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PLAYBACK

SPRING 2008

ROCK & POP ISSUE

FEATURING MY CHEMICAL ROMANCE
VAMPIRE WEEKEND INGRID MICHAELSON
BAND OF HORSES THE FRAY
BLITZEN TRAPPER A FINE FRENZY
SOLD WAR KIDS NELLY FURTADO
FLIGHT OF THE CONCHORDS
MISSY HIGGINS RADIOHEAD
SERA CAHOONE BJÖRK AND MORE...



VAMPIRE WEEKEND



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THE 2008 ASCAP
"I CREATE MUSIC" EXPO

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- Network with peers and music industry executives at special performances and events

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**Marilyn Bergman**

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MAKING OUR CASE

Over the years, ASCAP has worked tirelessly to convince Congress and the courts that all songwriters, composers and music publishers are entitled to fair compensation for their copyrighted musical works. As you know, ASCAP represents the performing right, a large and growing part of your compensation. But mechanical and synchronization rights are also a critical element of your livelihood.

Recently, the Copyright Royalty Board (CRB) began hearings that will determine mechanical rates for every songwriter and music publisher in America. It will be critical because, in addition to setting rates for physical products, rates will be set for the first time ever for digital products such as digital downloads, subscription services and ringtones.

Our friends at The National Music Publishers' Association (NMPA) will be representing the mechanical rights interests of songwriters and music publishers in these hearings. They will be fighting vigorously to protect those mechanical right interests to ensure that musical compositions are compensated fairly. On the other side of this fight stands the Recording Industry Association of America (RIAA) and the Digital Media Association (DiMA). Both the RIAA and DiMA have proposed significant reductions in mechanical royalty rates that would be disastrous for songwriters and music publishers.

And while all this is going on, ASCAP has been leading the fight for fair performance right compensation in Federal Court against DiMA members AOL, Yahoo! and RealNetworks. Our case has been heard and we expect an outcome this summer.

Clearly, these are perilous times for those of us that create the music that generates profit for those that use our music. But remember this, there would be no profit without our musical compositions that they are fighting to use so freely!

In a few weeks ASCAP will present its third annual "I Create Music" EXPO in Los Angeles. One of the many benefits of the EXPO is that it provides a chance for music creators to understand and discuss the challenges facing us. The EXPO is also an extraordinary opportunity for the community of songwriters, composers, music publishers, producers, music business executives and others to share three days of valuable education, inspiration and guidance.

With any community, the more each individual participates the stronger that community becomes. Those who have experienced either of the first two EXPOs know that there is nothing more exhilarating than joining together with some of the most successful music creators and innovators across all genres to develop our skills, celebrate our craft and grow our business. I hope to see you there.

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

TOP SELLING ARTISTS

1		Shawn Smith http://www.indie911.com/shawn-smith	ROCK
2		Grace Potter and the Nocturnals http://www.indie911.com/grace-potter	ROCK
3		The Smile Rays http://www.indie911.com/the-smile-rays	HIP HOP
4		Dutchmassive http://www.indie911.com/dutchmassive	HIP HOP
5		Wille Evans Jr. http://www.indie911.com/wille-evans-jr	HIP HOP
6		Lotus http://www.indie911.com/lotus	JAM BAND
7		Over the Rhine http://www.indie911.com/over-the-rhine	FOLK ROCK
8		L.E.G.A.C.Y. http://www.indie911.com/legacy	HIP HOP
9		Aimee Allen http://www.indie911.com/aimee-allen	POP ROCK
10		Message of the Blues http://www.indie911.com/message-of-the-blues	ALTERNATIVE

TOP NEW ADDS

★		Stars http://www.indie911.com/stars	POP ROCK
★		Dolly Parton http://www.indie911.com/dolly-parton	COUNTRY
★		Tyler Ramsey http://www.indie911.com/tyler-ramsey	FOLK
★		Griffin House http://www.indie911.com/griffin-house	ROCK
★		Jason Collett http://www.indie911.com/jason-collett	FOLK ROCK

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SPRING 2008

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INSIDE



28 WE BUILT THIS PLANET OF ROCK AND POP

The rock and pop landscape of 2008 represents a shifting panorama of songwriters and bands from around the world who are defying genre expectations with a dizzying array of musical styles.

42 THE GREENING OF GOMEZ

In the latest installment of The ASCAP Green Room, Tom Gray of UK'S beloved rock darlings Gomez talks about the "greening" of the band's recent tour.

44 KEEP ON ROCKIN' IN THE SKI WORLD

In Park City, Utah, ASCAP celebrated the 10th Anniversary of programming the Sundance Film Festival's Music Café with performances by rock legends Patti Smith and Neil Young along with an incredible roster of emerging and established songwriters and bands.

PATTI SMITH is pictured fronting her band (from left) Jackson Smith, Jay Dee Daugherty and Lenny Kaye at ASCAP's Music Café at the 2008 Sundance Film Festival in January. Not pictured is bassist Tony Shanahan.

Grammy
winner
Alicia Keys



FACES & PLACES

50

FILM & TV

Burt Bacharach named SCL Ambassador, Michael Giacchino and John Powell featured at AMPAS Seminar, ASCAP & Bug co-host charity golf tournament for California fire victims, Maurice Jarre (SACEM) and Gabriel Yared at Flanders Film Festival

52

LATIN

ASCAP hosts holiday events at top Latin music markets: Miami, Puerto Rico and San Antonio

54

NASHVILLE

ASCAP's Partners in Craft Program, No. 1 honors for Dierks Bentley, Rod Janzen, Hillary Lindsey, Luke Laird, Carrie Underwood, Brad Paisley, Chris DuBois, Tim Owens, Kelley Lovelace, Kenny Chesney, Chris Stapleton and more

56

SYMPHONY & CONCERT

Adventurous Programming honors at Chamber Music America Conference, Jack Jarrett receives the ASCAP Foundation Rudolf Nissim Prize, Thru the Walls, ASCAP/Lotte Lehmann Foundation Art Song winners

58

JAZZ

ASCAP & IAJE Commissions, NEA Jazz Masters, Gregg Young, Marco Benevento (pictured)

60

THE ASCAP FOUNDATION

The 12th Annual ASCAP Foundation Award honorees

DEPARTMENTS

10

ASCAP ACTION

John Mellencamp receives the ASCAP Foundation Champion Award; ASCAP Grammy winners; The ASCAP Deems Taylor Awards; BESLA; LoveFest,

20

NEW MEMBERS

Bucky Covington, Jerry Seinfeld, The Wildbirds, Susan Werner, Nelson Molina, Sara Bareilles (pictured)

20



22

RADAR REPORT

Trent Reznor and Saul Williams, Shannon Noll, Hunnypot Unlimited, Las Voces Del Rancho, Martin Page, Company of Thieves

62

THE CREATOR'S TOOL BOX

70

STEPPING OUT

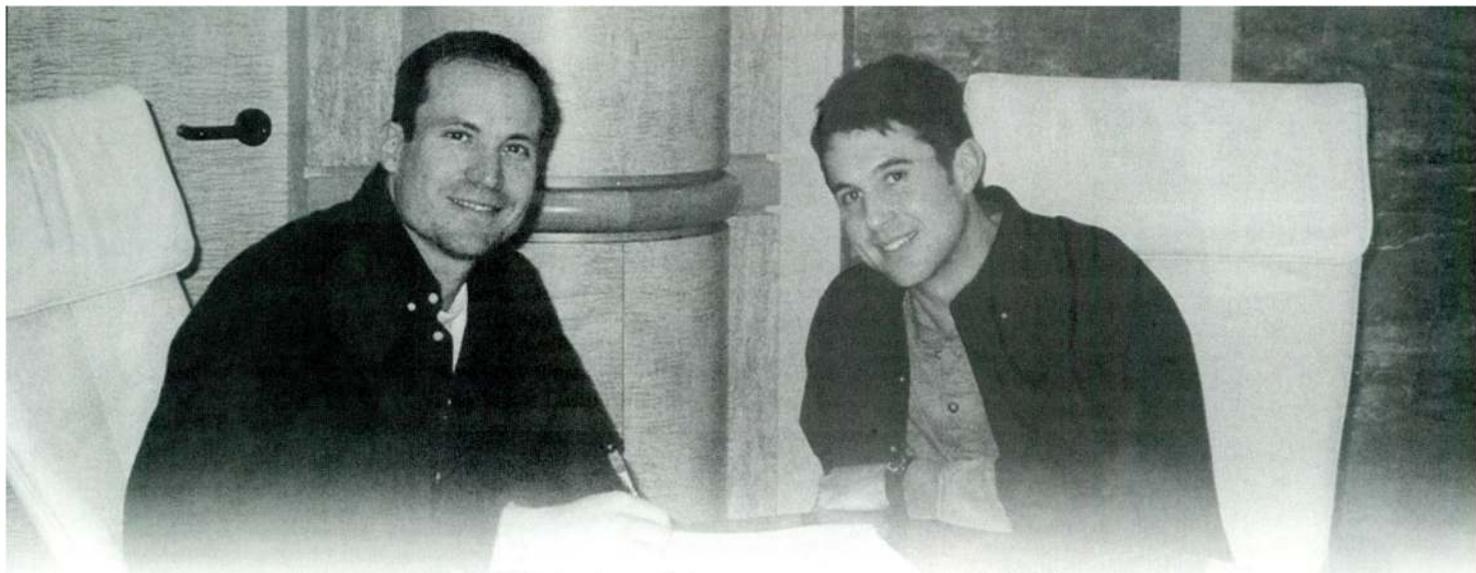


COLUMNS

59

LONDON CALLING

The MIDEM Conference in Cannes, France, ASCAP in Norway, ASCAP hosts UK songwriters seminar



“My #1 Country Hit Started With a Phone Call to TAXI”

Elliott Park – TAXI Member

Photo: Elliott (left) with publisher, Michael Martin

I used to think that living in Clyde, Texas (Population 3,345) really limited my chances of ever having success in the music business. But all my friends and family members live here, so I’ve never wanted to move to Nashville.

Although I love to write songs, I felt isolated when it came to getting them heard by anybody in the music business. Then a friend told me that TAXI would bring real opportunities for my music right to my front door.

I Used a 4-Track

I signed up and sent in songs that I demoed with my digital piano in my little home studio. The A&R people at TAXI liked my songs and began sending them off to some pretty high-level people in Nashville.

All the sudden, doors started opening. With the connections I made through TAXI, I began to have meetings with some of Country Music’s top executives, and signed a staff writer deal with a great publisher in Nashville.

Tim McGraw, Rascal Flatts and Faith Hill Put My Songs on Hold

Over the next three years, my songs were considered by a Who’s Who of Country Music, but the “big cut” eluded me. I learned to be patient and worked even harder on my songwriting.

Then, my publisher hooked me up with veteran songwriter, Walt Aldridge. Together, we wrote a song called, ‘I Loved Her First,’ and finally, I hit pay dirt!

#1 Hit on Two Charts!

The group ‘Heartland’ cut our song and released it as a single. It started out slowly, then gained

momentum, and eventually made it all the way to the Number One spot on the Billboard *and* R&R Country charts.

Could that have happened without TAXI? Probably not.

Although there were many people that helped me once I signed my publishing deal, it was TAXI that made that all important first connection for me. And I didn’t have to leave my hometown to do it.

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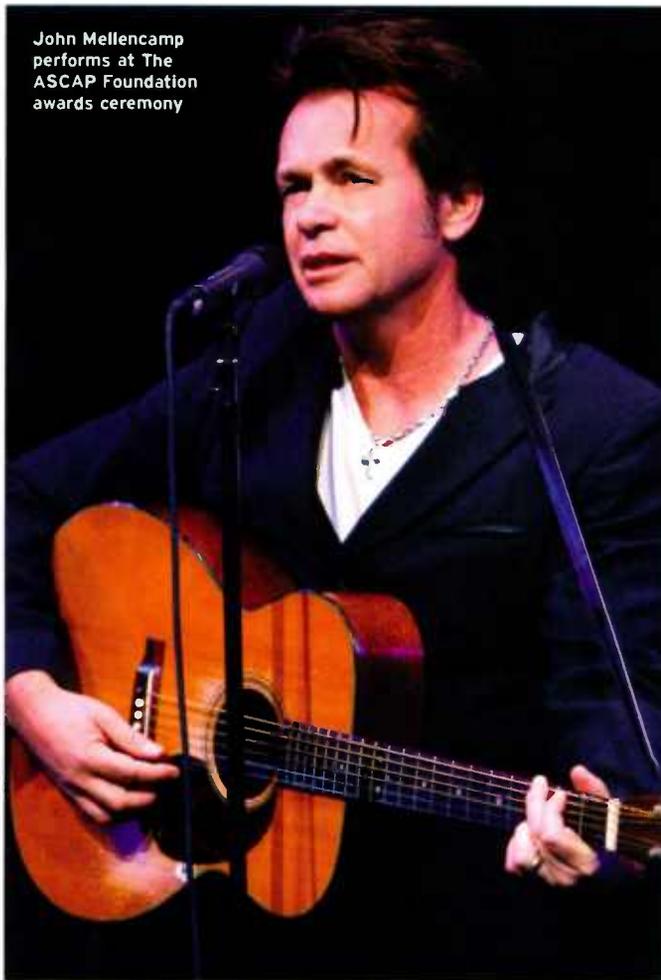
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ASCAP ACTION



John Mellencamp performs at The ASCAP Foundation awards ceremony



1. John Mellencamp accepts the Champion Award from ASCAP Foundation President Marilyn Bergman 2. Nora Guthrie (l) and ASCAP CEO John LoFrumento (r) with Mellencamp 3. Legendary songwriter Irving Burgie presents the Irving Burgie Scholarship to Grace Taylor 4. Olga Merediz (center) and *In The Heights* cast members honor Lin-Manuel Miranda with a performance from the musical

Lively Ol' Night

John Mellencamp is honored at 12th Annual ASCAP Foundation Awards at an exciting event in New York City



The ASCAP Foundation honored singer-songwriter-recording artist John Mellencamp with its Champion Award during the twelfth annual awards ceremony held December 12 at The Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center in New York City. The Champion Award was presented to Mr. Mellencamp in recognition of his outstanding use of music in the service of humanity. The event, hosted by ASCAP Foundation President Marilyn Bergman, also honored scholarship and award recipients, all of whom benefit from programs funded by The ASCAP Foundation.

John Mellencamp has a long and distinguished record as a social activist and humanitarian. In helping to establish Farm Aid, he was instrumental in bringing awareness of the plight of small farmers to wide attention.

Bergman and Nora Guthrie, daughter of the late singer-songwriter and social activist, Woody Guthrie, presented the award to

Mellencamp. Singer-songwriter, Phoebe Snow, paid tribute with a stellar performance of Mellencamp's song "Lonely Ol' Night."

Following the presentation, Mellencamp performed a new song from his forthcoming album, as well as "Minutes To Memories" and "Small Town" from 1985's *Scarecrow*.

Another of the evening's major awards was the Richard Rodgers New Horizons Award, which recognizes emerging musical theatre talent. The award was presented to Lin-Manuel Miranda, composer/lyricist of Broadway's *In The Heights* - a new musical about three days in the life of Washington Heights, a vibrant and tight knit community at the top of Manhattan. The show is now in previews at the Richard Rodgers Theatre, where it will open on March 9th. Olga Merediz and the show's cast members were on hand to honor Miranda with a performance from the musical.

Other performance highlights featured some of the evening's scholarship and award honorees including Grace Kelly, Mi Kyung Kim and Tamara Kim, MacKenzie Melemed, Hadar Noiberg and Paul Sikes.

(Continued on page 60)



Foo Fighters

ASCAP Members Win Multiple Grammys

The **50th Annual GRAMMY Awards** took place on Sunday, February 10 at the Staples Center in Los Angeles and Bruce Springsteen led ASCAP members with three awards. The other ASCAP songwriters who received multiple awards were Foo Fighters, Mary J. Blige, Alicia Keys, Justin Timberlake, Chaka Khan, Joni Mitchell, George Martin (PRS), The Clark Sisters and Leonard Slatkin, who each won two awards. The ASCAP members winning Lifetime Achievement Awards were Burt Bacharach, The Band and Cab Calloway. **For a complete list of 2008 ASCAP Grammy winners, visit www.ascap.com.**



Bruce Springsteen



Mary J. Blige

ASCAP ACHIEVES OUTSTANDING 2007 FINANCIAL PERFORMANCE

Society grows revenues by 10% while reducing operating costs to all-time low of 11.9%

Demonstrating clear leadership within the music industry, ASCAP has reported record 2007 revenues of \$863 million and royalty payments of \$741 million, as well as an all-time low operating expense ratio of 11.9%.

Representing a fast-growing, diverse membership of more than 315,000 music creators - a 14.5% increase over last year - ASCAP's exceptional performance can be attributed to five key factors: building revenues from the licensing of existing and new music channels; distributing more royalties to its members; implementing innovative technology; managing operating costs; and focusing on providing superior member benefits.

"In 2007 ASCAP clearly performed for our member-owners," said ASCAP CEO John LoFrumento. "Not only did we put more money in the pockets of hard working songwriters, composers, lyricists and music publishers, but we also intensified our professional development programs and public advocacy efforts on their behalf. In 2008 and beyond, we will continue to assert our leadership as the pre-eminent performing rights organization."

Revenues for 2007 exceeded 2006 by \$77 million, a 10% growth rate. Both U.S. and foreign revenues showed strong gains. Domestic revenues totaled nearly \$598 million, up \$39 million, with significant growth in radio, cable and General Licensing. International revenues exceeded \$265 million, up \$38 million from the year before - benefiting from the growing global popularity of the ASCAP repertory and favorable exchange rates.

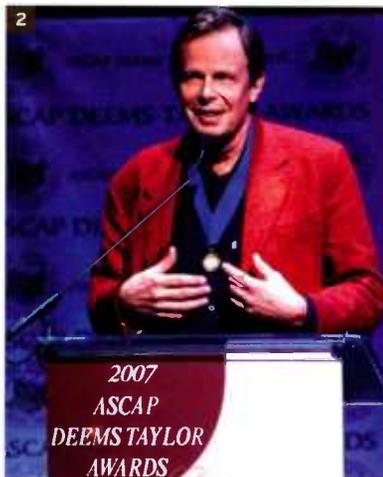
Royalty distributions to ASCAP's members grew in 2007 by \$61 million, a 9% increase over the prior year. Both U.S. and foreign distributions rose substantially, with domestic royalties up more than \$28 million and international royalties up nearly \$33 million.

While substantially growing both revenues and royalties, ASCAP held the line on expenses, achieving the lowest-ever operating expense ratio of any performing rights organization: 11.9%, down from 12.1% in 2006.

"Our performance in 2007 underscores the success of ASCAP's leadership strategy, which combines extensive revenue and royalty building initiatives with aggressive cost containment efforts," said LoFrumento. "These strategies are underpinned by our deployment of innovative technologies and our deep commitment to providing our members with the new tools to succeed in this ever-changing music environment."

Taylor-Made Music Coverage

40th Annual ASCAP Deems Taylor Awards Presented in New York



ASCAP presented its 40th Annual Deems Taylor Awards for outstanding print, broadcast and new media coverage of music on December 13 in Manhattan. The winners were honored at a special reception at The Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center.

The ASCAP Deems Taylor Radio Broadcast Award honored the long-running weekly program *Idiot's Delight*, hosted by free-form deejay Vin Scelsa that airs on WFUV FM New York. Scelsa celebrated his 40th anniversary as an on-air personality in 2007.

The ASCAP Deems Taylor Multimedia Award honored WNYC FM and wnyc.org for *24 Hours and 33 Minutes, The Playful and Playable Cage: A WNYC Festival* (Alex Ambrose, Producer; Helga Davis, Host; Brad Cresswell, webmaster; George Preston, WNYC Music Director; Limor Tomer, Executive Producer).

In the Television Broadcast category ASCAP honored *American Masters - Les Paul: Chasing Sound!*, which aired on PBS (John Paulson, director; James Arntz, writer and producer; Susan Lacy, Executive Producer American Masters; Glenn Aveni, Executive Producer Icon Television Music).

The Timothy White Award for Outstanding Musical Biography in the pop music field honored *Blue Monday: Fats Domino and the Lost Dawn of Rock 'n' Roll*, written by Rick Coleman and published by Da Capo Press. This award was established to honor the memory of *Billboard Magazine* editor Timothy White, who passed away in early 2002.

The Nicolas Slonimsky Award for Outstanding Musical Biography in the concert music field honored Claire Fontijn for *Desperate Measures: The Life and Music of Antonia Padoani Bembo*, published by Oxford University Press. This award was established to

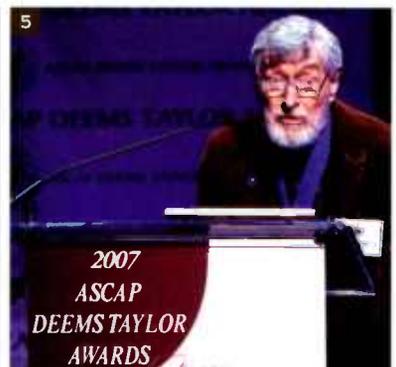
honor the memory of Slonimsky (1894 - 1995), the Russian-American composer, conductor, musicologist and critic.

The Béla Bartók Award for Excellence in Ethnomusicology honored Theodore Craig Levin and Valentina Suzukei for *Where Rivers and Mountains Sing: Sound, Music and Nomadism in Tuva and Beyond*, published by Indiana University Press. This award honors the memory of Bartók (1881-1945), the great Hungarian-American composer and ethnomusicologist.

The event featured performances by vocalist Timothy Hill who demonstrated Tuvan throat singing techniques in honor of the award-winning book *Where Rivers and Mountains Sing* by Theodore Levin and Valentina Suzukei; pianist Eric Reed and trombonist Wycliffe Gordon, who performed in honor of Dan Morgenstern's award-winning liner notes for Sony/BMG's Fats Waller box set; Duncan Sheik who performed Nick Drake's "River Man" in honor of Joe Boyd's book *White Bicycles: Making Music in the 1960's*; and Conrad Harris and Tom Chiu, who performed Ben Johnston's "Duo for Violins" in honor of Johnston's award-winning book, *Maximum Clarity and Other Writings on Music*.

The members of the ASCAP Deems Taylor Awards Panel for 2007 were Daniel Felsenfeld, Julie Flanders, Pat Irwin, David Massengill, Richard Miller, Paul Moravec, Frank J. Oteri, Matthew Shipp, and Wesley Stace.

The authors and publishers of the books honored at the ceremony and the writers and editors of the winning journal, magazine and newspaper articles, program notes and their respective publishers, and other "Special Recognition Awards" can be found online at www.ascap.com.



1. Guitar legend and ASCAP member Les Paul with ASCAP President Marilyn Bergman at the 2007 Deems Taylor Awards ceremonies in New York. The 92-year-old Paul was the subject of the Deems Taylor Television Broadcast Award-winning documentary, *Les Paul: Chasing Sound!*, telecast on PBS as part of the *American Masters* series. 2. Award winner Joe Boyd, author of *White Bicycles: Making Music in the 1960's*. Boyd was a major record producer who worked with many artists including, including the late Nick Drake. 3. Duncan Sheik performed Nick Drake's "River Man" in honor of Joe Boyd's winning book 4. Steve Berkowitz, Sirius Satellite Radio's Meg Griffin, ASCAP Deems Taylor Radio Broadcast Award honoree Vin Scelsa and Les Paul 5. ASCAP member Ben Johnston, award winner for *Maximum Clarity and Other Writings on Music*.



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Connecting Songwriters

Songwriters bond during ASCAP Foundation Lester Sill Songwriters Workshop in L.A.



Pictured: 1. Film/TV Night at the Lester Sill Workshop explored opportunities for the participants in film and television music. (l-r) ASCAP's Mike Todd, Lynn Grossman (Secret Road Artist Management and Music Services), ASCAP's Brendan Okrent, Lindsay Wolfington (Lone Wolf Music) and songwriter/artist Michelle Featherstone. 2. Cathy Heller and Josh Schroeder team up at the Genghis Cohen show. 3. Samantha Farrell takes the stage in an inspired moment at the workshop showcase in Los Angeles. 4. The group spent an evening with hit songwriter Linda Perry at her amazing Kung Fu Gardens studio. Perry is pictured (center back with hat) with the group and ASCAP's Okrent and Etan Rosenbloom.

Each year, the ASCAP Foundation Lester Sill Songwriters Workshop brings together a group of talented songwriters to learn about how to turn their craft into a career. This year's class of fourteen, culled from hundreds of applicants, was a lucky bunch indeed. In eight sessions spanning five weeks, the workshop writers met with an array of some of the most influential and talented names in the music business. Some of

the highlights of the 2007 Lester Sill Songwriters Workshop included:

- An inspiring seminar with Trina Harmon, songwriter and personal coach
- Film/TV Night, which explored opportunities in film and television music with music supervisor Lindsay Wolfington, manager/music placement exec Lynn Grossman, singer/songwriter Michelle Featherstone and ASCAP's Mike Todd
- A music publishing primer, with attorney Doug Mark and Michael Eames (Pen Music Group)
- A night of constructive song critiques with hit songwriters Franne Golde and Martin Page
- An audience with songwriter/producer Linda Perry at her Kung Fu Gardens studio
- A fascinating and revealing evening with hit songwriter/publisher Kara DioGuardi

This year's participants bonded as friends and collaborators almost immediately - partnering on songs during the workshop and hanging out or gigging together on the off nights. And for the first year in Lester Sill Workshop history, the spirit of camaraderie spilled over into a special showcase for the group at Genghis Cohen in Los Angeles.



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Bonding at BESLA

ASCAP connects at the 27th Annual Black Entertainment and Sports Lawyers Association Conference

The ASCAP R&S Team's Alonzo Robinson, Jay Sloan and Walter Jones attended the 27th annual conference of the Black Entertainment and Sports Lawyers Association (BESLA) held in Cancun, Mexico, which honored Darrell Miller, Esq. for his elite contribution to the community. BESLA is an international organization of lawyers and other entertainment and

sports industry executives in support of a more diversified, expert and informed group of entertainment and sports industry professionals. The organization provides an opportunity to share and exchange information, refer business, learn of industry opportunities, sharpen their skills and support each other in the highly competitive field of entertainment.



