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NEWS BRIEFS

BMI Promotes Bryant, Cody To Key Posts

BMI President & CEO Frances W. Preston has announced that Del Bryant has been named Executive Vice President and John Cody has been named Chief Operating Officer. Both are newly created positions. Bryant and Cody were Senior Vice President Writer/Publisher Relations & Performing Rights and Senior Vice President & Chief Financial Officer, respectively.

In making the announcement, Preston said: "Del and John bring rich and different talents to their positions. Del has been a powerful force in the acquisition and development of our writer/publisher catalog and in overseeing our royalty distribution and payment schedule. John's leadership in the financial arena has helped BMI become the most cost efficient PRO in the industry. They are both seasoned executives with a clear vision of the future of the company."

Bryant has managed the BMI Writer/Publisher Relations and Performing Rights Departments, as well as the company's domestic distribution system and payment

schedule, since he was named Senior Vice President in 1991. He now adds BMI's Media Licensing and General Licensing Departments to his responsibilities. He joined BMI's Nashville staff in 1972 and relocated to New York when he was named Vice President, Performing Rights in 1988.

Cody, who retains his title of Chief Financial Officer, joined BMI in 1999 from his position as Vice President/Controller at the Hearst

Book Publishing Group. He has been responsible for the overall management of accounting and financial control, including all treasury activities, external auditing operations, tax planning and the development of human resources programs and policies. In his new position he will manage the Finance, Operations & Information Technology, Human Resources & Training, and Facilities Management & Support Services departments.



Del Bryant



John Cody

Appeals Court Hands BMI Victory in Music Choice Case

The United States Court of Appeals for the Second Circuit in New York gave BMI a ringing victory in its appeal of the lower court decision in the case to set the blanket license fees for Music Choice, a leading subscription digital audio music service

programming provider to cable systems and satellite carriers. The Second Circuit found that federal district court serving as the BMI "rate court" had "improperly rejected the pertinence of the retail price of music as an indication of its fair market value" when it set a

rate of 1.75% of gross revenues on July 20, 2001.

BMI President and CEO Frances W. Preston said, "We welcome the Second Circuit Court of Appeals decision because it reaffirms BMI's position that one must look to the

continued on page 2

Supreme Court Upholds 20-Year Copyright Extension

In a 7-2 decision, the United States Supreme Court, in the case *Eldred v. Ashcroft*, has upheld the 20-year extension Congress granted to all existing copyrights in 1998 under what is known as the Sonny Bono Copyright Term Extension Act.

The plaintiffs in the case had argued that retroactive use of the extension violated intent of the Constitution's giving Congress the authority to "promote the progress of science" through the issuing of copyrights for "limited times."

BMI President and CEO Frances W. Preston issued the following statement in regard to the decision: "The Supreme Court decision marks a victory in the struggle we began almost 10 years ago to bring the term of copyright in the United States up to the world standard of life of the author plus 70 years. It validates our position in the Congressional campaign to achieve passage of the Sonny Bono Copyright Term Extension Act. The position was restated in the amicus brief we submitted to the Supreme Court together with others representing music copyright creators and owners. The Court's unambiguous decision is a landmark in the battle to protect the works of every songwriter, composer and music publisher and will have far-reaching effects."

National Recordings Registry Tabs First 50 Selections

The first 50 selections inducted into the National Recordings Registry, announced January 27, include an honor roll of legendary BMI songwriters' and composers' work. Modeled after the National Film Registry, which recognizes the greatest American motion pictures, this annual Registry was set up by lawmakers in 2000 in order to "maintain and preserve sound recordings that are culturally, historically, or aesthetically significant." The selections include works from such BMI greats as Woody Guthrie, the Carter Family, Jimmie Rodgers, Charlie Parker, Miles Davis, Bill Monroe, Elvis Presley and Aretha Franklin, among others.

The final selections were made by the Librarian of Congress, James Billington Jr., after consultation with a group of advisors that includes academics, members of the music industry and others. BMI President and CEO Frances W. Preston was part of that advisory group, and was represented in the deliberations by



Pictured (l-r) are Elizabeth Cohen of the American Engineering Society, BMI's David Sanjek, Librarian of Congress James Billington, Jr. and the American Musicological Society's Jose Bowen.

