episodes and 12 Emmy nominations, I've created a huge library of music for editors to draw from. My cues often find their way into Original's other shows, such as *Axemen*, *Verminators* and *Ice Road Truckers*. Other credits include *Frontline Firefighters*, *Crash Files*, *Impact* and the feature films *Tsotsi* and *Rendition* (both with Mark Kilian). I'm currently working on another show for Discovery about the Iditarod and a 6-part series for NBC called *Shark Lab*.

Burn Notice (USA) composed by John Dickson

An Emmy-nominated thriller/comedy about a spy unceremoniously "burned" by the US government who uses his training to help others in need.



John Dickson: "It's an exciting challenge to create a score that plays the ongoing saga of Michael [agent Westen] and his cohorts while also incor-

porating a wide variety of additional styles and textures to support the ever-changing plot and guest characters each week. All this while helping to balance the tone between humor and spy action-thriller. Every week is different. I've always loved working with Matt Nix. We go way back with a ton of very funny short films, and the *Burn Notice* team is terrific."

Dickson is currently working on *Miss Nobody*, an indie feature for Director Tim Cox and *Judgement Day* and *Wolvesbayne* for Sci-Fi channel.

Psych (USA) composed by Adam Cohen and John Robert Wood

A comedy about an observant young man who helps the police solve difficult cases by pretending to be psychic.

Adam Cohen: Working on *Psych* is a happy creative "nightmare."



Pictured (l-r) are Adam Cohen and John Robert Wood.

psych

While continuously moving back and forth between comedy and dramatic mystery, every episode also has a different theme. In the past few weeks we have moved from a John Hughes homage to a pirate treasure episode, into a '70s disco episode then onto a bank heist and next week brings the *Friday the 13th* slasher episode. Much to their credit, the producers leave us alone to do our work and the job has been a fun and creative experience."

Army Wives (Lifetime) composed by Marc Fantini, Steffan Fantini and Scott Gordon

A moving drama about the wives of soldiers living on an Army base.

Tell us a little about your experiences working on *Army Wives*?

Steffan: From the first episode they told us they were looking for a real organic score. They wanted us to use real instruments as much as possible. *Army Wives* requires a real diversity of genres. From roots music, to Arabic music to full orchestral cues. As the show progressed, they realized that we needed to broaden the palette and use samples for those scenes that required a lush, orchestral score, but we have retained our focus on using real instruments such as guitars and percussion as much as possible.

Marc: I think that's why the show has such a unique signature sound. We do a ton of experimentation with live instruments so we can avoid



Pictured (l-r) are Steffan Fantini, Marc Fantini and Scott Gordon

string samples and drum loops. Everyone uses the same samples these days, which is why so many television shows sound alike. It's a real challenge but a lot of fun. I think our past experience being in a band signed by RCA and working on a bunch of different records with other artists helps us, as we are players. On some scenes we will all strap on an

instrument and essentially jam out the cue.

Scott: I am just thrilled that I get to play harmonica on a television show (laughs). I sometimes run it through so many effects that would no one could tell it's a harmonica, but the indelible feeling of human breath is still there. In every scene, we try to retain that organic, intimate feel that you can get using live instruments. I think that's what gives the show the "every man" type of feel that the producers wanted.

What other projects are you working on that you can tell us about?

Marc: We are still working on our network show *Criminal Minds*, which requires a completely different, huge-sounding score every episode. So the variation between the two shows keeps things fresh.

Scott: We're currently considering several film and television opportunities, which we hope to announce shortly. Whether we are scoring a film or a television show, we try to approach each cue as though it's the most important cue we have ever scored.

Steffan: We have been fortunate enough to work with Mark Gordon on two successful and challenging shows. We look forward to doing more with him in the future. We also continue to run our recording studio, Sage and Sound Recording that puts out major records. Recent clients include: The Pretenders, Willie Nelson, Robert Plant, Alison Kraus and Marilyn Manson to name a few. All in all, we are three busy guys just getting busier.

—Charlyn Bernal, Shawn LeMone and Mike Todd

Breaking Shape

California rockers SHAPES OF RACE CARS turn up the melody in their new brand of punk

good; it was my first time playing it or even going, and we're not exactly like a punk band or a scream-o band per se, so we had no idea how it would go down. It sounds corny, but everyone was there for the music, and there're all these stages and everyone was competing to get people to come to their stage. It's pretty cool.

Did you play any new songs?

We did stuff that's never been recorded, we did some stuff off our maxi single *Rainbows II*, which is the last iTunes release that came out, and we did stuff off *Power*, which is the full-length record.

If you could collaborate with one artist who would it be?

It would definitely be Katy Perry. As a songwriter, I've written some stuff for some girl groups, and I actually think she's got a really legit set of pipes. I love it; it's neo-bubblegum-pop. It's just great catchy fun. It's not going to change your life, but it's great craftsmanship. I actually met [Katy] at the Warped Tour and told her I want to write a song with her.

Will you be going back into the studio soon?

Well the UK is the big thing, but we can't really stop ourselves from continuing to produce new material. So we probably are going to do some initial demo-ing of some of the material we've been doing, to start sketching out the next record. So the coming days will be casual demo stuff. —Max Putnam

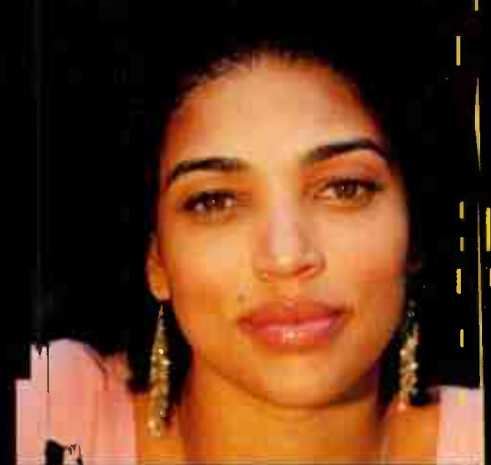
Since the recent release of their debut EP *Apocalypse Hurts*, Silverlake, California locals Shapes of Race Cars have been living the life. It was just a quick jump from recording the EP's lo-fi tracks in their apartment to rocking out on this year's Vans Warped Tour just three months

later. On a rare break from live dates and writing new tracks for their first full-length, SRC lead singer and main songwriter Dylan Callaghan took some time out to talk with *Playback* about his band's energetic rise.

What have you guys been up to lately?

We actually just got off a little road stint. We did a few shows in Vegas and then we did a few Warped Tour dates. Warped Tour was surprisingly





13 Women Writers Making a Name in Urban Music



WOMEN ON THE EDGE

- ★ Algebra
- ★ Stacey Barthe
- ★ Keri Hilson
- ★ Ciara
- ★ Cri\$Tyle Johnson
- ★ Solange Knowles
- ★ Janelle Monae
- ★ Candice Nelson
- ★ Erika Nuri
- ★ Kristal
"Tyte"writer" Oliver
- ★ Jill Scott
- ★ Jazmine Sullivan
- ★ Keyshia Cole

If you look at the charts today, some of the biggest hits are not only performed by fabulous women, but are also written by them. We've been watching a crop of young, talented and savvy ladies take the scene by storm, and thought we'd focus on their unique qualities. They come from different places - the edge of Kansas, the center of Atlanta, the heart of Philadelphia - and have very different styles; some are dreamers, some dancers, and some poets, but these 13 women all have one thing in common: they are quickly making their mark in urban music one smart and sassy song at a time.

Edited by Lavinia Jones Wright with contributions by Ben Westhoff, Mariel Concepcion, Walter Jones and Harris Decker

Erika Nuri

★ The path to a career in songwriting can take many forms. Writers pound the keys, and sharpen their pencils on their way to becoming accomplished writers with their songs performed by the world's best artists. Some make it and some give up and try their hand at other talents. Few recover from giving up, get back on their feet and parent a successful writing career. That is the story of Erika Nuri.

Erika Nuri, daughter of music executive Erik Nuri, began her career in music in her teens, writing a poem that she later adapted into her first published song. After moving to Los Angeles later in her career, her musical career was sparked by fellow songwriter Kenny "Babyface" Edmonds. With Edmond's help, Erika was able to grow as a lyricist and songwriter.

Careers in music often lead to other great opportunities. Erika's writing landed her songs in TV shows such as the "Sopranos," and the Steve Martin movie "Bringing Down the House," in which she also appeared as a singer. The lineup of artists who have collaborated or have performed Erika's songs include K-Ci & JoJo, Babyface, 3LW, B2K and Xscape.

Her most notable role came as a part of the extremely popular *American Idol*. Erika wrote Fantasia's 8-week #1 Billboard Hot R&B/Hip Hop song "When I See You." This song was later nominated for two Grammy Awards; Best Female R&B Vocal Performance and Best R&B Song.

Where some songwriters enjoy writing songs at a piano or in a studio filled with instruments, Erika enjoys writing in her car. She says that writing there eliminates the distractions of a phone or computer, an interesting take on technology in today's world.

In her early days she would write to any music she could find. She also has said that the best thing you can do as an aspiring songwriter is to listen to music. Find those songs that you really love and listen to them and especially, read the lyrics. She called reading lyrics the best



Keyshia Cole

★ In the second episode of her B.E.T. reality show *The Way It Is*, multiplatinum R&B singer Keyshia Cole speaks to a group of teenage foster care residents. Anyone who knows Cole's story knows the speech was not mere lip service, as Cole herself was given up by her own mother when she was two. Adopted by an Oakland family, she discovered who her real mother was by rooting through her adopted parents' mail.

It turns out her mom was a prostitute who abused drugs, and, as to her father, he was rumored to be an Italian man. (Cole never knew him; one of her associates later attempted to track him down, but he apparently had already died.) From there forward her mother was in and out of her life, but Cole nonetheless maintained a steadfast loyalty to her. "No one could ever tell me anything [bad] about my mother," she said last year on *The Tyra Banks Show*. "I loved her. She was the most beautiful woman I had ever met in my whole entire life. I just saw this beauty and this light in her from knowing her as a child. I just didn't understand why she would leave so much. 'Why are you going away? Why can't you just stay?'"

As a teenager, Cole made the decision to leave Oakland to try to get her break in Los Angeles on the spur of the moment, after finding out her boyfriend had been cheating on her. "I just packed up and got in my car," she said.

A decade later Cole has completed her unlikely journey to become one of the two or three most popular young R&B singers in pop music today. She's the heir apparent not just to Mary J. Blige (to whom she's frequently compared) but to trailblazing singers like Aretha Franklin. Though she says she has never employed a vocal coach, she boasts pitch-perfect pipes and has developed an obsessive world-wide fan base.

The 27-year-old Atlanta resident broke out with her 2005 debut, *The Way It Is*, which went on to sell a million and a half copies largely due to the success of her single "I Should Have Cheated," a girl's lament that she didn't play around like her boyfriend had. Her follow-up album, *Just Like You*, also sold about a million and a half units and was nominated for a Best Contemporary R&B Album Grammy. *Keyshia*, her third CD, is due in December.

Despite her success, Cole has been accused of being abrasive, and is often tight-lipped in interview. But with her name regularly in tabloids and on music gossip sites, it's not surprising that she's uneasy giving all of herself to the press.

It's clear that since she was a young girl Cole has often been the only one looking out for her own interests. As she told Banks: "Only you, yourself are gonna do it. Nobody else."



way to "study and do research," for a career in the business.

Following this unique strategy, Erika has written over 200 songs. "When you have 200 songs and then you have that one that makes it big," she said, "that is a perfect time to show people your older songs. After you make a name for yourself, people will listen to what you have to say and not just brush you aside."

Erika has just finished up writing with Jque for J. Holiday's new album. She helped write the song "Fatal," on the album *Back of My Lac*, which was re-released on February 5th by Capitol Records. In addition, she has written a song with J. Valentine titled "Trapped," which is available now.

The road can always be different, and for Erika Nuri, it came complete with both starts and stops, with her music finally speaking for itself.

Keri Hilson

★ Recently two Atlanta-based R&B artists who have toiled behind the scenes for years, writing hits for others have finally stepped out on their own. Both have new albums backed by some of the biggest names in urban music. One, you probably guessed, is Ne-Yo, as he's practically a household name nowadays, but bonus points if you got Keri Hilson, because the alluring chanteuse is only just starting to receive national attention.

Having penned tracks for a virtual who's-who of pop music in recent years - including Britney Spears, Usher, Chris Brown and Mary J. Blige - Hilson's highly anticipated debut CD *In a Perfect World...* is slated to drop in October.

"Everyone has something about their lives they would change if only they could 'in a perfect world,'" explains Hilson, adding: "My album expresses those true feelings - how women really think and feel about certain situations. It's my way of saying that it's okay to embrace your vulnerabilities."

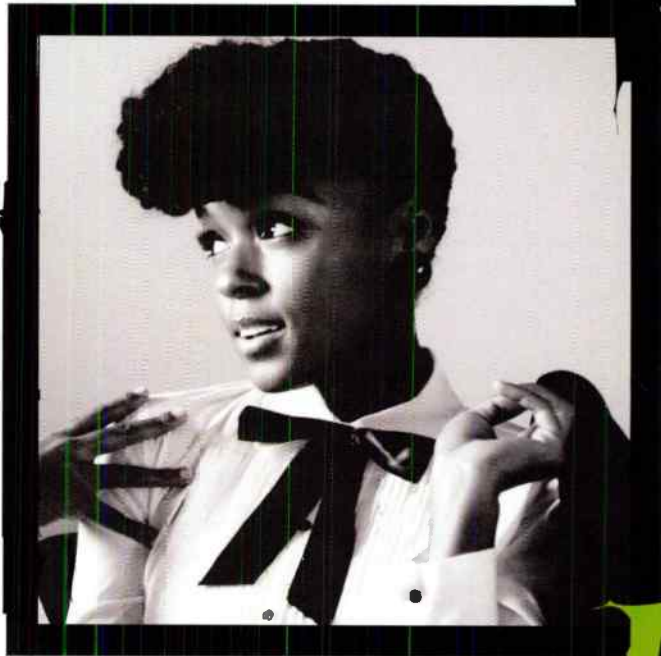
A joint venture of superproducers Timbaland's and Polow da Don's imprints, the album is the culmination of nearly half a life's work for the 25-year-old singer/songwriter. Raised a strict Christian, as a teenager Hilson became a fan of edgy, soulful performers like TLC and Outkast, and it wasn't long before she craved a career of her own. Her show business ascendancy began with a call from Bel Biv DeVoe member Michael Bivins when she was only 14 years old. The connection led to a short-lived kid group that didn't amount to much, but helped her develop contacts within the music industry.

Years later while recording tracks in Atlanta, she ran into Polow da Don - well before he broke big with hit songs like "Love In This Club." He introduced her to Timbaland, who enlisted her in his collective of producers and songwriters called The Clutch. "I've been very blessed to work with many of the top artists out today," Hilson says. "I was a sponge with a lot of them. I learned that being a star is a natural thing, not contrived or calculated. People love you more when you're genuine."

The connections led to a writing and singing opportunity on rapper Xzibit's song "Hey Now (Mean Muggin');" and, later, writing credits on three tracks on Spears' latest album *Blackout*, including the single "Gimme More."

But Hilson's breakout as a performer came from singing the hook on Timbaland's mammoth single, "The Way I Are," which topped the charts in countries around the world in 2007, and won them both ASCAP Pop Music Awards. The success of the song laid the groundwork for *In a Perfect World...*, whose first single, "Energy," has been receiving heavy rotation on MTV Hits.

While she maintains she still likes writing songs for other people, performing definitely has its benefits. "Now that I'm not only behind the lyrics, I've become the voice - the vessel for the message. My favorite thing is definitely when people walk up to me and tell me what a song means to them. That's what I do it for."



Janelle Monae

★ Janelle Monae is cheeky and evasive in interview. Ask her which performers have inspired her brand of avant-rock meets R&B soul and she'll say, "I draw my inspiration from lots of people that are dead." Ask about her retro/futuristic style and extravagant costumes and she'll impart, "I think fashion is just something you do, not something you talk about. It's kind of a turn-off."

But even though she doesn't answer your questions directly, you can't help falling for her, in part because she gives off an enchanting air of mystery and creativity. Take the Wondaland Arts Society, which serves not just as her label but as an Atlanta-based collective that hosts parties featuring cotton candy machines, rabbits, floating bookshelves and other fanciful diversions. If you're lucky enough to score an invite you might meet her manager, Lord Rico ("you'll have to check his birth certificate if you want to know if that's his real name," Janelle says) or Outkast's Big Boi, who discovered her.