Pictured (l-r) 1. Jason Ricks (Manager), ASCAP's Alonzo Robinson, Al McClean (Kobalt Music Publishing), ASCAP's Jay Sloan and Walter Jones. 2. Robinson, Darrell Miller, Esq., Sloan 3. Lawrence Hinkle, Esq., Robinson, Lindsay Guion (Manager), and Urban Network's David Mitchell 4. Sloan, Louise West, Esq., Daryl Jones, Esq., and Walter Jones 5. Kendall A. Minter, Esq., Robinson and Jones 6. Jones and Robinson, Ed Woods, Esq., Butch Lewis and Sloan 7. Sloan, Robinson, Matt Middleton, Esq. and Jones



ASCAP U

ASCAP was recently invited to speak to music business students at the University of Miami. Pictured (in front, l-r) are ASCAP's Mike Todd, University of Miami Associate Professor Rey Sanchez, ASCAP's Todd Brabec and Assistant Professor Serona Elton along with the Music Business students.



Latvian Cabaret, Old Chum

Five Latvian cabaret performers took part in a very special showcase, hosted by ASCAP, on November 16 at Don't Tell Mama in New York City. The showcase symbolized the next step in the career development of these young artists, who were mentored by ASCAP Board member and composer/lyricist, Stephen Schwartz, along with several artists who accompanied Mr. Schwartz on a recent trip to Latvia. Schwartz introduced the artists who performed American standards before an audience of invited guests.



Pictured (l-r) are: Chris Marlowe, Anna Krauja, Gunars Kalnins, Stephen Schwartz, Linda Leen, Alja Dzerve, and Artis Robeznieks



SOCAN Success

ASCAP helped honor writers from north of the border at the annual SOCAN Awards. ASCAP's Todd Brabec and Ralph Murphy were on hand to celebrate with SOCAN leaders and songwriters.



Pictured (l-r):
1. Brabec and Neil Dixon, founder of Canadian Music Week
2. SOCAN CEO Andre LeBel
3. Brabec and Jim Vallance, who received three SOCAN Classic Awards for "Cuts Like a Knife," "It's Only Love" and "This Time" (all co-written with Bryan Adams)
4. Award winner Daryl Burgess (for "Big Wheel"), Tom Long and ASCAP's Ralph Murphy
5. Murphy, Award winner Gordie Sampson ("Jesus Take the Wheel") and Brabec

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ASCAP Bands Wow the Crowds at First Annual Swerve Fest



A soft breeze and picturesque backdrop made the perfect setting for a weekend of music, film, art, food and fun at the 1st annual Swerve Festival in Los Angeles, presented by Fuel TV with music programming by ASCAP. Thousands of locals gathered at the hilltop Barnsdall Art Park and other neighborhood venues to enjoy this celebration of the West Coast's creative and action sports communities. With the Hollywood sign and the Griffith Observatory looming in the distance, the Swerve Festival's outdoor music stage hosted afternoon sets from indie rock acts including DeVotchKa, Black Angels, St. Vincent and Foreign Born. Bonde do Role and We Are Scientists each played energetic nighttime sets at the nearby Echoplex. In addition, dozens of feature length movies, animated shorts and music videos made up Swerve Festival's forward-thinking film portion.

For a slideshow of photos from the 1st Annual Swerve Fest, visit: <http://www.ascap.com/playback/2007/fall/action/swerve.html>



Pictured: 1. Black Angels on the outdoor stage 2. DeVotchKa 3. We are Scientists perform at the closing night party

Marco Beltrami's Great Timing

ASCAP and Lionsgate co-hosted a luncheon in honor of Oscar nominee Marco Beltrami, composer of the score to *3:10 to Yuma*, at Mr. Chow's in Beverly Hills. The event was attended by the film's director James Mangold, Lionsgate's Jay Faires, who produced the soundtrack and several ASCAP members including SCL President and composer Dan Foliart, and songwriters Mike Stoller and Carol Connors.



Pictured at the luncheon are (back row, l-r) Greenspan Artist Management's Anita Greenspan, ASCAP's Mike Todd, Mangold, Beltrami and ASCAP's Diana Szyzkiewicz and (front row, l-r) ASCAP's Pamela Allen and Nancy Knutsen.

Stepping Up

ASCAP hosted the Step Up Women's Network Entertainment Networking Group at the ASCAP L.A. offices in January. In keeping with Step Up's mission to build



strong relationships and create expanded networks to support the interests of women, Step Up social networking programs provide unique opportunities for women to connect and enjoy each other's company and impact the lives of others along the way. The Entertainment Networking Group hosts quarterly networking events for Step Up members in the creative/entertainment fields.



Pictured (l-r) are 1. ASCAP's Alisha Davis and Jeanie Weems, Step Up Women's Networks' Alexa Brandt and ASCAP's Lisa Phuaphes 2. Women in group session discussing the entertainment business

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Kick

Snare

Hihat

Ride

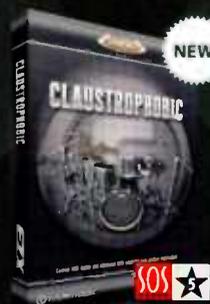
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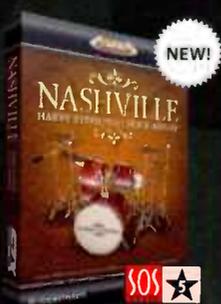
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MEMBERS



+ Bucky Covington

American Idol finalist Bucky Covington has always had a knack for feeling the song and passing on that emotion to an audience with his sparkling tone. From his humble beginnings on his local club circuit, to impressing millions with his talent and charisma on *Idol*, the country crooner convinces audiences with his honest vocal quality. It is a quality that turned Covington's *Idol* experience into a career. Sawyer Brown frontman and producer Mark Miller approached Bucky the day after his final appearance on *Idol*. Miller had been surprised by how he sincerely "believed him" when Bucky sang. Their collaboration led the 29-year-old North Carolina singer to a deal on Lyric Street Records and a debut single, "A Different World," that is taking him to the country charts and airwaves. He has quickly become one of the most energetic and compelling entertainers in country music. The crowds he's faced since leaving *Idol* have been over-the-top enthusiastic. Covington is being careful to leaven that enthusiasm with the believability that so impressed Miller, tying it into his very approach to music. Now, with the release of his debut single and album, America will get to witness the next step in Covington's emergence as one of country's most genuine and exciting young performers.

+ Jerry Seinfeld

Known for his wit and sarcasm, Jerry Seinfeld made his mark playing a semi-fictional version of himself on the highly successful and popular nine-year sitcom, *Seinfeld*. Since the end of the show's nine-year run in 1998 he has been touring the country as a stand-up comedian, and has recently returned to the spotlight as the creator and voice of Barry B. Benson in the box-office hit *Bee Movie*.

Born and raised in New York, Jerry Seinfeld first discovered his passion for the stage in college. After graduating from Queens College in

1976, he tried out at an open mic night at Catch a Rising Star, and shortly after made an appearance in a Rodney Dangerfield HBO special. From there, he went on to make several more appearances on shows such as *The Tonight Show Starring Johnny Carson*, *Late Night with David Letterman*, and *The Merv Griffin Show*.

In 1989, Jerry Seinfeld was invited by NBC to create his own sitcom alongside fellow comedian Larry David. The show hit its peak during its fourth season, eventually becoming the most watched sitcom in American television history.





✦ The Wildbirds

The four members of the Wildbirds are true wild men. They wrote their first set of demos as a band in 2006 holed up in a tiny cabin on a logging road, hunting and fishing for food. After the band demoed the songs and sent them around, acclaimed producer Greg Fidelman (U2, Green Day, Tom Petty), and engineer Greg Gordon (Oasis, Hot Hot Heat, JET) helped the band clean up a debut record in Los Angeles. The Wildbirds then sold everything they owned, converted a small bus to run on used fryer grease, and made the bus their home. This has been the everyday life for these four quasi-gentlemen (and one lady, Emily, who is lovingly called "the fifth member"), for about 35,000 miles and five months time...so far. Since the release of *Golden Daze* in August, the Wildbirds have done three full U.S. tours, a trek from Eastern to Western Canada, and will continue at this pace through mid 2008, including a venture across the pond early next year.

✦ Susan Werner



With her six critically-applauded albums in tow, Iowa-raised farm girl Susan Werner is well on her way to becoming one of the defining artists of the folk genre. Her songs smoothly join together folk, jazz and pop, and are delivered with a sassy wit and classic midwestern charm. Werner began her music career as a classical voice student at Temple University in Philadelphia. She began performing at coffeehouses as a singer-songwriter and released her debut, *Midwestern Saturday Night*, in 1992.

BMG/Private Music released her third album, 1995's *Last of the Good Straight Girls*, but the next few years saw Werner return to self-releasing her albums. In 2005 Werner made a splash with her poetically political song "My Strange Nation," which paved the way for her most recent release, *The Gospel Truth*, an exploration of religious ambiguity that has brought Werner more of the admiration that she has consistently garnered throughout her accomplished career.



✦ Sara Bareilles

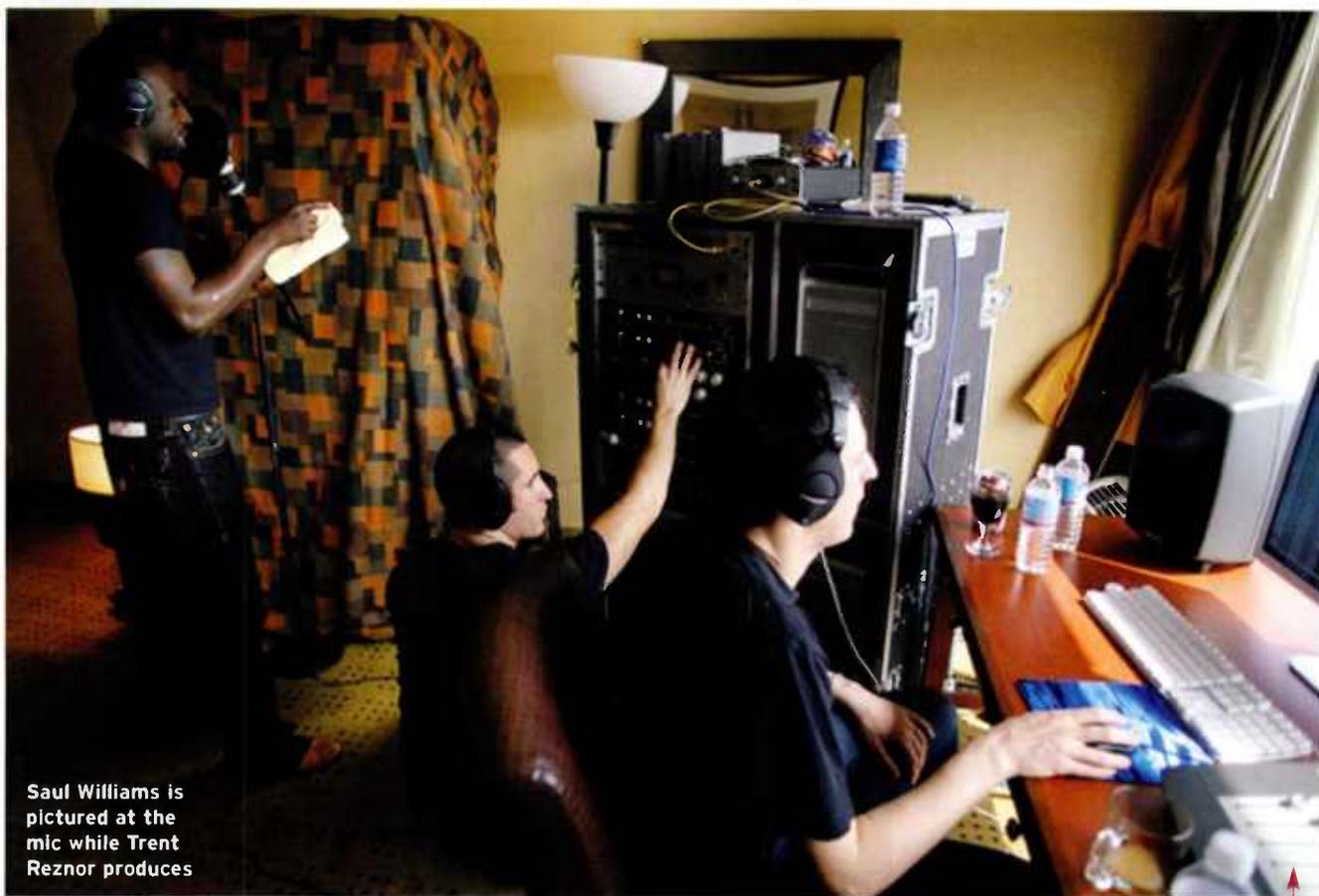
Sara Bareilles is a mesmerizing artist who grew up performing in her native Humboldt County with no formal training in either voice or piano. Much of Sara's adolescence was spent perched in front of a worn piano teaching herself chords and scribbling out simple melodies and lyrics. In 2003, Sara co-produced her first independent studio demo, *Careful Confessions*, which earned Sara a loyal grassroots following through touring. With word of mouth support and hypnotic live performances that leave fans hanging on her every word, Epic Records took notice and signed Sara to a record deal in April 2005. Sara's highly anticipated debut album *Little Voice* was released July 3rd, 2007 and skyrocketed to number one on the iTunes album chart, and made an impressive debut on *Billboard's* Top 200 Album Chart at #45. Sara Bareilles's voice is not so little anymore.



✦ Nelson Molina

Nelson Molina hails from Guadalajara, Mexico and brings with him an amazing voice and enviable guitar skills influenced by jazz and funk, soul, bolero, R&B and folk. Molina recently visited Los Angeles where he met

with important American songwriters with whom he is currently working on English-language songs. All the record labels in Mexico have been buzzing around Nelson Molina of late, and with his new tracks in the works, it won't be long before he makes a name for himself north of the border as well.



Saul Williams is pictured at the mic while Trent Reznor produces

Breaking Barriers

Two visionaries, TRENT REZNOR and SAUL WILLIAMS, collaborate on a provocative, experimental release

Rock visionary and Nine Inch Nails frontman Trent Reznor has always pushed the boundaries of his art as a songwriter, musician, performer and producer. So it was not surprising that he found a kindred soul in progressive rapper, actor and spoken word artist, Saul Williams. Reznor produced Williams' latest solo album, *The Rise And Inevitable Liberation of NiggyTardust!*, a genre-defying, wildly ambitious work. Ever the musical provocateurs, the two artists decided to release the album in an unconventional way. So, in November, they followed Radiohead's *In Rainbows* model and allowed fans to download it for free, or pay \$5 for a higher quality version.

In early January, the Nine Inch Nails front man announced the results of the download experiment, characterizing them as "disheartening." Though the album was an artistic success and had been downloaded a respectable 150,000 times, less than one in five participants had opted to pay the fee.

"I thought that it would appeal to more people than it did," he told *CNET News*, adding that he considered \$5 "an insulting low price." "That's where my sense of disappointment is in general, that the idea was wrong in my head and for once I've given people too much credit."

The music story of 2007 for many was Radiohead's decision to let people pay whatever they wanted for its seventh studio album, *In Rainbows*, which was made available for download in October. Though Radiohead did not give out official sales figures for the project, it was

seen as a success, especially after a physical version of the album - released in early January - hit number one on *Billboard's* album chart and moved well over 100,000 units in its first week.

But comparing Williams' effort to Radiohead's is perhaps not a fair analysis. Though he is a highly-regarded artist, Williams' name recognition doesn't approach that of Radiohead's. What's more, *Niggy Tardust!* is an experimental album, inaccessible to most mainstream fans because of its complex subject matter and abrasive production. Upon the album's release, Williams described it as "ghetto gothic" or "hard-core dance," and an update of sorts to David Bowie's *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*.

NiggyTardust! is intended to be "biracial music for beyond-racial times," he went on. "It might mean that, 'Yeah, I was born in the ghetto, but that doesn't mean that I speak this way, or I walk this way, or I dress this way, or I only listen to this stuff.' It's about a hybrid mentality." Featuring a cover of U2's "Sunday Bloody Sunday" and Public Enemy samples, the album also contains Reznor's signature imprints via its dark, industrial beats, not to mention its provocative subject matter.

Though the two seem to be an unlikely pairing, Reznor said he was turned on to Williams' music after seeing his video for "List of Demands (Reparations)" -- a song off Williams' 2004 self-titled album. "[It] really impressed me as a strong piece of work, as an aggressive rock-type track that jumped out of the television," said Reznor. The

often-political nature of Williams' oeuvre paired up well with Reznor's recent songs, and when Williams toured with the multi-platinum rockers Nine Inch Nails in 2006, he and Reznor shared their visions and brainstormed ideas for the *Niggy Tardust!* project.

Upon its completion they briefly shopped it to major labels but, as Reznor Reznor said, "I wasn't looking to jump right back into another binding contract with a big company, and I just wanted to make sure that I wasn't advising Saul to do that in today's climate." Instead, they made the fairly impulsive decision to put the music out themselves.

"From the start, I remember Trent saying, 'Let's give it away for free,'" Williams said. "At first, I was like, 'This dude is out of his mind!' But then it really started making sense, and, of course, with Radiohead doing it, we were like, 'Why not?' The idea that we had was great, and

we should really follow it through."

For Reznor, it was a chance to express his ideals about art and the music industry. "At the end of the day, I care most about the integrity of the music, and that the feeling of those who experience it is as untainted as possible," he said, also calling the project the "coolest collaboration I've had outside of Nine Inch Nails."

As an owner of his music and free to do with it what he wishes, Williams seems pleased with how everything turned out. He told CNET News that "the album has gotten a great deal of write-ups and received a huge response from people immediately." He went on, "That's what this album was for...to set the stage for me to perform in the way I like to perform and maybe get more people at a show than I normally would." —Ben Westhoff

Rock Climber

Australian Idol star SHANNON NOLL hopes American audiences warm up to his rugged brand of rock and roll

Growing up in extremely rural Condobolin, New South Wales, must seem like a past life for Australian pop star Shannon Noll. After a whirlwind run on *Australian Idol*, Noll became a household name Down Under. The singer boasts more than just the most famous facial hair in his home country (the news reported on the shaving off of Noll's signature "flavor saver"). His first two records produced 11 top ten hits and all three of his releases to date have gone Platinum in Australia. While in New York prepping for the US debut of his newest record *Turn It Up*, the first of Noll's records ever to come out in the American market, and recording material for his fourth album, he stopped by ASCAP to talk about being poised to break into the international scene.

Do you feel like *Turn It Up* is a good introduction for Americans to your music?

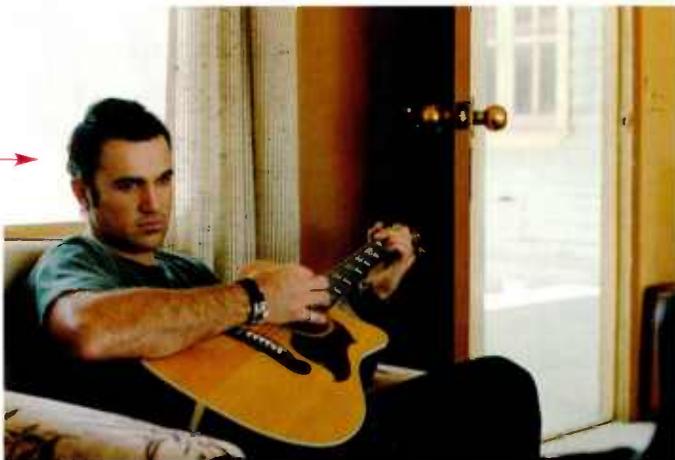
Well, this one I had produced here, wrote a lot of here and recorded here too. It fits the bill a little. That's a difficult one, because I'd like to actually put a couple songs from the first two albums on this one as well, and make a hybrid. One song in particular was a hit over here, and it's a really good representation of the artist that I am.

Working with producer Luke Ebbin (Bon Jovi) and guitarist Richie Sambora will definitely give the album some good U.S. cred. How was it working with them?

Cool. Luke's a really, really lovely guy. He's great. He couldn't have been better. He's really accommodating and really nice. He keeps it fun. Luke's great because he doesn't tell you, 'This is how I think your record should be.' He comes in and goes, 'How do you wanna make it? How do you want it to sound?' And we organize and sort of clarify what we're trying to achieve. Then his advice enhances what you're trying to do, instead of him trying to tell you what he thinks it should sound like. That's a great thing to have.

What was your *Australian Idol* experience like?

We had a cover band out in the bush country where I grew up, and we would do gigs in pubs and clubs. There could be 20 people at a gig, but 15 of them would come up after the show and say, 'What the hell are you guys doing way out here? You should be in the city play-



ing." So then *Idol* came along, and it was fast-tracking from there. I sort of always believed that I was meant to do something, or something was going to happen with music and *Idol* was the best way to clarify that. That was a bit scary because you believe in your heart for years that something is supposed to happen, but next thing you're in front of these judges and they can fulfill it, make it come true or not.

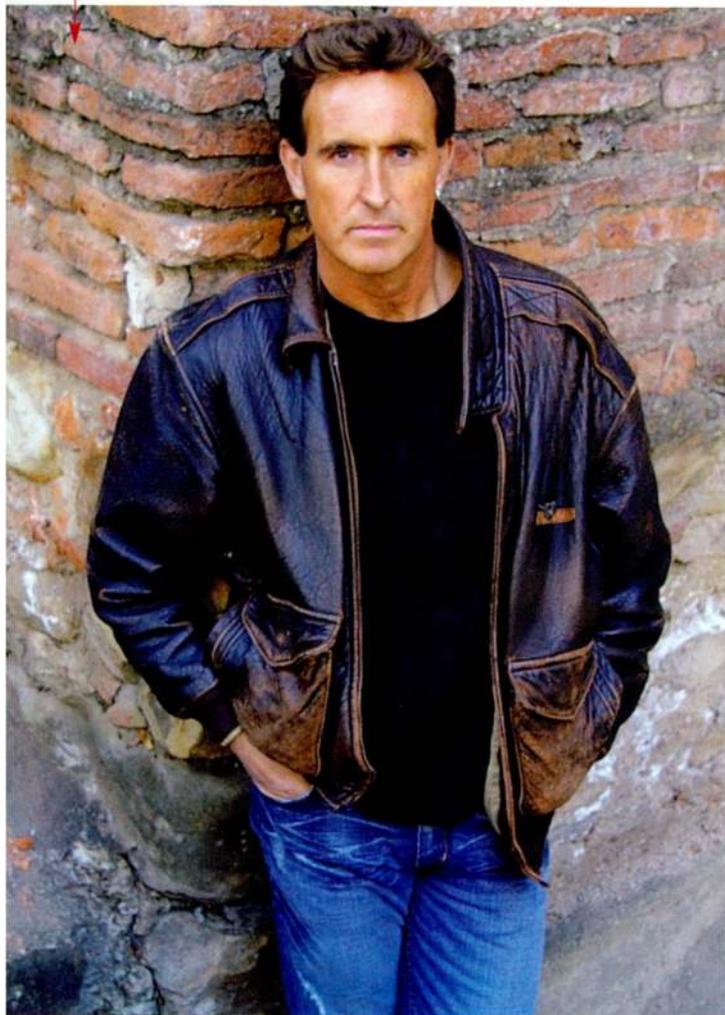
But on *Idol*, I got mine and then some! Just criticisms from the judges for different things. I was always used to fronting a four-piece, and I've always been the type of performer that feeds off the band. All of a sudden I was being thrown on the middle of a stage with all of these people watching and judging every move I made. I could always perform well, but the mindset in that setting is different.

Once you had been through it, and you were a public figure, how drastic was the change in your lifestyle?

I'd been gigging for years, so I had a fair grasp on the lifestyle part of it, but coming to the corporate side of it is a bit daunting. Early in the pace, the media thing was a bit scary. People who'd never met you before saying pretty crazy things about your family and about that sort of stuff. Just people throwing their two cents in, and saying fairly nasty things when you'd never met them. The way I grew up, you'd treat people the way you wanted to be treated. You don't cast aspersions before you've met somebody. Also, I'm married, and I have three little kids. Time away from home is the hardest part. Next time I come to America, I'm bringing everybody over with me. —Lavinia Jones Wright

Turning the Page

After more than a decade, 80's hitmaker
MARTIN PAGE finds his music *In the Temple of the Muse*



Songwriter and multi-instrumentalist Martin Page crafted some of the most distinctive hits of the 80's, including "We Built This City" (Starship), "These Dreams" (Heart) and "Fallen Angel" (Robbie Robertson). After topping the charts as a solo artist with "In the House of Stone and Light" in 1995, Page retreated from the spotlight. But he's back with a mature new solo album *In the Temple of the Muse*, released in late February on his own Ironing Board Records. Page spoke with *Playback* about the new album, being an independent artist and the role of spirituality in his music.

It's been thirteen years since you released your last solo album. Why the long wait?

The period after "In The House of Stone & Light" was an important time for me to step back and review everything. Lots of things happened - friends and my parents passed on, and it was a time of reflection. I'd been working so hard since the 80's, right up to that point. So after I toured with the album, it felt very natural to hibernate, to read more, to see things a little bit more clearly. I carried on

writing for other people, worked with Josh Groban for a while, and started quietly to work on new songs for the next record. But I wasn't aware of the thirteen years. I didn't feel a need to put out another record. I only really record or write when I feel like I have the songs that reflect me.

What's behind the title of your new album?

The title itself comes from a bookshop in London that a lot of the romantic writers in England - Byron, Wordsworth, Shelley - would go to, called Temple of the Muse. It was where they found special, unusual books. I felt very strongly that that title reflected what I always saw as "the temple," which was the studio. So the title worked well, because I love literature, and I think it reflects the way that I see myself going back into the studio to lose myself. I had that love affair with starting again.

Is there a theme or a guiding concept to the album?