Dr. David Sanjek, the Director of the BMI Archives.

A complete list of the inductees is available on bmi.com.

Appeals Court Hands BMI Victory in Music Choice Case

continued from page 1

full retail value of the revenue stream to ascertain the value of music in cable music program services, not simply the portion of the revenues received by cable programmer. In reversing the earlier ruling in the Rate Court, it is a vindication for BMI's position, and it sets the correct baseline from which the judge should determine the full value of BMI's repertoire, in cable programming services."

In the proceeding before the BMI rate court, BMI had proposed a rate of 4% of Music Choice's gross revenues, the same rate that BMI had negotiated with Music Choice's competitor, DMX. BMI contended that the license fee rate paid to BMI by Music Choice should take into consideration the full retail value of the music, including the fees cable

and satellite subscribers pay for receiving the service. Music Choice had proposed a lower rate, contending that the portion of revenues it collected from cable systems, often regarded as the "wholesale price," constituted the appropriate benchmark of value of the music. The rate court agreed with Music Choice on this key issue, and BMI appealed.

The Second Circuit flatly rejected the rate Court's reasoning, which deemed the retail revenue stream irrelevant. The Circuit Court said it was wrong not to consider the fees paid by cable and satellite subscribers when valuing BMI's music.

The Second Circuit has sent the case back to Judge Stanton and the BMI Rate Court for further proceedings.