He put her on his 2005 compilation *Big Boi Presents Got Purp? Volume II*, and she later performed in his Atlanta ballet big and appeared on the soundtrack of Outkast's *Idlewild* movie. Having signed with Diddy's Bad Boy Records, she recently released her *Metropolis: The Chase Suite (Special Edition)* EP to much acclaim, and her first full-length album is due in January. It will also be based on the 1927 German black and white film *Metropolis*, and continue her plot concerning a character named Cindy Mayweather, an android who has fallen in love with a human in the dystopian year of 2179.

Monae herself is a beautiful and stylish 24-year-old talent with bravado and a tremendous singing voice. But what makes her brand of highly-theatrical, challenging yet radio-friendly pop so compelling is that she refuses to pay much of any attention to trends. Among the dead people she lists as influences are James Brown, Elvis and Buddy Holly, but she adds that she's not afraid to draw inspiration from sources from across the spectrum of the arts. After growing up underprivileged in Kansas City, Kansas, Monae made her way to New York's American Musical & Dramatic Academy and desperately tried to find her way onto Broadway. Not having found enough roles to her liking, however, she came Atlanta on a relative whim, and her career took off.

Yet she remains committed to stoking artistic fires beneath others who grew up in difficult circumstances. She says she plans to start a performing arts school somewhere in her native Kansas, which will feature not just instruction but plenty of counselors. "I want the students to understand that just because you are of a certain environment, that doesn't mean you have to act accordingly," she says, adding that the school will be modeled on Hogwarts from the Harry Potter series.

It can be difficult to determine where Janelle Monae's reality ends and her dreams begin. Clearly, that's exactly the way she likes it.



Solange Knowles

★ Solange Knowles may be graceful, soft-spoken, even bashful. But inquire about her über-famous sister and she might just lose her cool. "At first I didn't want to make people uncomfortable in interviews. I didn't want to come off rude or arrogant. But now, I just really don't care," the 22-year-old singer/songwriter says when asked about being compared to her superstar sibling Beyoncé. "Now, I'm very good at saying this is not what this project is about. I'm not asking you about your mom, auntie or cousin, so, respect me and be more creative."

It's her frank approach that drives her eclectic sophomore album, *Sol Angel and The Hadley St. Dreams*, released August 26th via Music World/Geffen Records. On tracks like "God Given Name," she continues to refute comparisons to big sis, vehemently chanting, "I'm not her and never will be / two girls gone in different directions, striving towards the same galaxy / let my star light shine on its own / No, I'm no sister, I'm just my God-given name."

Also contained in *Sol Angel...* are the break-up track "Valentine's Day," the Bilal-penned "Cosmic Journey," the regretful "T.O.N.Y.," about a one night stand, the first single "I Decided," and the drum-based, second single "Sand Castle Disco," whose video was helmed by Solange in her directorial debut. The Neptunes, Jack Splash, Q-Tip and Mark Ronson contribute production to the set, which she describes as a "marriage of '60s and '70s music with subtle hints of electronica."

But once upon a time, the now divorced, single mother of one was-



n't as assertive. In 2002 Solange released *Solo Star*, her pop-driven Music World/Columbia debut, which has only sold 112,000 copies in the United States, according to Nielsen SoundScan. Her lack of aggressiveness was partly to blame for her album's slump, she says.

"I've always known what I wanted, I just didn't know how to execute it," says Solange. "At 15-years-old I wasn't in any condition to express myself how I wanted to. Furthermore, I was at a label that didn't try to

develop me or ask me, for that matter, what kind of record I was trying to make. They just got all the big wigs [producers] and hoped we formulated big songs."

Now, Solange has a home that sees her vision and doesn't have many qualms about her being her own woman, whether brassy or not. She recently signed on to be the face of Armani Jeans, and partnered with L'Oreal and Samantha Thavasa handbags. She will also perform in September on CBS' star-studded "Fashion Rocks" special.

"Women, especially in R&B, more so than any other genre, are supposed to be very prim and proper and diplomatic. I just have a really hard time with that," she says. "But I definitely want to have creative control and I want to do things on my own terms. In the meantime, I will continue to play the game."

Jill Scott

★ Though she was already known in her hometown of Philadelphia as a spoken word poet, Jill Scott etched her name into hip hop's consciousness by co-writing The Roots' 1999 song "You Got Me." Featuring rapper Black Thought's troubled pledges of loyalty and Erykah Badu's haunting vocals, the song is made memorable by Scott's ability to capture the terrifying nature of love tested. The song won a Grammy in 2000, and Scott would be known from there forward for accurately capturing relationship difficulties in song.

Scott broke out to the masses that year with her debut, *Who Is Jill Scott? Words and Sounds Vol. 1*, which emphasized her boundless vocal range and her commitment to crunchy neo-soul. The album went twice platinum and snagged her four Grammy nominations, but it wasn't until her live album the following year, *Experience: Jill Scott 826+*, that she displayed her full potential as a performer. Part concert, part empowerment seminar, part political rally, and part slam poetry event, *Experience...* displayed Scott's near-evangelistic ability to mesmerize a crowd. "Slowly surely/ I walk away from self-serving/ Underserving/ Constantly hurting me love/ Deserting me love," she sings on "Slowly Surely."

In an era when urban radio singers are expected to be young, slim and sexed-up, Scott stands out for her heavysset figure and feminist, afro-centric personality. In 2006 she made waves for calling the portrayal of black women in pop music "dirty, inappropriate, inadequate, unhealthy and polluted." Aligning herself with hip hop's "conscious" crowd, she joined forces with rappers Talib Kweli, Kanye West, Common, Dead Prez and The Roots for Michel Gondry's 2005 film *Dave Chappelle's Block Party*. Surrounded by compelling performers and playing before a crowd that was mostly there to see hip hop, Scott brought the house down with her earthy, gentle ad libs and her guttural, passionate singing.

In addition to another pair of engaging live albums (2004's *Beautifully Human: Words and Sounds Vol. 2* and 2007's *The Real Thing: Words and Sounds Vol. 3*), Scott has also released a book of poetry, *The Moments, The Minutes, The Hours*, published by St. Martin's



Press in 2005. Like her music, her poems touch on themes of female and black empowerment but are never overly preachy.

Her recent divorce and subsequent engagement have been overshadowed by stand-out performances as an actress, most notably in Tyler Perry's 2007 hit *Why Did I Get Married?* To Scott, the film's simple portrayal of professional black people in committed relationships - as opposed to drug addicts or violent 'hood characters - was a revelation in itself. "We continue to see the same reflections again and again," she told entertainment web site Crave Online. "Everybody is in some kind of drug warfare. Everybody is in some kind of negative something. To see people who are established and are married and are working at it, to see that, that's a reality for a lot of us." Doing things differently in the entertainment industry, Scott seems to be saying, can be as challenging as making a relationship work. -Ben Westhoff

Cri\$tle

★ As her nickname "The Ink" implies, Atlanta native Cri\$tle Johnson is the scribe responsible for some of the biggest hits of the past two years. After a few false starts as a performer, Johnson realized her music industry dream in a way she never expected, as a songwriter signed to Jermaine Dupri's Dieniahmar Publishing. Recently Cri\$tle has had placements with everyone from newcomers Keke Palmer, Tiffany Evans, and

Teyanna Taylor as well as established luminary divas like Natasha Bedingfield, J Lo, Janet Jackson, Beyonce and Mariah Carey - Cri\$tle is responsible for three of Mariah's singles in 2008, "Touch My Body," "Loving U Long Time," and "Side Effects." ASCAP's Walter Jones caught up with Cri\$tle recently to talk about what's next for the hardworking writer.

What have you been working on recently?

My most recent project is Natasha Bedingfield's album *Pocket Full of Sunshine*. It's actually the US release of her #1 selling album overseas. She added 3 or 4 new songs and the song I did, "Angel," just so happened to be the second single. From my understanding it

debuted at #3, which is big for her first US release. I think people love the fact that she can really sing. She has a very soulful voice. I also wrote the first single for Pharrell's new artist, Teyanna Taylor. It's called "Google Me." Then of course I have the new single on Mariah Carey. It's called "Touch My Body."

What are you planning to work on next?

Well, I'm working on records for Beyonce and Brandy right now. Also I'll be in LA with Jazze Pha working on records for the Pussycat Dolls and Girlicious.

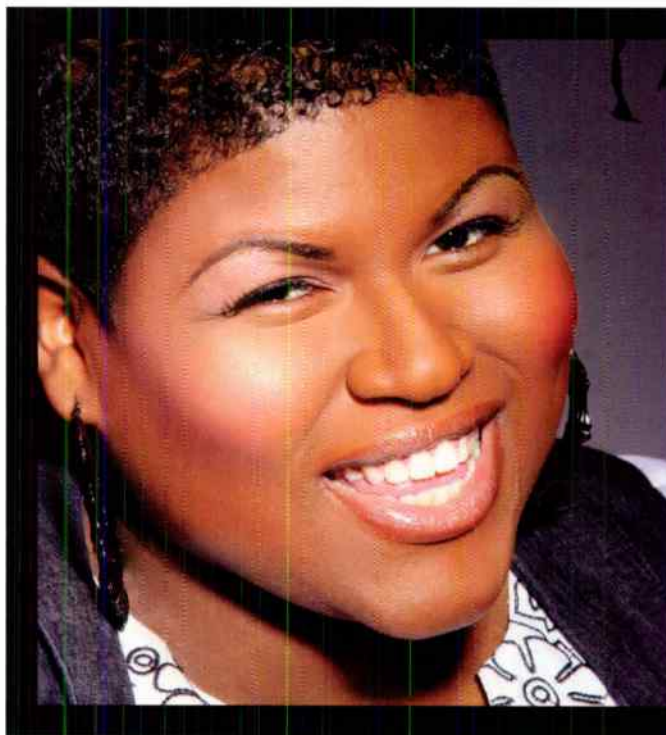
What was your first project as a musician that you really felt was important?

Actually, every time I get an opportunity to work on a project, I feel like it's the most important thing in the world. And I treat it that way for a reason. It keeps me focused and grounded. That way I won't go around thinking "Aww this aint a big deal." When you start thinking like that, you start working like that. However, Mariah Carey's project was probably the MOST important.

Who do you look to as a mentor in your career, and what have they helped you to learn?

Wow, that's a long list. Actually, I have different mentors for separate rea-

sons. Vocally, I look up to the usual people, Mariah, Gladis Knight, Beyonce, and Brandy. All of them are incredibly strong vocalists with different styles. I don't know how, but somehow I can sound like any one of them when I want to. The fact that I study these "instruments" (I like to call them) expanded my range so now I can sing just about anything. Lyrically, I look up to Smokey Robinson, Stevie Wonder, Diane Warren and Babyface. These are some of the greatest writers in the history of music in my opinion so studying their work helps me write about the "normal" things in a way that most people don't think of saying. I learned to use wordplay. See, I told you I had a list. But really, I thank God for all of these people, without them I'd probably be super whack.



Stacy Barthe

★ Packing a background as exotic as it is hometown, Atlanta-based Haitian/Dominican songwriter Stacy Barthe has earned a start-studded client list in her short time on the scene.

With credits for the likes of Black Eyed Peas, Brittany Spears, Keri Hilson, Enrique Iglesias, New Kids on the Block, Ciara, Tiffany Evans, Cassie, and Diddy to name a few, Barthe has become one of the most in-demand young songwriting talents. So much so that Universal Music Publishing took notice of her work, and signed her to their already impressive assembly.

Barthe's work combines a nostalgic noise with unique new sounds, and just like her idols Diane Warren and Martha Walsh, she is masterfully coupling lyrics rife with raw emotion with uninhibited music.

"As I have observed life and those around me, I noticed that almost everyone I run into has some form of insecurity that they battle with, I believe the music I create fosters security and encourages those that hear it to embrace what makes them different and to find the beauty within their situation", says Barthe.

A performer as well as a gifted songwriter, Barthe is already a well-rounded success story at just 23 years old. Barthe's experiences traveling the world, attending St. John's University, and being raised in a multicultural home provided her with the unique and diverse view of the world that she now applies to her music. She has proven that she can take any genre or style of music put in her path and turn it into a hit, and in doing so, changed the industry's expectation of what a pop song can and should be.

Kristal "TyteWriter" Oliver

★ Philadelphia native Kristal "TyteWriter" Oliver doesn't waste any time. In the past year, Kristal has recorded over 300 songs and placed with artists such as Mario, Diddy, Mya, and Enrique Iglesias just to name a few. The young writer also recently joined EMI Music Publishing's impressive roster.

Although her rise to the top of the music scene has been rapid lately, Kristal's love of music has been with her since the age of four. Growing up in Philadelphia's Germantown section, Kristal accompanied her choir-director mother to the Providence Baptist Church each week, singing along at rehearsals and developing a deep appreciation for harmony and composition.

When Kristal became the music director for the *Eve Show* in 2003, she relocated to Los Angeles, but she was soon back in Philadelphia, eventually finding a home at Home Cookin' Productions. Since then Kristal has been busy solidifying her

career writing for the likes of Rodney Jerkins, Scott Storch, Karma, Starr Gate, Jim Johnson, and Danity Kane.



Algebra

★ Building herself a solid career as an R&B solo artist and songwriter has been all about the music, not about the image, for Atlanta native Algebra. After singing backup and writing for the likes of Erykah Badu, Bilal and Monica, Algebra struck out on her own, learning to play the guitar and performing at local open mic nights in the city. Says Algebra of that time performing, "Soon you learn not to care what others think, you learn to perform for you. I would come back week after week and I learned



to perform for balance and for freedom. I was becoming alive."

During this time her unique style developed, a playful combination of pop, rock, rap, and funk elements and her self-written songs earned her the attention of Motown, who signed her, and Kedar Massenburg, who took her on as a protégé and eventually released her album on his revamped Kedar Entertainment Group.

The songs on her debut album *Purpose*, out early last summer, are full of personal experiences and relatable stories, which seems to be why her music has connected to audiences so well. She toured behind the album with Brian McKnight and Joe, and proved again and again, that she can hold her own both as a performer and a songwriter, a beauty and a mind. As Algebra told Singersroom.com last year, "I am going to be here for a little while, so I want to make the most of it, do everything I can."

Jazmine Sullivan

★ Named by her mother for her favorite musical genre, it seems as if Jazmine Sullivan was born to be a musician. While the Philadelphia native did grow up to become a vocalist and songwriter, and took elements of her namesake genre into her style, her debut record *Fearless* (J Records) is much more than just one genre can describe.

At just 21 years old, Jazmine has proved herself a talented and



unique songwriter, penning a majority of the tracks on her debut, and gathering a list of fans that includes Missy Elliott, who worked as a producer on the first single from the record, "Need U Bad." This single finds Jazmine experimenting with ragga, with Missy recruiting Salt-N-Pepa to chant the catchy chorus.

Fearless also contains hints of flamenco - "Bust Your Windows" - and even a full orchestra - "Lions, Tigers & Bears," all of which tap into Jazmine's varied influences that range from her love of *The Wiz* to her early years singing in church that led her to classic R&B.

From a chance to perform with the legendary Steve Wonder - Jazmine sang "These Three Words" - the singer ended up grabbing his attention, and word spread through the industry that she was a girl to watch. Jazmine prepared for a year for the opportunity to play her songs for J Records' Clive Davis. The hard word paid off, and he welcomed her to the family right away.

Says Jazmine of her breakout freshman success, "Fearless embodies my state of mind right now. I'm 21, confident, fearless of being honest in my songwriting and musically not afraid to try different things."

Candice Nelson

★ As part of hot writing team The Clutch - the collective responsible for Ciara's "Like a Boy," Omarion's "Icebox," Mary J Blige's "Take Me As I Am," Tyrese's "Lights On" - with J Que, Keri Hilson, Ezekiel

Lewis, and Balewa Muhammad, Candice Nelson has worked with some of the greatest talents in the Hip hop/R&B scene. Developing her career from an early gig singing backup for Immature in 1996 to writing with and lending her voice to some of the biggest tracks of the past few years had been all about hard work for the young songwriter.

Candice's biggest ally through her climb to the top has been Walter Millsap III, who invited her to a session early in her career, and liked what he heard. The song they cut in that session never saw the light of day, but the pair continued to collaborate and when Millsap signed to EMI Publishing, he used the money

to build a studio where he and Candice worked from then on. Eventually Millsap would bring Candice to a recording session with Kiley Dean and Timbaland that would lead to further collaborations with the King of Beats.

Those collaborations would lead to Candice singing on Timbaland & Magoo's "Insane" as well as LL Cool J's "Can't Explain It," for which Timbaland provided beats. She has since had the opportunity to work with Fantasia, and Jennifer Lopez as well as on Beyonce's "Resentment," and Brandy's "Nodding Off." Through all that, Candice has remained infinitely modest, telling J Boogie on his blog last year that while she didn't feel like she had had a true "hit" yet, "I'm proud of the records I've had a hand in creating. I'm just fortunate to have an outlet, and to be able to say this is my profession."