This might sound corny, but most of the songs incorporate the feeling of love in different aspects. When I first started to write, I didn't really concentrate on love. I might have had a feeling of "It's over-used." But on this record, I found love to mean many things. And not just in the face value, over-romantic "I love you" sense. It's the love of your art, the love of helping a friend stand up again, the commitment in the song "Blessed." And then there's love of the muse, love of writing songs. The album comes from a more blood-red vision of love. Love has suffering involved in it, too.

You recorded nearly everything on the new album by yourself. Was that more satisfying than hiring studio musicians?

Yes, and I definitely felt that it was time for me to do that. I've always been a great fan of the musician that sits down and lets his demos explain themselves, in the raw sense. I enjoy that philosophy because it made me learn some instruments, go in a little deeper. I had to learn a lot of things, even the engineering - this record was recorded in analog, and I was able to bring it into the digital domain. It was a lot of fun to say, "I'm gonna play the guitar on this. I'm gonna make some mistakes." The experimentation made a lot of the atmosphere appear. It takes longer, but sometimes musical parts appear that you wouldn't find if you had hired hands.

Do you embrace all the new modes of marketing and distributing your music?

I'm trying to keep a really good balance, because there's so much noise out there. I like to call it the Middle Way - lean on the new technology, but also lean on credibility and art and why we do this - the quality of the song. I think you can go over the top, and get lost in the mass, and it's important for artists right now to think about where their market is. If you don't have a pop hit record, that's okay. You can still build a good audience with your MySpace page and a website. You have to pick your gateway to the public with sensibility. But what it really comes down to is good songs. People are either going to be touched by your music or not.

How is writing for yourself different than writing for someone else?

When I write for someone else, I feel like I'm an actor in someone else's movie. I'm looking at what their career is, and what they're

hoping to do in the future. There's a certain way this band or this artist sings, and there's a certain marketplace that you've got. I know many artists I've worked for don't ever feel like they get their own color across. I've felt lucky enough to get the chance to do that with my two albums. But when I write for myself, it comes out of me from a much more organic and guttural place. Where if I'm writing for someone else, I become the extra member of their band.

Does your approach to spirituality influence your music?

It influences my music immensely. I see writing songs as meditation, and I see being in the studio like going to a church, but much more fun. I'm not a Buddhist - I'm nothing, I'm not a religious man, I'm a

spiritual man - but what resonates the most is the eastern philosophies of Zen and Buddhism. Mainly the idea of compassion and having empathy with other living creatures. I've always found music spiritual. Lovely if it becomes commercial, and appeals to everybody, but the main reason I sit down at a piano is to touch something spiritual. When I'm doing music, I am actually spiritually lost. I don't know what's going on, I'm aware only that something's happening. To me, music is consolation for the things we have to go through while we're alive. Music and art and poetry and literature make us rise up, lift up to things that are beyond us. When I sit down to write music, the first thing is to move my emotions, and I'm hopeful that other people will feel the same way I do. **-Etan Rosenbloom**

Sweet Smell of Success

HUNNYPOT UNLIMITED's PJ Bloom and John Anderson go from building a buzz to building a business



Eight years ago, music publishing veteran John Anderson and top-ranking film & television music supervisor PJ Bloom started getting together regularly with close colleagues who specialized in soundtracks, music placement and music licensing. The point was to have a good time and share musical discoveries. But it became apparent that their collective knowledge was increasingly becoming a unique and valuable asset to the industry.

"Being those buyers in a world of sellers we were aware of what was going on more than a lot of A&R people we knew," says Bloom. We realized that we could break some of these artists with our work in film and television and gaming and advertising in a way that the traditional record labels couldn't do on their own."

Bloom and Anderson then created Hunnypot, a name they began applying to monthly parties, one-off events, music compilations and other music promotion ideas. The brand quickly became synonymous not only with great music but great music for the sake of the art -not just as a business interest. The spirit of Anderson and Bloom's company reflected that of their friendship, one based on the genuine appreciation of discovering and sharing music with the masses.

Says Bloom, "When we first became friends we were enamored with each other because our tastes were so similar. We both liked more obscure stuff that people didn't know about. So, today that creative trust level is there. If John says something is great, I either truly believe him and agree, or I don't need to agree, because I know he's right."



Today, Hunnypot Unlimited has grown to be a highly influential and unconventional business. It offers multi-faceted music publishing, marketing and film and television placement as well as music-driven live and social events, a weekly live radio broadcast, web and email-based promotions, management consultation and international alliances.

"What PJ and I want to do is break artists," says Anderson, citing two initial signings, a rock band from Cardiff, Wales called The Victorian English Gentlemens Club and the electro-punk outfit The Bloody Beetroots. "We're looking for lesser-known acts that we feel are really good and deserve attention. We just made a great deal with Evergreen Copyrights. They fund us. Provide us with all our backroom activities, our business affairs. The partnership allows Hunnypot to be a straight-up creative force, signing and pitching and marketing and doing what we do. All the other stuff is handled by a full-fledged music publisher."

Bloom says they designed Hunnypot Unlimited to be nimble enough to serve a diverse range of needs. "We offer a menu," he says. If a band needs some advance money, we can have that conversation. If they are looking for a publishing partner, we can do that. If it's music placement, or marketing and gaining exposure, we have that capability. And we have the infrastructure to support all of this stuff."

Anderson believes that Hunnypot is satisfying a need in the music industry that most people are yearning for. "We started this as a party eight years ago. And it's just amazing for us to be in this position now. It comes partly from our own desire to create it, but it is really motivated by everyone else in the music industry looking for us to do this thing."

That "thing" seems to be mixing business with pleasure, an approach that comes naturally to two true music nuts who love their jobs. Bloom cites their weekly live Hunnypot Radio broadcast as an example. "We have forty people in here and there is a party going on in the background as we're broadcasting this live radio show. We have live bands, music business executives, tastemakers, creative people, who all come in. Everybody is so completely blown away by this sense of community. It really gets back to the art. The business is an aside. Everyone knows that the business exists. Everyone wants to make money. But this is so completely creatively driven, that everyone is excited to be a part of it." **-Erik Philbrook**

Stealing the Scene

Chicago natives **COMPANY OF THIEVES** make it look easy



Anticipation is in the air as Chicago's Company of Thieves take the stage at New York City's prestigious listening room, The Bitter End. The young band is the last of five talented acts to perform during the finals of the New York Songwriters Circle 2007 Songwriting Contest. Though the room is filled to capacity, an immediate silence settles in as singer Genevieve Schatz walks gracefully toward the microphone. After a brief introduction and a heartfelt thank you to the Circle for inviting them to participate, Company of Thieves launches into a semi-acoustic version of their single, "Oscar Wilde." Schatz's explosive and soulful vocals fill the room, reminiscent of Björk at times but with a softer, sexier edge. The song comes to an end three minutes later, the crowd still fully engaged, and Company of Thieves has won the Songwriting Circle's highest honor.

Not bad for such a young band. Twenty-year-old Schatz and Company of Thieves' guitarist, Marc Walloch, met by chance one afternoon less than two years ago at Chicago's clamorous Union Station. The pair quickly hit it off over their mutual love of The Beatles, and an instant friendship ensued. At that moment, without the pair realizing it, Company of Thieves was born.

Schatz and Walloch soon found themselves holed up in their apartments together, creating, writing, rehearsing, and ultimately, recording. In fact, Company of Thieves is a band that likes to do things a bit backwards, writing and recording their debut album before all of the members of what is now a five-piece band were even in place and well before the pair ever considered going on tour. When they finally began playing regular live shows, the twosome started out making the rounds of weekly open mic nights and coffeehouses, most notably the reputable Uncommon

Ground, a venue Jeff Buckley frequented in the early stages of his career. It wasn't long before the duo's unpretentious introduction to Chicago's local scene turned into a fan base that grew larger and more loyal with every performance.

They released their debut, *Ordinary Riches*, in the spring of 2007 and soon moved on to larger venues, playing to packed houses at Chicago's venerable Metro and selling out shows at indie rock haven Schubas. The momentum continued to build with a string of recent high profile showcases, including a spot at the Yahoo! Billboard Live showcase in New York where Yahoo! touted their album *Ordinary Riches* as "hands down, one of the best debut albums of 2007."

Company of Thieves have come a long way since that fateful meeting on the train platform. Amidst the favorable reviews and already having shared the stage with prominent acts such as Sara Bareilles, Teddy Geiger, Cary Brothers and Jon McLaughlin, this authentically modest band remains grounded despite their success. Recent setbacks, including a stolen trailer that caused the cancellation of a December East Coast tour, remind the Thieves that navigating the waters of an increasingly perilous industry will not be an easy feat. Rachel Komar, from the group's management team at Second Wave Music, sees a bright future for the young band. "In a society that is becoming obsessed with the word 'organic,' Company of Thieves is on the right track. Their raw talent and determination is inspiring, and I can't wait for the rest of the world to fall in love with them in the same way that I have." With a busy tour schedule ahead, including the South by Southwest festival in Austin this spring, the rest of the world is not far behind. —**Alison Toczylowski**

Cross Border Ballads

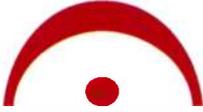
As new masters of "corrido" music, **LAS VOCES DEL RANCHO** bring traditional Mexican ballads to a new audience



Mexican traditional music duet Las Voces del Rancho was founded by Mariano Fernandez, from Los Mochis, Sinaloa, and Guadalajara native Edgar Rodriguez. They met while studying at Bell's High School in the Southeastern section of Los Angeles County. After signing with Los Angeles-based Cintas Acuario, Las Voces del Rancho became a household name in the region, and regular airplay helped them climb the charts with hits such as "Se Les Pelo Baltazar" and "Los Dos Amigos." The duo's skyrocketing popularity garnered them a contract with Sony Discos, and later in 2001 they were nominated for a Premio Lo Nuestro Award for "Artista Revelation" (People's Choice Award) in the Regional/Mexican category.

In June 2007 the band released its debut album on the powerhouse label Univision Records. The first and second singles off their *Y Sigue La Parranda* album were both co-written by Mariano and Edgar. While Mariano and Edgar both sing and play numerous instruments, they are accompanied by a group of young and talent-

ed musicians. Rubén Rodriguez plays drums, Donny Robles plays the bass, Berni Morales plays electric guitar and Poncho Morales plays accordion. Las Voces del Rancho have a total of seven albums under their belt and are recognized in the industry for starting a new boom in "corrido" music (narrative ballad), a form of traditional, accordion-and 12-string-guitar-driven Mexican music that has evolved from folkloric story-songs about revolutionary heroes to swaggering love songs and in some cases ballads that glorify the gun-toting border drug trade subculture. Expect to see Las Voces del Rancho on tour this year in the U.S. and Mexico, as well as hear "Un Dia Con Otro," their third single slated for promotional release, early this year. —**Karl Avanzini**



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LCD Soundsystem



Brandi Carlile



Plain White T's

By Lavinia Jones Wright, Erik Philbrook, Andrew Mantuano and Erik Tasker

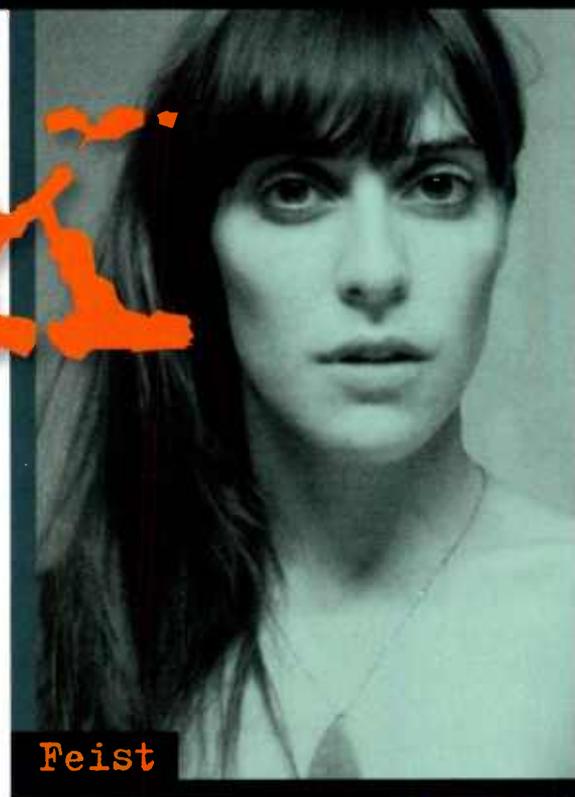


Vampire Weekend



Paramore

2008 ROCK & Pop Roundup



Feist

T

he world of great rock and pop music in 2008 represents so many states, regions, countries and continents (heck, in some cases specific neighborhoods - we're looking at you, Brooklyn!), we thought we'd offer a roadmap highlighting some of ASCAP's top musical attractions both near and far. Of course, you don't actually have to visit any of these places to experience their musical offerings (today's technology takes care of that), but it's worth noting the national and global reach of today's top artists, whether they are flying below the radar or a Grammy-nominated sensation.



LCD SOUNDSYSTEM ▲

James Murphy, the New Yorker behind the Grammy-nominated LCD Soundsystem seems to be everywhere at once. Besides recording as LCD, Murphy is also an in-demand producer/remixer and one half of the mighty DFA production team. LCD Soundsystem's debut album in 2005 put him on the map with the catchy dance hit "Daft Punk is Playing at My House" paving the way for his "45:33" project with Nike, a continuous track that wowed joggers and dancers alike, and his latest Grammy-nominated album *Sound of Silver* (DFA/Capitol) that includes more of Murphy's signature pulsing beats, abstract funk, and dry sense of humor. —LW

I Brought You My Bullets, You Brought Me Your Love (Eyeball), followed by the chart-topping, Platinum-selling *Three Cheers For Sweet Revenge* (Reprise), and an influential spot opening for pop-punk legends Green Day. Having released their third full-length album, *The Black Parade* (Reprise), and adopting an intense, macabre stage show, My Chemical Romance is a rock and roll force to be reckoned with. —ET



GYM CLASS HEROES ▲

Seamlessly melding rap, rock, R&B, and the kitchen sink is all in a day's work for Geneva, NY-based Gym Class Heroes. This high-energy outfit has been bringing the energy back into both hip hop and rock both with their genre-busting summery anthems since they met in 1997 in, where else, gym class. Their newest release *As Cruel As Schoolchildren* (Decaydance/Fueled by Ramen) once again sees them creating their party beats using the live instrumentation of rock and roll. —LW

VAMPIRE WEEKEND ▼

The members of New York City's Vampire Weekend met while all attending Columbia University, and released their first EP in 2007 on XL Records. Their song "Cape Cod Kwassa Kwassa" made Rolling Stone's top 100 songs of 2007 and the buzz on the band ever since has been red hot. VW creates a unique mix of post-punk and new wave sounds with classical instrumentation and the rhythms of world music. Their first full-length album was just released on XL in February. —ET



INGRID MICHAELSON ▲

Ingrid Michaelson first gained attention after four of her songs aired on *Grey's Anatomy*, including the coveted final six minutes of the 2007 season finale. Old Navy then featured her song "The Way I Am" in a commercial campaign, sparking her self-released album *Girls and Boys* to break the *Billboard* Top 200 for multiple weeks (reaching the #1 spots on both the Heatseekers and Alternative New Artist Album charts). Most recently, VH1 chose Michaelson as an artist "You Oughta Know," making her the first unsigned artist to receive the designation. —EP



THE COLOR FRED ▲

Don't feel bad for Fred Mascherino for taking so long to complete his first solo project under the name The Color Fred. The album, *Bend to Break*, was placed on the back burner while he tended to the meteoric rise of his band, Taking Back Sunday, promoting their two Gold albums and touring with fellow superstars such as Linkin Park. As a vocalist/songwriter for TBS and their brand of full-throttle modern rock, Mascherino perfected his art, which is on full display on his energetic, gutsy solo record. —EP



MY CHEMICAL ROMANCE ▲

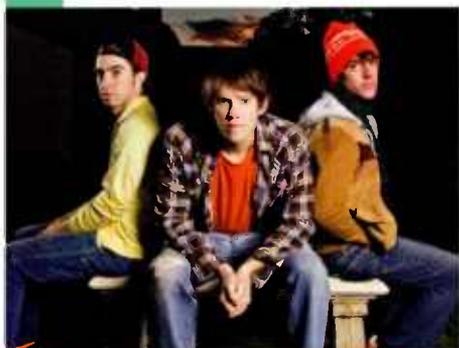
One might say that the tragedy of September 11th ignited an inspirational spark in My Chemical Romance frontman Gerard Way's soul. A week later, he was on his way to forming one of today's most successful bands. After a major boost of popularity through MySpace, My Chemical Romance steadily and greatly expanded their fan base with the release of their first LP,





PARAMORE ▲

The Tennessee-based quartet known as Paramore is one of 2007's greatest success stories, and they have a recent "Best New Artist" Grammy nomination to prove it. The honor also coincided with the band's second album, *RIOT!* (Fueled by Ramen), receiving RIAA gold certification. Released earlier in 2007, the album features the breakthrough hit singles, "Misery Business" and "Crushcrushcrush." Lead singer Hayley Williams's girlish snarl combined with the band's smart, crisp pop rock hooks has made them a favorite on the festival circuit and online, where their website (Paramore.net) averages 70,000 page views per day and their MySpace page has logged over 17 million total plays thus far. -EP



THE WHIGS ▲

This Georgia trio has re-invented raucous. The gritty and soulful tracks from their 2005 self-released debut *Give 'Em All A Big Fat Lip* and this year's *Mission Control* embody southern rock but with an added fiery punk speed. Their live shows are beyond loud and sweaty. When the band went in to record *Mission Control* with producer Rob Schnapf, they were determined to capture the fierce, boisterous edge from their live performances. Critics clamored to find more stars when the album was released early this year, and the

combination of good press and performances on *The Late Show with David Letterman*, and *Late Night with Conan O'Brien* has catapulted The Whigs to the top of the buzz list. -LW



BAND OF HORSES ▲

Released in March of 2006, Seattle's Band of Horses' debut *Everything All the Time* (Sub Pop) struck critical gold. They opened for friends Iron & Wine, played on *The Late Show with David Letterman*, and were nominated as one of the ten finalists (along with Joanna Newsom, Beirut, Tom Waits and Cat Power) for the Shortlist Music Prize. After undergoing some major changes, including the exit of original member Mat Brooke, who left the band to pursue other projects, and a relocation to Mt. Pleasant, South Carolina, Ben Bridwell, Rob Hampton and Creighton Barrett went back in the studio with producer Phil Ek to create *Cease to Begin*, their strikingly beautiful and subtly sophisticated second album. -EP

CHRISTOPHER DENNY ▼

Sounding more like someone that should be played on a Victrola than an iPod, Christopher Denny emerged from the blues and folk scene of Little Rock, Arkansas touting one of the most unique singing voices in recent history. His high, warbling vocal tone set him apart from fellow southern folkers, and made catchy songs like "Time" from his debut album, *Age Old Hunger*, that much more intriguing. As Denny travels the country with his touring band The Old Soles, he continues to surprise and enamor listeners with his soulful and beautiful music. -LW



MUTE MATH ▲

Mute Math (formerly MATH) was originally a long-distance affair between Paul Meany in Louisiana and Darren King in Missouri. Meany would send demos to King, who was impressed enough to remix and collaborate with him from across state lines. After Meany's old band, Earthsuit, dissolved, Mute Math went into action, first releasing an EP and then 2006's self-titled full-length (Teleprompt), infusing alternative rock with fresh jolts of electronic noise. They recently received a Grammy nomination for their video for "Typical." -ET



ANNUALS ▲

Annuals' mastermind Adam Baker, though seemingly the frontman, is actually part of a communal whole. This very large band is populated by multi-instrumentalists who often switch musical roles onstage, increasing the energy of their unique art-pop performances. After releasing a number of EPs, the North Carolina-based Annuals released their full-length *Be He Me* (Ace Fu) in 2006. Their success is partly attributed to their blog-heavy MySpace page, and glowing notices from *Pitchfork*, *Spin* and other tastemaking outlets. -ET

Southeast



PLAIN WHITE T'S ▲

Once in a blue moon, an individual comes along so driven to succeed that it seems inevitable. Illinois-born Tom Higgenson is one of those people. In his high-school days, he dreamed of becoming a renowned songwriter. After a very lucky demo handoff to Loud Lucy singer Christian Lane during a performance, Higgenson got to work forming a band. Routine garage cover band practices followed and The Plain White T's released their first album, *Come On Over*, in 2000 on Atlantic Records. Driven by Higgenson's zeal, the T's played constantly in the Chicago area, frantically stirring up a rabid fanbase. After a switch to Fearless in late 2001, the band released their second full-length, *Stop*, the following year. After their third release, *All That We Needed*, in 2005, and a complete lineup change, Higgenson's brand of catchy, melodic pop-punk kept gaining popularity below the radar. Then, after signing to Hollywood, the band released their most successful album, *Every Second Counts*, in 2006. The re-release of an earlier single, "Hey There Delilah" earned them a hit song, a Grammy nomination and tours with high-profile groups like Fall Out Boy and Gym Class Heroes. —ET

THE FRAY ►

Despite having only released one full-length album, 2005's *How to Save a Life* (Epic), Denver-based alternative-pop band The Fray has been a ubiquitous presence on the music scene. Their first single, "Over My Head (Cable Car)," with its melodic bass and piano-heavy hook, invaded music television and dominated radio in 2006. Amazingly, the album's title track, not even originally released as a single, skyrocketed to the top of the US, UK, and Australian charts after its emotional first appearance on an episode of *Scrubs*. Having gone double-Platinum, The Fray are still touring heavily around the world and working on their next release. —ET

BAD VEINS ▼

After only two shows in their hometown of Cincinnati, OH, Bad Veins lead singer/instrumentalist Ben Davis and drummer Sebastien Schultz were already getting an unnatural amount of attention. Their eerie aesthetic of old aqua-colored military fatigues, red roses, and antique equipment coupled with the band's dark, gorgeous sounds was enamoring listeners from the start. The duo creates huge orchestras at home, and then plays the recordings on



a thirty-year-old tape machine onstage while Schultz hammers out the rhythms and Davis sings haunting lyrics through a megaphone and an old telephone. With their first four tracks already snatched up and released by the cutting edge RCRD LBL, the uniqueness of Bad Veins' style seems to be elevating them straight to the top of the pile of traditional rock bands. —LW



VEDERA ▲

Kansas City's Vedera is a four-piece lead by singer/guitarist/pianist Kristen May and featuring brothers Brian Little (lead guitar) and Drew Little (drums), and bassist Jason Douglas. Tapping into the jangly pop sound made popular by The Cranberries and The Sundays, Vedera's modern twist includes alt-rock and impassioned melodies unique to their midwestern stomping grounds. *Alternative Press* has hailed lead singer Kristen May as, "the likely champion if a television network ever stages *Underground Idol*." The band's new album, *Stages*, was produced by Mike Flynn, hit-maker for The Fray. —EP

Midwest



MOTION CITY SOUNDTRACK ▼

Motion City Soundtrack has a name that has often confused some unaware salespeople as to where they should stock their albums, but there's no mistaking the Minnesota-based band's position in the modern rock world. Headed by frontman Justin Pierre, the band has remained popular since their first album, *I Am The Movie*, was released in 2002 and re-released a year later on Epitaph, which went on to release both 2005's *Commit This to Memory* and 2007's *Even if it Kills Me*, which debuted at #16 on the Billboard 200. It is their highest charting album to date. —ET



RISE AGAINST ▲

Chicago's hardcore heroes Rise Against honed their chops on the road in the early 2000's. After a high-profile stint on the Warped Tour, they made their major label debut in 2004, releasing *Siren Song of the Counter Culture* (DreamWorks/Geffen). In 2005, they appeared in the skateboarding film *Lords of Dogtown* playing a rousing version of Black Flag's "Nervous Breakdown," and upping their street cred even further. Rise Against's fourth album, *The Sufferer & The Witness*, debuted in 2006 at number ten on the *Billboard* Top 200. In January, the band

released *This is Noise*, a 5 song digital EP, to tide over their fans while they wait for a new full-length. —EP



ST. VINCENT ▲

St. Vincent is Annie Clark, born in Tulsa, Oklahoma into a large family. While most young girls were playing with dolls, Annie crafted guitars using cardboard and rubber bands. When she finally got a real instrument, she was on her way to becoming a professional, yet she retained her childlike ingenuity. St. Vincent now makes cinematic pop epics that can sometime sounds like Paris in the '20s but informed by jazz, gospel blues and Southern folk music. On *Marry Me*, her Beggars Banquet debut released last year, we see an artist in full bloom with songs that are literary, evocative and complicated but sonically sublime. —EP





BRANDI CARLILE ▲

Like the name of her 2007 release *The Story* might imply, singer/songwriter Brandi Carlile appreciates a good narrative. Her own story begins in Seattle, performing with the Hanseroths, twin brothers who have traveled with her as her backing band all along her career path. Having appeared on *Rolling Stone's* list of "10 Artists to Watch in 2005," Carlile continues to prove she is a formidable and natural talent, with contemplative songs and harsh, unabashed vocals permeating both her 2005 debut album, *Brandi Carlile*, and the T Bone Burnett-produced *The Story* (both on Columbia). —ET

MODEST MOUSE ▼

In the fifteen years since lead singer and songwriter Isaac Brock first brought friends Eric Judy and Jeremiah Green into the practice space adjacent to his mother's Issaquah, Washington trailer, Modest Mouse has been creating some of the most distinctive and weirdly beautiful rock music around. The band recorded four LPs, two on Up Records, two on K Records, before the fourth, *The Lonesome Crowded West*, set off a major-label bidding war that ended in a deal for the band with Sony. Their next three full-length releases found Modest Mouse commercial success without changing their signature, weirdly manic sound. 2001's *The Moon*

and *Antarctica* drew widespread critical acclaim, 2004's *Good News for People Who Love Bad News* yielded the group's first Top 40 hit, "Float On," and last year's *We Were Dead Before the Ship Even Sank* cemented Modest Mouse's immense fan base and added former Smiths guitarist Johnny Marr to their ranks. The band's success has been hard-won but more than well deserved. The group has come to represent fresh ingenuity and authenticity in pop music. —LW