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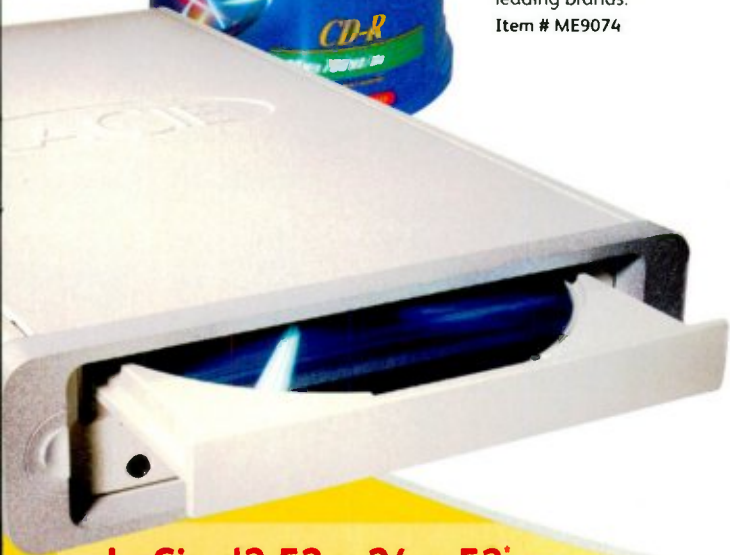
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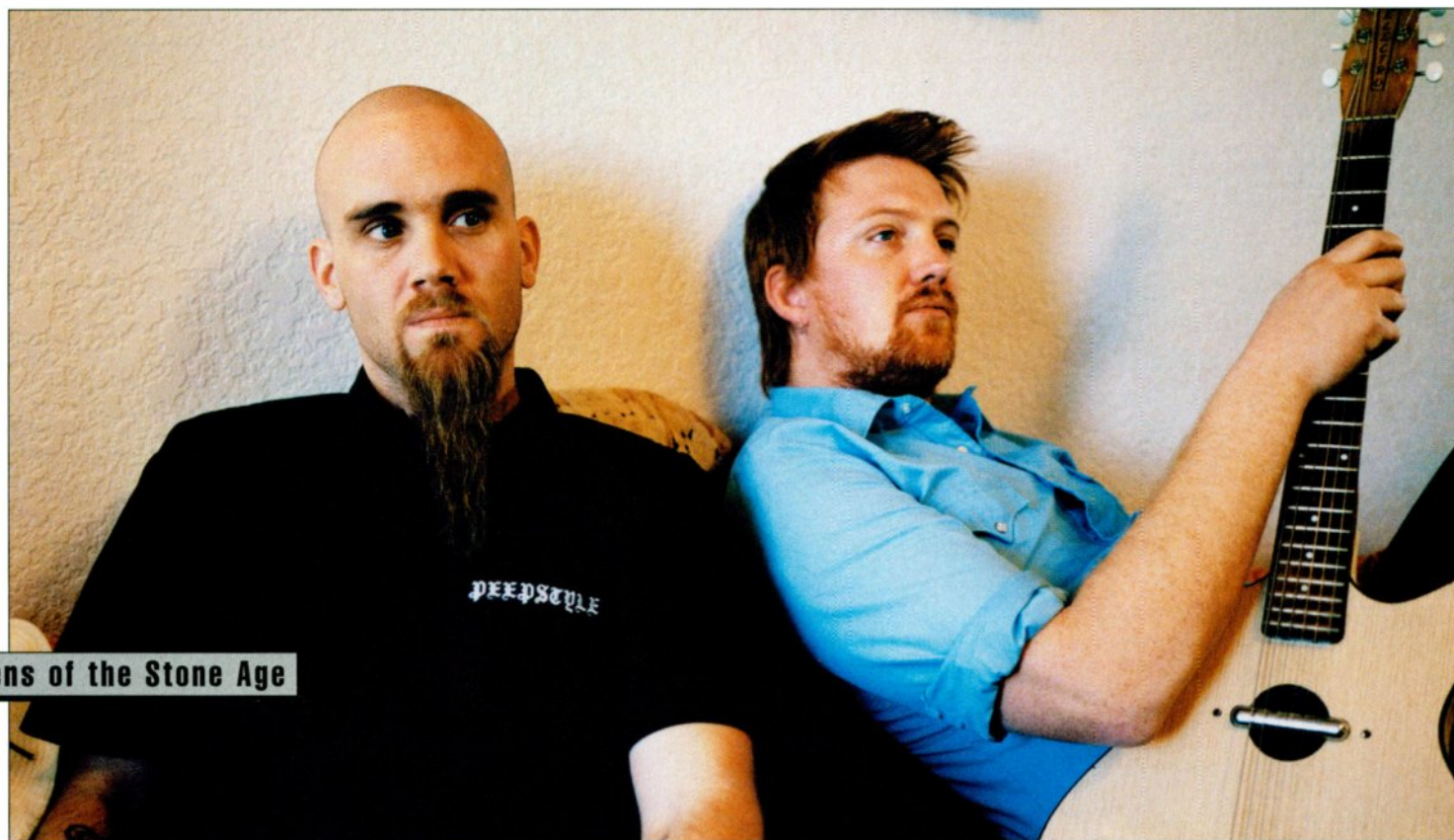


KEITH STEGALL

MS.DYNAMITE



HITMAKERS



Queens of the Stone Age

It's a tad ironic that it's a Queens of the Stone Age album entitled *Songs for the Deaf* that is finally being heard. The Palm Desert-based QOTSA, formed from the ashes of mid-'90s "stoner rock" pioneers Kyuss, have toiled in a critical purgatory of sorts since their 1998 self-titled debut.

The band's high-impact, crunching rock epics have earned them myriad critical praise and a highly devoted underground following, but commercial success had thus far eluded the group. *Rated R*, the band's 2000 sophomore effort, dug itself in deep among music critics' top albums of that year, but failed to ring up impressive sales. *Songs for the Deaf*, however, is lifting Queens from the quagmire.

The brainchild of singer-guitarist Josh Homme and bassist Nick Oliveri, the band's self-described "robot rock" is a puzzling contradiction. It's hard rock without being heavy metal and vice versa — somehow managing to parry the negative connotations associated with both genres while embrac-

ing the legitimacy of both — and as a result, wins audiences over by the sheer manliness of it all.