Ciara

★ Inspired by Janet Jackson, young triple threat Ciara (nee Ciara Princess Harris) draws comparisons to Jackson with her sexy style - that will soon include her own fashion designs - impossible-looking signature dance moves, and incredibly catchy songs.

Ciara's 2004 debut album, *Goodies* included a No. 1 Billboard Hot 100 hit - the album's title track - as well as three top two singles. Her sophomore release, *Ciara: The Evolution*, went even further, going Platinum after only five weeks, and selling over two million copies worldwide to date. This year will see the Grammy Award-winning performer/songwriter release her third and most highly anticipated full-length to date titled *Fantasy Ride*.

Famous for her fierce dance moves Ciara told AOL Music, "Ever since I could walk I have been moving to the music," and her songs reflect that innate love of dancing. Tracks like *Goodies'* "1, 2 Step," which featured Missy Elliot, skip and bounce with beats made for the floor and her track "Get Up" featuring Chamillionaire made its way onto the *Step Up* soundtrack.

Her broad set of talents has also given her unique opportunities; Ciara was asked to perform on the TV show *So You Think You Can Dance* and Gwen Stefani chose the young performer to open for her on her *Harajuku Lovers Tour*.



With her musical stylings constantly evolving and growing with every release, and her schedule packed for the upcoming months with the release of *Fantasy Ride*, Ciara is definitely in for a big year in 2009.

Female Artists "Stand Up" Together for Cancer

★ It is one of the most star-powered charitable single since "We Are the World." Fifteen of the hottest female artists, including this issue's featured artists Ciara and Keyshia Cole along with Beyonce, Mariah Carey, Rihanna, Miley Cyrus and Ashanti, Natasha Bedingfield, Mary J. Blige, Sheryl Crow, Melissa Etheridge, Fergie, Leona Lewis, Rihanna, LeAnn Rimes and Carrie Underwood, joined forces to record the song "Just Stand Up" to benefit the Stand Up for Cancer Fundraising Campaign.

The tune, produced by Babyface and L.A. Reid, was made available on iTunes on September 2 and all the women shared the stage during a live performance at the *Stand Up to Cancer* telethon which aired simultaneously on ABC, CBS and NBC on September 5.



2008 RHYTHM & SOUL MUSIC AWARDS



GOLDEN EDITION

New Edition receives ASCAP Golden Note Award, Timbaland and EMI Music Publishing among top honorees at 2008 Rhythm and Soul Music Awards

Over 600 songwriters, recording artists and music industry leaders gathered at the 21st Annual ASCAP Rhythm and Soul Music Awards on June 23 at the Beverly Hilton Hotel in Los Angeles to salute the top songwriters and publishers behind the most popular music of 2007. Grammy Award-winning songwriter JohnTá Austin hosted the all-star gathering, which included special guest presenters MC Lyte and Ne-Yo, plus live performances by some of today's hottest stars and emerging artists, including Marsha Ambrosius (Aftermath), Brutha (Def Jam), Raheem DeVaughn (Jive), Flo-Rida (Poe Boy/Atlantic), J. Holiday (Capitol), Krave (Upfront/Interscope), Jacob Latimore (Crown World Entertainment), Karina Pasian (Def Jam), Shawty Lo (D4L/Asylum) and Tank (Blackground).

Top awards were handed out to: Songwriter of the Year: Timbaland; Publisher of the Year: EMI Music Publishing; Ringtone of the Year: "This is Why I'm Hot"; R&B/Hip-Hop Song of the Year: "Lost Without U"; Rap Song of the Year: "Make Me Better"; Gospel Song of the Year: "Blessed & Highly Favored."

A special highlight of the evening was the presentation of the prestigious ASCAP Golden Note

(l-r) ASCAP's Jay Sloan, songwriter Ne-Yo and ASCAP's Alonzo Robinson

Award to the six members of New Edition. Celebrating their 25th anniversary as recording artists, Ricky Bell, Michael Bivins, Bobby Brown, Ronnie DeVoe, Johnny Gill and Ralph Tresvant were honored in recognition of their innovative and enduring contributions to 'Rhythm & Soul' music, which have

Continued...





ASCAP HONOREES AND GUESTS LIGHT UP THE STAGE AND THE RED CARPET AT THE BEVERLY HILTON HOTEL

1. ASCAP Golden Note Award Honorees New Edition with writer/producer Maurice Starr (In back)
2. Songwriters Musiq Soulchild (l) and Akon
3. ASCAP's Tremayne Anchrum, songwriter/recording artist Raheem DeVaughn and ASCAP's Walter Jones
4. Host Johntá Austin, songwriter Ludacris and ASCAP's Todd Brabec
5. New Edition's Bobby Brown
6. (l-r): EMI's Mike Jackson, Omar Grant, Big Jon Platt, Carlos Huggins and Roger Faxon, with ASCAP CEO John LoFrumento
7. J. Holiday performs
8. Musical group Brutha performs
9. Shawty Lo performs



2008 RHYTHM & SOUL MUSIC AWARDS

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earned them an extraordinary place in American popular music. Following a video tribute highlighting the career of the platinum hit makers, writer/producer Maurice Starr and ASCAP CEO John LoFrumento presented awards to each member of the group. Previous recipients of the ASCAP Golden Note Award include Lionel Richie, Tom Petty, Stevie Wonder, Jermaine Dupri, Jimmy Jam and Terry Lewis, Jay-Z, Quincy Jones, LL Cool J and Steve Miller.

ASCAP's highly competitive and coveted Songwriter of the Year award went to Timbaland in recognition of the songs "Ice Box" (Omarion), "Make Me Better" (Fabolous featuring Ne-Yo), "My Love" (Justin Timberlake featuring T.I.) and "Until the End of Time" (Justin Timberlake with Beyoncé). This is the third time that Timbaland has won this award, and closely follows his Songwriter of the Year victory at this year's ASCAP Pop Music Awards for co-writing nine of the top ASCAP Pop songs of 2007.

EMI Music Publishing was named Publisher of the Year for their 17 award-winning songs. This is the 14th consecutive win for EMI and the 16th time in the 21-year history of the awards show that they have received this honor.

"This is Why I'm Hot" claimed the award for Ringtone of the Year, and was also recognized

in both the R&B/Hip-Hop and Rap categories. The song was co-written by Darryl "DMC" McDaniels, Havoc, Danny "Styles" Schofield, Thomas "Tommy Gunz" Simons, Winston "Blackout" Thomas and Charles "Keak Da Sneak" Williams. Performed by Mims, the single debuted at number one on Billboard's Hot Digital Songs chart, reached #2 on the Hot R&B/Hip-Hop Songs chart, and took the #1 spot on the Hot Rap Tracks chart.

The Top R&B/Hip-Hop Song was "Lost Without U." Co-written by Sean Hurley and Robin Thicke, and performed by Thicke, the song simultaneously topped Billboard's Hot R&B/Hip-Hop Songs, Hot R&B/Hip-Hop Airplay and Adult R&B Airplay charts.

"Make Me Better," co-written by Timbaland and Fabolous, 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 earned Timbaland a Grammy nomination for Producer of the Year.

The Top Gospel Song was "Blessed & Highly Favored." The song earned writer Karen Clark-Sheard and performers The Clark Sisters two Grammys at this year's Grammy Awards for Best Gospel Song and Best Gospel Performance, respectively.

Among the songwriters with multiple award-winning songs were: Timbaland with four; Keri Hilson with three; and Johntá Austin, Ivan Barias, Beyoncé, Jermaine "JD" Dupri, Mikkel Eriksen, Carvin Haggins, Tor Hermansen, Ronnie "Lil Ronnie" Jackson, The Dream and Justin Timberlake with two each.

Honorees and notables in attendance included: New Edition, Maurice Starr, Johntá Austin, MC Lyte, Ne-Yo, Akon, Kerry "Krucial" Brothers, Karen Clark-Sheard, Drumma Boy, Torence "Lil Boosie" Hatch, Keri Hilson, Ronnie "Lil Ronnie" Jackson, Ludacris, Midi Mafia, Musiq Soulchild, Kelly Price, Stargate, Tricky Stewart, Tank, Webbie, Verdine White, Marsha Ambrosius, Brutha, Raheem DeVaughn, Flo-Rida, J. Holiday, Krave, Jacob Latimore, Karina Pasian, Shawty Lo, Clarence Avant, Timothy "Attitude" Clayton, Crime Mob, Ron Fair, Fantasia, Kenny Lattimore, Lil' Kim, Kevin Liles, Chante Moore, Polow Da Don, Sylvia Rhone, Rhymefest, Rick Rock, Jordin Sparks, Shakir Stewart, Al B. Sure, The Pussycat Dolls' Melody Thornton, Yolanda "Yo-Yo" Whitaker and Chaka Zulu, among others.

Kerry "Krucial" Brothers



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- Pictured (l-r):**
1. Michelle Williams signs the Bill of Rights for Songwriters and Composers
 2. Kelly Price signs the Bill of Rights for Songwriters and Composers
 3. FloRida performs
 4. Jacob Latimore performs
 5. Karlna performs
 6. Producer Maurice Starr
 7. Tank performs
 8. Raheem DeVaughn performs
 9. Rapper MC Lyte
 10. Krave performs

Pussycat Dolls' Melody Thornton



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2008 LATIN MUSIC AWARDS



MIAMI HEAT

Marco Antonio Solís, Victor Manuelle, Black:Guayaba receive top honors as ASCAP hosts its Latin Music Awards in the Sunshine State

Marco Antonio Solís was named Songwriter of the Year at the 16th Annual ASCAP Latin Music Awards held May 16th at The Ritz Carlton in Miami Beach. Victor Manuelle and Black:Guayaba received special ASCAP honors for career achievement. "Mi Corazoncito" was named Latin Song of the Year and Sony/ATV Music Publishing picked up Publisher of the Year honors. The awards celebration also honored the songwriters and publishers of ASCAP's most performed Latin songs of 2007.

Co-hosted by Telefutura's Charytin and Moda al Rescate's Daniel Lombardi, the black-tie gala is one of the most attended and celebrated events in the Latin entertainment community. Among the honorees, performers and luminaries in attendance were Arturo Sandoval, Johnny Pacheco, Marco Antonio Solís, Olga Tañón, Omar Alfanno, Sergio George, Tito Nieves, Tommy

Telemundo's Rashed Diaz, ASCAP's Alexandra Lioutikoff, Golden Note Award winner Victor Manuelle and ASCAP CEO John LoFrumento

Torres, among many others.

Marco Antonio Solís was named ASCAP's Songwriter of the Year for penning seven award-winning songs - "Basta Ya," "Cómo Me Haces Falta," "Cuando Regreses," "Más Que Tu

Continued...





1. ASCAP CEO John LoFrumento, ASCAP's Alexandra Lioutikoff, ASCAP Songwriter of the Year Marco Antonio Solís, Jose Jose, award winner Olga Tanon, Tito Nieves and ASCAP's Todd Brabec 2. ASCAP CEO John LoFrumento with ASCAP Latin Music Publisher of the Year honorees, Sony/ATV's Danny Strick, Jorge Mejia and Claribel Cuevas with ASCAP's Alexandra Lioutikoff 3. ASCAP Vanguard Award winners Black:Guayaba 4. Co-hosts Daniel Lombardi and Charytln with and ASCAP Golden Note Award winner Victor Manuelle, ASCAP Songwriter of the Year Marco Antonio Solís, award winner Olga Tanon and Tito Nieves 6. Johnny Pacheco and ASCAP's Benítez 7. ASCAP Latin Music Awards co-hosts, Moda al Rescate's Daniel Lombardi and Telefuturo's Charytln, ASCAP's Alexandra Lioutikoff and ASCAP CEO John LoFrumento 8. ASCAP Golden Note Award winner Victor Manuelle with ASCAP Songwriter of the Year Marco Antonio Solís 9. ASCAP's Benítez, Remy Nuñez and Carlos Nieto 10. Sony/ATV with winners Olga Tañon and José Luis Morín with ASCAP's Gabriel Benítez and Todd Brabec 11. Ramon Arias, ASCAP's Benítez, Victor Manuelle and Victor Bague 12. EMI and ASCAP with winner Armando Ávila (center)



2008 LATIN MUSIC AWARDS



Amigo," "No Puedo Olvidarla," "Ojalá" and "Que Vuelva." The Latin Grammy® award-winning artist is one of the most influential singer-songwriters in Latin America. His music remains as original today as it did when he first began burning up the charts, a feat he achieves by producing music that transcends trends and generation gaps, simply by following his own creative vision. Solís started 2008 with a huge bang winning the Songwriter of the Year Award at the Billboard Latin Awards and having 4 songs at the same time on the Billboard Hot Latin Songs chart, including the #1 slot.

Special awards were presented to Latin music great Victor Manuelle and Grammy Award-winning rock band Black:Guayaba.

Long-time friend and collaborator Gilberto Santa Rosa and Telemundo's Rashel Diaz presented Victor Manuelle with the prestigious ASCAP Golden Note Award in recognition of his innovative and enduring contributions to music, both as a songwriter and as an artist, which have earned him an extraordinary place in Latin music worldwide. Previous Golden Note Award honorees include Garth Brooks, Jose Feliciano, Quincy Jones, Sean "Diddy" Combs, Tom Petty, Joan Sebastian and Stevie Wonder.

Black:Guayaba received the ASCAP Vanguard Award in recognition of the impact of musical genres that help shape the future of Latin music. Black:Guayaba is the first Latin music group to be recognized with the ASCAP Vanguard Award. Other notable recipients include The All-American Rejects, The Beastie Boys, Beck and Bjork.

"Mi Corazoncito" was named Latin Song of the Year. Performed by Aventura, the song was written by Anthony Santos and is published by Premium Latin Publishing.

ASCAP CEO John LoFrumento and ASCAP Senior Vice President, Membership Group - Latin Alexandra Lioutikoff presented the Publisher of the Year award to Sony/ATV Music Publishing for their 43 award-winning songs. This is the ninth time that Sony has received this honor.

Other top honors included: Tropical Song of the Year: "Shorty Shorty" written by Steven Tejeda, published by Univision

ASCAP's Karl Avanzini, with Charytin and Hernaldo Zuñiga Gutiérrez

Songs; Rock/Pop Song of the Year: "Bendita Tu Luz" written by Fher, published by Tulum Music and WB Music Corp; Regional Mexican Song of the Year: "Basta Ya" written by Marco Antonio Solís, published by Crisma; Pop/Ballad Song of the Year: "Tu Recuerdo" written by Tommy Torres, published by Mostly Sad Songs and WB Music Corp; Urban Song of the Year: "No Te Veo" written by J King, Maximan and Güelo Star, published by Las Leocitas Music Publishing and WB Music Corp.

In the Television category, awards for Top Rated Theme Song for Soap Opera were presented to: "La Viuda de Blanco" (from La Viuda de Blanco) - written by Pablo Daniel Cáceres and Alberto Slezzynger, published by Telemundo Music Publishing; "Marina Theme" (from Marina) - written by José Miguel De Narvaez (SAYCO), published by Telemundo Music Publishing; "Por Amarte" (from Destilandro De Amor) - written by Mauricio L. Arriaga and Jorge Eduardo Murguía, published by Publisher San Ángel.

Awards for Top Rated Original Music for TV /Incidental went to the 2007 Latin Grammy Awards and Noticiero Univision both written by Carlos Marmo and published by Nuestro Music.





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1. Daniel Santacruz 2. ASCAP CEO John LoFrumento with Gilberto Santarosa, Rachel Diaz, Victor Manuelle and ASCAP's Alexandra Lioutikoff 3. Sergio George and Omar Alfanno 4. Warner and ASCAP with Eduardo Reyes and Alejandro Montalban 5. ASCAP's Karl Avanzini, Sergio Mateo, Charytin, Jorge Murguía and Mauricio Arriaga 6. Warner Brothers Music with Tommy Torres and Roy Tavare 7. Gilberto Santarosa with Victor Manuelle 8. Daniel Betancourt on piano and César Franco on guitar 9. ASCAP's Jorge F. Rodríguez and ASCAP's Vella Gonzalez with Sony/ATV, Rafael Esparza and Yoel Henriquez 10. Charytin, Univision's Marta Ibarra, Carlos Marmo and ASCAP's Mike Todd 11. Hernaldo Zuñiga Gutiérrez 12. Marco Antonio Solís and Tito Nieves perform together 13. Daniel Lombardi, Wise, ASCAP's Ana Rosa Santiago and EMI staff 14. Marco Antonio Solís and Tito Nieves strut their stuff

FILM & TV

Ubeda Film Music Conference and GoldSpirit Awards in Spain \ *The Dark Knight* \ Fimucite 2



GOLDEN TREASURES

ASCAP music is honored at the GoldSpirit Awards and Ubeda Film Music Conference in Spain

ASCAP was once again well represented at the Fourth Annual event in Úbeda, Spain. Featuring panels, autograph signings, and screenings, the four-day conference, held July 10th - 13th, included concerts showcasing the works of ASCAP Board Member Bruce Broughtton, SGAE Composers Roque Baños, Alberto Iglesias, and Fernando Velazquez, and PRS Composers Patrick Doyle and John Scott. Broughtton, who was Honorary President of the conference this year, passed the title to Doyle, who will serve as President in 2009.