GOSSIP ▲

Within its class of envelope-pushing indie bands, Gossip (also known as GOXXIP or GSSP) stand out. Native to Arkansas, Beth Ditto, Kathy Mendonca and Nathan Howdenschell relocated to the West Coast in 1999 and found a home in Olympia, Washington's punk rock, riot grrrl and queercore scenes. They have released three LPs, 2001's *That's Not What I Heard*, 2003's *Movement*, and 2006's *Standing in the Way of Control* (all Kill Rock Stars), and have also released a number of EPs and live albums which capture the group's funny, brash, rude and relentless power. —ET



MENOMENA ▲

Portland, Oregon-based indie act Menomena originated as a side project for its three multi-instrumentalist members, but gained popularity when their first, self-produced album, 2003's *I Am the Fun Blame Monster!* (which came with an 80-page flipbook), made its way into the office of *Pitchfork*, who gave it an 8.7 rating, and exposed them to a whole new audience. Menomena have since released two

more albums, 2005's experimental *Under an Hour* and 2007's *Friend and Foe* (Barsuk), which was nominated for a 2007 Grammy for Best Recording Package. —ET



SERA CAHOONE ▲

A drummer since childhood, Sera Cahoone didn't take long building up street cred; at the age of 12 she played drums behind a bunch of bluesmen at an open mic night. Several years later, she fell in with some other great musicians as the drummer for Band of Horses. Having played on their Sub Pop album, *Everything All the Time*, Cahoone turned to singing, songwriting and guitar playing. Sub Pop liked the results. Fans of quiet, country-noirish pop will too when they discover Cahoone's new Sub Pop release *Only As the Day is Long*. —EP



BLITZEN TRAPPER ▲

A teeming musical clan based in Portland, Oregon, Blitzen Trapper prefers lo-fi recordings that double as rough-hewn campfire singalongs. The band's six members have been playing and recording for years, often putting their music directly on the web. They have, however, self-released three albums since 2003, including their latest, *Wild Mountain Nation*. Combining country grooves, psychedelic riffs and art-rock experimentation, the band is hard to peg musically. But the band's unabashed bliss and rambunctious spirit are undeniably infectious and one of the reasons Sub Pop signed them at the end of 2007. —EP





SILVERSUN PICKUPS ▲

Heralded by *Rolling Stone* as one of the "Top 10 Bands to Watch" in 2007, L.A.-based alternative rockers Silversun Pickups have been delivering on that promise with their reverb-soaked guitars ever since. The band hails from the Silver Lake scene, which has been home to such modern rock talents as Elliott Smith, Rilo Kiley and Autolux. With a layered, eclectic guitar sound, Silversun Pickups have made a name for themselves opening for bands like Foo Fighters, Kaiser Chiefs and Wolfmother, and playing large music festivals like Coachella. Their debut LP, *Carnavas*, was released in 2006, on Dangerbird Records. **-ET**

PANIC AT THE DISCO ▼

Panic at the Disco has caused quite a stir since being discovered by Fall Out Boy's Pete Wentz in 2005. Forming the band when they were barely out of high school, the four Las Vegas rockers have wasted no time in gaining notoriety for their undeniably catchy tracks and offbeat yet entrancing live shows. Their debut album *A Fever You Can't Sweat Out* (Decaydance/Fueled by Ramen), produced by Matt Squire (Thrice, Northstar), brought the band critical praise and chart-topping success, as well as touring gigs with the likes of The Academy Is..., OK Go, Fall Out Boy, and Jack's Mannequin. Panic's highly anticipated second album, *Pretty Odd*, was written with a fresh approach. Instead of relying on computer software, the banded opted to use acoustic guitars during the writing process. The album was recorded live in the studio, and boasts horn and string arrangements. This time around, the guys cite inspiration from The Beach Boys, The Kinks, The Rolling Stones, and The Beatles in contrast to their more glam-themed earlier work. **-AM**



COLD WAR KIDS ▲

Fullerton, California's Cold War Kids generated noise in the blogs with the release of their 2005 EP, *Mulberry Street* (Monarchy Music), which was recorded and out within a year of the band forming. The four-piece, made up of Matt Aveiro (drums), Matt Maust (bass), Jonnie Russell (guitar/vocals/percussion), and Nathan Willett (lead vocals/piano/guitar) cites both Billie Holiday and The Velvet Underground as influences, and their eclectic tastes show on their tracks. The Kids scored high profile tours with Tapes 'n' Tapes and Editors in 2006, and for the release of their first full-length, *Robbers & Cowards*, they inked a deal with Downtown Records. **-LW**



A FINE FRENZY ▲

A Fine Frenzy mastermind Alison Sudol has had an interesting life. She spent her childhood with her mother, moving around Los Angeles. Sudol developed an early affinity for music and literature. After a chance to play at SXSW, an opening slot for Rufus Wainwright, and huge publicity from a variety of TV series, Sudol's feathery, enchanting sound has generated a lot of hype. Her debut album, *One Cell in The Sea*, was released in 2007 (Virgin). **-ET**



THE KILLERS ▲

After winning countless awards, selling millions of albums, and continuing to revitalize rock sounds from the 1980s, Las Vegas natives The Killers are one of the most industrious, videogenic and successful rock bands around today. Quickly discovered after forming in 2001, they released their first album, 2004's *Hot Fuss* (Island), with its sexy new wave rock grooves, to great acclaim. Their second album, 2006's *Sam's Town* (Island), took on more of a classic rock sound and revealed the band to be a musically ambitious act with a playful knack for reinvention. **-ET**



REEVE CARNEY ▲

With a wide range of unexpected inspirations, such as Screaming Jay Hawkins, Walt Disney and Texas swing, LA's Reeve Carney is not your typical artist. A child musical prodigy who has been playing, writing and performing for years (he's now 24), his music is smart and sophisticated, not to mention hypnotic and moody. Carney and his Revolving Band's sold-out shows at LA's Molly Malone's are known to be phenomenal. A double live CD/DVD called *Live at Molly Malone's* captures the magic of these incredible performances. His debut album on Interscope is coming in 2008. **-EP**

AIRBORNE TOXIC EVENT ◀

"Poetry you can dance to..." exclaimed the *LA Times* about this Los Feliz-based band. Borrowing their name from Don DeLillo's prophetic novel, *White Noise*, and drawing on such musical influences as the Cure and The Velvet Underground, Airborne Toxic Event have become West Coast radio darlings. They've shared the stage with Kaiser Chiefs, the Buzzcocks and others and their high-energy shows continue to build a rabid following. No wonder the *LA Times* named ATE as one of three best bands to watch in 2008. **-EP**

Southwest



FEIST ▲

The past year has been a whirlwind for Canadian songstress Leslie Feist. The video for her sweet, catchy song "1234" was seen by millions on a flashy iPod commercial, driving sales of her third full-length, *The Reminder*, through the roof. The album garnered her four Grammy noms. Feist's musical aspirations ignited in high school when her punk band won a battle of the bands contest and earned a slot opening for The Ramones. She didn't develop her



signature folk style until much later when she moved to Toronto and took up the guitar to get her through a vocal cord injury. After some home-recordings developed into her debut record, *Monarch (Lay Down Your Jeweled Head)*, Feist joined the Toronto music mob Broken Social Scene for their second album. The Broken Social Scene record, *You Forgot It in People*, earned a Juno Prize, and Feist continued to tour with the band while recording her sophomore solo effort for Canadian

label Arts & Crafts. Although it was the Apple commercial that helped drive Feist to the top, it is her distinctive and gentle vocal style and beguiling melodies that continue to earn her accolades. In February, she became the first Canadian artist to earn the coveted Shortlist Music Prize. —LW

Portuguese heritage into her work. Her refreshing debut album, *Whoa, Nelly!*, with breakthrough singles "I'm Like a Bird" and "Turn Off the Light", earned four Grammy nominations in 2000, and Furtado took home Song of the Year for "I'm Like a Bird." After her 2003 release *Folklore*, she cut loose, literally, with her third album *Loose* in 2006, primarily produced by Timbaland. The album introduced a revitalizing sound for Furtado, brandishing infectious hip/hop tracks combined with her clever musicality. Since releasing *Loose*, which reigned as number one on the *Billboard* chart, she has tallied three number one singles with "Promiscuous," "Say It Right," and "Give It to Me" featuring Timbaland and Justin Timberlake. Furtado recently earned two Grammy nominations (for "Say It Right" and "Give It to Me"), and released her first live DVD, *Loose: The Concert*. —AM

SIMPLE PLAN ▲

The story of Montreal-based band Simple Plan actually begins with another band, Reset. After various lineup changes and difficulty gaining popularity, Reset dissolved, and essentially became a new act. Simple Plan's first release under their new moniker, 2003's *No Pads, No Helmets... Just Balls* (Lava), took flight in the pop-punk whirlwind that was sweeping across America at the time. The band's music fit perfectly alongside such acts as Good Charlotte, Blink-182 and Sum 41. They released their second album, *Still Not Getting Any*, produced by Bob Rock, in 2004, scoring hits with "Crazy" and

NELLY FURTADO ◀

Musicians are constantly subjected to a game of survival of the fittest. With her incredible ability to adapt and reinvent herself, Nelly Furtado has bridged myriad genres, reaching a diverse and evolving fan base. The Canadian born singer/songwriter's sound traverses cultures, with contagious melodies and colorful instrumentation, incorporating the ethnic influence of her



Canada



BORN RUFFIANS ▲

Toronto three-piece Born Ruffians - Luke Lalonde, Mitche De Rosier and Steve Hamelin - have blazed throughout the U.S. and Canada twice in their white five-seater minivan, spreading their unique brand of contemporary pop (drums, bass and electric guitar with harmonium, piano and plenty of hootin' and hollerin'). After touring this continent with Caribou and traveling overseas to the UK with the likes of Hot Chip and Hidden Cameras, the Ruffians are set for the release of their new album, *Red, Yellow and Blue* (WARP Records), produced by Rusty Santos (Animal Collective's *Sung Tongs* and Panda Bear's *Person Pitch*). -ET

"Welcome to My Life." Their new album was released in February. -ET

TOKYO POLICE CLUB ▲

Amazingly, Canadian foursome Tokyo Police Club played at Edgefest and the Osheaga Festival in 2006, and at Coachella, Lollapalooza, Bumbershoot, and Glastonbury in 2007, all without having released a single full-length album. A buzzed-about collaboration took place onstage when, due to TPC's drummer succumbing to illness, the band was forced to perform an acoustic-style set, that is until headlining acts Cold War Kids and Delta Spirit joined them in finishing their set in a wildly improvised fashion. Tokyo Police Club will release their first full-length album, *Elephant Shell*, this year on Saddle Creek Records. -ET

MIDWAY STATE ▶

Where is the Midway State? According to singer-songwriter Nathan Ferraro, his hometown is a "a little ski town two hours north of Toronto." If that is the emotional center of his band's music, then it is a place removed from any scene or trend. The result, as heard in

his band's music, is a sound that, like the region in which it originated, is cool. In piano-driven songs full of youthful drama and mature melodies, the Midway State create music that is both foreign and powerfully familiar. -EP





RADIOHEAD ▲

In late 2007, Radiohead (PRS) made a decision to release their long-awaited new full-length *In Rainbows* as a pay-what-you-wish digital download exclusively through Radiohead.com. The decision rocked the music industry twice. The initial blow came when the band earned more per record sold through giving them away than if they had done a traditional release. The aftershock was when the physical CD (released via ATO Records in the U.S.) debuted at #1 on the Billboard Charts two months after the digital release. The release is just one in a long series of successful experiments the Oxford, England natives have conducted both with their music and their business. After releasing two initial LPs that were considered mainstream rock, Radiohead turned their music on its head with the release of 1997's wildly eccentric and electronic-informed *OK Computer*. Their technological gamble paid off, and *OK Computer* is now widely considered to be one of the most influential rock albums of all time. Their follow-up, *Kid A*, reached #1 in the U.S. With their next three albums, bandmates Thom Yorke, Colin Greenwood, Jonny Greenwood, Ed O'Brien, and Philip Selway have contin-

ued to challenge listeners' expectations with each successive release. Besides being called "The Best Band in the World" by the UK's *Q Magazine*, Radiohead has also been named *Spin*'s #1 most influential artist. —LW

BJORK ▼

Iceland native Bjork (PRS) may be the most unlikely female pop star in history. Over the course of six solo records, she has seemed to cling to the realm of musical normalcy with two fingers at the most, eschewing song structure in lieu of tracks that dreamily wander to the outer edges of the universe with manic, and sometimes disturbing beats. Bjork's visual aesthetic matches the eccentricities of her music, and she is most often seen draped in colors, animals, and recently, walking on stilts. Songs like "Joga" and "It's Oh So Quiet" brought Bjork into the spotlight in the mid nineties, and her collaborations with famed directors Michel Gondry and Spike Jonze are widely considered the gold standard of music videos. Most recently, Bjork's recording projects have included *Drawing Restraint 9* and 2007's playful *Volta*, which was nominated for a Grammy for Best Alternative Music Album. —LW

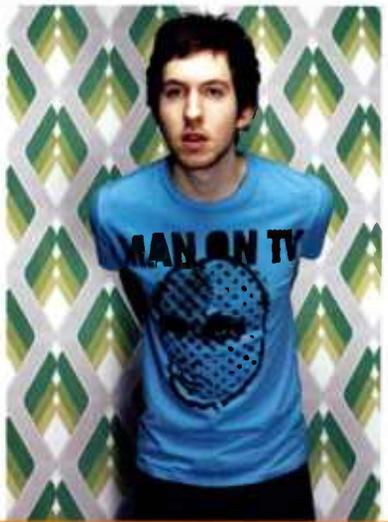


SONDRE LERCHE ▲

The jazz-flavored melodies and swift, clever lyrics on Norwegian songwriter Sondre Lerche's (TONO) 2002 debut album, *Faces Down*, quickly brought him to the attention of the international music scene. He even garnered a Norwegian "Grammy" for Best New Artist. Since, Lerche has released *Two Way Monologue* (2004), *Duper Sessions* (2006), and the edgier *Phantom Punch* (2007), all to critical acclaim. After relocating to New York, Lerche was asked in 2007 to compose original songs for the film *Dan in Real Life*. Lerche's sweet demeanor and bright, intelligent songwriting have cemented him as a darling (and sometimes heartthrob) of indie rock. —LW

CALVIN HARRIS ▼

A songwriter since the age of 15, Scotland's Calvin Harris (PRS) has long been hard at work making a living with his music. At 18, Harris' techno/house-style music was being played in clubs everywhere. Then, after a few tough and quiet years in and out of London, he





released his first full-length album, entitled *I Created Disco*, and gained much hype. He is currently working with pop superstar Kylie Minogue on her upcoming album, among other projects. -ET

KATE NASH ▼

Born in Dublin, Kate Nash (PRS) moved to Harrow in North London as a child where she learned the piano and pursued acting. After a rejection from the Old Vic Theatre School dashed her hopes of a career in the theatre, Nash took a tumble, literally, and the subsequent foot injury forced her to remain home. During this time, she wrote songs and uploaded them to her MySpace website. When pop star Lily Allen took

notice and listed Nash as one of her new favorites, Nash's music career took flight. Her subsequent debut album, *Made of Bricks*, dripping with British sass, entered the U.K. charts at number one. Dubbed as "loveable" by *The New York Times*, the album was released by Geffen in the U.S. in January. -EP

BAT FOR LASHES ▲

Bat For Lashes (PRS), the stage name for Brighton, England songstress Natasha Khan, is well on her way to great success. Once a music and art student, Khan nurtured her true dream as a musician while earning a living teaching at a nursery school. Her debut album, 2006's mesmerizing *Fur and Gold* (Echo), fell just short of receiving the prestigious Mercury Prize, yet comparisons have been made between her and such musical heavyweights as Radiohead's Thom Yorke and Bjork. Having already written the material for her next album, Khan plans on releasing her sophomore effort later this year. -ET

THE SWELL SEASON ►

Glen Hansard, frontman for Ireland's The Frames, had acted in film early in his career. As one of the characters in *The Commitments*, he starred in one of the most-loved movies about musicians ever made. After reluctantly agreeing to portray another musician in another project, 2007's *Once*, Hansard - with his co-star in that film, Czech singer/pianist



Marketa Irglova - unexpectedly gained international attention when the film became a hit at the Sundance Film Festival. Fortunately for the filmmakers, Hansard and Irglova had already released an album together as The Swell Season (IMRO). In fact, their songs literally became part of *Once*'s narrative and contributed to the film's success. To top it off, Hansard and Irglova just won the Oscar for Best Original Song for "Falling Slowly." -EP

JUSTICE ▲

Justice (SACEM) is a Parisian electro-house duo who rose to prominence through their 2003 remix of Simian's track, "Never Be Alone." The song was eventually re-released under the title "We Are Your Friends" on Ten Records, a sub-label of Virgin Records. They generated an international buzz with "D.A.N.C.E." an infectious single whose video (featuring animated T-shirts) spread across the web in 2007. Vice Records posted numerous MP3 re-mixes of the song on its blog, and helped set the stage for the release of Justice's full-length album (aka *Cross*), released in the U.S. by Downtown Records. The album and the song "D.A.N.C.E." garnered three Grammys noms. -EP

ALBUMS



Down Under



FLIGHT OF THE CONCHORDS ▲

Touting themselves as New Zealand's 4th most popular folk parody duo (or guitar-based digi-bongo a capella-rap-funk-comedy folk duo depending on who you ask) is only the tip of the self-deprecating iceberg that Bret McKenzie and Jemaine Clement rode to American fame as Flight of the Conchords. Their eccentric, musical half-hour-long weekly HBO show debuted last year, tapping the duo into a fan base that they would swear they don't have, but say what they like, nerds and cool kids alike worship the Conchords' witty lyrics and occasional keytar solos. McKenzie and Clement started playing shows together in their hometown of Wellington, NZ in 2001, and were soon touring as far as Scotland's Edinburgh Fringe Festival. They self-released *Folk the World*, their first full-length record, and were giving a six-part BBC Radio series in 2005. In tandem with their American television debut on HBO, the Conchords signed a deal with Sub Pop to release *The Distant Future*, a mixture of live and studio-recorded tracks that won the 2008 Grammy for Best Comedy Album. Flight of the Conchords continues to build their loyal, and, yes, existent fan base by showcasing their sometimes odd and always hilarious live show. Their new full-length on Sub Pop will be released this spring. —LW

LOVE OF DIAGRAMS ▼

In early 2001, Love of Diagrams made an immediate impact on the Australian music scene. Combining the experimentation of New York No-Wave with the immediacy and tunefulness of classic



English Post-Punk, the band arrived with its own fully-formed sound based on these passions. They released their debut in 2003, *The Target is You* (Unstable Ape Records) to much acclaim, and have subsequently toured with Death Cab For Cutie, Stereolab, The Faint, Les Savy Fav, Pretty Girls Make Graves, Dresden Dolls and, most recently, Enon. While they work on their next album, a video for their song "The Pyramid" is available online. —EP

MISSY HIGGINS ◀

Missy Higgins' new album, *On A Clear Night*, retains the irresistible melodies and piercing lyrics of her critically lauded debut *The Sound of White*, which was

Australia's best-selling album of 2005. However this time around, the tracks benefit from the empathetic production of Mitchell Froom, who is known for his work with Paul McCartney, Elvis Costello and Crowded House. The quiet strength of her new songs reflects Higgins' newfound confidence and changing world view. —EP

LENKA ▲

The emerging sound of Sydney native singer-songwriter Lenka has been described as otherworldly, charming, and transient. Her soothing melodies lift her minimalist songs like helium in balloons. Yet, without releasing much material, Lenka has succeeded in attracting the attention of *Rolling Stone*, who sang her praises in 2004. More recently, she signed a publishing deal with Sony/ATV and a record deal with Epic. —ET

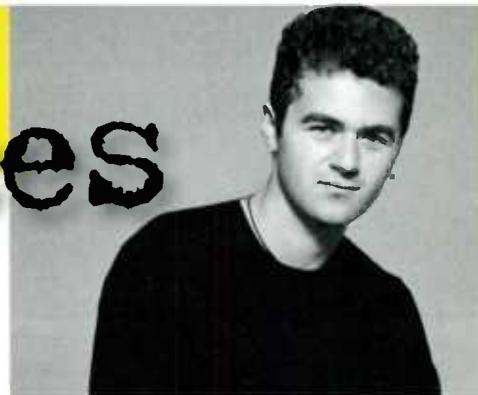
ARCHITECTURE IN HELSINKI ▼

Architecture in Helsinki's path to success began in Melbourne when a group of art students got together with the common musical goal of mixing diverse instruments such as analog synths and samplers with traditional drums, bass and guitar. The result was an artistic, original indie pop collective that has gone on to tour worldwide in such company as Death Cab For Cutie and Clap Your Hands Say Yeah. The band has released three full-length albums, 2003's *Fingers Crossed*, 2005's *In Case We Die*, and 2007's *Places Like This*. —ET



Going Places

Whether collaborating or traveling solo, these intrepid songwriters have scoped out the pop landscape and have lit out for bright new horizons



RAINE MAIDA AND CHANTAL KREVIAZUK ▲

Front-man, and singer-songwriter of the Canadian-rock group, Our Lady Peace, Raine Maida has returned to the stage in a different light. Maida incorporates the unadulterated poetic style of the 60's combined with the hip-hop grooves of today's music. Joined by his talented wife, Chantal Kreviazuk, on piano and backing vocals, Maida maintains a pure and untainted style. Both Raine Maida and wife Chantal Kreviazuk are ASCAP Pop Award winners. **-ZACH PERIHAROS**

LINDY ROBBINS, JESS CATES, AND EMANUEL KIRIAKOU ▼

At a time in the music industry when securing placements is more competitive than ever, the careers of award-winning, multi-platinum selling songwriters Lindy Robbins, Jess Cates and Emanuel "Eman" Kiriakou are thriving. As a song-writing team, Cates, Kiriakou and Robbins co-wrote the recent Top 5 singles "What's Left of Me" (Nick Lachey) and "Incomplete" (The Backstreet Boys). Hailing from the San Fernando Valley (Robbins), Nashville (Cates), and Los Angeles (Kiriakou), the trio boasts team and individual cuts by artists as wildly diverse as Faith Hill, JC Chazez, Anastacia, Shaggy, Toni Braxton, LeAnn Rimes, Clay Aiken, Kimberly Locke, Bo Bice, Josh Groban, Kenny G, Wynona



Judd, Burt Bacharach, Michael McDonald, Raven Symone, Chaka Khan and Joey McIntyre, among others. **-AM**

THE WEEPIES ▼

In 2006, The Weepies' big label debut *Say I Am You* came out on Nettwerk Records, following a successful self-released debut EP, *Happiness*. The duo of Deb Talan and Steve Tannen began to amass an adoring fan base by touring across America. Meanwhile, placements in over a dozen TV shows and several



major movies continued to expand the reach of their songs. Mandy Moore asked them to write and perform on her *Wild Hope* album, and this past Christmas, JC Penney and Old Navy used Weepies tunes for major holiday TV campaigns. Their newest release, *Hideaway*, creates a darker companion to their last album, but as with most of The Weepies' music, there is a happy ending: Deb and Steve were married in 2007, and had a baby boy, Theo, in October. **-ETAN ROSENBLUM**

DAVE BASSETT ▼

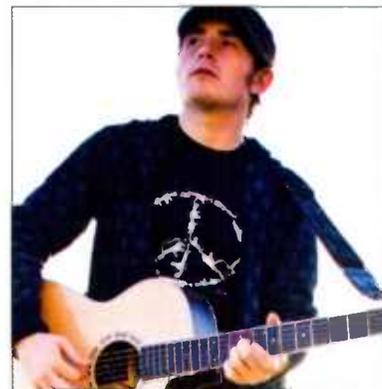
A Chicago native, Dave has come a long way since his days as singer/guitarist for acclaimed alternative pop band Three Day Wheel. Bassett's resume of song-writing credits spans from heavy rockers Shinedown to pop star Josh Groban to alternative bands like Scary Kids Scaring Kids. His TV and film credits range from *Grey's Anatomy* to Disney's *Bridge To Terabithia*, while his productions include



major label acts such as Sparta and Gran Bel Fisher. Operating out of his L.A. based studio, Chateau Relaxeau, Dave is consistently getting called in to work with a broad range of artists. **-LW**

JOSH ALEXANDER ▲

Josh Alexander decided early on to become a "complete songwriter"- one who writes melodies, tracks and lyrics. Landing his first publishing deal at age 20, Josh teamed up with songwriting legend Billy Steinberg to pen "Too Little Too Late" by JoJo (Winning his first ASCAP Pop Award) and the Top 10 "All About Us" by t.A.T.u. His resume flourishes with cuts by an amazing array of artists including Katharine McPhee, The Veronicas, Paris Hilton, and J.C. Chazez. The San Francisco native's current projects include work with Leona Lewis, YouTube phenomenon Esmee Denters (the first artist signed to Justin Timberlake's new label), and the Pretenders. **-AM**



JASON REEVES ▲

Just two years ago, Jason Reeves was a 21 year-old musical prodigy living in Iowa City, Iowa. After a few chance meetings at small festivals and several trips to LA to collaborate with producers such as Mikal Blue and industry executive Ken Krongard, he co-wrote his friend Colbie Caillat's hit debut. Jason's songs of love, hope, heartbreak and renewal soon made him the #1 MySpace unsigned folk artist for more than three months, and have kept him in the Top 10 Acoustic and Top 50 overall categories. And finally, after two years, these songs are finally available on his brand new album, *The Magnificent Adventures of Heartache*. **-LW**



THE ASCAP GREEN ROOM

ASCAP Members At the Forefront of the Environmental Revolution



BRITISH INVASION

Gomez chooses only certified organic rock n' roll

By Lavinia Jones Wright

Much beloved UK Indie outfit Gomez has been lucky enough to have a long-standing American fan base. The versatile five-piece has been touring the U.S. for more than a decade, and the conscientious Brits have felt the impact of their travels on the environment. Last year, the band teamed up with CLIF® BAR to kick off the company's brand new environmental initiative, GreenNotes, by launching a sold-out completely green fall tour. Playback spoke with Gomez's hilariously sarcastic, but genuinely concerned Tom Gray about the band's un-crusade to save the world.