In addition, ASCAP composers and international affiliates dominated the 2008 GoldSpirit Awards, held on Saturday, July 12th 2008 in Úbeda to help close out the conference. The GoldSpirit Awards, determined by readers of the Spanish film music

website BSOSpirit.com, are granted to honor achievements in the soundtrack and film music world.

Out of the seventeen GoldSpirit Awards granted this year, fifteen were given to ASCAP members or international composers who license their music through ASCAP. Leading the pack were multiple award winners Michael Giacchino, who took home five awards for his music to *Ratatouille* and *Lost: Season 3*, Hans Zimmer, whose music to *Pirates of the Caribbean: At World's End* netted him two awards, and John Debney, who earned two awards on the strength of his score to the video game *Lair*. SGAE composer Roque Baños was named Spanish Composer of the Year in addition to an award for his score to the Spanish film *Las Trece Rosas*.



ASCAP WINNING COMPOSERS

Roque Baños (SGAE)
 Spanish Composer of the Year
 > Best Original Score for a Spanish Feature Film - *Las Trece Rosas*

John Debney
 > Best Original Score for a Video Game or Interactive Media - *Lair*
 > Best Un-released Original Score - *Lair*

Patrick Doyle (PRS)
 > Basil Poledouris Lifetime Achievement Award to a Film Music Legend

Michael Giacchino
 Composer of the Year
 > Film Score of the Year - *Ratatouille*
 > Best Original Score for an Animated Feature Film - *Ratatouille*
 > Best Original Score for Television - *Lost: Season 3*
 > Original Song of the Year - "Le Festin" from *Ratatouille*

James Newton Howard
 > Best Original Score for a Horror/Thriller Feature Film - *I Am Legend*

Dario Marianelli (PRS)
 > Best Original Score for a Dramatic Feature Film - *Atonement*

Fernando Velázquez (SGAE)
 Breakout Composer of the Year

Hans Zimmer
 > Best Original Score for an Action/Adventure Feature Film - *Pirates of the Caribbean: At World's End*
 > Film Music Composition of the Year - "Up Is Down" from *Pirates of the Caribbean: At World's End*

Pictured (l-r): 1. Alberto Iglesias (SGAE), winner of the prestigious Francisco de los Cobos Honor, signs autographs 2. Fernando Velazquez (SGAE) conducts his "Orphanage Suite" 3. Composer and ASCAP Board member Bruce Broughtton conducts his scores to *Tombstone* and *The Rescuers Down Under* 4. Patrick Doyle (PRS) chats with a fan at an autograph session 5. Roque Baños (SGAE), named Spanish Composer of the Year at the GoldSpirit Awards, conducts his "Suite 'Los crímenes de Oxford (The Oxford Murders)' - The Composer's Cut" 6. A tip of the hat from composer John Scott (PRS) 7. Bruce Broughtton presents the Young Composer of the Year award to Zeltia Montes at the GoldSpirit Awards

PHOTOS BY WWW.JULIO-RODRIGUEZ.NET

FIMUCITE 2

ASCAP Music Soars at the Second Tenerife International Film Fest

The Second Tenerife International Film Music Festival (Fimucite 2) was held in the Canary Islands in June. Sponsored by the Island Council and the Santa Cruz de Tenerife City Council Culture Commission, this week-long festival included several film music concerts, performed by the Tenerife Film Music Orchestra and Choir, conducted by Artistic Director and SGAE composer, Diego Navarro. The concert programs included the music of ASCAP composers Ramin Djawadi (*Iron Man*), and the orchestral world premiere of the score from *Perfume: The Story of a Murderer*, composed by Reinhold Heil and Johnny Klimek. Another concert featured a special four-movement concert suite of the late Alex North's original score from *2001: A Space Odyssey*.

The festival also presented several creative and business seminars featuring music industry professionals and composers. ASCAP's Nancy Knutsen joined President of Music Operations of Warner Bros. Pictures' Doug Frank, Ray Costa of Costa Communications, Varese-Sarabande Records President Robert Townson, along with agents Laura Engel and Richard Kraft, Robert Messinger, and Sam Schwartz and Cheryl Tiano, and several music executives from Spain, as speakers on the various panels. The event was produced by Fimucite's Pedro J. Merida.



1. Fimucite Artistic Director and SGAE composer Diego Navarro conducts the Tenerife Film Orchestra in a performance of ASCAP composer Alex North's original score from *2001: A Space Odyssey*. **2.** Panellists at the music business seminar included: Composer agent Sam Schwartz of the Gorfaine/Schwartz Agency, Fimucite producer Pedro J. Merida; Varese-Sarabande Records President Robert Townson, ASCAP's Nancy Knutsen and Warner Bros. Pictures President of Music Operations Doug Frank. **3.** ASCAP compose Ramin Djawadi explains his creation of the score to the summer blockbuster *Iron Man* at the seminar. **4.** ASCAP composers Johnny Klimek and Reinhold Heil presented the European premiere of the orchestral version of their score from *Perfume: The Story of a Murderer*. **5.** Djawadi with ASCAP's Nancy Knutsen. **6.** At the concert finale: Heil, Navarro, composer/songwriter Trevor Rabin, Djawadi, choir director Cristina Farrals, composers John Frizzell, Christopher Young, Klimek and Joel McNeely.



DARK KNIGHT'S COMPOSERS

In anticipation of the release of the blockbuster film *The Dark Knight*, ASCAP composers Hans Zimmer and James Newton Howard held autograph sessions of *The Dark Knight Soundtrack* at Virgin Megastore locations on both coasts. The two multiple award-winning ASCAP composers teamed up for the second time to create the score for the sequel to *Batman Begins*, which they scored in 2005.

The film has already captured the highest grossing weekend opening ever, reached the \$200 million mark faster than any other film in history, and has the chance to become one of the top grossing films of all time. Warner Bros. Records has released four different configurations of the soundtrack for *The Dark Knight* including a special edition digipak and a collector's edition with special artwork.



Pictured: Hans Zimmer and James Newton Howard sign copies of *The Dark Knight Soundtrack* at the Virgin Records store at Hollywood and Highland in Los Angeles on Wednesday, July 16.

PHOTO BY AMY OPOKA

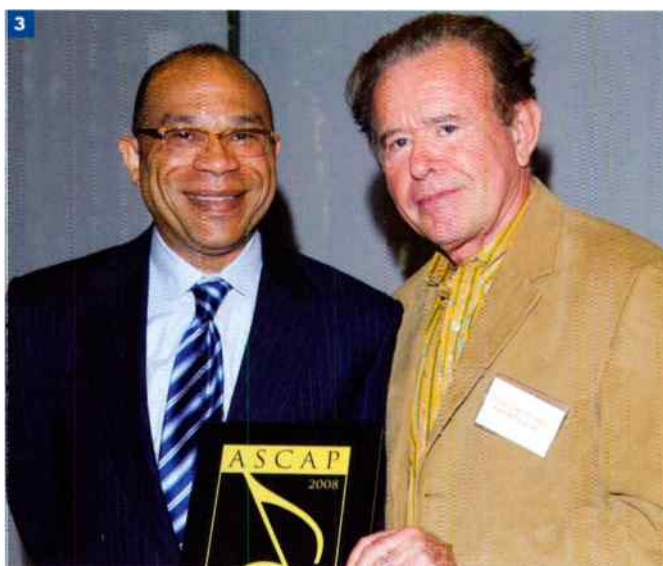
SYMPHONY & CONCERT

John Corigliano \ Joseph Jennings \ JoAnn Falletta \ David Lang \ Young Composers



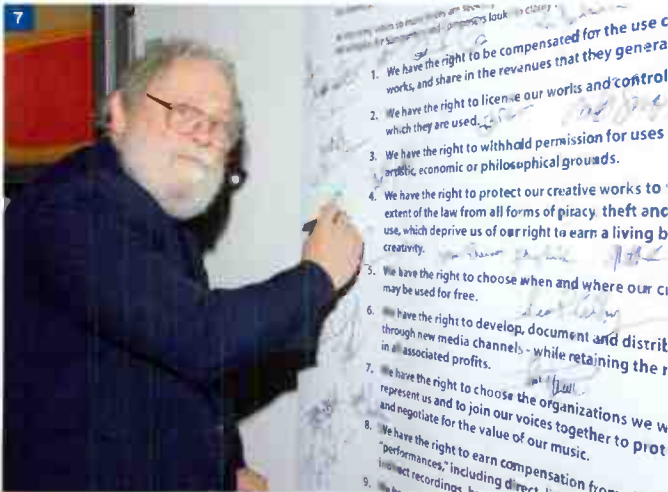
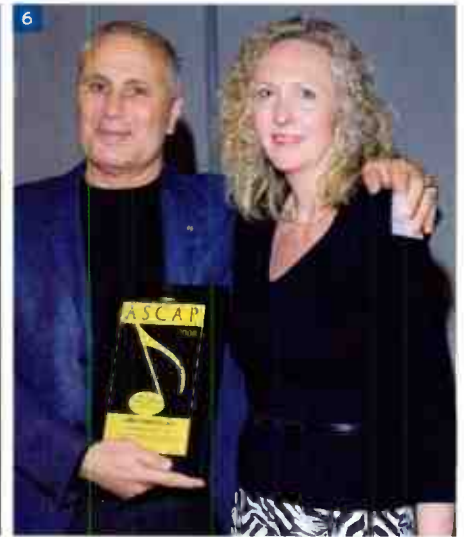
CONCERT MUSIC HONORS THEIR OWN

Leading lights and young composers share the spotlight at ASCAP's ninth annual ASCAP Concert Music Awards



The ninth annual ASCAP Concert Music Awards were held May 22, 2008 at The Times Center in New York City. ASCAP member, radio host and performer Peter Schickele again hosted the event as he has done each year. The event recognizes the achievements of ASCAP's 2008 Concert Music Honorees, who represent the diverse aesthetic spectrum of the concert music world. Among the presenters were David Del Tredici, Heather Hitchens, Melinda Wagner, Sebastian Currier, Peter Schickele, James M. Kendrick, Stephen Paulus, Paul Lansky, Doug Wood, Steven Burke, Tania León, and ASCAP's Frances Richard and Cia Toscanini. **John Corigliano**, winner of the Pulitzer Prize, the Grawemeyer Award, the Academy Award for best film Score, and a member of the American Academy

of Arts & Letters, was honored with the Aaron Copland Award. ASCAP celebrated the 30th Anniversary year of Chanticleer by honoring ASCAP member, composer, arranger, Chanticleer Music Director **Joseph Jennings**, for his dedication to the enrichment of the vocal repertory and his advocacy for the music of our time. ASCAP honored **JoAnn Falletta**, Music Director of the Buffalo Philharmonic and the Virginia Symphony, whose career-long advocacy for American composers has made her a leading force for the music of our time. **David Lang** was also honored for being the recipient of the 2008 Pulitzer Prize for Music for **The Little Match Girl Passion**. The recipients of the 2008 ASCAP Foundation Morton Gould Young Composer Awards were presented and congratulated.



Pictured (l-r) are: 1. Award Recipients and Presenters, together with ASCAP's Frances Richard and Cia Toscanini 2. Peng-Peng performing his winning work 3. Joseph Jennings and David Del Tredici, who presented the honor to Jennings 4. JoAnn Falletta and Heather Hitchens, New York State Council on the Art 5. David Lang and Melinda Wagner, past Pulitzer Prize winner, who presented the honor to Lang 6. John Corigliano with his publisher, Kristin Lancino, of G Schirmer 7. Peter Schickele signing the ASCAP Bill of Rights for Songwriters and Composers 8. ASCAP Foundation Morton Gould Young Composer Award winners Timothy Andres, Angel Lam and Sean Friar 9. Young Composer winner Timothy Woos; composer, radio host and ASCAP member Bill McGlaughlin; Young Composer winner Emily Bear; Joseph Jennings; John Corigliano; and Young Composer winner Jimmy López 10. Joseph Jennings, ASCAP's Frances Richard, Bill McGlaughlin and John Corigliano

(Continued on page 62)



STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY 12224

DAVID A. PATERSON
GOVERNOR

May 22, 2008

Dear Friends:

I am delighted to send greetings to everyone who has gathered for the 9th Annual ASCAP Concert Music Awards.

Music is a vibrant, powerful and important aspect of our lives, and we gratefully recognize those organizations that support and nurture the creative talents of music professionals. Since 1914, the American Society of Composers, Authors, and Publishers, or ASCAP, as it is better known, has grown into an effective membership association of more than 320,000 composers, songwriters, lyricists and music publishers, and has evolved into a dynamic advocate for all people working in the music industry in the U.S.

I commend all those affiliated with ASCAP for its vigorous presence in the ever-changing music world, reflecting the vision and goals of its founders, and for continuing to offer its members many services, including protection by licensing, the dissemination of copyrighted music, and the distribution of royalties. ASCAP is also committed to celebrating the artistry and achievements of award-winning efforts in all musical genres.

On this special occasion, you pay deserving tribute to extraordinary individuals, and I join in congratulating your honorees – JoAnn Falletta, Music Director of the Buffalo Philharmonic and the Virginia Symphony; John Corigliano, recipient of the *Aaron Copland Award*, in celebration of his 70th year; Joseph Jennings, Music Director of Chanticleer; and David Lang, recipient of the 2008 Pulitzer Prize for Music. Altogether, these outstanding advocates for music, and champions for musician's rights, are well-known for their groundbreaking accomplishments and the valuable contributions that continue to enrich the resonant cultural pulse of American music.

With warmest regards, and best wishes for an enjoyable evening.

Sincerely,

DAVID A. PATERSON
Governor

The letter from New York Governor David Patterson congratulating this year's ASCAP Concert Music honorees.

TAN DUN SCORES THE BEIJING GAMES

Tan Dun has won Grammys and Oscars for the movies *Crouching Tiger, Hidden Dragon* and *Hero*, but in August he was a part of something much bigger. Dun's original compositions were chosen as the Beijing 2008 Olympic Games & Paralympic Games official music for the Award Ceremonies, and also as the official Sports Demonstration Symbol Music. Tan Dun composed these works based on his original concept of *Gold Rings Jade Echoes*, integrating the sounds of 2400 year-old ancient bronze bells with the sounds of jade stone chimes he created exclusively for the Games. The Award Ceremonies Music was played during the presentation of medals for the 302 Olympic events and 472 Paralympic events. The Sports Demonstration Symbol Music is known as "the face of the Olympic Games" and was played prior to the start of each competition, as well as on television and big-screens.

DEREK BERMEL RECEIVES ALPERT AWARD

In May, Derek Bermel received the 2008 Alpert Award in the Arts for "experimenters who are challenging and transforming art, their respective disciplines, and society." He also received the American Music Center's Trailblazer Award, recognizing his adventurous compositions and his mentoring of young composers through the New York Youth Symphony's Making Score program, which is hosted by ASCAP and the League of American Orchestras. A recording of his orchestral works performed by the Boston Modern Orchestra Project (BMOP) with Gil Rose conducting, will be released on BMOP/sound. The release features Bermel as soloist in his clarinet concerto "Voices."

LONDON CALLING

Elbow wins Mercury Prize / Bob Mitchell's Flame \ Sharon Vaughn's World View



ELBOW WINS MERCURY

With their fourth album, British rockers nab top UK honor

Elbow (PRS), the British rock band who have been together for 17 years and have survived being dropped by two separate record labels, have won the Mercury Prize, one of the UK's most prestigious music honors, for their 2008 album, *The Seldom Seen Kid*.

The members of Elbow met in the early '90s while attending college in Bury, England. After moving to Manchester and playing numerous local gigs and developing their sound, they were signed by Island in 1998. Their relationship with that label was short-lived, however, and they moved on to a deal with EMI. That deal too was fleeting.

Undeterred, they continued to release musically adventurous EPs and full-length albums, including 2001's *Asleep in the Back*, 2004's *Cast of Thousands* and 2005's *Leaders of the Free World*, which steadily helped to build them an international fan base and increased

support from the music press.