Are there a lot of bands in Europe who are doing this sort of thing, or is it more of an American thing?

I guess there's a more obvious impact touring America since you're just covering so much distance. It's more of a glaring impact. People are doing it here, but there's not the same sense of urgency about it. I've been to big gigs here where people have the generators running on bio fuels and things like that. I think it's genuinely because it's not felt as much, unless you're touring America a lot. You tour the UK, you do 8 shows and drive 50 or 100 miles every night. You do an American tour and you're driving 900 miles or 1000 miles every night.

How did you get involved with CLIF® BAR's GreenNotes program?

We were the first GreenNotes band, we were the guinea pigs. Basically we met with a company called Music Matters. They started talking to CLIF® BAR, and it all just came together very quickly. They advertised a little bit on the tour, they paid for all the extra expense of the entire tour going green. We felt like this was a great opportunity to do something genuinely good as opposed to just being our usual useless selves.

Had you already been doing some greening on your tours or was this the first time?

On previous tours, everything got recycled. It obviously was a concern of ours, but there was little we could do about it. It's hard enough to make money on the road as it is. To have turned green completely and quickly would have been to our detriment, which is the unfortunate truth. It is more expensive to do it. We decided we were going to manufacture organic shirts and use bio-diesel and going to ask our writers to come from a short distance away from the gig. That's why when CLIF® BAR come along saying, 'We'll help you touring green, and all you have to do is advertise a delightfully chewy bar,' it was like they were giving us the keys to the (hybrid!) car.

So you greened your fall tour, and you did a lot of new things all of a sudden. How much of it was the band's responsibility?

We had to work out the logistics of covering America six or seven times and making sure we were always picking up bio-diesel. At first it was a bit much. I remember sitting up late with the tour manager just working out where we were going to get fuel from. Right at the very start we were doing some things that we weren't probably very qualified to do. (laughs) Eventually, once everyone got into the swing of it and people kind of delegated jobs to each other it all got quite easy.

Because Dave Matthews is one of the most involved environmental artists right now, did that have any effect on your decision to sign with ATO?

It wasn't really a consideration. I know what Dave does and it's incredibly admirable.

THREE QUESTIONS FOR LAUREN HATFIELD OF CLIF® BAR & CO.

How did the idea come about to work on greening projects with touring musicians?

Our founder, Gary Erickson, is a trumpet player, and the company is filled with musicians, including those in our company band. In 2005, we began supporting environmentally-passionate music festivals, venues and musicians. In 2006, we realized the power of touring artists and their fans to make positive environmental change. We launched the CLIF® BAR GreenNotes program to help touring musicians reduce their environmental impact and encourage their fans to do the same.

Have you done anything unique that was the idea of the artist?

Artists are our eyes and ears on the road. They help us understand their waste streams, and we partner with them to find ways to minimize the environmental impact. For example, artists brought to our attention the fact that broken guitar strings are going into their waste bins.

Through the CLIF® BAR GreenNotes program, artists can now recycle guitar strings.

What is the response like coming back from consumers and fans?

Fans have jumped at the opportunity to learn more and take action to reduce their own environmental impact. At www.clifgreennotes.com, fans can take a Pledge to the Planet, pledging changes they will make in their own lives. Since the beginning of the programs, fans have pledged 36 millions pounds of carbon dioxide reductions, which is the equivalent of taking 3,100 cars off the road for one year. Additionally, over 550 volunteers came out to local non-profit events last fall to protect and restore the environment alongside CLIF® BAR and GreenNotes artists.



John Butler plays a GreenNotes beach cleanup event.

Have you done any greening of your CDs?

What we're trying to do is just not sell so many of them anymore. (laughs)

What do you think is the most critical part of your greening efforts?

Getting people talking is the best outcome that we can expect to come out of this. I would say it's far more about awareness than it is what we're actually doing. What's good for the environment today isn't necessarily what's good for the environment tomorrow. The fact that

people need to be considering it all the time is really the main point. I'm not really one to get into the pulpit, so at our shows, we just make it very visual. When people walk in there's large posters and literature. There's stuff everywhere. If people choose to take an interest in it then it's there for them to be interested in.

Are you fans of CLIF® BARs now?

Our bass player always seems to be eating one. They find a way into his jacket pocket at all times of day.

SUNDANCE

ASCAP celebrates the 10th Anniversary of *THE SUNDANCE FILM FESTIVAL'S MUSIC CAFÉ* with performances by Patti Smith, Neil Young and other world-class songwriters

On January 18th, ASCAP kicked off its 10th anniversary of producing the much-lauded Music Café at the Sundance Film Festival in Park City, Utah with great fanfare. As snow fell, the crowds swelled and buzz began building about the quality of films at this year's festival, the Music Café was also abuzz with filmmaking music fans who packed the Star Bar on Main Street as soon as ASCAP opened the door. The first few days of the Café featured incredible performances by singer-songwriters who all wowed the crowd with a diverse range of musical styles. A highlight on January 21 was a performance by Patti Smith and her band. Smith was in town promoting the documentary *Patti Smith: Dream of Life*, directed by Steven Sebring. Other performers during the first days of the festival included AM, Ingrid Michaelson, Jesca Hoop, Sea Wolf, Paddy Casey, Eef Barzelay, Pat Monahan of Train, Justin Pierre of Motion City Soundtrack and Sondre Lerche.

As the festival hit its mid-week peak, singer-songwriters representing many different corners of the globe delivered captivating sets. From Palestinian hip hop artists such as Abeer, DAM and PR, who were featured in the festival documentary *Slingshot Hip Hop*, and Sondre Lerche from Norway to Peter & Gordon from England and Tim Finn from New Zealand, the Café filled with an international range of sounds and songs. Other performers who performed mid-week included Charlotte Sometimes, Jessie Baylin, Matt White, Dusty Rhodes and the River Band, Butch Walker, Quincy Coleman and Adam Levy.

The Café got a visit from music legends Neil Young, Graham Nash and Stephen Stills on January 24th. The Rock and Roll Hall of Famers were at Sundance for the premiere of



the festival documentary *CSNY: Déjà Vu*. They stopped by the music Café to support singer-songwriter Josh Hisle, an Iraq war vet who channels his feelings about his experience through his music. Young and Nash jumped onstage to perform Young's rock anthem "Keep on Rockin' in the Free World." Other performers on the 24th included Gavin DeGraw and Eskimo Joe.

Wrapping up the extraordinary ten-day event were rising singer-songwriter stars Missy Higgins, Brett Dennen and Meiko along with *Walk Hard* songwriters Mike Viola and Dan Bern and others, including L.A.-based folk/rock band Everest, Orba Squara, Will Dailey, Johnny Lloyd Rollins and Utah's own Marcus Bentley.

As Sundance continues to be one of the world's premiere environments for launching new works of film, ASCAP's Music Café continues to demonstrate and celebrate the importance of great music to the art of filmmaking.

Neil Young, Graham Nash and Josh Hisle perform "Keep on Rockin' in the Free World"

CELEBRATION



Pictured (l-r):

1. ASCAP's Marc Emert-Hutner and Lauren Iossa with Patti Smith band member and son Jackson Smith, ASCAP's Loretta Muñoz, band member Lenny Kaye, Smith and band members Tony Shanahan and Jay Dee Daugherty
2. Josh Hisle, Stephen Stills, Neil Young, ASCAP's Josh Briggs, CSNY: *Déjà Vu* producer/screenwriter Michael Cera and Muñoz
3. Tim Finn
4. Sea Wolf's Alex Brown Church, Muñoz, Paddy Casey, Pat Monahan of Train, Ingrid Michaelson and ASCAP's Jennifer Knoepfle
5. Mike Viola
6. Dan Bern
7. Patti Smith: *Dream of Life* director Steven Sebring introduces Patti and her band
8. Sea Wolf 9. Muñoz and Paddy Casey (right) with Academy Award-winning actress Tilda Swinton, narrator of the documentary *Derek*
10. ASCAP's Sue Devine with Sundance Director of Festival Operations Sarah Pearce, Jessie Baylin, Muñoz and Matt White
11. Pictured after a screening of *The Yellow Handkerchief* are composer and Music Café performer Eef Barzelay, the film's Academy Award-winning producer Arthur Cohn, Academy Award-winning actor and the film's lead William Hurt and co-composer Jack Livesey
12. Sondre Lerche
13. Charlotte Sometimes and ASCAP's Margaret Spoddlig
14. Gavin DeGraw
15. Peter & Gordon
16. Music supervisor Tracy McKnight with composer and Director of the Sundance Composers Lab Peter Golub
17. Adam Levy with music supervisor Sarah Webster

ONLINE VIDEO: Check out performance highlights and interviews featuring performers from ASCAP's 2008 Sundance Music Café at www.ascap.com



Pictured (l-r):
1. (top row) ASCAP's Jeremy Yohai and Loretta Muñoz with *Slingshot Hip Hop* performers Tamer Nafar and (bottom row) Abeer Zinati, Suhell Nafar, Mahmoud Jrieri, Mohammed Alfarra and the film's director Jackie Reem Salloum
2. Dusty Rhodes and the River Band: Eric Chirco, Andrea Babinski, Dustin Apodaca, Allen Van Orman, Kyle Divine and Edson Choi
3. Missy Higgins
4. Composer Marcelo Zarvos, who scored the festival film, *What Just Happened?*, with ASCAP's Jennifer Knoepfle
5. Muñoz, Anna Wilson and Monty Powell backstage at the Café
6. Music producer Don Fleming with Patti Smith guitarist Lenny Kaye. Fleming worked on the festival doc *Gonzo: The Life and Work of Dr. Hunter S. Thompson*
7. Composer John Kusiak (*Secrecy*) with ASCAP's Sue Devine
8. Muñoz with singer-songwriter Tom Freund, who was in Park City performing at a private Industry reception
9. Devine with one of the producers of the festival's U2 3D film, Ted Kenney
10. Orba Squara
11. Everest
12. Brett Dennen with ASCAP's Erik Philbrook
13. Muñoz, Eskimo Joe's Stu Macleod, Kav Temperley and Joel Quartermain, and ASCAP's Pauline Stack
14. Johnny Lloyd Rollins, ASCAP's Loretta Muñoz, Meiko, Will Dailey and Music Café manager Maxwell Morrill
15. Marcus Bentley, Muñoz and bassist Branden Campbell
16. Quincy Coleman with ASCAP's Josh Briggs
17. AM with Motion City Soundtrack's Justin Pierre
18. Jesca Hoop and Jeremy Yohai
19. Butch Walker

14



15



SUNDANCE FILMS ABOUT MUSIC

The 2008 Sundance Film Festival was a banner year for documentary films dealing with music and music creators. Four films, in particular, garnered much acclaim, not only for their musical subjects but also for their director's fresh approach to a familiar format.

Anvil's "Lips" Kudlow in concert



Anvil! The Story of Anvil

At 14, Toronto school friends Steve "Lips" Kudlow and Robb Reiner made a pact to rock together forever. Their band went on to become the "demigods of Canadian metal." But Anvil's career took a different path - straight to obscurity. Director Sacha Gervasi has concocted a wonderful, heartfelt and hilarious account of Anvil's last ditch quest for elusive fame and fortune. At its core, *Anvil! The Story of Anvil* is a timeless tale of survival and the passion it takes to follow your dream.

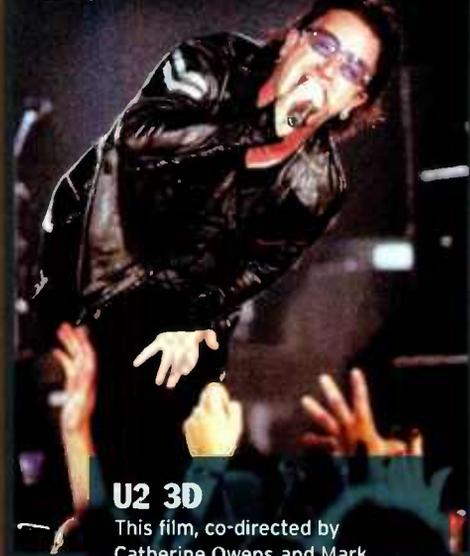
CSNY: Déjà Vu

A chronicle of Crosby, Stills, Nash and Young's recent Freedom of Speech tour, this film directed by "Bernard Shakey" is a portrait of a band and an examination of its artistic process. Part performance, part commentary and also a call for activism, *CSNY: Déjà Vu* speaks directly to our times and our need to never ignore the lessons of history.

Patti Smith: Dream of Life

Director Steven Sebring followed rock legend Patti Smith for more than 11 years of international travel and captured her artistry through her spoken words, performances, lyrics, interviews, paintings and photographs. He reveals Smith's complicated and charismatic personality in a film that is very much like a dream.

U2's Bono



U2 3D

This film, co-directed by Catherine Owens and Mark Pellington, is not just a concert film, it is a concert experience. Drawn from a mesmerizing collage of South American concerts during U2's 2006 tour, *U2 3D* utilizes digital 3-D and surround-sound technology to plunge the audience into an almost surreal closeness to the band members. For fans of U2 and state-of-the-art entertainment, it is a visceral cinematic experience that is not to be missed.

EAT AND GREET

ASCAP's Sundance Filmmaker & Composer Brunch offers a meeting point for music and film in Park City



ASCAP hosted a special, invitation-only Filmmaker & Composer Brunch on Thursday, January 24, exclusively for Sundance Film Festival Filmmakers and their film composers - as well as other ASCAP composers who were in Park City for the festival. ASCAP presented a panel featuring filmmakers with their composers talking about their artistic collaboration. The event was a wonderful opportunity to connect filmmakers with music creators in a warm and friendly setting.

Pictured (l-r):

1. ASCAP's Sue Devine, composers Ryan Shore (*Jack Brooks: Monster Slayer*), Mateo Messina (*Juno*), Dave Porter (*Bigger, Stronger, Faster**), Ben Wallfisch (*The Escapist*), Mark Adler (*Bottle Shock*) and ASCAP's Mike Todd
2. Richard Walters (Smash Music & Films) with composer and BME Music's Alan Brewer (*Trailer Park of Terror*)
3. Guest speakers Patrick White (Creative Producer for *Jack Brooks: Monster Slayer*), composers Ryan Shore and Mark Adler and film director Randall Miller (*Bottle Shock*)
4. Film director Veit Helmer (*Absurdistan*), Devine and film director Kein Lee Burton (*Nikamowen (Song)*)
5. Singer-songwriter Mike Viola (*Walk Hard: The Dewey Cox Story*) with Mateo Messina
6. Todd, producer Jonas Bagger (*Dennis*), film director Benedict Campbell (*Lloyd Neck*) and line producer Mikkel Kastberg (*Dennis*)



ONLINE VIDEO: Check out interviews with composers at ASCAP's Sundance Brunch at www.ascap.com



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Check One Category Only

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 Jazz Hip-Hop/Rap Children World Dance/Electronica Novelty/Comedy Lyrics Only

Collaborators/Band name (if any): _____

I certify that I have read, understood and accept the rules and regulations of the USA Songwriting Competition.

Signature: _____ Date: _____ REFERENCE # ASCAP2

Mail all entries to: USA Songwriting Competition, 2881 E. Oakland Park Blvd, Suite 414, Ft Lauderdale, FL 33306, USA

If the entrant is under 18 years old, signature of parent or guardian is required:

Rules & Regulations:

1. Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD or Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio CD or cassette. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by May 30, 2008 or earlier.

2. All songs submitted must be original.

3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. Cassettes, CDs and lyrics will not be returned.

5. 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. Songs are judged equally on originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any 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.

6. Winners will be notified by 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 November 14, 2008, after which each entrant will receive a winners list by e-mail. 7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of prizes, Overall 3rd Prize winner will receive \$6,500 worth of prizes, 1st Prize winners in each of the 15 categories will each receive \$2,200 worth of prizes, 20 Honorable Mention winners will each receive \$350 worth of prizes. PLEASE WRITE OR PRINT CLEARLY & NEATLY.

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**For more information visit:
www.songwriting.net**

ASCAP DOMINATES OSCARS

ASCAP writers and international affiliates swept the Academy Awards this year, writing or co-writing all ten nominated works in two music categories. During the February 24th ceremony, held at the Kodak Theatre in Hollywood, composer Dario Marianelli (PRS) clinched the Oscar for his score to *Atonement* while Glen Hansard (IMRO) and Marketa Irglova (IMRO) won for *Falling Slowly* from *Once*. They all license their music in the U.S. through ASCAP. **This year's Academy Award nominees are listed below:**



Pictured
1. Glen Hansard and Marketa Irglova
2. Dario Marianelli

PHOTOS BY STEVE GRANITZ/WIREIMAGE

> Achievement in music written for motion pictures (Original score)

Dario Marianelli (PRS)
Atonement

Alberto Iglesias (SGAE)
The Kite Runner

James Newton Howard
Michael Clayton

Michael Giacchino
Ratatouille

Marco Beltrami
3:10 to Yuma

> Achievement in music written for motion pictures (Original song)

Stephen Schwartz, lyrics
"Happy Working Song"
from *Enchanted*

Stephen Schwartz, lyrics
"So Close" from
Enchanted

Stephen Schwartz, lyrics
"That's How You Know"
from *Enchanted*

Glen Hansard (IMRO) & Marketa Irglova (IMRO), music and lyrics
"Falling Slowly" from *Once*

Impact Repertory Theatre, music and lyrics
"Raise It Up" from *August Rush*

RECENT ASCAP COMPOSER & WRITER AWARD WINNERS

The first of the year kicks off the annual awards season during which films and music in films are honored. This year got off to a great start as ASCAP members began to take home many of the top awards. Here are some of the honors bestowed on members so far this year.

65TH ANNUAL GOLDEN GLOBES

> Best Original Score - Motion Picture
Dario Marianelli, Composer (PRS)
Atonement

> Best Original Song - Motion Picture
Eddie Vedder, Music & Lyrics
Into The Wild
Song: "Guaranteed"

PEOPLE'S CHOICE AWARDS

> Favorite Song From A Soundtrack
Marc Shaiman and Scott Wittman
"You Can't Stop the Beat" (*Hairspray*)

CRITICS' CHOICE AWARDS

> Best Composer
Jonny Greenwood (PRS)
There Will Be Blood

> Best Song
"Falling Slowly" from the film *Once*
Written by Glen Hansard (IMRO) and Marketa Irglova (IMRO)

35th ANNUAL ANNIE AWARDS

> Music in an Animated Feature Production
Michael Giacchino
Ratatouille

> Music in an Animated Television Production
Alf Clausen & Michael Price
The Simpsons

BAFTA AWARDS

> Christopher Gunning (PRS)
La Vie En Rose

6th ANNUAL GAME AUDIO NETWORK GUILD AWARDS

> Best Interactive Score & Music of the Year
Gary Schyman
BioShock

BACHARACH NAMED SCL AMBASSADOR

The Society of Composers and Lyricists honors Burt Bacharach at annual holiday dinner

On December 13, the Society of Composers and Lyricists (SCL) held its 19th annual holiday dinner event at the Riviera Country Club in Los Angeles, honoring two new SCL Ambassadors: legendary ASCAP composer/songwriter Burt Bacharach and Dave Grusin. Highlights of this memorable evening were a performance of the 1982 Academy Award-nominated song "It Might Be You" from *Tootsie*, performed by ASCAP member Stephen Bishop with composer Dave Grusin (who co-wrote the song with Alan & Marilyn Bergman), and Burt Bacharach performing and singing the Academy Award-nominated "Alfie" - one of his many classic hits co-written with lyricist and ASCAP Board member Hal David.

Pictured (l-r): ASCAP's Shawn LeMone, Stephen Bishop, SCL's Ambassador honoree Burt Bacharach and ASCAP's Mike Todd



FLANDERS PUTS FOCUS ON JARRE, YARED

The Flanders International Film Festival in Ghent, Belgium premiered two French documentary films based on the careers of legendary SACEM composer Maurice Jarre and veteran ASCAP composer Gabriel Yared. Entitled *In the Tracks of...*, this series of films consists of interviews with composers and their collaborators, giving the audience an inside look at their creative processes and opinions about their craft.

Pictured (l-r) are Jarre, ASCAP's Nancy Knutsen and Yared.



ASCAP, BUG MUSIC TEE OFF FOR CALIFORNIA FIRE VICTIMS

ASCAP and Bug Music co-hosted a Golf Tournament on November 16th at the TPC Golf Club in Valencia, CA. An auction was held after the tournament to raise money for the victims of the forest fires that ravaged the state in October through the Los Angeles Times Family Fund and KTLA Charities Fire Relief Campaign. Some of the golfers continued the festivities into the evening.



Pictured (l-r) are Richard Bowers, Norm Arnold, Greg Smith, David Vanacore, Matt Kierscht, Everett Harp, ASCAP's Shawn LeMone, President David Hirshland and Brad Rains of Bug Music, Kyle Clausen, Dominic Messenger, Gregory Hinde, Rick Livingstone, Dave Merenda, Billy Martin, Scott Clausen, Lance Morrison, James Dorgan and Doug Bossi.



MICHAEL GIACCHINO AND JOHN POWELL FEATURED AT AMPAS SEMINAR

The Academy of Motion Picture Arts and Sciences presented a three-evening seminar series in Hollywood, offering a detailed look at the film scoring process from the perspective of composers. The final session was held in October and featured the music of ASCAP composers John Powell (*Happy Feet*, *United 93*, *Ice Age*) and Michael Giacchino (*The Incredibles*, *Mission: Impossible III* and *Ratatouille*, for which he received an Oscar nomination).

Pictured are Giacchino (center) with ASCAP's Nancy Knutsen and Mike Todd.

Trudy \ Eduardo Osorio \ Walter Morciglio \ Jenilca \ Asi Somos \ San Antonio writers \ Latin Grammys

HAPPY HOLIDAYS

ASCAP hosts holiday events in top Latin music markets: Miami, Puerto Rico and San Antonio

FIESTA DE NAVIDAD DE ASCAP EN MIAMI

El pasado 6 de Diciembre, en el Restaurante Macarena de Miami Beach, el departamento Latino de ASCAP celebró la fiesta navideña para sus socios. La velada comenzó con la cantautora Trudy, una nueva firma de ASCAP, quien además, se incorporó recientemente a la industria de la música. Eduardo Osorio, compositor de ASCAP, nos deleitó con sus nuevas composiciones, las cuales estarán pronto a la disposición del público. Claudio Corsi, compartió el escenario con Trudy lo cual resultó en un fabuloso dueto, con la acertada animación de Claudio y la interpretación de sus muy amenos temas musicales. La noche fue de mucho agrado y le damos las gracias a todos los participantes, especialmente a nuestros amigos en la industria de la música Latina.

On December 6, ASCAP's Latin Department hosted its annual holiday party at Macarena Restaurant in Miami Beach. The evening featured singer-songwriter and new member Trudy and ASCAP members Eduardo Osorio and Claudio Corsi, who shared the stage with Trudy performing a fabulous duet.



Pictured (l-r):
 1 Universal Music Latino A&R representative Pedro Guzman, Peermusic Creative director Julio Bagué, Billboard Executive Director of Content and Programming for Latin Music and Entertainment Lella Cobo, ASCAP's Karl Avanzini, producer Alberto de León and Sony/ATV Publishing senior creative director Claribel Cuevas
 2 New ASCAP member Trudy performing
 3 Songwriter Eduardo Osorio



SHOWCASE NAVIDEÑO DE ASCAP EN PUERTO RICO

El pasado 5 de diciembre, ASCAP Puerto Rico, celebró su tan esperado "showcase" navideño. Este contó con la participación del grupo "Así Somos" quien deleitó a todos los presentes con su música. También estuvieron presentes, el cantautor Walter Morciglio, recién llegado de Las Vegas por haber sido nominado al pasado Grammy Latino y Jenilca quien además de estar presentando su nueva producción, estaba presentando sus temas como compositora, mostró además.

On December 5, ASCAP Puerto Rico celebrated its annual holiday showcase. Among those present to lend a voice to the festivities were the group Así Somos, songwriter Walter Morciglio, fresh off a trip to Las Vegas were he was nominated for a Latin Grammy, and Jenilca, who performed several original songs.



Pictured (l-r):
 1 Así Somos and ASCAP's Ana Rosa Santiago
 2 Writer Walter Morciglio and Santiago
 3 Santiago and Jenilca



ASCAP CENA DE NAVIDAD EN SAN ANTONIO

ASCAP celebró una cena Navideña el 5 de diciembre de 2007 en San Antonio, TX. Estuvieron presentes ejecutivos de la música y compositores que vinieron de todas partes de Texas y Mexico. Durante la cena, ASCAP regaló bolsas de Navidad con premios de Target, Wal Mart y Starbucks. Algunos de los invitados fueron: Michael y Ernie Salgado, Jesus Guillén de Teocal Music Publishing y Presidente de Promotores Unidos, cantautor Pete Astudillo, Theresa Jenkins de Texas Latin Grammys, los abogados David García y Andrew Borrego, Ramiro Burr de la revista *Billboard*, ejecutivos de EMI, Sony y muchos más, así como Alexandra Lioutikoff, Gabriela Benítez y Velia González de ASCAP.

ASCAP held a Christmas dinner on December 5 in San Antonio, TX. Music business executives and songwriters from all over Texas and Mexico attended. During the dinner, ASCAP gave away goody bags along with several Christmas gift card prizes. Some of the attendees were Grammy Award winners Michael & Ernie Salgado, Jesus Guillen from Teocal Music Publishing and President of Promotores Unidos, singer-songwriter Pete Astudillo, Theresa Jenkins from the Texas Latin Grammys, Entertainment Attorneys David Garcia and Andrew Borrego, Ramiro Burr from *Billboard*, EMI & Sony Record label executives, and many more along with ASCAP's Alexandra Lioutikoff, Gabriela Benitez and Velia Gonzalez.