Earlier this year, they released the critically-acclaimed *The Seldom Seen Kid*, which contains the track, "Grounds for Divorce," which has been embraced by radio in the United States, as well as the title track, written about Bryan Glancy, a friend of lead singer Guy Garvey. On September 9, they won the Mercury Prize for best British album of the year, beating out 11 other contenders, including Radiohead, Adele and Burial. The honor comes seven years after their first nomination for the prize.

"This is quite literally the best thing that's ever happened to us," singer Guy Garvey told the audience at the Mercury Prize ceremony in London. The album had previously reached number five on the charts in England, and is their most successful release to date.

THE FLAME STILL BURNS

Songwriter Bob Mitchell celebrates the 20th anniversary of his long-living hit

Now and again you come across a song that is so well crafted that it is difficult to knock it down, its foundations firmly set into the earth.

One such song is "The Flame," which was written by UK based writers Bob Mitchell and Nick Graham in 1988.

"The Flame" was originally recorded by European star Elkie Brooks, but unbeknownst to her, the track would reignite the career of a band an ocean away and become a hit a few times over. Mitchell recalls, just before the recording of the song, Brooks had another one in mind. "Two songs were written for her," says Mitchell. "Elkie preferred the other song titled 'Only Love Will Set You Free.'"

Fast forward a little to 1988 and cross the Atlantic to the US and Cheap Trick had been working with all the great producers but had not come up with a single they were happy with. They recorded a cover of "The Flame" which would become a monster #1 hit and bring them back to musical prominence.

Ten years later electronic dance singer Erin Hamilton recorded the song and scored the #12 position in the Billboard dance chart. Erin's recording remains so well loved that "The Flame 08" has just been released as a re-mix and secured the coveted #1 slot in the same dance chart ten years after its first release. Says Mitchell, humbly, of the track's runaway success "The song did hit in all the right places at all the right times."



SHARON VAUGHN, HERO TO SONGWRITERS

Currently living in Sweden and managed by London-based Annette Obohm, Sharon Vaughn is a songwriter who truly knows no boundaries. An American who owes some of her early fame to the hit "My Heroes Have Always Been Cowboys" Vaughn was just nominated for the Nashville Songwriters Hall of Fame and is striking gold writing for international pop stars.

You've been nominated for the Nashville Songwriters Hall of Fame. In a career in which you have already achieved so much, what does the nomination mean to you?

Yes, this is my second nomination and it would mean the world for me to be inducted... Someday. I started my adult professional life in Nashville, which I still believe is the heart of the songwriting world. I learned the craft of writing there by osmosis. Nashville was the beginning of what has turned out to be a very interesting journey.

Nothing about your career seems predictable. You have moved often and are now working on a musical. To what do you owe your adventurous creative spirit?

"Well, speaking of unpredictable... I am now living in Stockholm, Sweden! Lock, stock and Border Collie! I (thankfully!) have had so much success in the pop/international market during the last twelve months, that I decided to make the jump and be where all the great Pop tracks are being written, instead of relying on the internet and frequent-flier miles. The people here are so welcoming and I view it as just another ring on the tree... not as "nervy" as some people think.

To read the complete interview with Sharon Vaughn, visit www.ascap.com. For more info, contact Annette Obohm at anette@boommusic.co.uk



LATIN CORNER

Mana's Fher presented with ASCAP Latin Award in Monterrey \ El Chaval De La Bachata \ Chris Farach signs

MANA IN MEXICO AND NYC

ASCAP greets Mexican rock icons Fher and Alex Gonzalez from Mana on both sides of the border



Pictured are Paco Zapata, ASCAP's Velia Gonzalez, Fher with his awards, Lioutikoff and Lourdes Olveras.

CONCIERTO DE MANA EN MONTERREY

Fue invitada nuestra VP Alexandra Lioutikoff al concierto de Mana en Monterrey, Mexico este May 8, 2008 por Fher! Durante esta visita, Fher recibio personalmente sus premios de ASCAP 2008 por Canción Del Año Rock/Pop "Bendita Tu Luz" y Rock/Pop premios por las canciones "Manda Una Señal" y "Ojalá Pudiera Borrarte". Aquí esta una foto de Paco Zapata, Velia Gonzalez, Fher y sus premios, Alexandra Lioutikoff y Lourdes Olveras.

ASCAP's Alexandra Lioutikoff was personally invited to Mana's concert in Monterrey, Mexico this past May 8 by Fher himself! During this visit, Fher was presented with his ASCAP 2008 awards for Canción Del Año Rock/Pop "Bendita Tu Luz." He also won Rock/Pop awards for the songs "Manda Una Señal" and "Ojalá Pudiera Borrarte."

EL CHAVAL DE LA BACHATA

Linar De Jesús, conocido como "El Chaval de La Bachata", visitó las oficinas de ASCAP para formalizar su contrato con La Sociedad de Autores, recientemente su tema "Donde Están los Amigos", ingresó a las listas del Billboard. Felicidades para el Chaval y bienvenido a nuestra Sociedad.

Linar De Jesús, known as "El Chaval de la Bachata," stopped by the New York office to sign with ASCAP.



Pictured (l-r) are ASCAP's Jorge F. Rodriguez and El Chaval de La Bachata.



Pictured (l-r): composer Allen Alexander, ASCAP's Jorge F. Rodriguez, Alexandra Lioutikoff, Alex Hernández, ASCAP's Lauren Iossa and Hoffman Entertainment's Garrett Shaefer.

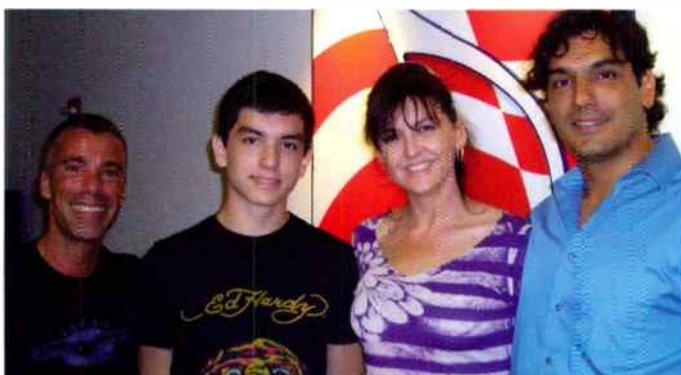
MEETING MANA'S ALEX IN MANHATTAN

En la foto, tomada durante la inauguración del Restaurant "De Santos", el pasado 10 de septiembre en Nueva York, del cual Alex Hernández, baterista del reconocido grupo Maná, es uno de los dueños.

CHRIS FARACH SIGNS WITH ASCAP

El departamento Latino de ASCAP firmó al joven compositor Christopher Farach cual en este momento se encuentra trabajando el la nueva producción de Hanna Montana. Desde niño le gusta el mundo del entretenimiento. Chris audiciono para VHI "En Busca de la Familia Partridge" en cual quedo como el 5to finalista para el personaje Danny Partridge. Bienvenido a ASCAP.

ASCAP's Latin Department signed the young and talented composer Christopher Farach who at this moment is working on the new album for Hanna Montana. Ever since he was a young boy he was drawn by the entertainment industry. He also auditioned for VHI's *In Search of the Partridge Family* making it to the final 5 as Danny Partridge.



Pictured (l-r) are ASCAP's Karl Avanzini, Christopher Farach, Vanesa Farach and Carlos Farach.

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NASHVILLE

Gary Allan \ Trent Willmon \ Rodney Atkins \ Brad Paisley \ Trace Adkins \ Alan Jackson \ Jessica Simpson

SALUTING THE SONGWRITERS

#1 Parties honor country music's top charting songwriters and publishers



SCOTT HUNTER

ASCAP's #1 Parties are a time-honored tradition in Nashville. By bringing together top-charting performers with the writers and publishers behind the hits, the events celebrate the true collaboration that goes into each and every success story. The past few months brought several of country music's biggest names together to celebrate some of the most successful songs of the summer.

Gorley and Lee Miller to celebrate the #1 Song "You're Gonna Miss This."

6. Jonathan Singleton celebrated his #1 Hit Song "Watching Airplanes" along with artist Gary Allan.

7. Carrie Underwood and songwriters Hillary Lindsey and Luke Laird celebrated their #1 song "Last Name."

8. ASCAP's John Briggs surprised Keith Anderson backstage at the Grand Ole Opry.

9. The successful CMA Songwriters Series played to a standing room only audience at New York's Joe's Pub.

10. CMA hosted an artist luncheon at the 2008 Country Radio Seminar.

11. Jason Sellers signed with Sony/ATV Music Publishing.

12. ASCAP's John Briggs and Mike Sistad stopped by the studio to catch up with Jessica Simpson.

#1 PARTIES AND OTHER NOTABLE EVENTS INCLUDED:

1. Alan Jackson stopped by the ASCAP Nashville office to celebrate his #1 Hit "Small Town Southern Man."
2. Songwriter Trent Willmon and his co-writers Gary Hannan and Phil O'Donnell, along with Montgomery Gentry, celebrated their #1 Song "Back When I Knew It All."
3. Rodney Atkins joined Marla Cannon-Goodman in celebrating their recent #1 Hit "Cleaning This Gun (Come On In Boy)."
4. Brad Paisley celebrated 10 #1 Songs, 10 Million Records Sold and 10 Years with Arista Nashville.
5. Trace Adkins joined songwriters Ashley



ALAN MAYOR



1. ASCAP's Connie Bradley, Alan Jackson, Denise Jackson and Sony BMG's Joe Galante 2. (front row) Connie Bradley, Sea Gayle Music's Liz O'Sullivan and Chris Dubois, Troy Gentry, Trent Willmon, Eddie Montgomery, Producer Blake Chancey and EMI Music Publishing's Ben Vaughn 3. ASCAP's Pat Rolfe, co-writer Casey Beathard, Marla Cannon-Goodman, ASCAP's Herky Williams, and Rodney Atkins 4. Sea Gayle Music's Chris Dubois, Paisley, producer Frank Rogers and Connie Bradley 5. Co-writer Lee Miller, Trace Adkins, Connie Bradley, Ashley Gorley and ASCAP's Dan Keen 6. ASCAP's Mike Sista, Crosstown Songs' Megan Galbraith and Darrell Franklin, Jonathan Singleton, Gary Allan, Beavers, and UMG Nashville's Royce Risser, Bruce Shindler and Ken Robold 7. (front row) Carrie Underwood and Pat Rolfe and (back row) Luke Laird, Hillary Lindsey, and Mike Sista 8. ASCAP's John Briggs, Keith Anderson and Gaylord Entertainment's Steve Buchanan 9. Jedd Hughes, Bob DiPiero, Karyn Rochelle, Dave Berg, Chris Tompkins, and Mike Sista 10. Sony BMG's Joe Galante and Butch Waugh, Connie Bradley, Kellie Pickler, Taylor Swift, CMA's Tammy Genovese and Big Machine Records Scott Borchetta 11. Sony ATV's Troy Tomlinson, Connie Bradley, Jason Sellers, and Sony ATV's Terry Wakefield 12. John Briggs, producer Brett James, Jessica Simpson, producer John Shanks and Mike Sista



THE ASCAP FOUNDATION

CREATIVITY IN THE CLASSROOM

Student songs showcased at FREE STYLE concert at LA's Ford Amphitheatre

In the Spring of 2008 more than 1,000 students from twenty-three Los Angeles Unified School District high and middle schools took part in Reprise Theatre Company's Lyric Writing Program sponsored, in part, by The ASCAP Foundation. The goal was to teach students how to express themselves through songwriting, with an emphasis on the students' own stories and experiences. Each classroom participated in two workshops over a two-week period with student completing his or her own lyrics.

Fifteen students were selected to collaborate with prominent ASCAP songwriters and composers to set their words to music. Among the songwriters involved were Stephen Bray, Titus Burgess, Desmond Child, Marvin Etzioni, Lewis Flinn, Rick Garcia, Jay Gruska, Eve Nelson, Lindy Robbins, Michael Skloff, Georgia Stitt, Shane Swayney, Eric Whitacre and Barrett Yeretsian.

On July 11th, the fifteen songs were presented in an exciting public concert called FREE STYLE at the Ford Amphitheatre in Los Angeles. In addition to hearing their lyrics performed on stage by outstanding artists, the students participated in a workshop, led by ASCAP Foundation President Marilyn Bergman, to learn about copyright issues. They were also given ASCAP membership applications to start them on their way towards possible songwriting careers.

The hopes, dreams and fears of the lyric-writing students were reflected in the pieces that they created. For many, seeing and hear-



ASCAP member and composer, Rick Garcia (l) with student lyricist, Jose Quintero (r)

ing their stories come to life musically, was a life-changing experience.

The program was conceived by Reprise Artistic Director Jason Alexander and ASCAP's Michael A. Kerker.

THE ASCAP FOUNDATION NURTURES SINGER/SONGWRITER SIBLINGS AT GRAMMY CAMP

The fourth annual Grammy Camp took place this summer from July 12-26th at the Thornton School of Music on the USC campus in Los Angeles. This year, as a result of funding received from The ASCAP Foundation Irving Caesar Fund, two students were selected as recipients of The ASCAP Foundation Singer/Songwriter Scholarships. They were teenaged twin sister and brother, Ashley and Ashton Ruiz. Their group, 2-U-Neek, has performed on BET's 106 & Park and they released their first CD, The Birth, in 2007. Ashley and Ashton are both ASCAP members.

Grammy Camp, a program of the Grammy Foundation, is a two-week summer camp for high-school students with a focus on the music industry. It provides an opportunity for students to get hands-on experience from music professionals including Grammy Award winning producer and ASCAP Foundation Board member Jimmy Jam.



The ASCAP Foundation Singer/Songwriter Scholarships at Grammy Camp (2008) recipients far left and far right) Ashton Ruiz, ASCAP's Charlyn Bernal, Grammy Camp's Project Manager Lisa Guzman and Ashley Ruiz.



Michael Masser (center) poses with two of three recipients of the 2008 ASCAP Foundation Michael Masser Scholarship: pianist Noah Yachoulan (l) from Rancho Mirage, CA and opera singer Melissa Andrea Batallès (r) of Indio, CA.

THE 2008 ASCAP FOUNDATION MICHAEL MASSER SCHOLARSHIP

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.

SUMMER FUN AT MUSIC CAMP



Since 1999, The ASCAP Foundation has partnered with Manhattan School of Music and the New York City Department of Education to provide a tuition-free summer music education program to public school students, grades 5-8, from all five boroughs of New York City who may not otherwise have the

opportunity to develop their musical talents. Campers received hands-on training in different musical disciplines ranging from classical, jazz, Latin jazz, chamber music, and musical theater; performance ensemble training in orchestra, band, piano and voice; training in song composition, improvisation and stagecraft. Summer Music Camp took place from July 1 to August 1 at Manhattan School of Music.

On July 10th, ASCAP composer and trombonist Wycliffe Gordon, taught a master class to the campers on technique and improvisation. With his engaging style, Mr. Gordon stressed the importance of practice and hard work when pursuing a musical career. A week later the students listened intently to the unique sound of ASCAP composer Missy Mazzoli, recipient of 2 ASCAP Foundation Morton Gould Young Composer Awards, who played with her band, "Victrola." A spirited question and answer period followed the performance of her original electronic compositions. Funding for this program is made possible through



1. Summer Music Camp Symphonic Band Conductor, Jason Arnold, signals the saxophone section. 2. Composition student and camper Raldy Vargas (l) with teacher Karim Merchant (r) work on an original piece at The ASCAP Foundation-funded Summer Music Camp at Manhattan School of Music. 3. Students work together in composition class at Summer Music Camp. 4. ASCAP member and composer, Missy Mazzoli, (center) and her band member Lorna Krier with the Summer Music Camp Jazz Band.

The ASCAP Foundation Irving Caesar Fund, The ASCAP Foundation Billy Joel Fund and a generous grant from the National Endowment for the Arts, which believes that a great nation deserves great art.



THE 2008 ASCAP FOUNDATION YOUNG JAZZ COMPOSER RECIPIENTS - HONORED AT JAZZ WALL EVENT

Supported by:



Front row (l-r): ASCAP Foundation Executive Director Karen Sherry, ASCAP CEO John LoFrumento, Lucas Apostolelis, Jirmyr Macbride, David Lantz, Joel Carini, Adam Ratner, Grace Kelly. Back row (l to r) Elijah Shiffer, Alex Heitlinger, Noah Kellman, Nicholas Grondin, Bryson Kern, ASCAP's Ken Cicerele, Rick Parker, Kendrick Scott and ASCAP's Fran Richard. The Young Jazz Composer Awards are in their third year of sponsorship by the Gibson Foundation.

TECHNOLOGY PITCHES IN

The latest pitch manipulation tools sound more natural—and offer more creative possibilities than ever before.