Pictured (l-r):

- 1 Ernie Salgado with ASCAP's Gabriela Benítez and Velia González
- 2 Pete Astudillo, Gabriel Zavala, Frank Garza of Vamos Marketing and Gonzalez
- 3 David García, Stephen Reyna, Gabriel Zavala, Andrew Borrego, Rodolfo Ortega, Ramon Gonzalez Mora, Carlos Alvarez, Ramiro Burr, Jon Johansen, Teresa Cole, Juan Manuel, Manuel Vargas, Pete Astudillo, Homero de Serca, Velia Bravo, El Señor Jesus Guillen, y Frank Garza, Luis Silva, Stefani Sullivan, Lupita Guillen y Theresa Jenkins with ASCAP's Alexandra Lioutikoff, Gonzalez and Benitez
- 4 Lioutikoff, Manuel Vargas and Rodolfo Ortega from Sony



FIESTA EN LOS GRAMMYS LATINOS 2007

Durante la celebración de los Grammys del 2007, Jorge F. Rodríguez del Departamento Latino de ASCAP en Nueva York y Ernie Napoleoni de SGAE en Nueva York, asistieron a la fiesta final que fue amenizada por el sonero cubano Isaac Delgado y la cantante cubana radicada en España, Lucrecia. En la foto de izquierda a derecha: Jorge, Lucrecia, Isaac Delgado, Ernie Napoleoni y el reconocido manager y productor Omer Pardillo.

ASCAP's Jorge F. Rodriguez and Ernie Napoleoni from SGAE in NY assisted with the Latin Grammys' 2007 closing night party, hosted by one of Cuba's most famous modern salsa musician-singers, Isaac Delgado, and another fellow luminary now living in Spain, Lucrecia. Pictured (l-r) are Rodriguez, Lucrecia, Isaac Delgado, Ernie Napoleoni and the manager/producer Omer Pardillo.

ASCAP's Partner in Craft Program \ Musicians Hall of Fame Inductees \ Sara Beck and Stevie Wonder

NOTEWORTHY IN NASHVILLE

Dierks Bentley, Hillary Lindsey, Brad Paisley, Kenny Chesney, Shooter Jennings and other members are honored



Pictured (l-r) 1. Rick Hall, Hal Newman, Hacker, LeBlanc, Ashley Eicher, and ASCAP's John Briggs 2. Janzen, ASCAP's Pat Rolfe, Bentley and ASCAP's Connie Bradley 3. Harold Bradley, ASCAP's Connie Bradley, MHOF and Museum Owner and CEO Joe Chambers, Bobby Wood, and ASCAP's Ralph Murphy 4. Luke Laird, Carrie Underwood, Hillary Lindsey and Bradley 5. Chris DuBois, producer Frank Rogers, Brad Paisley, Kelley Lovelace, Tim Owens and Bradley

As members wrapped up another exciting and successful year in 2007, ASCAP Nashville continued to honor those songwriters, publishers and artists with #1 songs on the charts, and reached out to support the achievements of members at other events throughout Nashville and beyond.

Recent notable events:

- ASCAP's Partners In Craft Program at Middle Tennessee State University held a "Song Speak" program documenting music history with

legendary producer Rick Hall of Fame Studios in Muscle Shoals, AL and his writers, *Nashville Star* winner Angela Hacker and James LeBlanc.

- ASCAP honored Dierks Bentley and Rod Janzen for their #1 song, "Free and Easy (Down The Road I Go)."
- ASCAP congratulated Musicians Hall of Fame (MHOF) Inductees Harold Bradley (A-Team) and Bobby Wood (Memphis Boys) at the Inaugural Induction Ceremony.
- ASCAP songwriter Hillary Lindsey celebrated her #1 hit song "So Small" with co-writers Luke Laird and Carrie Underwood.



6. Sara Beck and Stevie Wonder **7.** Giantslayer: S1 Songs America's Pat Finch, Sikes, McCauley, Giantslayer's Rory Feek, ASCAP's Chad Green and Giantslayer's Adam Olson **8.** John and Shooter: ASCAP's John Briggs and Jennings **9.** Give It Away: Jamey Johnson, Buddy Cannon, ASCAP's Connie Bradley and Whisperin' Bill Anderson **10.** Never Wanted Nothing More: Ronnie Bowman, Kenny Chesney, Chris Stapleton and ASCAP's Connie Bradley

- The success of "Online" and "Ticks" landed ASCAP songwriters Brad Paisley, Chris DuBois, Tim Owens and Kelley Lovelace a double #1 Party at Mac Authority.
- ASCAP Nashville member Sara Beck recently shared the stage with music legend Stevie Wonder on his tour stop in Nashville.
- ASCAP congratulated members Paul Sikes and Mandy McCauley for signing their first publishing deals with Giantslayer Publishing/S1 Songs America.
- ASCAP's John Briggs celebrated with artist Shooter Jennings on

the release of his new album, *The Wolf*.

- ASCAP celebrated "Give It Away" winning 2007 CMA and ACM Song Of The Year Honors as well as its recent Grammy Nomination.
- Kenny Chesney stopped by ASCAP to celebrate his #1 hit "Never Wanted Nothing More" with ASCAP songwriter Chris Stapleton and Ronnie Bowman.

KAY WILLIAMS

TIM DAHL

KAY WILLIAMS

ADVENTURES IN PROGRAMMING

Eleven chamber music ensembles are honored in New York City



1. ASCAP composers who hosted the reception for the ASCAP Adventurous Programming Awards 2. Special Recognition Award Winner Fred Ho, founder and director of the Afro-Asian Ensemble, with ASCAP's Frances Richard

ADVENTUROUS PROGRAMMING AT CHAMBER MUSIC AMERICA CONFERENCE

ASCAP honored 11 chamber music ensembles, festivals and presenters for their adventurous programming at the annual Chamber Music America (CMA) National Conference in New York City. The ASCAP Adventurous Programming Awards provide special recognition to ensembles, festivals and presenters that prominently feature new works. The 2008 recipients were: Concert Artists Guild (New York, NY), Earplay (San Francisco, CA), Del Sol Quartet (San Francisco, CA), Greenwich

Music Festival (Greenwich, CT), Los Angeles County Museum of Art (Los Angeles, CA), Monadnock Music (Peterborough, NH), Seattle Chamber Players (Seattle, WA), sfSound (San Francisco, CA), and Western Wind Vocal Ensemble (New York, NY). Two Special Recognition Awards were presented this year: Skaneateles Festival and Fred Ho. At the conclusion of the presentation, Frank J. Oteri moderated a panel with the award winners discussing their successful programming.



THE ASCAP FOUNDATION NISSIM PRIZE



Jack Jarrett

The ASCAP Foundation is pleased to announce that Jack Jarrett has been named the recipient of The ASCAP Foundation Rudolf Nissim Prize. The Prize was awarded for *autumn too long*, an 18-minute setting of the poetry of e. e. cummings for soprano and orchestra. The work was selected from over 315 submissions. Jarrett receives a \$5,000 cash prize. Dr. Rudolf Nissim, former head of ASCAP's International Department, established this annual prize through a bequest to be given to an ASCAP concert composer for a work requiring a conductor that has not been performed professionally. The Nissim Jury also recognized the following composers for Special Distinction: Karim Al-Zand for *City Scenes*; Jane Antonia Cornish for *Symphony No 1*; and Robert J. Frank for *Fast Falls the Eventide*.

JENNIFER HIGDON PREMIERES

Jennifer Higdon received two world premieres in January by the Philadelphia Orchestra conducted by Christoph Eschenbach, as part of the Bernstein Festival. The two concerti were: *Concerto 4-3* for string trio and *The Singing Rooms* for violinist Jennifer Koh, chorus and orchestra. The performances took place at Verizon Hall at the Kimmel Center in Philadelphia.



Jennifer Higdon



Zachary Wadsworth



Allen McCullough



Ryan Gee



Isaac Schankler

ASCAP/LOTTE LEHMANN FOUNDATION ART SONG COMPETITION WINNERS

The winners of the second ASCAP/Lotte Lehmann Foundation Art Song Competition were named in late 2007. The competition, named for legendary soprano Lotte Lehmann, was established to encourage and recognize gifted young composers who write for voice. The First Prize has been awarded to Zachary

Wadsworth. Second Prize and Third Prize were given to Allen McCullough and Ryan Gee, respectively. The Damien Top Prize was awarded to Isaac Schankler. The competition judges were composers Susan Botti, William Rhoads, Su Lian Tan, and pianist/conductor, Scott Dunn.

THRU THE WALLS

The **ASCAP Foundation** presented its Thru the Walls showcase series at Manhattan's The Cutting Room on November 14, 2007. The series is designed to showcase the work of concert composer/performers whose concert music defies boundaries and genres. Frank J. Oteri emceed. The event was sponsored by Sibelius and featured composer/sonic artist John Plenge, composer/cellist Ha-Yang Kim and composer/pianist Marco Benevento.



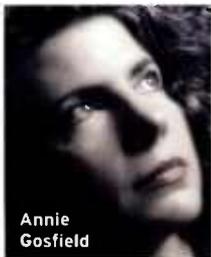
(l to r) ASCAP's Cia Toscanini, Ha-Yang Kim, John Plenge, Martha Mooke, Marco Benevento, and from Sibelius Lee Whitmore, Lisa Speegle and Ernie Jackson

MUSICAL AMERICA HONORS

Musical America honored ASCAP members at its annual awards. Kaija Saariaho (TEOSTO) was named Composer of the Year. Chanticleer, the only independent full-time classical vocal ensemble in America, earned Ensemble of the Year. Chanticleer's Music Director is ASCAP member Joseph Jennings. Musical America also honored Robert Spano, Conductor of the Year, and Charles Rosen, Instrumentalist of the Year.



1. (Above) Buryl Red (l) and ASCAP's Cia Toscanini (r) congratulate Ensemble of the Year Award honoree and Director of Chanticleer Joe Jennings 2. Composer of The Year Kaija Saariaho (TEOSTO) with Musician of the Year Anna Netrebko (right)



Annie Gosfield

ANNIE GOSFIELD RECEIVES GRANT

Composer **Annie Gosfield** received a 2008 Grant from The Foundation for Contemporary Arts. The grant of \$25,000 is given to encourage, sponsor and promote innovative work in the arts. Annie Gosfield has created a body of work that includes large-scale compositions, chamber pieces, electronic music, video projects, and music for dance. Her work often explores the inherent beauty of non-musical sounds, and is inspired by diverse sources such as machines, destroyed pianos, warped 78 records, and detuned radios. Annie lives in New York City and divides her time between performing on piano and sampler with her own group and composing for many ensembles and soloists.



ASCAP & IAJE COMMISSIONS

Two works, commissioned by ASCAP to honor the life and work of composer, saxophonist and bandleader, Frank Foster, were premiered during the annual IAJE International Conference in Toronto. Darcy James Argue's Secret Society North performed "Box of Cannoli" by established composer Tim Hagans, and "Vinifera" by emerging composer Ayn Inserto. Prior programs have honored Marian McPartland, Louis Armstrong, Benny Carter, Ornette Coleman, Count Basie, Duke Ellington, Dizzy Gillespie, Quincy Jones, Dr. Billy Taylor and Billy Strayhorn. Born in Cincinnati, Ohio, ASCAP member Frank Foster is one of those rare triple threats: he's a saxophonist with a big, broad, rangy sound and approach; he's a composer and

Pictured l-r: ASCAP's Ken Cicerale, Commission Honoree & NEA Jazz Master Frank Foster, IAJE Past President Chuck Iwanusa, Established Jazz Composer Commissionee Tim Hagans, Emerging Jazz Composer Commissionee Ayn Inserto, IAJE President Chuck Owen and IAJE Education Manager Cody Loucks



arranger of both tunes and long-form works; and he's a skilled leader of bands both large and small. The 2008 ASCAP/IAJE Commissions will celebrate the life, work and 90th Birthday of Hank Jones. These works will be premiered at the annual IAJE Conference in Seattle, WA, on January 8, 2009. The deadline for submissions is April 1, 2008. To apply, visit ascap.com/jazz.



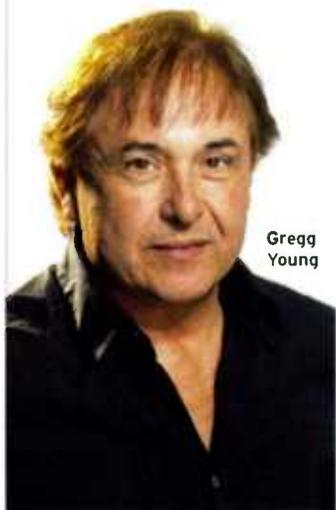
Candido Camero

NEA JAZZ MASTERS

The National Endowment for the Arts named the 2008 Jazz Masters and they included ASCAP members, percussionist Candido Camero and composer/producer Quincy Jones. Credited with being the first percussionist to bring conga drumming to jazz, Candido Camero is also known for his contributions to the development of mambo and Afro-Cuban jazz. Quincy Jones is a music impresario, conductor, record producer, musical arranger, film composer, filmmaker and trumpeter. Jones holds the record for the most Grammy nominations at 79, 27 of which garnered him Grammy awards. The Fellowships are the highest honors that the U.S. government bestows upon jazz musicians and are given in recognition that jazz is one of America's greatest gifts to the world.



Quincy Jones



Gregg Young

GREGG YOUNG HONORED

ASCAP congratulates Gregg Young on his recent honor at the 17th Annual Los Angeles Music Awards. In a ceremony held on November 29th at the Henry Fonda Music Box Theatre in L.A., Young won a Unanimous Choice Award as "Smooth Jazz Artist of the Year." Young and his 2nd Street Band recently released the album *Instrumentally Yours*. They can be heard weekly at the ArcLight Cinerama Dome movie theater in Hollywood.

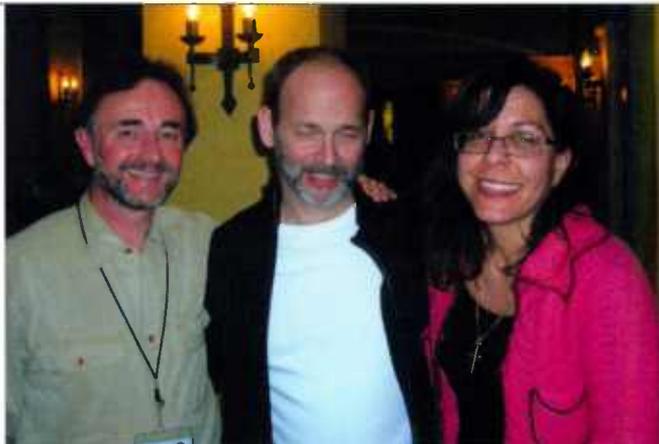
MARCO BENEVENTO'S INVISIBLE BABY



Marco Benevento

Keyboardist Marco Benevento's solo debut studio album *Invisible Baby*, on the late Joel Dorn's Hyena Records. *Invisible Baby* was recorded in a trio configuration. Benevento, who usually plays in the Benevento/Russo Duo, utilizes acoustic piano as his main voice, but Benevento runs his piano through projector amps and Leslie speakers, coloring the tracks with Mellotron, Speak N Spell, banjo, a vintage church pump organ and all sorts of circuit bent toys which have become his trademark. Benevento's career as a solo artist began almost unintentionally when he set up a residency at the now closed improvisational music venue Tonic in New York City. Highlights from the residency were featured on the 3-CD set *Live At Tonic*, which won Best Album-Live Performance at the 7th Annual Independent Music Awards. Visit www.ascap.com/audioportraits to hear Benevento discuss the record.

MIDEM \ GAFFA \ ASCAP Seminar in London



(Left photo, l-r): ASCAP's Ralph Murphy, Appletree Songs' Nigel Rush, Hornall Brothers Stuart Hornall and ASCAP's Tom DeSavia meet for the annual Hornall Brothers lunch at MIDEM. (Right photo, l-r): Ten Ten Music publisher and newly elected ASCAP Board member Barry Coburn, MC5 guitarist and composer Wayne Kramer and Margaret Kramer meet at an ASCAP hosted dinner.

CANNES-DO SPIRIT

International Publishers Meet at MIDEM in the South of France

January 27th - 31st saw the music industry converge on the sun kissed French resort of Cannes for the 42nd annual MIDEM conference. MIDEM grew out of the necessity for European publishers to renew their sub-publishing agreements and where better to do these deals than the South of France in January? MIDEM has

become a global marketplace with over 9,500 delegates from 90 countries attending. In more recent years the conference has had its attendance bolstered by not only publishers but record companies and live acts also. This year saw showcases by acts like Dragonette, Richard Hawley, Bailey Tzuke and Jack Savoretti.



(l-r): David Rowell (Vicious Music), Geir (Your Favourite Music), H.P. (Your Favourite Music) Dominic, Moi (artist) and ASCAP's Ross Gautreau

ASCAP UK IN NORWAY

On the 21st of January ASCAP (UK) was invited to Bergen in Norway by government-funded organization GAFFA. The concept set up by GAFFA is based around the music industry, and in this case they invited industry from the UK and the U.S. to talk about the current climate and changes in breaking a band or artist.

The purpose of these courses are to motivate and educate Bergen's new managers, labels, bands, songwriters and those involved with new music. The program offers participants a greater business point of view on their work in the music business to make them understand that not only are they dealing with music and art, but with also with business, sales, income and other career issues.

WHERE THE SONG'S THE KING

ASCAP hosts day-long seminar for UK writers at The Regal Rooms in Hammersmith, London

In association with the award-winning promoter and songwriter, Tony Moore, ASCAP hosted a day-long song writing seminar in London. Thirty published and unpublished writers gathered at The Regal Rooms in Hammersmith to listen to ASCAP's Ralph Murphy speak about his experiences and rules attached to creating a song to be played on US radio. The day started out with a review of the different forms a song can take. The structure of UK top ten selling singles was then reviewed by the group and then there was an opportunity to review six of the group's own songs.

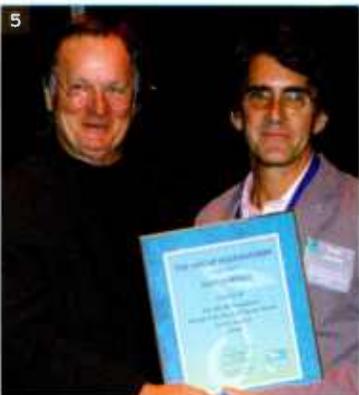
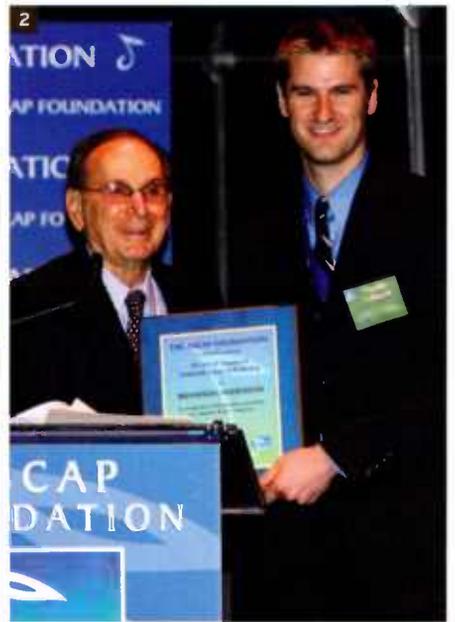


Pictured (l-r) are ASCAP's Seán Devine, Tony Moore, ASCAP's Todd Brabec and Ralph Murphy

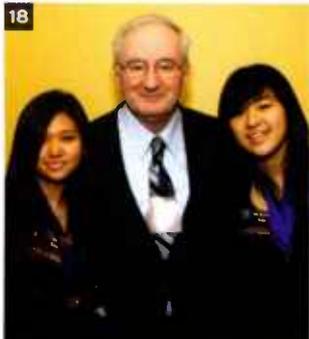
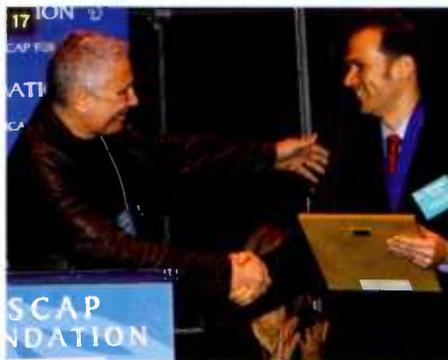
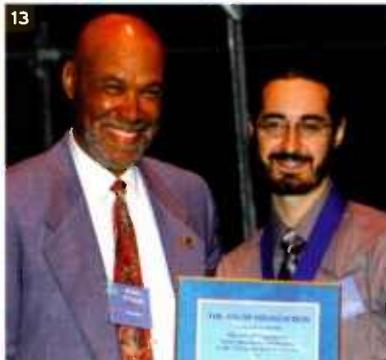
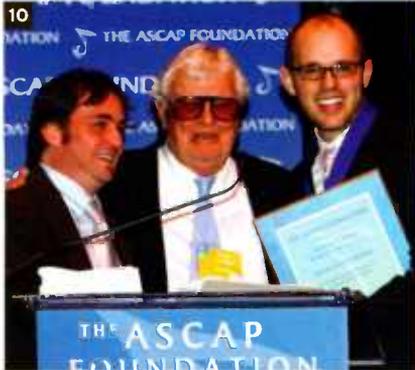
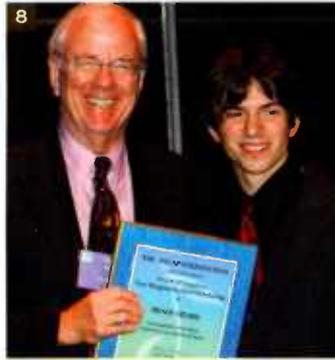
Honoring the Legacy

The ASCAP Foundation presents scholarships and awards at Jazz at Lincoln Center in New York

At its event on December 12 in the Allen Room at Frederick P. Rose Hall, Home of Jazz at Lincoln Center, The ASCAP Foundation continued its more than 30 year legacy of supporting music education and talent development programs across all musical genres that are national and regional in scope. Pictured on these pages are more of this year's recipients with their presenters.



1. ASCAP Foundation Board member Irwin Z. Robinson and Joan Robinson (center) with recipients of the 2007 Morton Gould Young Composer Awards 2. ASCAP Foundation Board member Hal David presents the Frederick Loewe Scholarship to Brandon Anderson 3. ASCAP Foundation Board members Mary Rodgers (l) and Stephen Schwartz (center) present the Richard Rodgers New Horizons Award to Lin-Manuel Miranda, author of the new Broadway musical, *In the Heights* 4. Kaufman Center Board members Rosalind Devon (l) and Phyllis Feder (r) with ASCAP's Karen Sherry congratulate Kaufman Center faculty member and Theatre Program Director Sean Hartley, recipient of the Harold Arlen Musical Theatre Award 5. Sean Hartley accepts the Harold Arlen Musical Theatre Award from ASCAP Foundation Board member Wayland Holyfield 6. Maxyne Lang, President, Williamson Music, with Mackenzie Melemed, recipient of the Irving Berlin Summer Camp Scholarship



7. Peter Stoller (center) with the Leiber and Stoller Music Scholarship recipients Jeremiah Campbell (l) and Charlie Tichenor

8. ASCAP Foundation Board member Dean Kay presenting the Fran Morgenstern Davis Scholarship to Brady Hearn

9. Phoebe Snow pays tribute to John Mellencamp

10. Tony Mulanix (l) and Lloyd Crisfield (center) present the Harold Adamson Lyric Award to Ryan Scott Oliver (r)

11. Henry Juskiewicz, Gibson Guitar Chairman and CEO, congratulates (l-r) Grace Kelly, Jimmy Macbride, and Fabian Almazan

12. Pulitzer Prize winning composer David Del Tredici presents the Louis Dreyfus Warner/Chappell City College Scholarship to Hadar Nollberg

13. Louis Armstrong Foundation Board Member Robert O'Meally with Armstrong Scholarship recipient Aaron Lind

14. Jamie Bernstein with Kati Agócs, recipient of the Leonard Bernstein Composer Fellowship

15. Joshua Meltzer, recipient of the Robert Allen Award with Patty Allen

16. ASCAP Foundation Board member Bruce Broughton with Erin Poovey, recipient of the Henry Mancini Music Scholarship

17. ASCAP Foundation Board member John Corigliano presents Raymond Lustig with the Nissim Prize

18. ASCAP Foundation Board member Robert Kimball with the recipients of the Ira Gershwin Scholarship Mi Kyung Kim (l) and Tamara Kim (r)

19. Paul Sikes (center), recipient of the Leon Brettler Award with Shapiro, Bernstein & Co.'s Doug (l) and Michael Brettler (r)

20. ASCAP Foundation Board member Doug Wood presents the Max Dreyfus Scholarship to Zachary Redler

A "LOGICAL" APPROACH TO MOBILE MUSIC CREATION

Fast notebook computers, portable interfaces, and powerful software such as Apple's Logic Pro 8 let songwriters and producers create music, anytime, anywhere.