BY EMILE MENASCHÉ



➔ **Whether you think** of it as a Godsend or as a crutch that's taken the soul out of music, pitch correction is here to stay. Products like Antares Tech's Auto-Tune (which has become so ubiquitous that "Auto-Tuning" has the generic connotation that "Xeroxing" used to have back in the day) have been employed on countless records, sometimes unobtrusively bringing tracks into pitch, and sometimes being used so blatantly that you wonder if the singer ever hit a single note.

But there's more to pitch correction and manipulation software than simply tracking notes and automatically quantizing them to a specific frequency. The latest software also offers a lot of creative potential, from the automatic generation of harmonies to the ability to alter melodies after they've been recorded and convert audio to MIDI. Recent products like Antares Auto-Tune Vocal Studio (a suite that includes a harmo-

ny generator along with the latest version of Auto-Tune, which is also available as part of the company's hardware Vocal Producer), Celemony's Melodyne Studio (which lets you manipulate audio with the same control as MIDI), BIAS Inc.'s PitchCraft, and TC Electronic's Intonator (which is available as a Powercore plug-in and as a hardware unit), and Waves' Tune, can help you develop complex vocal and instrumental tracks. Even

sequencers are getting into the act; Apple's Logic Pro comes with a built-in pitch correction plug-in, while Cakewalk's SONAR comes with Roland's V-Vocal plug-in.

How Pitch Correction Works

Modern pitch correction uses complex software number-crunching to analyze the frequency of an incoming audio signal, compare it to a "target" frequency, and then adjust the pitch up or down to meet this target. If you're familiar with the way a drum machine or sequencer's "quantize" feature works—where notes are moved so that they trigger exactly on a specified beat—you have the basic idea. In fact, pitch correction is a form of quantization.

The most important feature in any pitch-shifting device—whether it's being used to

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

8's a Piece of Cakewalk

Cakewalk has released version 8 of its powerful and popular SONAR Studio production software, and new features abound. Highlights include an updated Loop Explorer 2.0 view, dedicated instrument tracks, QuickTime 7 import and export, the Beatscape loop performance instrument; an update of Dimension Pro 1.2, and more. Cakewalk says the program also offers numerous audio and workflow enhancements, including expanded control surface support, newly included effects (including an LE version of Native Instruments' Guitar Rig 3), and more. Registered users of SONAR 7 Studio can upgrade for \$99, while stand-alone version of the package run \$619. Learn more at Cakewalk.com



Working the City Beat

Toontracks Superior Drummer 2.0 New York Studio Legacy Series (\$299.97) offers an impressive array of drum sounds recorded in some of the Big Apple's finest rooms. Each drum kit features multiple miking, including close and room



mics. A "bleed" feature lets users dial in how much natural spill will be heard in the mics, while a well-designed mapping scheme offers more realistic performance variations than typical drum samplers. The program can be used as a stand alone or as a plug-in in all the popular formats, and comes with a range of MIDI performance files and EZ-Player Pro software, which can load and play them back. Toontracks.com

Logical 'Phones

Ultrason's new PRO 900s (\$599) closed-back headphones offer a number of high-end features, including shielding technology designed to reduce the amount of radiation directed to the listener and Ultrason's patented S-Logi Plus technology, which reduces sound pressure on the ear drum to improve tonal perception. To help create a more neutral sound impression and a more accurate spatial field, Ultrason acoustically redesigned the ear cups. In case you want to impress your dog, specs include a frequency response of 6Hz to 42kHz. Ultrasonusa.com



There's an iDea!

Almost every songwriter gets ideas when there's no capture device handy, and then has to hope to remember them while powering up—or hunting down—a recorder. Ovation's new iDea acoustic/electric guitar eliminates the problem by building an MP3 recorder and player right into the instrument, which, in addition to capturing your inspiration with a built-in mic, can also play back "jam tracks" through its headphones out and transfer files to a computer via USB. The mid-depth guitar also features a rosewood fingerboard, spruce top, and an Eastern mahogany neck, and a preamp for live performance. Ovationidea.com

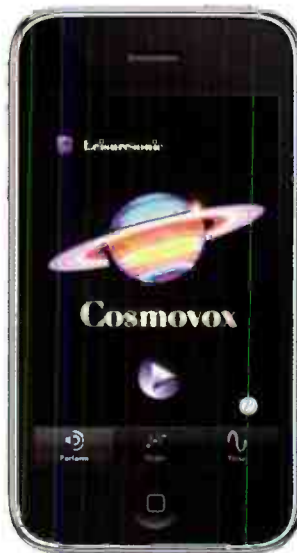


Some Good "D"

Neumann's popular TLM-103 large-diaphragm condenser mic now can now be had with a built-in digital-to-analog converter. The TLM 103 D (\$2650) has a built-in limiter as well as A/D conversion technology that's optimized for the mic. The mic is available in nickel or black finishes. Optional starter kits are also available; they add elastic suspension and a kit for direct connection to an AES/EBU or S/PDIF interfaces. Neumann.com

Music in Motion

If you're an iPhone or iPod Touch user, you might want to check out the growing range of music software for your portable. One example is Leisuresonic's Cosmovox, an innovative motion-controlled musical instrument that utilizes the accelerometer of the iPhone to let you control synthesizer sounds and trigger 30 scales using hand motions. Nine multi-touch controls provide real-time control of its synthesizer and musical scale. The best part: it costs less than \$2 (yes, that's two bucks). Leisuresonic.com





Auto-Tune's automatic mode lets users chose which notes will receive correcting and which will be ignored.



Auto-Tune's graphic mode lets users "draw" in pitch correction on a note-by-note basis.

correct pitch or to generate harmonies—its ability to accurately track the pitch coming in. Bad tracking can result in two problems: wrong notes and weird, robotic sounds. Fortunately, the latest algorithms are way more accurate than the products of a few years ago. They are better able to handle complex material and variations in timbre, which helps for accurate pitch correction and good-sounding harmonies.

But as with tempo, complete "accuracy" is not always a good thing. As an overly quantized groove might sound mechanical, so too roughly pitch-corrected a performance can sound robotic. In extreme cases, it can lend a human vocal the sound of a Vocoder or voice synth, as in Daft Punk's "One More Time." Producers have pitch-corrected without shame for years, and there's even a web listing of some of the more obvious examples (check out hometracked.com/2008/02/05/auto-tune-abuse-in-pop-music-10-examples). But what if you don't want people to know you're tweaking pitch?

Fortunately, the better pitch-correcting products let you specify how close to perfect you want the pitch to be. But because pitch can be more complex than tempo, there are other factors to consider.

One "key" setting (sorry, the pun was too

obvious to ignore) is *retune speed*, which determines how long a note will play before the pitch correction kicks in. Fast times yield the kind of "stair step" effect that listeners

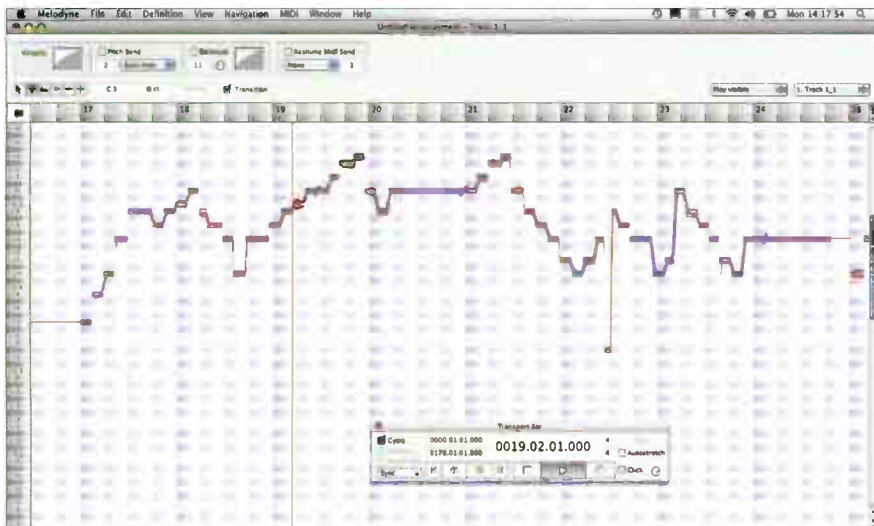
can hear as "obvious" pitch correction, whereas longer attack times let the note seem to bend up or down to the pitch more naturally. Auto-Tune has a switch that tells the software to ignore vibrato, allowing that important expressive tool to remain intact, and a humanize function that lets you set a fast retune speed (to keep short notes accurate) while allowing a sustaining note to retain its natural pitch fluctuation.

But what if other instruments in a song are not tuned to a reference frequency of A=440 Hz (which is the standard in most places)? Tuning software can be adjusted to use other reference frequencies as a baseline, and also so that the target note is a given number of cents (100 cents equals one semitone) sharp or flat of a given note's normal pitch. This is important if, for example, you've recorded a track to a guitar that was tuned by ear, which may be in tune with itself but not with the rest of the modern world.

Another important element in setting up tuning software is to define just which notes need to be corrected, and to what target notes. Simply setting the software to a chromatic scale may not yield ideal results. If, for example, the singer is about 50 cents flat of C, the singer might think he's going for B-flat and tune accordingly—or worse, jump between the two notes. Most programs let you define a scale to which all corrected notes will conform. Depending on the pitch correcting device or software you're using, there are three options: choosing a diatonic or other scale among a set of presets; manually entering the notes to include in your scale; and by playing the scale in via MIDI. Auto-Tune, for example, can even track pitch to a scale played back in real time, so you can literally play the melody and have



Cakewalk's SONAR comes with the Roland V-Vocal plug-in, which offers pitch correction and shifting, formant control, and more.



Celemony's Melodyne displays audio on a sequencer-like grid. Each note can be moved in pitch or time.

the recorded performance conform to it. How natural this sounds, however, has a lot to do with how far the software is shifting the pitch. The closer the shift, the more natural the results.

Getting Graphic

Automatic pitch correction works pretty well about 75 percent of the time, but where you need to be extra careful about nuance, a graphical editor may be more effective. This lets you "draw" your pitch correction in for each note. It can be painstaking work, but can also yield very natural results.

Celemony's Melodyne takes the graphic approach to the extreme. In addition to tracking the pitch, it can display incoming audio as in both a sequencer-like piano roll and as musical notation. It can be used to correct pitch for an entire performance, or

only for selected notes, and the level of correction can be set to be relatively loose or 100 percent accurate.

But in addition to correcting notes, Melodyne lets you edit an audio performance in virtually the same way you would move events in a MIDI sequencer. For example, you can grab a single note and alter its pitch or time position. Or you can copy one note or an entire track and use it to build a unique harmony, create counterpoint, and more.

Melodyne can also output a standard MIDI file based on the audio it receives. So, for example, you can import a guitar solo, edit its timing, tweak its pitch, and then export a MIDI file that follows the track. From there, you can use the MIDI track to trigger, say, a string library or horn part.

What's the Har(mony)?

Creative uses for pitch-manipulation gear might be especially appealing to songwriters working on demos, because these tools let

you try out a lot of ideas without having to re-sing a million parts. Plus, automatic harmonies can cover ranges outside of your own. Even if you plan to replace these parts with real singers later, being able to hear and experiment with multiple parts is very useful.

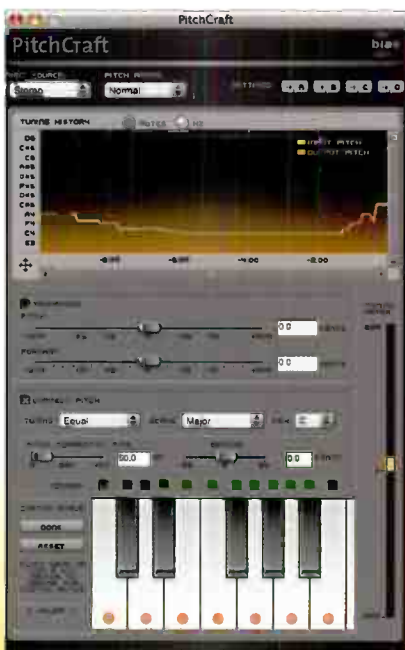
However, if you're using a computer, this can be processor intensive work: you may want to freeze or disable any unnecessary plug-ins and tracks while working out the parts. Antares' Harmony Engine (a separate program from Auto-Tune, but part of the company's AVOX suite, which also includes formant shifters) BIAS's PitchCraft, and TC's Intonator can all generate automatic harmonies, while Melodyne lets you create them through copy and drag editing.

Pitch transposers/harmonizers that include *formant* shifting usually deliver more natural sound than devices that only shift pitch. In lay terms, the term formant refers to the timbral qualities that give a voice its male or female character.

Tuning In

Ultimately, the success you have with pitch manipulation depends on how much time you're willing to spend tweaking. Simply throwing some pitch correction on a track will probably yield accurate pitches but unnatural sound. Experimentation (and your ears) will tell you when to turn the effect on (and when to leave it off), how to tweak its response time to match your incoming signal, and how to set the scale to track and accurately adjust pitch.

Sure, these programs may be seen as a crutch, and maybe they are occasionally abused—people in the industry still joke about the obvious pitch shifting known as the "Cher" effect. But pitch shifting can also create unique sounds, and, more important, save a great expressive performance that might happen to have a bum note or two.



BIAS's PitchCraft includes both pitch correction and transposition.



TC Electronic's Intonator is available in both hardware and software forms.

HARDWARE PITCHES IN

Thanks to fast computers and the realities of the modern studio, software dominates today's pitch-correction/shifting scene. But there are still standalone hardware devices available. Antares Vocal Producer rack unit combines the effects included in its various pitch-manipulation programs, plus compression, mic modeling, and other audio processing. Digitech makes several rack and floor effects in its Vocalist series that do pitch correction and harmonization and can accept MIDI input. TC-Helicon's rack mounted VoiceWorks Plus and Voice Pro, plus its floor-based Voice Live and others, offer various levels of processing, from basic pitch correction to intense voice and pitch manipulation. Instrumentalists might want to check out the Boss PS-5, which offers chromatic and diatonic pitch shifting and harmony in a compact pedal. Then there's Eventide, the company that coined the term Harmonizer back in the last century; The Eclipse, which sits in the middle of its range, cost wise, offers harmonization and "Micro" pitch shifting.

CONVERT!

Choosing the right tools to bring analog audio to the digital realm—and vice versa—can make a major difference in the quality of your recording.

➔ **There's an old computer saying** that applies equally well to recording: "Garbage in; garbage out." With digital recording, there are many factors that can turn an otherwise good sound into trash. Good mics, great preamps, and quality cables may be obvious areas of concern, but the quality provided by these tools will be diminished if the gear getting the sound to your digital recorder—and from your recorder back out to your monitor speakers—isn't up to the task.

BY RICH TOZZOLI



Top facilities like Airshow Mastering rely on quality analog-to-digital converters for accurate sound.

Picking the right analog-to-digital and digital-to-analog converters has always been a formidable task for those in the business of music production. As with microphones, speakers and headphones, there are countless brands to choose from and personal taste will weigh heavily in the final selection. But before we move forward and examine some products, let's first step back and take a basic look at what converters are—and how they might help improve your sound.

Think about how many products you currently use that feature analog-to-digital (often referred to as A/D or ADC) and especially digital-to-analog (D/A, DAC) conversion. Your laptop plays music through one. Your cell phone speaker plays your voice through one. Your CD player, DVD player, Blu-Ray player, and iPod all have D/A's. The list goes on and on.

What They Do

Typically, an A/D converter is an IC (integrated circuit) that converts an analog signal to

discrete digital numbers, which are then used for processing.

An analog signal is continuous, but the digitizing process turns it into a set of numbers that are like little super-quick snapshots, called *samples*. The converter's sampling rate (or frequency) determines how many individual samples are created per second of analog audio. The higher the sample rate, the more samples, and therefore, all things being equal, the more accurate the sound.

Conversion is not a perfect science, however, and various errors can compromise the sound. *Quantization error* is a common one. This imperfection happens when a signal's quantized digital value differs from actual analog value. *Aliasing* is a problem that occurs when the input signal changes faster than the sample rate, and it can show up as the output of the DAC as distortion. In order to avoid aliasing, the input to the ADC must be processed with a low-pass filter called an anti-aliasing filter.

A/D converters also often use *dither*, which introduces a small amount of random white

noise to the input signal before it's converted. This slight increase in noise prevents the filters from cutting off the signal in a harsh way. Non-linearity and aperture error are other error types involved in conversion. Combined, they can make a signal sound noisy, grainy, or harsh.