➔ **When the computer first emerged** as a part of—and later as a replacement to—the traditional tape-based recording studio, it was just another piece of specialty equipment. Computers were big, expensive, and somewhat limited. Today's laptops, on the other hand, are so powerful that a well-equipped portable can replace a roomful of gear. Both Mac and Windows-based portable systems can offer enough recording and music creation power for full-on album production and film scoring. **BY EMILE MENASCHÉ**

Apple Computer has been especially aggressive in going after the music market in recent years. Programs like GarageBand and Soundtrack seemed to whet the company's audio appetite. Its purchase—and subsequent development of—Emagic's Logic digital audio sequencer has put

Apple in a unique position as a company that makes both music software and the computers that run it. The latest version of Logic, Logic Pro 8 (part of the Logic Studio suite), is about the most comprehensive integrated recording setup available, making it especially appealing to users of the com-

pany's portable MacBook and MacBook Pro notebooks. Logic isn't the only worthy choice (see sidebar "Workstation Warriors"), and isn't even an option if your machine speaks Windows. (After taking over from Emagic, Apple discontinued Logic's cross-platform—somewhat ironic

NEW AND NOTEWORTHY GEAR FOR SONGWRITERS AND PRODUCERS

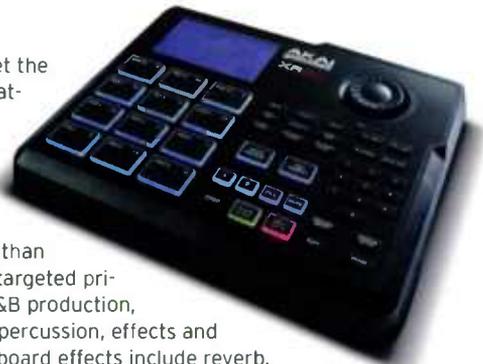
Pod Table

Numark's new TTI turntable offers a range of modern features like USB out-put, but its most notable trick is its ability to record directly to an iPod (Classic or fifth Generation) or iPod Nano (second or third generations). The TTI comes with a software bundle that lets users record directly to their iTunes library for transfer to CD or any MP3 player, and includes tools for reducing the snap, crackle and pop of old vinyl recordings. Numark.com [\$449]



The Beatin' Path

Akai's MPC series has set the standard in high-end beat-boxes for decades. The company's latest offering, however, is designed for portability: The battery/AC-powered XR20 boasts more than 700 pre-loaded sounds targeted primarily at hip-hop and R&B production, with a range of drums, percussion, effects and instrument samples. Onboard effects include reverb, EQ and compression, while a microphone input lets users add vocal and instrumental sounds to the mix. Akaiapro.com [\$499]



Pocket Rocket

Yamaha's new Pocketrak 2G is a compact recorder boasting 2GB of built-in memory, with CD-quality recording in PCM, MP3 and Windows Media (WMA) formats. The 2G can record up to 19 hours at MP3 quality. Plugging its sliding USB connector into a powered USB bus simultaneously recharges the included AAA battery and transfers files to a PC or Mac. Yamaha.com [\$449]



Paint This Disc

DYMO's DiscPainter CD/DVD printer offers high-speed color on-disc printing. Its RadialPrint Technology prints full color graphics, photos and text directly on inkjet-printable discs as they spin. You can print directly from popular programs like Adobe Illustrator, Photoshop and others, or use the included design software and pre-configured templates. Supported operating systems include Windows XP, Windows Vista and Mac OS X v10.3/10.4/10.5. Dymo.com/discpainter [\$279]



PA Will Travel

Alesis's new TransActive Mobile may well be the 21st-century busker's dream: It's battery powered, and, in addition to sporting one combo mic/line input, a 1/4" instrument input, and stereo inputs for keyboards, CD players, and the like, the TransActive has a dock that routes signal from an iPod. The rechargeable battery offers up to 12 hours of life, or the unit can run on AC power. Alesis.com [\$599]



Harmony-Tech

DigiTech's new Vocalist Live Pro vocal harmony and effects processor offers four-part intelligent vocal harmony creation, with selectable harmony shifts ranging up to two octaves above or below the lead vocal. Guitarists can plug their axes in and use the Vocalist to set harmonies based on the instruments' input. Harmonies can also be set to fixed intervals and scale tones, or determined by notes and chords input via MIDI. The Vocalist also offers pitch correction, "gender" shifting formant modeling, and a range of other effects. Additional features include phantom power, digital I/O, a built-in tuner, and more. Digitech.com [\$849.95]



today when you consider that Apple's computers themselves do run Windows as well as Mac OS!) But its feature set is similar to those of Steinberg's Cubase and Nuendo, as well as Avid's various forms of Pro Tools (all of which are both Mac and PC compatible). Other similar programs include Mark of the Unicorn's Digital Performer (Mac) and Cakewalk's SONAR (Windows).

The Complete Package

One of the things that makes Logic and its brethren so effective as portable composition and recording tools is that they offer all of the essential elements of the modern digital studio. Key features include:

►Multitrack audio: This is a given, and is included in even the most basic programs (such as GarageBand). But for professional use, a program should let you do

Logic veterans used to the old "duplicate" track system, you can blow the comp out to individual tracks and work the "old way." But you won't want to.

Editing in general is aided by a new "single screen" approach—something also found in Digital Performer and Pro Tools, and, in a different form, Cubase and SONAR. It's focused on the main Arrange window, but gives easy access to the mixer, MIDI editors, audio files, sample editor, notation, and more. This approach makes it way easier to work within the confines of a laptop's limited screen space.

Efficient use of tools makes editing extremely fast and easy. The cursor's function changes depending on how it's positioned over the material you're editing, but you can also manually set the mouse to perform specific tasks.

Another of Logic's strengths, especially

ditional "channel strip" display. The mixer's best feature is the ability to save an entire channel strip, including all effect plug-ins for later recall in any project. So, for example, you can set up favorite vocal or guitar sounds and get to them instantly.

►Effects: This is one area in which the leading programs vary widely. Logic includes a huge array of onboard plug-ins, including dynamics processors such as compression, limiting, and gating; several EQs; a collection of reverbs and delays; and an interesting group of filter and modulation effects. You'll also find some specialty items, such as very good guitar and bass amp modelers and functional, though basic, pitch correction. Its Space Designer convolution reverb is as good as some top third-party plug-ins.

Logic's new Library feature is great for songwriting. It lets you dial up complete pre-



Logic's multiple-window workspace gives a quick view of your parts, the mixer, video, and more (above). Here, the Detect Cut feature is being used to identify cuts in a video. Channel strip presets (right) make it easy to call up sounds that are optimized for various real and software instruments.



more than record, overdub, and edit audio. It should also offer tools for managing different takes, arranging audio quickly, and organizing and sharing audio files among projects.

Among Logic Pro's key new features is the Comp Track, which automatically organizes different versions of a single audio part. This saves a lot of setup time and also reduces the onscreen clutter that can occur when you're taking a bunch of passes at the same track. Onscreen, the audio channel looks like a single track—until you click its expansion triangle to uncover all the takes. You can then select which parts from each take will be used in the composite. You can store multiple comps and switch among them with a mouse click. For

for laptop use, is its ability to work with—and switch among—a variety of audio interfaces. You can start a song in a studio setting using an outboard device, then unplug and move operations: Logic lets you switch to the computer's internal audio hardware without having to reboot.

►Mixing: While all multitrack audio programs include some type of mixing, many of the newer programs have done a good job of integrating a "traditional" mixer with faders to a modern automated on-screen approach. Logic's mixer is especially flexible and the program's comprehensive automation is great if you're working with complex mixes and remixes—you can do all your mixing from the arrange window or switch to a more tra-

set tracks, which can be optimized for audio sources (such as guitars or vocals) or for software instruments. For even more instant gratification, song templates take that concept further, letting you load up an entire array of tracks pre-configured for songwriting, film scoring, surround mixing and more. You can also customize and store your own song templates.

►Software instruments: If there's one area where the computer-studio has exploded recently, it's in the ability to emulate—and in many cases outdo—hardware synthesizers, drum machines and samplers. This kind of processing, which we discussed in some detail in *Playback's* Fall 2007 issue, requires a lot of computer power, and until

recently, the typical notebook was relatively limited in its ability to handle more than a few software instruments. Logic's retinue of software sound generators is both extensive and impressive. Fortunately, the stock 2.2 GHz MacBook Pro we tested it with was well up to the task of playing them back.

Among Logic's instrumental highlights is a flexible and good-sounding sampler, which comes with an impressive library of sounds; can import formats such as Akai and Giga; and is pretty easy to program from scratch. Other highlights include a very good virtual drum machine; expressive electric piano and tone-wheel organ emulation; and a cadre of analog and digital synthesizers, including Sculpture, a modeling synth that can produce both realistic instrument sounds and unusual textures ideal for film sound design.

recording. Although this technology continues to improve, there are limits to how far you can stretch tempo or pitch without hurting audio quality. Logic's built-in tools are mostly effective. It offers both realtime and offline pitch shifting and tempo changes, and you can switch individual audio tracks between following the song's tempo or ignoring it—very handy for spotting film cues.

>Video integration: Computers are great at audio-for-video work, provided that the computer's processor and hard drive are robust enough to handle the enormous amounts of data involved. The ability to locate precisely, the speed of synchronization, and the convenience of seeing video cues and markers on the same screen as audio and MIDI tracks are big pluses. Logic's best video feature is "detect cuts" which creates thumbnails for scene changes.

OTHER OPTIONS

Logic is a power player, but it isn't the only game in town. Here are some alternatives.

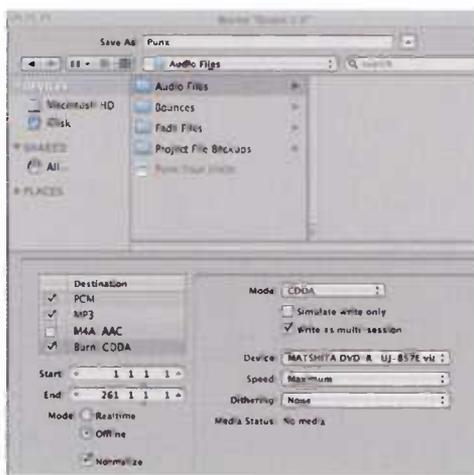
Avid's Pro Tools (digidesign.com; m-audio.com) comes in several versions and runs on both Mac and Windows platforms, but each requires that you use Avid's Digidesign or M-Audio hardware hardware in order to run the software. (Both Digidesign and M-Audio make laptop-friendly interfaces.) Pro Tools remains the standard in professional circles, and excels at straight-ahead music recording while its music creation features continue to improve. Its clean user interface and logical layout make it among the easiest full featured programs to learn and operate.

Mark of the Unicorn's Digital Performer (MOTU.com) offers an excellent balance between audio and MIDI production. The OSX-compatible software's ability to include a number of different sequences in one file, each with its own start time and tempo, is a plus for film and video production. Ditto its flexible mixer. MOTU also makes a range of portable and rack-mountable interfaces that work well with a Mac or PC notebook.

Steinberg's composer-friendly Cubase SX and its cousin, Nuendo (used for high-end production and post work), offer powerful audio and MIDI production for both OSX and Windows. Very flexible editing and efficient user interfaces make both of these programs very solid when time is of the essence. Their mixer sections are especially flexible. They include an acceptable number of onboard effects. (Steinberg.net)

Cakewalk's SONAR (cakewalk.com) has been a stalwart in PC circles for years. It was among the first multitrack programs to offer realtime pitch manipulation, and continues to boast a huge array of features for a relatively affordable price. Cakewalk has a reputation for optimizing its software for the latest Intel and AMD processors. The company's effects and software instruments continue to impress.

Ableton Live (ableton.com) started life as a sort of über sampler that could trigger loops at the touch of a MIDI or QWERTY keyboard key, but it has become a fully-functional multitrack program with MIDI support and good video integration. Like Propellerhead's suite of software instruments, Reason (propellerhead.se), projects created in Live can be integrated into other software such as Logic, Pro Tools, Digital Performer, Cubase, SONAR, and others, via a technology called ReWire.



Working from a template like the one above left gets you going on a song without having to fiddle with track setup. The **Comp Tracks** feature (above) makes it easy to manage and edit multiple takes. Logic can bounce mixes in a number of formats and can even burn directly to CD.

>Audio time stretching and pitch transposition: Lots of programs offer the ability to alter the tempo and pitch of digital audio files, though some, like SONAR, Logic, Ableton's Live, GarageBand and Sony's ACID, make the process almost completely seamless. This feature is not only important if you're working with pre-recorded loops; it's also useful if you like to try out ideas in different keys or at different tempos after the initial

>Output: All of the major programs let you "bounce" a mix to disk—eliminating the need for a mixdown deck. Logic can output in multiple formats simultaneously (very handy when you want to send an MP3 to a client and keep an uncompressed file for CD burning). The inclusion of Waveburner CD mastering software in the Studio suite is a big plus, as well, letting you see a project all the way to completion without taking the notebook off your lap.

MASTERING BASICS

The final stage of the production process can be critical.

➔ **Mastering:** It's an industry term that has long conjured up visions of guru-like professionals in super expensive rooms with esoteric audiophile speakers, performing black magic to help make finished tracks sound amazing. While the services of a great mastering engineer can never be marginalized, today's technology allows musicians and producers to optimize their finished mixes more than ever before. Whether you're preparing an MP3 for your website, uploading a rough mix to a client, or sending a demo out to a label, there are steps you can take to help give your tracks that extra sonic lift.

BY RICH TOZZOLI

Back in the day, engineers only needed to concern themselves with stereo and mono mixes. Today, you may need to deliver two-channel mixes in both uncompressed and compressed formats, as well as discrete stems (tracks where the individual parts of a mix are kept separate—a common technique in video production). You may even be asked to generate something in surround sound—which itself comes in a variety of formats.

Don't print the final mix too "hot" by taking the audio to the limit. (And never ever go over that limit!) By leaving at least -3dB of headroom (up to -6dB is often recommended), you'll have a good foundation to work



A summing mixer like this Neve 8816 can add analog warmth to a digital mix.

with later on. Getting an ideal output level is actually harder than it sounds. One of the problems of DAWs is that it's easy to clip (overload) the master bus—unpleasant sonic artifacts will result. If the summed tracks in your mix are making it distort, first try turning them all down by at least 1dB.

If you're afraid of sounding too digitally artificial, you can also send your mix out to an analog console, or use an analog summing mixer. Such products are available from Dangerous Music, Neve and SPL.

Although modern music tends to have a compressed sound, a good mix should retain dynamic range without distortion. Bob Katz's excellent book, *Mastering Audio, the Art and Science*, defines dynamic range as "the difference between the loudest and softest passages of the body of the music... The dynamic range of popular music is typically on 6-10dB, but for some musical forms it can be as little as a single dB." Without getting too technical, that single dB of head-



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Start with a Good Mix

Mastering can make a good track sound great, but you generally can't turn a bad-sounding track into a good one just by mastering it. If you begin with a clipped 16-bit recording, you're cooking with bad ingredients.

The mix should be of the highest resolution possible (if digital) or should be

printed to good analog tape. Fortunately, even moderately priced recording systems can record at 24-bit these days. As for sample rate, many pros think 44.1kHz is a better starting point than 48kHz if you're converting to CD quality. If you have the ability to record at 88.2kHz, 96kHz or above, go for it. Even MP3s will sound better if you record and mix at high resolution.

room is a sticking point for many in our business—the dreaded “loudness war.” However, if you “squash” your mix and remove all of its dynamic range, it may sound good (or just loud) in the short run, but will eventually fatigue the listener.

Pre-Mastering

Many engineers apply their own processing across the mix bus before printing a final, which is often referred to as “pre-mastering.” Multi-platinum GRAMMY-winning producer/engineer Bob Power has his own preferred gear for just such tasks. “It’s usually a combination of the McDSP ML4000 Mastering Limiter, Sony Oxford Limiter—which is excellent, and a hardware analog limiter,” he says. “The analog piece is the Pendulum Audio PL-2. It does the same thing as a software limiter but perhaps not quite as severely, keeping the depth and width of the mix.”

You’ll find a variety of high-quality software tools that can be used for pre-master-



McDSP ML4000 multiband processor applies different dynamic processing to different frequency ranges in a mix.

ing. Products such as the Waves L3; TC Electronic’s MD3 Stereo Mastering package; the Roger Nichols Digital (RND) Detailer; Massey’s L2007 Mastering Limiter; and Universal Audio’s Precision Limiter and Maximizer are just several of the products currently on the market. Note that Universal Audio also has a three-part tutorial DVD called *Mastering with PC Workstations*, for those who want to go deeper into the entire process.

Each software-based tool will have its pros and cons, which is why engineers such as Power often combine them with hardware. “With some software limiters, a lot of the front to rear depth disappears,” he explains. “It happens because you’re decreasing the dynamic range between the loud and soft things, so some of the finer detail moving back into the mix is going to disappear. I find my analog gear tends to keep more of that intact.”

Just about any type of signal processing can be applied to your final mix, including dynamic compression and/or expansion, normalization, stereo enhancement, and equalization (EQ), which can save you when too much low-end bass information is overloading the mix buss. Any of the excellent EQ’s

available today can tame offending instruments such as electric and acoustic guitars, synth pads and even vocals. These often have information below 200Hz that may not always be necessary. By removing/filtering what you don’t need, not only will you make your mix sound better, you’ll have more space for other instruments to punch through. These same principles apply for the high frequencies as well.

Analyze This

One way to keep an eye on those frequencies and levels is to use an analysis plug-in, such as Metric Halo’s SpectraFoo or Waves PAZ analyzer.

RND Digital even has one you can download for free (RogerNicholsDigital.com) called the Inspector. It features a headroom indicator, clip checker, Master Alarm, Spectral Display, Balance and Peak/RMS meters. By using such tools, you’ll really know what’s happening inside that final mix before even printing it.



Roger Nichols’ Inspector offers detailed audio analysis.

Surfing the Waveform

In addition to individual plug-ins and hardware devices that integrate into your multitrack system, you’ll find tools that specialize in mastering and editing.



Audio Ease’s Snapper lets you MP3 and email a mix in one click.



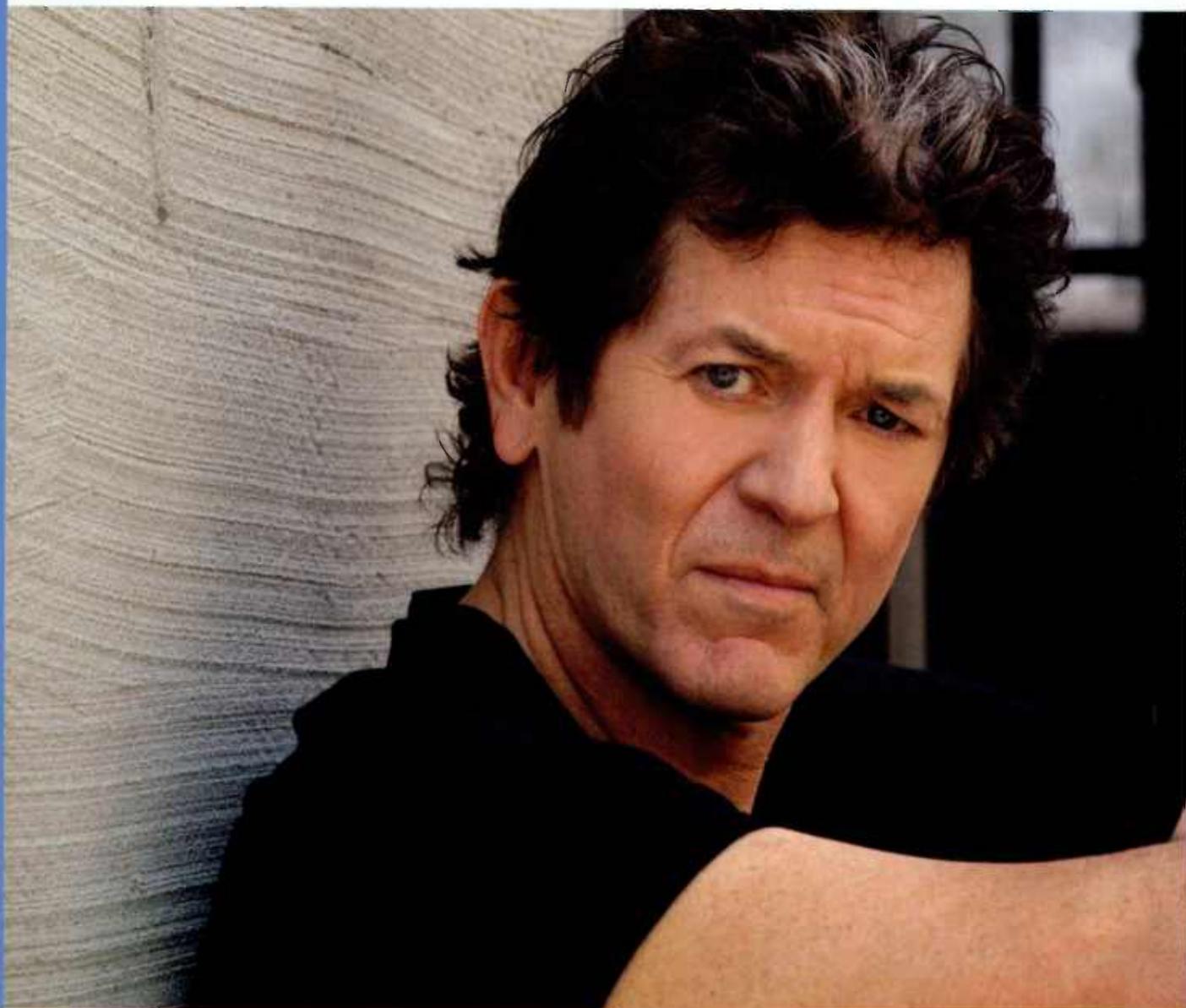
This Sony Oxford EQ is being used to roll off the low and high extremes. This creates headroom in the mix while maintaining the track’s sound.

Waveform editors such as Steinberg’s WaveLab 6 for Windows, and BIAS Peak Pro for Mac OSX, can handle final editing, mastering, noise reduction, CD burning, dithering and output of PQ Sub-codes, ISRC, CD-text and more—all in very precise detail. Another great software utility tool for Mac users is Snapper, from Audio Ease. Available as a 100-day free demo, Snapper can open over 50 sound file formats, and export to AIFF, WAV, or BWF. Even more useful, it can convert files into MP3 or M4A (an audio only extension of MPEG-4), while attaching them to an email—all in one click. You can even import an entire sequence of songs or a live show, make an individual selection, and send that out in a snap.

Pre-mastering and home editing are great if you’re creating finals for media or the web, but if you’re taking your work to a mastering engineer, don’t over-process it beforehand. “If I’m preparing songs for mastering, I don’t pre-master at all,” noted Power. “With my more knowledgeable clients, I send them the raw mixes—they understand what the mastering engineer will do. For other people that just want to hear a song versus an album, I will usually ‘bump it’ up for them. But it’s a really bad idea to do any sort of pre-mastering before you send it out for a [pro] mastering job.”

The art and craft of...

RODNEY CROWELL



➔ **After working in Emmylou Harris's celebrated Hot Band for much of the 1970s,** Texas-born songwriter Rodney Crowell began cranking out the hits for the likes of the Oak Ridge Boys, Willie Nelson and ex-wife Rosanne Cash, while waiting patiently for his own solo career to take flight. That moment finally arrived in 1988, when Crowell connected for an unprecedented five straight No. 1 singles—including standards like "After All This Time" and "I Couldn't Leave You If I Tried"—all culled from his breakthrough release *Diamonds and Dirt*. But with the astounding commercial success came a dramatic change of life. "The freedom to not be self-conscious disappeared," Crowell notes. "And with *Diamonds and Dirt*, I began to think about who I was a little too much. Which, in a way, was counter-productive to my process as a songwriter."

BY DAVE SIMONS

With the release of 1997's group effort *The Cicadas* (and its stunning lead-off track "When Losers Rule the World"), Crowell decided it was time to start "living by the sword and not flinch." Working with ex-Tom Petty & the Heartbreakers drummer Stan Lynch and songwriter Ben Vaughn, Crowell abandoned country for pure pop, though it was hardly Crowell's Nashville farewell. In 1999, Tim McGraw took Crowell's "Please Remember Me" (co-written with frequent partner Will Jennings) all the way to No. 1; six years later Keith Urban had the same luck with another Crowell composition, "Making Memories of Us."

Crowell's albums since the start of the current decade—*The Houston Kid*, *Fate's Right Hand* and his most recent, 2005's *The Outsider*—offer stark, poignant, and largely autobiographical images built around acoustic-based rhythm tracks and dry, conversational vocals. The kind of stuff that Nashville has long since abandoned—and in many ways, represents Crowell's most immediate and compelling work of all.

Many of your songs contain lyrics that are very personal and biographical, particularly the material from *The Houston Kid* on up.

Everyone's always telling you, "Write what you know." For me, there's this poignant vividness about that early part of my life. With *The Houston Kid*, I just felt like I'd found a thread that had meaning—the perspective of the kid who's grown up and starts to take stock.

Do you consider how those types of songs will come across on stage while you're putting them together?

Well there's no doubt that these songs really lend themselves to live solo performance—on the record, they're very dry and immediate. And the storytelling aspect is definitely something that you want to present stripped-down and austere—very much like Springsteen's *Nebraska*.

Though most of the material on *The Houston Kid* seems directly autobiographical, you also have a song like "Highway 17," about a father's criminal actions and his effect on his young children.

I think it's important to be able to take artistic liberties on occasion. Yet growing up I was surrounded by that kind of behavior. It was just part of the lay of the land. I certainly never went to prison, but I knew plenty of kids who did. So I'd just grafted their experience into my own.

You've had the uncanny ability to transfer this kind of personal experience—not all of it pleasant—into the three-minute medi-

um. "Talking to a Stranger," "That Ol' Door" and "Things I'd Wished I'd Said" do what classic country has always done but can't seem to do any longer: Tell a real story without real pretense.

The themes on "That Ol' Door" and "Stuff That Works" [from 1994's *Let the Picture Paint Itself*] were representative of where I had come as a writer at that particular time, even though I was still trying to couch it in terms of something that would still get on the radio.

How difficult is that?

T-Bone Burnett once said, "If you want to get rich, you make music for people who hate music, but if you want to be happy, you make music for people who love music." And when you can do both... well, that's one joyous occasion.

Traditionally, the storyline of the prototypical country song is laid out for you right there in the title. Do you perceive that as a benefit or a handicap?

It depends. Back in Waylon's [Jennings] day, a song like "When Losers Rule the World" would have been covered and become a hit. But then things changed, and by the late '90s when that song came out, country artists wouldn't touch it because it had the word "loser" in the title. They're all very image-conscious. Obviously they'd never heard John Lennon sing "I'm a Loser." [laughs]

Though you've often worked with collaborators, you seem to avoid the writing-by-appointment style that's so prevalent in Nashville.

From time to time I've taken my chances and made a few songwriting appointments, but by and large they just don't work for me, because I don't really enjoy it. Whereas

For a lot of people, the sign of a great lyric is its ability to express a whole range of emotions.