We've come a long way since the early days of DAT machines, TASCAM DA-88s and Alesis ADATs, when 16-bit converters first appeared on a mass scale. Many thought the sound of these products was "harsh, brittle and nasty," but they were the first generation of digital recording products to become affordable to the everyday music maker. As time progresses, so does the quality of the A/D and D/A process. Companies such as Analog Devices, Cirrus Logic, Fairchild Semiconductor, and National Semiconductor make the actual chips that do the conversion in our gear.

Hi Resolution

Both ADCs and DACs can work at sample rates of up to 192kHz. While the standard Red Book CD is still a paltry 16-bit/44.1 kHz and TV/broadcast still uses a 48kHz signal, higher resolution conversion—especially 88.2kHz and 96kHz, rates that are available on a wide range of today's gear—can provide a cleaner sound with more headroom. Some studios and producers even prefer to record at up to 192kHz or with the Direct Stream Digital (DSD) format at even higher resolutions. What audible difference does the higher sample rate make? For one thing, the filters don't have to work as hard removing distortion.

In today's working studio, the process of taking your analog signal, converting it to digital, processing and mixing it, then converting it back from digital to analog is more important than ever. Many engineers and producers choose to use outboard converters (instead of the stock ones built into audio interfaces and mixers). This can



Crane Song's Hedd 192 offers sound-shaping tools along with high-end analog-to-digital conversion at up to 24-bit/192kHz resolution.

be both for the gear's inherent sound—many converters have the kind of sonic personality one might associate with an EQ, preamp or mic—and also because of improved *master clocking*, which many claim delivers a “tighter” sounding signal by reducing A/D *jitter* (or phase noise). Fundamentally, jitter causes converters to sample at the “wrong” place, reducing accuracy and compromising sound quality. Fortunately, today's market offers an extensive range of outboard converters that can range in price from a few hundred to several thousand dollars.

These devices are designed to plug into an existing interface's digital ports. And like mics, preamps, and effects, there's no right answer for everyone.

Apogee Electronics has a full line of products available. From their \$495 portable stereo Duet to their extensive Symphony System, users can customize a setup to fit their budget. While the Duet features stereo mic preamps and a FireWire interface, the Symphony can go up to 96 Channels using any combination of their X-Series (AD-16X/DA-16X) or Rosetta Series converters. Unlike smaller systems, Symphony connection takes place using a PCI card, which slips directly into a desktop computer for easy I/O routing.

Benchmark Media also makes a series of converters, ranging from two to four channels. Their popular Benchmark DAC1 PRE is a 24-bit/192kHz stereo pre-amplifier, headphone amplifier and computer audio playback device that has six stereo inputs and four stereo analog outputs. Running just over \$1500, it's right at home in a personal production studio operating around a computer DAW.

RME makes a line of products ranging from the \$799 2-channel AD/DA ADI-2 (which converts to/from SPDIF, ADAT and AES) to their top-of-the line 192 kHz 8-channel ADI 192 DD. The 192 DD is a format/sample rate converter and supports up to 192 kHz with ADAT, AES/EBU and TDI (TASCAM) connections.

Universal Audio's 2192 is a two-channel AD/DA converter with 24-bit/192kHz resolution and AES, SPDIF and ADAT I/O. It has a Class A signal path with no capacitors and lists for around \$2999.

The \$3600 Crane Song HEDD 192 is a bit different in that it features triode, pentode and analog tape compression sounds.

Solid State Logic's XLogic Alpha-Link AX

AD/DA converter costs about \$2600, and boasts 24 Balanced Analog Inputs, Lightpipe (ADAT) digital connectivity, Word Clock I/O, MIDI I/O, and even analog metering. Lynx's Aurora 16 is a 16-channel 192 kHz capable A/D D/A converter costing around \$3000. Aphex's 141 is an eight-channel ADAT-to-analog converter with an ADAT output and a \$399 street price.

The choices over which converters to use are almost endless. It can certainly be argued that the quality outboard units on the market today can deliver clarity and detail beyond even a relatively high-end

“stock” audio interface.

While specs alone can't really tell you how good or bad the music going to sound, the objective of using a great A/D-D/A system is to get an accurate reference for your audio. Some pieces of recording gear will use inexpensive converters in order to keep their costs down. Take that into consideration when making your next purchase of anything (which is almost everything!) involving A/D and/or D/A conversion. One good outboard unit can improve the sound of an inexpensive interface, mixer or effects unit, but the only way to really know what's right for you is to use your ears.

WHAT THE PROS USE

Ask a handful of people in the music business what they use for A/D/A conversion and you're sure to get a handful of different answers. GRAMMY-award winning producer/engineer/mixer John Holbrook (Natalie Merchant, Brian Setzer, B.B. King) has several different converters in his arsenal. “For multi-channel I/O, I have Lynx Aurora 16s,” he says. “Respect-able sound... and a great value for money. I haven't personally A/B'd them with Digidesign I/Os, but word on the street seems good and they sound great to me.”

For stereo mastering A/D and D/A, Holbrook currently uses an HEDD192 by Cranesong. “Excellent sound quality and nice options with the process control,” he says. “Of course with a lot of the ‘overloud’ music coming down the pike these days we could probably get by with 8-bit converters and just use the top 4 bits! How much more loud could this be? The answer is none. None more loud.”

Engineer/producer Paul Orofino (Blue Oyster Cult, Leslie West, Golden Earring) notes that he chooses converters based upon the needs of each project. His list includes a Universal Audio 2192 AD/DA, Crane Song Hedd, Genex 9048 16 channel AD/DA PCM and DSD option, three Benchmark DAC-1s, a Manley Labs Slamm with AD/DA stereo converter option, four Radar IIs with Classic converters and a Radar V with super Nyquest conversion.

“All things being equal, each one of

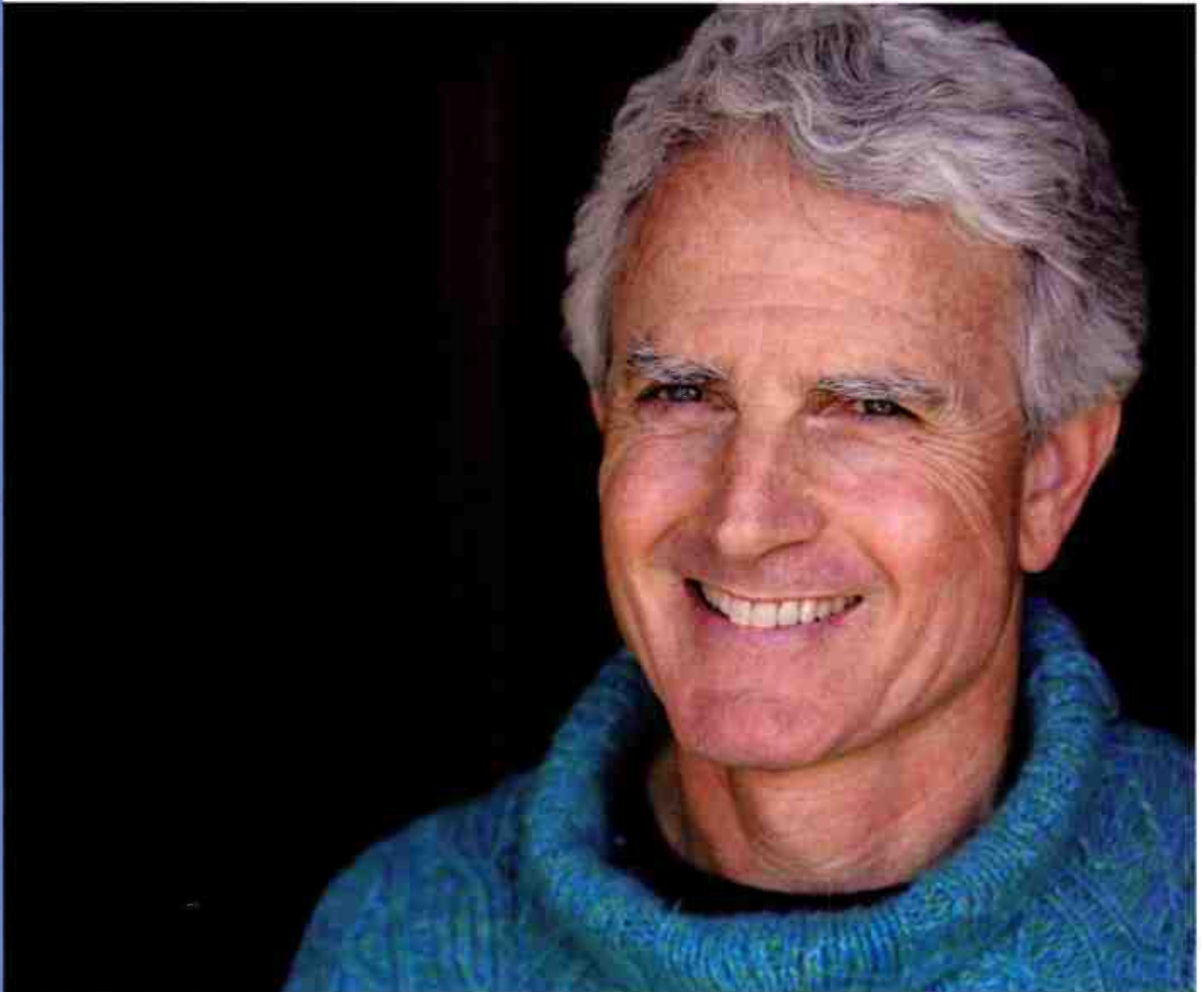
these products imparts its signature sound to whatever you pass through them,” Orofino explains. “As a rule, I do change to whatever unit suits the music I'm tracking or mixing at that time. Simply put, these to me are as important as the console, preamps or the mics you choose at the start of a session. I, like so many, originally thought a ‘converter was a converter.’ I would strongly advise trying a few quality units before mixing, as they can make such a difference in width, imaging, and depth, as well as the overall sound. The difference can be astounding, especially with the high-end converters available to us today. Renting a two-channel unit for mixing is relatively affordable and can make a significant change in the quality of the final presentation of a song.”

Speaking of final presentations, the last person to touch your mixes is usually a mastering engineer. “My main converter is a Pacific Microsonics Model 2 because it sounds the best” says Dave Glasser, the multi-GRAMMY award-winning engineer from Airshow Mastering in Boulder, Colo. “I've compared it to Prism, EMM, DCS and it's deeper, wider and more resolved—both with the D/A and A/D sections. It also has a very good clock section which I use as my clock master, and it does 192k which is needed every now and then. I also use a Prism ADA-8XR... It's very flexible... Mixes that sound good on this seem to translate well.”

The art and craft of...

BILLY STEINBERG

BY DAVE SIMONS



The world was a much different place when mega-songsmith Billy Steinberg secured his first major cut, Linda Ronstadt's "How Do I Make You," in 1980. Like most aspiring writers at the time, Steinberg's ideas were captured on a bulky multitrack reel-to-reel tape machine that typically offered less-than-spectacular results. "I'd demoed the song with my band in a garage studio in Palm Springs, where I was living at the time," says Steinberg, co-author (with partner Tom Kelly) of such pop nuggets as Madonna's "Like a Virgin," the Divinyls' "I Touch Myself," the Bangles' "Eternal Flame," Cyndi Lauper's "True Colors" and the Pretenders' "I'll Stand By You," to name a few. "In those days, demos could actually be a bit more rudimentary—mainly because as budding writers, we didn't have access to the kind of machinery that's become the norm these days. If we suddenly decided we wanted to move a piece of the song around or if we made a mistake, out came the razor blade [to edit the tape]! Or you had to start from scratch. Tom was really good at it—still, it would be a long, tedious effort, often with questionable results. Obviously that's not an issue for anyone today."

If home recording technology has made the assembling of demos easier, as Steinberg points out, it has also made the business of song-peddling considerably more challenging than in years past. "Today, the demo basically has to sound like the record," notes Steinberg. "There are some exceptions to that rule—if you've got an exquisite ballad, it's possible to just get away with a piano-vocal demo and still have the song come across. But for the most part, A&R people prefer to have it served to them on a platter." Steinberg cites the work of veteran

adaptation and business savvy. Years ago, Steinberg, whose father ran a successful California table-grape operation, ensured that he would hang on to most of the fruits of his own labor by starting his own publishing company, Billy Steinberg Music (Steinberg later sold the collection to Sony for a quite a few "grapes" several years back). In recent years, Steinberg has continued to enjoy further success with collaborators like writer-producer Rick Nowels, as well as Josh Alexander, with whom he wrote JoJo's 2006 platinum smash "Too Little Too Late."

"Our original demo for 'Like a Virgin' was the absolute blueprint for Madonna's record."

R&B hit man David Frank, producer/arranger for Christina Aguilera, Jewel and others. "When someone like David does a demo, not only do you get the song, you get the record as well. All you have to do is put the artist's vocal on and master it—and you're done. That's why guys like David have a real advantage—not only have they mastered their instruments and songwriting chops, but they also have a complete understanding of the technology of record-making."

When making demos, Steinberg suggests that songwriters try to paint the picture as clearly as possible. "Our original demo for 'Like a Virgin,' for instance, was the absolute blueprint for Madonna's record," says Steinberg. "They're identical. In fact, if you listen to the end of our version, the little vocal licks that Tom sang as the song fades were done note-for-note by Madonna. I remember once hearing Nile Rogers saying how he didn't really care for the song when he first heard it, but he knew he could make it into a great record. Well, that's fine—but they basically just copied our demo! I mean, we were using a drum machine, they had Tony Thompson, which made it great. But it wasn't like turning a caterpillar into a butterfly!"

How does a nice Jewish boy from L.A. become co-creator of some of the most provocative female hits of the last quarter-century? "Maybe it's the lyric," grins Steinberg, who prides himself on his ability to turn a clever phrase, "but a lot of my success with Tom was due to the fact that our songs just seemed to work well for women artists. For one thing, Tom has a great falsetto. You should hear his 'Like a Virgin'—it's incredible. His vocal on 'Alone' was so good that Heart even asked him to back them up on their recording!"

Unlike some veteran songwriters, Steinberg has managed to keep his career on track through a combination of creative

Above all, Steinberg strongly believes that songwriters should try to write as much as possible, rather than getting hung up on one song in particular. "Sit down, give it your best shot," says Steinberg, "and if it sounds good, demo it. Then move on to the next one."

BILLY STEINBERG SELECTED CREDITS

Over his long career, Billy Steinberg has had a penchant for penning hits for female artists. Here are just a few prime examples.

- Linda Ronstadt: "How Do I Make You"
- Pat Benatar: "Precious Time"
- Madonna: "Like a Virgin"
- Cyndi Lauper: "True Colors"
- Whitney Houston: "So Emotional"
- The Bangles: "Eternal Flame"
- Heart: "Alone"
- The Divinyls: "I Touch Myself"
- Tina Turner: "Look Me in the Heart"
- JoJo: "Too Little Too Late"
- Katharine McPhee: "Over It"



STEPPING OUT

NOTEWORTHY MEMBER NEWS ▶

Yes She Can!



The latest album by ASCAP member Maria Muldaur, *Yes We Can!* (Telarc Records) finds the veteran singer tackling songs of peace and social justice with guest turns by many notable female members of

ASCAP, including Bonnie Raitt, Odetta, Phoebe Snow, Joan Baez and Holly Near. Pictured at the *Yes We Can!* recording session are (l-r): Muldaur, Baez and actress/activist Jane Fonda.

APPOINTED

SCOTT JOHNSON to the position of Chair of the Maryland State Arts Council. His one-year term became effective July 1, 2008.

STELLA SUNG to the first Composer-in-Residence for the Orlando (FL) Philharmonic Orchestra. Sung is also the recipient of the 2007-10 Phi Kappa Phi National Artists Award.

COMMISSIONED

RICHARD CHIARAPPA by the Noah Webster House Museum of West Hartford, CT to compose *Noah's National Language*, a work for orchestra, chorus, narrator, and actor. The world premiere will be October 19, 2008. His piece *Boom!* for Symphony Orchestra and Bass Drum received its world premiere on May 17.

PHILIP A. FRIED and **ITTY BITTY SYMPHONY** by Zeitgeist for their 30th anniversary concerts. He was also awarded a 2008 McKnight Composers Fellowship.

BENNET SIEMS by the Minnesota Visiting Nurses Association to compose the soundtrack for a documentary short on the association's work. The film was premiered on June 3, 2008 at the Nicolle² Island Pavilion in Minneapolis.

FEATURED

JORGE BERMUDEZ'S song in the upcoming summer film *Surfer Dude* with Matthew McConaughey, Woody Harrelson and Willie Nelson. He has had songs featured on *Desperate Housewives*, *The Shield*, *CSI-Miami*, and *Dexter*.

EVA DOROTHY'S "That Thing I Do" and "Intangible Dream" in the soap opera *All My Children*. "That Thing I Do" will also be featured by The Hussies in a promotional video.

MARC BLVD'S pre-released tracks from his up and coming *Mixtape Marc Blvd The General (Vol. 1)* on Myspace.com, SoundClick.com, and SpitYoGame.com for free download.

FRANCIS MARIO D'AMICO'S "Sanctus & Benedictus" and "Agnus Dei" from his *Missa Cantata* as well as his "Ave Maria" were performed by the Mixolydian Choir at the Swarthmore Presbyterian Church on Sunday June 29th, 2008 in Swarthmore, PA. D'Amico accompanied and directed his works.

KIP DARBY, singer for Quarterfly, recorded with famed producer Michael Wagener. The band was in Nashville in June cutting their new song, "Show Me."

PATRICK DIPUCCIO'S song "Set Me On Fire" by the Condors in the indie film *Target Practice*, currently hitting the festival circuit.

THE DIVVYS for the 2nd year in a row on the Xbox game, *Dance Dance Revolution* on version Universe 3. The Divvys have also been getting airplay on network television such as The CW Network, EXTRA and TMZ.

CHERYL B. ENGELHARDT'S song "Keep" from her album *Craving the Second* on the FOX morning show in Boston. She holds a coveted position on Boston's Quincy Market Street Performer Roster, a summer gig.

ADAM KREISELMAN'S songs "Say It's Goodnight, Not Goodbye" and "Forever in Fashion" at the Producer's Club in New York City.

ABBY NORTH'S original music on *25 Most Stylish*, *Kimora- Life in the Fab Lane*, *Battle of the Hollywood Hotties*, and original themes composed for *Forbes Cash Queens* and *Forbes Young Royals*, airing on E! Entertainment.

TOMMY PARHAM and **TIA MCGRAFF'S** song "All Of Us" in the government of Australia's Videotron Video on Youth Day in Sydney, Australia.

BRIAN ROLLAND'S tune "Doliber's Cove" from the album *Tide's In* hit #1 on Sirius Satellite Radio's New Age Singles charts for the week of July 7-13, culminating 10 weeks in their Top 10.

HONORED

JOSEPH BERTOLOZZI, RAY LESLEE,

LUKAS LIGETI, ZEENA PARKINS, ANDY TEIRSTEIN and **USHIO TORIKAI** with a 2008 Music Composition Fellowship by the NY Foundation for the Arts. The \$7,000 unrestricted grant is given to the Fellows.

PAUL BRILL with an Emmy nomination for the score to the HBO film *The Trials of Darryl Hunt*.

GORDON CHAMBERS by his hometown of Brooklyn, NY on August 6th, 2008.

MING-CHING CHU with First Place in the IronWorks Duo Composition Competition for *Uncompression*.

BRENT MICHAELS DAVID with his second McKnight Award in Music Composition, a commissioning award by the First Nations Composer Initiative to compose a new work for Emanuele Arciuli, and an S.D. Award. David was also commissioned for new work by Dawn Avery and he is providing a film scoring workshop at IFP-MN.

STACY GARROP with the Phyllis C. Wattis Prize for Song Competition, which is administered by the San Francisco Song Festival, for her song cycle "In Eleanor's Words."

GEORGE KAHN with the 2008 Chuck Niles Bebop award at the Temecula Valley International Jazz Festival.

FELIPE LARA'S second string quartet, *Tran* (slate), as winner of the "Stauback Preis" in Darmstadt, Germany. The Arditti Quartet premiered the work. Lara was commissioned by Donaueschingen Musiktage to write a new work to be premiered at the festival's 2010 edition.

LISA LARUE with the 2008 Oklahoma Music Awards' "Native American Artist of the Year." This comes in conjunction with the announcement of her newest release, *Ama*.

JIMMY LOPEZ with the Kranichsteiner Musikpreis for Composition.

MISSY MAZZOLI with Third Place in the IronWorks Duo Composition Competition for Volume.

ROBERT MCCLURE with Second Place in the IronWorks Duo Composition Competition for Go!

WILLIAM NEIL with a McKnight Visiting Composer grant from the American Composers Forum. Neil will explore Irish-American culture through the relationship between the secular and sacred musical traditions in the community of Winona, Minnesota.

FRANCISCO NUNEZ, conductor of Young People's Chorus of New York City with three gold medals in 2008 World Choir Olympics in Graz, Austria.

DELRAY M. RICHARDSON with a proclamation for his community service from the

mayor Ellen O. Moyer and the city Annapolis.

GREGORY YASINITSKY with the Martin E. Smith Award for Faculty Excellence at Washington State University. He also presented the WSU Distinguished Faculty Address and was selected for promotion to the rank of Regents Professor.

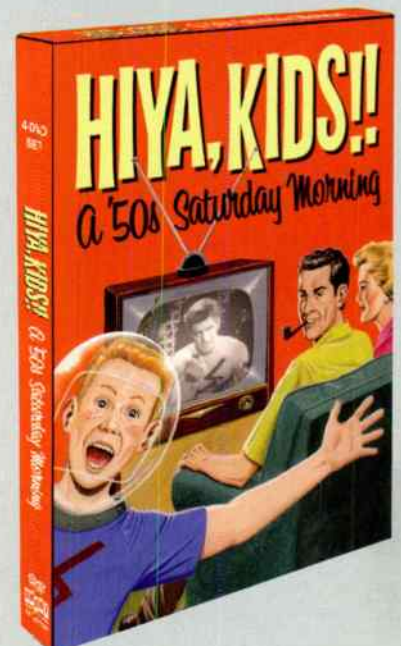
PERFORMED

ANNIE DINERMAN'S set of Acoustic Americana story songs in the Hurdy Gurdy Folk Concert Series in Fair Lawn, New Jersey.

ELANA EVERITT with Stark's Lani Ford on Saturday, June 21 at MakeMusic NY in LaGuardia, NY.

Revisiting 50's Saturday Morning TV

Shout Factory! has issued a new 4-DVD set called *Hiya Kids!!* The release recaptures Saturday morning television programming for children during the medium's early days – the 1950s – with episodes of favorites like *Kukla, Fran and Ollie*; *The Roy Rogers Show*; *The Cisco Kid* and *Howdy Doody*. The set provides a nostalgic glance back at a simpler, less technologically advanced era and a chance to hear music written for TV by ASCAP members Dale Evans, Buffalo Bob Smith, Ben Weisman and Burr Tillstrom, among others.



Breaking Out



Songwriter/producer Ted Bruner is having many successful co-writes recently, including the high-charting Miley Cyrus title track of her new album, *Breakout*. He has also made contributions of two songs to Katy Perry's very popular album, *One Of The Boys*. Bruner's publisher, Ron Moss - VP of A&R at Rondor Music International and son of legendary Record Exec Jerry Moss - has stuck with Bruner for ten years allowing him to grow as a writer and

become a producer with the use of Rondor's free writer's studio. It was in that studio that Perry's songs were produced. Bruner is tremendously grateful for Moss's belief in him and old-fashioned artist development, which is now paying off. Moss has signed major stars like Mik , Avril Lavigne and Twista to publishing deals. Bruner has also had songs he penned on recent releases by Marie Digby, John Peter Lewis, and Takota.

SHANNON "STORM" HOWARD in Columbus, Ohio for the months of June and July.

TANIA LEON'S *Horizons* at the opening concert of the 2008 Beijing Congress of the International Alliance for Women in Music in April 2008. The five-day Congress featured established women composers as well as students, musicologists, educators, performers and conductors.

BOB LEVY on July 10th and August 14th at

'An Evening with NY Cabaret Artists' in New York City.

POWERS MCELHONE'S "I Must Be Dreaming" at the York Theatre's NEO4 on May 19th.

JEFFREY NYTCH'S "Pittsburgh Portraits" by the Renaissance City Women's Choir at the 8th Quadrennial GALA Choruses Festival July 19th in Miami, Florida. The Children's Festival Chorus of Pittsburgh premiered Nytch's "Pittsburgh Portraits" on May 4th.

DR. GODWIN SADOH at the faculty Organ Recital in Talladega, Alabama on April 1, 2008.

WILLIAM SUSMAN'S "Native New Yorker" by Demetrius Spaneas at the Latvian Music Academy on June 12 and at the ArtConcept Festival in Russia on June 28. Quintet Tabor performed Susman's wind quintet "Six Minutes Thirty Seconds" at The Aaron Copeland School of Music. Recently his "Marimba Montuno" was performed in Idyllwild, CA.

PREMIERED

DAVID BURGER'S *Psalm 30* at the North American Jewish Choral Festival by 100 singers under the direction of Mati Lazar. It was commissioned by Simeon Schreiber to commemorate his recovery from a serious illness.

STEPHEN COHN'S *Metaphors and Contrasts* for woodwind quintet by Midnight Winds in Pasadena, CA on April 13, 2008.

KURT ERICKSON'S *Toccata* for Organ at the American Guild of Organists 2008 National Convention in Minneapolis. A recording of the performance will be rebroadcast on the American Public Media Radio Show Pipedreams.

MATTHEW H. FIELDS' *Fireheart* on June 13th at Bryn Mawr College.

STEVE HEITZEG'S *Song Without Borders* by the Daedalus Quartet at the United Nations in New York on August 19, 2006. It was the World Premiere of the work. Heitzeg's string quartet closed the memorial ceremony held that day.

RAY LESLEE'S "Adante For Strings" by the Antara Ensemble at St. Peter's Church in New York City.

FRANCES XAVIER LOCONTO'S "The Florida Waltz" by the Sunrise "Pops" Orchestra on May 11th, 2008.

CORY PARKINSON'S "Hockeys and Offbeats" for brass, piano, and timpani on May 22nd.

WILLIAM PRICE'S "Hardboiled (Red Harvest)" at the Alabama Music Teachers Association State Conference on June 12.

BEZAHD RANJBARAN'S *The Concerto For Piano and Orchestra* at the Atlanta Symphony Orchestra.

MARSHA SCHWEITZER and **KEOLA BEAMER'S** *Malulani: 'Neath the Shadows of Stars* in Hilo, Hawaii.

CLARE SHORE'S *Eser Makot (Ten Plagues)* for SATB Chorus, Viola, and 3 Male Dancers at Charleston's Piccolo Spoleto Festival on June 7th.

RICHARD ST. CLAIR'S *Outburst* for string bass and piano by the Basso Moderno Duo at the Smithsonian Institution in Washington, DC on July 15, 2007.

GREG A. STEINKE'S *Newport Celebration* for Band on June 9th by Newport Middle School Band of Newport, Oregon.

RELEASED

JOSEPH AMBROSIO'S *Alexander's Ragtime Band and Carols* for Choirs published by Carl Fischer in April of 2008. Both were with piano accompaniment.

AMERICAN ZEN'S second album, *Christ*

Killer, which features 15 songs and 7 recited poems written by The Hippy Coyote.

JOE ANDERSON'S Contemporary Christian CD *JAMM Worship*.

DAVID M. BAILEY'S *Notes*. This all acoustic instrumental album is his 17th and is filled with inspirational lyrics and music

ALLISON BALSON and her partner, *Stone*, have released their collaboratively produced, engineered, written, and performed album *First* through the Organic Time Record label.

MICHAEL G. CUNNINGHAM'S six orchestral compositions by MMC Recordings. The works include a Violin Concerto and ballet music "Venus and Adonis," performed by the Slovak radio Orchestra.

DANIEL DORFF'S *The Tortoise and the Hare and Other Tales* on Bridge Records. The music for children's concerts is narrated by Ann Crumb.

RICK FOUNDS' *Tranquil Tunes*. The CD is designed to reduce anxiety.

BRIAN GARI'S 20th anniversary edition of *Late Night Comic* to Benefit the Actors Fund, featuring Larry Hochman's original Broadway orchestrations.

DENISE GENTILINI'S song "You Were The One." She was also honored with a regional Emmy Award for her film score in *The Handjian Story: A Road Less Traveled*.

JAMES L. GLOVER'S debut album *Survive or Suffer - The J. Glover Story Vol. 1* featuring creative lyrics and amazing production, in May 2008.

RICKY IAN GORDON'S *Grapes of Wrath* CD featuring his opera on August 26th, 2008.

JOHN W. HARDEN'S new Gospel/Jazz album *On A Mission* under the Harden Bros. Music label.

STUART HINDS' 3 new works for chorus with overtone singing published by Freidrich Hofmeister Musikverlag.

I AM ECHO, the solo project of Pat Leishman, has released its debut album.

JOE IADANZA'S *Traveling Salesman*, that spans the genres of folk, rock, roots, and Americana.

SONYA KAHN'S *New Beginning*. It is available on iTunes, Digistation.com, and CDBaby.com.

DAN KIROUAC'S *But I Still Pray* as a single. It features Jim Provencher on bass guitar.

BARRY ANDREWS MADISON'S *Black Magic* on CDBaby.com.

LIVIU MARINESCU'S album with seven chamber works by Capstone Records. Marinescu is currently directing the music composition and theory programs as

California State University Northridge.

ERIC MOE'S two recent releases on Albany Records.

LIOR NAVOK'S *The Old Photo Box*, a 60-minute solo piano cycle.

PAUL F. PAGE'S *A Stately Affair*. It is distributed by CDBaby.com.

VAN DYKE PARK'S Foreword to *The Oxford American Book of Great Music Writing*.

AMYBETH PARRAVANO'S song "Coming Home To Me" on the Working in Harmony for Home & Hearth project for South County Rhode Island Habitat for Humanity.

MARTIN PERNA'S *The Alchemist* on ESL Music. The collaboration between Ocote Soul sounds and Adrian Quesada bridges the gap between Latin American roots music and future funk sounds.

RICHIE ROSATI'S new dance single "Get Down With My Love." It has already been added to 30 US, UK FM and terrestrial stations.

SKY VEGA'S single "Special" from her upcoming album, *The Dawn of a New Era*.

NYASHA SHANI'S *Dreams in the Flash of Light* from Rare.

BOBBY STEWART'S "The Common Thread" on August 29, on the first ever solo release by Keith Reid, lyricist for Procol Harum

LEO STONE'S debut CD with elements of rock, pop, and punk.

TUBB CITIES' singles "It's Hot," "Gotcha Mind Gone" and "40-cal" on the Twinz Beatz label.

DEBRA MAYER VAN TONGEREN'S *Signs of Life*. The music was inspired by the Pixar/Disney film *Wall E*.

YUNG CUTTA'S *Cash Rules Everything Around Me*, which is a live recording from Austin, Texas.

4E MUSIC'S "Together We Can Change The World," which was written by Mark Shepard. The music video was viewed more than 10,000 times in the first week on its own website.

SIGNED

CRAIG DURRANCE, an engineer, songwriter, and producer with Montecito Rat Publishing.

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

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

Note: Dates subject to change

IN MEMORIAM >>>>

Joe Beck, Dorival Caymmi, Bill Finegan, Robert Hazard, Donald Kahn, Lou Teicher

THE ASCAP FOUNDATION/RUDOLF NISSIM PRIZE ADMINISTERED BY ASCAP'S CONCERT MUSIC DEPARTMENT DEADLINE: NOVEMBER 15TH 2008

Rudolf Nissim, former head of ASCAP's Foreign Department, left a substantial bequest to The ASCAP Foundation for an annual prize for the best score, requiring a conductor, that has not been performed professionally, submitted by a writer member of ASCAP. The \$5,000 cash prize is presented annually to an ASCAP concert composer. Dr. Nissim joined the ASCAP staff immediately after he settled in the United States in 1940. He had been Managing Director of AKM, the Austrian Performing Rights Society. His dedication to contemporary music and

its creators was an inspiration to his colleagues, and the ASCAP Foundation/Rudolf Nissim Prize is a fitting memorial to this devoted friend of composers.

To apply, each applicant must submit the score of one polished or unpublished concert work requiring a conductor scored for full orchestra, chamber orchestra, or large wind/brass ensemble (with or without soloists and/or chorus) not previously performed professionally. Application materials are available through www.ascapfoundation.org/awards.html.

THE ASCAP FOUNDATION YOUNG JAZZ COMPOSER AWARDS DEADLINE: DECEMBER 1ST 2008

The ASCAP Foundation Young Jazz Composer Awards are granted annually to encourage talented young jazz composers. Applicants must be citizens or permanent residents of the United States who have not reached their 30th birthday by December 31, 2008. Applicants must submit a completed application form; the notated score of one composition; biographical information listing prior music studies, background and experience. Applicants must also submit a cassette or CD of the composition submitted, if available. This program was initiated in 2002

with support from the Joseph and Rosalie Meyer Fund.

How to apply: Applicants must submit a completed application form; the notated score of one composition; biographical information listing prior music studies, background and experience. Applicants must also submit a cassette or CD of the composition submitted, if available.

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