"Stuff That Works," which I wrote with Guy, is like that. It works on so many different levels. On the one hand there are lines in there that are heartfelt serious—"Stuff you feel, stuff that's real." But then we were coming up with things like, "I've got a new used car that runs just like a top," and we were laughing over that.

I imagine that a good collaborator can act as "editor" as the storyline evolves.

And that was really the case with that particular song. After we'd started it, Guy went home and I began putting together this whole laundry list of "stuff that works," just hundreds of things. And the next day Guy comes back and he starts going through this massive list of items, and he's like, "Nope... nope... not that one... I don't think so... forget it..." And he was able to whittle it down to the essentials.

A lot of songwriters, particularly in Nashville, tailor their subject matter to a specific individual.

I could work like that if I had to, but I really don't write that way. A lot of people write from the point of view of another person. Their mindset is to simply provide material for a recording artist. Whereas I just don't think of myself as being outside of the song. The thing I've found is that when I successfully write for myself, it works for anybody.

Do words or ideas pop into your head spontaneously, or do you have to be in "writing mode"?

You never know when a great idea is going to hit. This one particular time I was coming into L.A. from the airport, and I was in the back of a cab on the freeway, just me and my guitar. At one point this car bolts right by and cuts

"I just don't think of myself as being outside of the song. The thing I've found is that when I successfully write for myself, it works for anybody."

when I'm collaborating with a guy like Will Jennings, it's completely different. Will's an artist in the sense that he's a student first and foremost, he's very literate, and funny as well.

The same seems to hold true for another of your writing partners, Guy Clark.

Guy and I often get together and just sit around telling jokes, and if you can laugh with someone for the first 10 or 15 minutes before you start writing, then it really isn't like work.

off our cab. And the cabby, who's pretty irate, just looks at the guy and blurts out, "Man, you give me the blues in the daytime!" And I'm like, "Um, you wouldn't happen to have a pen on you?" [laughs] There I am on this highway, and I start scribbling down the words to "Blues in the Daytime"—right onto the back of that guitar! I practically had the song finished by the time I got to the studio. When I got out, the cab driver looks over at me, smiles and says, "You will send me the check now, won't you?"

Mountain Goats

From the beautifully twisted mind of singer/guitarist John Darnielle comes yet another dark masterpiece for the Mountain Goats, the recently released LP *Heretic Pride* (4AD). Complete with a mini graphic novel for liner notes, the thirteen-track ode to serial killers, pulp fiction, cults, horror movies, and more typical Mountain Goats fare, heartbreak, manages to be eerie and wonderfully endearing at the same time. Darnielle, who grew a cult following with his series of scratchy, lo-fi home demos in the 90s, has evolved throughout the years, adding band members, increasing the production on his records, and *Heretic Pride* sees him experimenting with lush orchestrations. The tracks feature Peter Hughes on bass, John Wurster on drums, Franklin Bruno on piano, and Erik Friedlander on cello as well as the vocal and guitar stylings of St. Vincent's Annie Clark and the vocal harmonies of Rachel Ware Zooli and Sarah Arisianian of the Bright Mountain Choir.



Commissioned

ABBIE BETINIS by The Schubert Club in Saint Paul, MN to write a 25-minute song cycle, *Nattsanger*, for soprano, clarinet and piano.

NEIL and **MATTHEW DE LUCA** by award-winning director Jeff Knight to score the feature length film *Noir*.

JASON PALMER, as one of five trumpeters, for the 2007 Festival of New Trumpet music in NYC. The work is entitled *Beauty N Numbers* and is a two-hour suite based on a sudoku game.

ALLAN SCHINDLER, Eastman School of Music Professor of Composition, by Fromm Music Foundation at Harvard University with a \$10,000 commission. Schindler will write a work for marimba and computers, tentatively titled *Take Flight*, a celebration of 100 years of aeronautical navigation. Other ASCAP Fromm Music Foundation 2007 Commissions were **STEVE ANTOSCA**, **TAMAR DIESENDRUCK**, **PAUL LANSKY**, **LEI LIANG**, **PHILIPPE MANOURY (SACEM)**, **TAMAR MUSKAL**, **SUZANNE SORKIN** and **DU YUN**.

PAUL SEITZ by the Henderson Symphony Orchestra to compose a new work, *In Beauty*, based on design elements in Navajo textiles.

BENNETT SIEMS by Off-Leash Area Contemporary Performance Works to compose the soundscore for a new dance/theater fusion work, *Border Crossing*, to be premiered in Minneapolis in 2008.

Featured

AMELIA'S DREAM'S song "Red Light" on the new CBS show *Cane*. The group is a the husband/wife team of Amelia S. Gewirtz and Harold Stephan.

MARC BLACK'S live concert, film and discussion of *Stroke of Genius* at Jacob Burns Film Center in Pleasantville, NY.

ANNIE DINERMAN on WJFF with an interview and she performed in the DJ Invitational Showcase at the 2007 NERFA Conference. Dinerman holds the 2006 Abe Olman Award from Songwriters Hall of Fame.

DEBORAH NODEL GORDON'S music in her song "Dreams Are Never Free" set to Martin Luther King's works at Atlanta's Ebenezer Baptist Church National Historic Site on November 19, 2007.

MARA HITNER and **NIKKI KATT** used their ASCAPPLUS Award money to produce a video for a Halloween song called "This Halloween." The video received over 500,000 views on MySpace within a week. That lead to them being signed by a digital label and the song went up on iTunes three days later. On Halloween, their video debuted on FUSE Network's *The Sauce* and MTV's *Total Request Live* (TRL).

THEA HOPKINS' album, *Chickasaw*, subtitled "American Short Story Folk," charted on the Folk DJ List of most played CDs. It contains her song "Jesus Is On The Wire," previously recorded by Peter, Paul & Mary.

JORGE JARAMILLO'S "Shiny Disco Balls" on hit series *C.S.I. Miami*.

MATT KING and **ALAN BREWER'S** original music in the horror film *Trailer Park of Terror*. King has four songs featured on the soundtrack while Brewer composed the original score.

LIGHT FM'S song "All Fades Away" on MTV's *The Hills*. The song is on their debut album, *This is the Beginning of My Golden Age*.

AMELIA PARRAVANO on NBC radio's American Country Radio Network with a cover of Elvis Presley's "In the Ghetto" on January 8, 2008.

SHAWN PERSINGER'S compositions and performance as the soundtrack to the film *Between Trains*.

SETH REGAN, a songwriter, rose to #1 performer status in *Second Life*, where he is named Mankind Tracer.

SAM RHANSUM, Nashville rapper, scored the soundtrack to two episodes of BET's *American Gangster II* series. He recently had songs on MTV's *Real World: Sydney*.

ANDREW SARNOFF and **PAT MAIORINO'S** ten songs on New York's newest country music radio station, WHPC 90.3 FM.

DOUG SIMPSON of Vintage 75 Music has titles in over 20 TV shows on a wide range of cable networks as well as *Run's House Season 1* on DVD.

DONNA ULISSE on XM Radio being interviewed by *Bluegrass Junction* host Kyle Cantrell. Several cuts off her new album, *When I Look Back*, were played.

DIANA WILLIAMSON'S production of "Remembering Christmas," sung by former Temptation Ali Woodson, was featured in Queen Latifah's movie *A Perfect Holiday*.

Honored

TERRY CHRISTOPHER with Favorite Pride Song 2007 by *Pride In The Arts* and The Stonewall Society.

RICK DENZIEN with a nomination for Crossover Artist of the Year and AC/Hot AC Breakthrough Artist of the Year at the 2007 New Music Awards.

STEVE FREE as the winner of the 2008 Governor's Award for the Arts in Ohio, the state's top arts award.

EDIE HILL with her second Bush Foundation Artists Fellowship for 2007 and a 2008 Minnesota State Arts Board Artists Initiative Grant.

DARLENE KOLDENHOVEN with a number one spot on the New Age/World Radio charts in April 2007 with her album *Infinite Voice*. Her Christmas CD, *Heavenly Peace*, debuted at number two.

LES LAMOTTE with "Worship Artist of the Year" at the 2007 Los Angeles Music Awards.

SHAWN PATTERSON with a nomination for "Music in an Animated Television Production at the 25th Annual Annie Awards. The nomination is for his work on the hit Nickelodeon show *El Tigre: The Adventures of Manny Rivera*.

YVONNE PERKINS with a nomination for "Worship Artist of the Year" at the 3rd Annual Momentum Awards. Perkins recently signed a publishing deal with Americas New Artist Publishing for three songs.

RUBY DEE PHILIPPA'S "Cold Pines and Red Dirt" with runner up for *Songwriter Magazine's* 2007 Songwriting Contest. She was also awarded 2007 Los Angeles Music Awards' "Best Country Group with Vocals."

ERIC ROBERTS' "Cella's Song" as First Prize Winner of the 2007 USA Songwriting Competition in the Instrumental category. From his album *In A Silent Place*, the song features cellist David Darling.

SUZANNE TENG with "Best New Age/Ambient Artist" at the 2007 Los Angeles Music Awards.

EVAN ZIPORYN with a 2007 fellowship from

the United States Artists Foundation in the amount of \$50,000.

JEREMY ZMUDA as winner of the world renowned John Lennon Songwriting Competition in the jazz category for his tune "On Standby" off of his recent release *End of An Era*. The guitarist/composer's song was chosen out of over 1,000 entries.

Performed

VICTORIA BOND as conductor for *Amahl and the Night Visitors* at the Chicago Public Library on November 30, 2007.

WILLIAM MAC DAVIS JR.'S "Windstar Fanfare" by the Dallas Wind Symphony Brass as winner of the Dallas Wind Symphony Fanfare Competition. It was conducted by David Kehler on January 22, 2008.

STEPHEN DUEBOAY, SR.'S "On The Wings of a Dream" to a standing room only crowd at The DeSoto Civic Center in DeSoto, TX. The song was written as a motivational tool for his wife's young ladies development program.

KENNETH FUCHS' music in *The Great Nebula In Orion*, a chamber musical, at Judson Memorial Church in New York City throughout the winter. Fuchs' works were recorded recently by the London Symphony Orchestra for release by Naxos.

BEN HARBURG, teenaged grandson of the great ASCAP lyricist **E.Y. "YIP" HARBURG** (1896-1981), was a featured performer at the presentation of the 75th anniversary musical tribute to Yip Harburg and Jay Gorney's song "Brother, Can You Spare a Dime?" in New York City.

DEBORAH HENSON-CONANT at a concert near her home in Massachusetts. The 19 year-old electric harpist celebrated her birthday as well as her Grammy nomination and PBS Special and Award. Her one-hour TV special, *Invention & Alchemy*, aired on New York's WLIV on January 13.

DIANE LESLIE at Feinstein's at the Regency in New York City. She also recently performed at Steinway Hall to a standing room only crowd. Diane's debut album *In My Mind* is available on CD Baby.

MARIA LOURDES' new songs in concert in front of over 100,000 people at the Carnival Carolina in Charlotte, NC on June 17, 2007. Some of her songs are regularly played on Miami radio stations.

JEANETTE PARSADANIAN'S songs from her album *I Love You For Who You Are* at the Los Angeles Convention Center in March of 2008.

MICHAEL POAST'S *Color Music Sculptures* at Queens College New Music Festival on November 17, 2007. The score is based on installations of sculptures made by Poast combined with mural-sized drawings.

DELRAY RICHARDSON at Annapolis High

promoting anti-violence along with Melle Mel from Grandmaster Flash. Delray has co-written songs with Tupac, Eminem, The Game, Melle Mel, Dr. Dre and Lina.

VIVIAN ADELBERG RUDOW'S *Call For Peace* for flute and prepared tape in Beijing, China during the International Congress on Women in Music.

PATRICK SOLURI'S new opera *Adam & Eve* at New York's Thalia Theater. His score of *A Lesson in Biology* was screened on January 23, 2008 at The Anthology Film Archives in New York.

SUSAN STODERL'S *The Veil of Forgetfulness*, a mystical opera meant to be performed in churches, in Church of the Holy Trinity in New York City in November 2007 accompanied by an art installation.

Premiered

LOUIS ANDRIESEN (BUMA) had his work *The City of Dis* premiered by the Los Angeles Master Chorale.

LOUIS BALLARD'S *Indiana Concerto* for piano and orchestra by the Indianapolis Symphony Orchestra in January 2008. Ballard passed away in 2007 and his protégé **BRENT MICHAEL DAVIS** completed the work. **PHILIPPE BODIN'S** *Elastique* by Amersterdam's Orkest de Volharding in late 2007. The work is a commission from Volharding with funds from American Music Center.

BRIAN PATRICK BROMBERG'S *Chamber Symphony No. 1* by the Illinois State University Chamber Orchestra on November 1, 2007.

EDMUND CIONEK'S *The Adirondacks* by the Western Piedmont Symphony on February 9, 2008 at the J.E. Broyhill Civic Center in North Carolina.

AVNER DORMAN'S exciting new percussion concerto in early December 2007 by the Hamburg Philharmonic.

HENRI DUTILLEUX (SACEM) had his work *Le Temps L'Horloge* premiered by the Boston Symphony Orchestra.

ELLEN FISHMAN-JOHNSON'S *Women Who Came Before Us* by the Pennsylvania Girlchoir and Network for New Music on November 18, 2007 at the Presbyterian Church of Chestnut Hill.

STACY GARROP'S new orchestra work, *Becoming Medusa*, in its world premiere by the Detroit Symphony Orchestra. The work was commissioned as a result of the DSO's 2006/2007 Elaine Lebenbom Prize.

HOWARD HERSH'S *Let Evening Come* by the San Francisco choral group Volti on November 3-4, 2007. A week earlier, the San Francisco Chamber Music Society premiered *Flex* for woodwind quintet.

RICARDO LORENZ'S *Rumba Sinfonica* by the Minnesota Orchestra.

ANN MILLIKAN'S *The Woodcarver & The Blacksmith* by the California EAR Unit at Redcat in Los Angeles on October 17, 2007.

JOHN MUSTO'S *Later the Same Evening*, conducted by **GLENN CORTESE**, was premiered from November 15-18, 2007 at the University of Maryland's Clarice Smith Performing Arts Center.

MICHAEL TENZER'S *Resolution/Tabuh Gari* by the American Composers Orchestra, a U.S. premiere.

JOSEPH TURRIN and **GLORIA NISSENSON'S** *The Fir Tree* by the Canadian Brass and the NY Philharmonic Principal Brass at Avery Fisher Hall in New York City on December 9, 2007. Nissenson's compositions in the musical version of *The Velveteen Rabbit* were nominated for a Grammy for Best Musical Album for Children.

CAROLYN YARNELL'S *Yosemite* and the *Range of Light* by the Albany Symphony Orchestra.

Released

ALMIGHTYGREEN'S *It Is What It Is and Unjust: The Movie*. Both will be in stores in late 2008/early 2009.

COFFEY "SOUTHERNMAN" ANDERSON'S *Inspiration Vol. 1*. The *American Idol* vet's album presents a mix of praise and worship, R&B, hip-hop and country.

KRIS "DOC SIZZLE" BELL'S production on **BRYAN WILSON'S** *2nd Coming*. Sizzle has credits with Gospel legend John P. Kee.

BETWEEN THE BURIED AND ME'S fifth album *Colors* on Victory Records. The record yields eight new tracks from the North Carolina-based progressive metal band.

Fueled by Talent and Passion



Jim Beam Emerging Artist Diesel recently opened for touring jazz veterans Tuck & Patti at The Birchmere in Alexandria, Virginia with her new "A Capella" show. Utilizing only live and looped percussion and vocal harmonies, Diesel's tour included stops at The Bitter End and Birdland in Manhattan, as well as several house concerts on the indie circuit. Her new CD, featuring some of her a cappella arrangements, is entitled *Journey of a Girl* and is available at www.dieselmusic.com.

Farber's Translucent Rocks



On October 16th, 2007, The Israeli Chamber Orchestra gave the world premiere of *Translucent Rocks: a Fantasy for Orchestra*, which the orchestra commissioned from composer Sharon Farber. The piece received rave reviews, prompting one critic to exclaim "It's been so long since I've heard such a beautiful piece in every sense of the word...the musical phrases, and the honest and warm humanity that Farber expresses, are the elements that make her music a communicative creation that speaks to your heart." The piece has been performed four times and will be part of the Israeli Chamber Orchestra's USA tour in 2009. Farber most recently scored Millennium Films' *When Nietzsche Wept*, starring Armand Assante. Her next feature score is for *Folie à Deux* by British director Sean Martin. Visit Farber's website, www.sharonfarber.com, for more information.

BLACK FORTRESS OF OPIUM'S self-titled debut album. Martin Bisi produced the record and has worked with Herbie Hancock, John Zorn, Sonic Youth and others.

PETER BLAST'S *A Plush Horse...with a Monkey on a String* on Poptown Records. The album features performances by NY Doll member Steve Conte and Brian Wilson's bassist Bob Lizik.

ROYCE CAMPBELL'S mainstream jazz album *Roses & Wine* on Philology Records featuring Campbell on guitar.

BETH NIELSEN CHAPMAN'S double CD set *Prism*, filled with songs of different languages, cultures and spiritual traditions.

WILL CLIPMAN'S (four-time Grammy nominee) album *Pathfinder* on Canyon Records. The multi-faceted Clipman sports an eclectic mix of exotic wind instruments, melodic percussion and vocal chants on 13 new tracks.

WILL DOWNING'S *After Tonight*, his 13th album and first on Peak Records featuring Kirk Whalum on tenor sax and Roy Ayers on vibes. The Grammy nominated Jazz/R&B vocalist recorded the album while battling Polymyositis, a chronic muscle disease.

ART "BUDDY" EDWARDS' second novel, *Ghost Notes*, and first solo album, *Songs From Memory*, at the same time in 2008.

CHERYL B. ENGELHARDT'S *Craving The Second*. In 2004, she won VH1 and *Billboard* Songwriting Awards as well as Unsigned Artist of the Month in *Keyboard* Magazine.

MARK FISH'S arrangement of Joseph-Maurice Ravel's *Ma Mère L'oye (Mother Goose Suite)* for cello and piano by Editions Durand, Paris.

MICHAEL GANDOLFI'S world premiere recording of the expanded version of *The Garden of Cosmic Speculation* with the Atlanta Symphony Orchestra on Telarc Records. Following the world premiere of the original version at Tanglewood in 2004, many orchestras including the ASO, which commissioned Gandolfi to write additional movements, performed the work.

GARNETTA'S *Stacking Blocks*. Garnetta is a new Chicago house artist who has been performing since 1985.

JOHN GORKA'S double DVD set *The Gypsy Life* on AIX Records, showcasing John's 20-year plus career. The two discs feature live concert footage, rehearsals and interviews, as well as a two-hour documentary about the singer/songwriter's illustrious career.

SEAN GRISSOM'S *Song's Without Word*. The "Cajun Cellist" recently performed at the Kennedy Center's Millennium Stage and is currently working on a CD/book of Beatles arrangements.

EDWARD WALKER IKARD'S *You Need To Love Everybody*, which was written and recorded by him and is available at CD Baby. He also released *Shine Your Love Light*. His song "You Need To Love Everybody" was well received in Australia.

JAHSON ITES' *Forward Outta Babylon* on Sick Donkey Records. It is the conscious dancehall artist's debut album and features the Dub Championz and Bill Ortiz (of Santana) on trumpet.

J. MUSAK'S *Winter Chords* on his own label. The album contains hard rock secular and hard rock Christian songs.

J. PHOENIX'S *Masterpiece* in September 2007. He is featured on *The Best of 2Pac, Part 2: Life*, released in December 2007.

SONYA KNIGHT'S *D'Zin'r Original*, her debut album. The album is urban inspirational music.

JUDITH KRASNOW'S *Rudolph, Frosty, And Captain Kangaroo*, a memoir about Judith's father, Hecky Krasnow.

SUNNY LEVINE'S *Love Rhino*. Levine is an accomplished producer who has worked with The Happy Mondays, Mickey Avalon, Hugh Masekela, The Sylvias and Pete Yorn.

FRED ONOVWERO SUOKE'S *Landscapes of Africa: Music for Orchestra* in late 2007. His *Fanfare for Strings* was premiered to rousing applause by the Chicago Sinfonietta on October 29, 2007 at Orchestra Hall at Symphony Center. Fred's *Tribute to Great African Composers No. 1* was premiered by the Ghana National Symphony Orchestra in August.

CHRIS PO'S second mixtape, *Potency is Deadly*, hosted by DJ Envy.

BENNETT SIEMS' *Empire at Twilight*, a release of contemporary concert music that fuses classical, jazz and textural sound design.

THE SKYCHURCH EXPERIENCE'S *New Rising Sun* on November 27, 2007. The Seattle band's record features twelve instrumental rock fusion tracks.

THE STEELDRIVERS' self-titled debut on Rounder Records. The album is a blend of traditional bluegrass with their own set of rules.

VOCALSENSE and **MONROE CROSSING'S** performance on *The World Beloved: A Bluegrass Mass* on Clarion Records.

YAHALOMA'S "The Lord's Prayer," a song in Aramaic and English with a smooth R&B twist. She was also a featured artist in *CCM Magazine*.

Signed

JOHN FRANCIS with New Jerusalem Music Publishing, which is home to Sufjan Stevens, Danielson and more. Francis won the 2006 ASCAP Foundation Sammy Cahn Award.

STACY ROBERTSON with Grammy award winning producer Troy Taylor's Song Book Label. He has worked with songwriter/producer Kendrick Dean, 2X platinum producer Yonny and Rob Diggy (Beyonce).

ALEXANDER ROSS-IVER with Alpha Omega/Monster Tunes Music Publishing for his catalog.

JOHN DAVID SCHRADER with Premier Tracks, Transition Music, Audio 7 and Field's Music for various instrumental works for use in Film and TV.

Biking to Work

Milwaukee-based folk singer **Peter Mulvey** did the math and realized that his constant touring was causing him to burn three times the gasoline of a normal commuter. His solution? Bike to work. His recent "Look Ma, No Gasoline!" tour saw the singer pushing pedals with guitar in tow during two weeks of touring through Wisconsin. The trip was made into a short video by Michael Sears and can be viewed at www.jsonline.com.



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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Ed. 02/08 ASCAP 51902



The 2008 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker

MAY 16-23, 2007 - NYU Steinhardt
Deadline for applications: April 14, 2008

Following in the vision and legacy of Buddy Baker, the 2008 NYU Film Scoring Workshop will continue to present the rich traditions of classical Hollywood film scoring. Dedicated sessions will address timing, orchestration techniques, and conducting. MIDI mockups, a staple in today's scoring chain of production, will be featured. Participants will choose a clip from a number of varied choices. The workshop will culminate in a full day of recording sessions, featuring New York's top-tier musicians. All previous workshops have featured players from the New York Philharmonic and The Metropolitan Opera Orchestra and have been recorded by top flight engineers such as Lawrence Manchester. Participants leave with a professional demo of their work. The workshop will continue to be taught by some of today's most creative composers and orchestrators - Mark Snow, David Spear, David Matthews and NYU film scoring faculty members Ira Newborn, Deniz Hughes, Mike Patterson and Ron Sadoff.



ASCAP will also feature additional presentations on the art and business of film music with industry veterans. For the benefit of auditors and participants, all faculty and participant interactions, lectures, and comments will be amplified and projected to large screens. Auditors will attend all proceedings, including the live recording sessions and critiques. All sessions of the workshop will take place in the Frederick Loewe Theatre at New York University's Steinhardt School. For further information, contact Ron Sadoff at 212-998-5779 or by E-Mail at ron.sadoff@nyu.edu. For detailed information and a downloadable application, go to: <http://steinhardt.nyu.edu/music/scoring/ascap>

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April 17

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May 19

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June 16

Publishers' Quarterly BCO Distribution for 4Q2007 performances

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

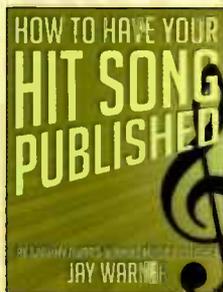
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Note: Dates subject to change

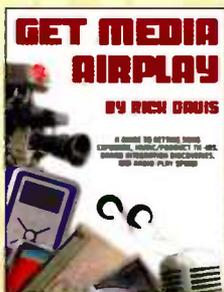
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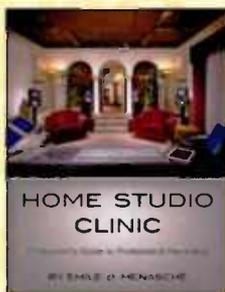
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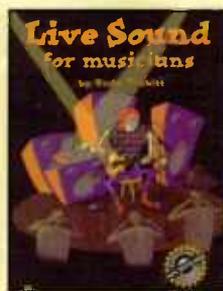
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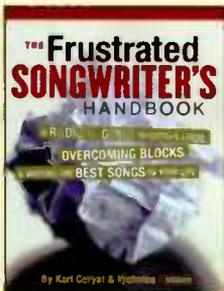
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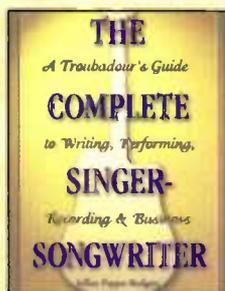
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Mic Wipes™

wipes for microphones
All natural, patented wipe to remove bugs on microphones, instruments, hands, or other surfaces. The active ingredient has been shown to wipe out bacteria, viruses, fungus, and yeast.

MADE IN THE U.S.A.

World Radio History



To Do:

- Record entire band
- Program drum beats
- Comp together guitar solo
- Fix vocal pitch problems
- Tighten timing in bridge
- Add string section
- Add synth bass
- Warm tracks with VC-64
- Add convolution reverb
- Mix with 64-bit engine
- Create dance remixes
- Master mixes with LP-64 Effects
- Burn CD + upload to web

Pro Suite is a collection of the finest tools that Cakewalk has to offer:

- > SONAR 7 Producer Edition
- > Project5 Version 2.5
- > Rapture
- > Dimension Pro
- > Bonus Expansion Packs

Visit www.cakewalk.com to learn more

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