This winning formula has kept QOTSA on the critical radar, but what is sending *Songs for the Deaf* into the mainstream is a simple combination of factors. For one, Homme and Oliveri hired longtime fan and Foo Fighter frontman Dave Grohl to man the drums this time out, instantly introducing the band to an entire legion of new and curious fans. Ex-Screaming Trees vocalist Mark Lanegan chips in on vocals and songwriting as well. Toss in a video for *Deaf's* catchy lead single, "No One Knows," which has seen heavy rotation on MTV, and just like that, QOTSA is pumping their thuggish, bone-crushing sonic assaults through eardrums across America.

"I wanted to spend a lot of time in the airport during the making of this album, to access my inner deaf child," said Homme shortly before *Deaf's* release. "Can you hear the difference?"

Kevin Raub

NAPPY ROOTS



HEATHER HEADLEY



JEFF BATES



INTOCABLE

ALEXANDER JANKO &
CHRIS WILSONQUEENS OF
THE STONE AGE

Born and raised in Harlem, New York, Cameron Giles, a/k/a "Cam'ron," "Killah Cam" or just plain "Cam," has made a comeback on the streets and the charts with his third album, *Come Home With Me*.

Like many young boys, Cam'ron played basketball throughout his childhood and had dreams of becoming a pro. A leg injury sidelined that dream, and Cam'ron quickly began focusing on his new dream: rapping.

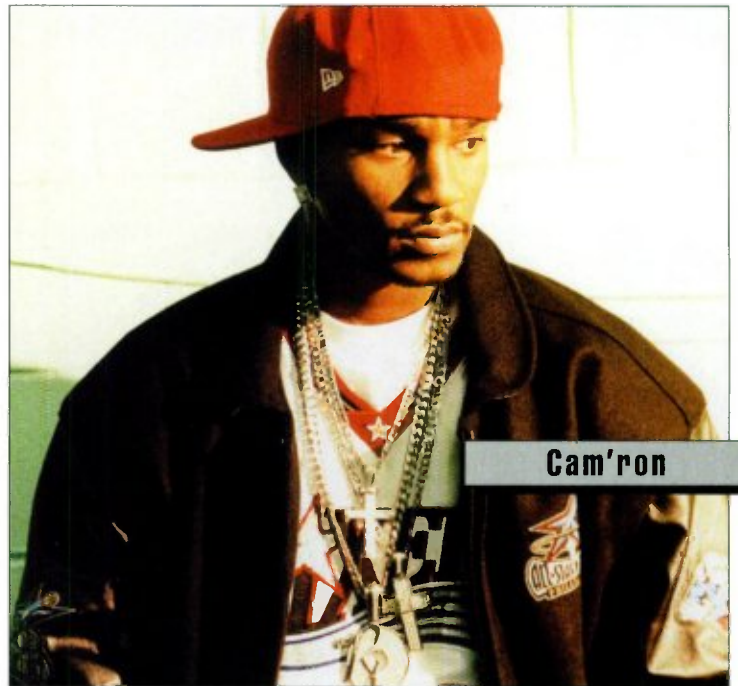
Cam'ron's big break came in 1998 with the release of his debut album, *Confessions of Fire*, which provided us with ".357" and "Horse and Carriage." This album, as well as his sophomore effort, *Sports, Drugs and Entertainment*, both reached Gold status. However, good times were not to follow. Disputes with his then record label and serious health problems took Cam'ron off the map for a while.

Cam'ron reached out to long-time friend and mentor Damon Dash, CEO of Roc-A-Fella Records, to help him get back in the mix. *Come Home With Me* debuted on *Billboard* at number 2 and features the chart-topping hits "Oh Boy" and "Hey Ma."

"On this album, my style changes with the times," says Cam'ron. "My goal is to be 20 blocks ahead of everybody else."

Cam'ron is standing by those words. Not only is he dropping top-charting hits, he recently made his acting debut in the movie *Paid in Full*, starring Mekhi Phifer, and he's also coming out with his own line of cologne named "Oh Boy."

Raette Johnson



Cam'ron



Zwan

Zwan, the new quintet led by former Smashing Pumpkins mastermind Billy Corgan, makes its recorded debut with *Mary Star of the Sea*. The 14-song album is one of the most eagerly anticipated debut discs in recent memory, marking an exciting new chapter in the musical life of one of alternative rock's

best-loved creative forces.

Corgan describes Zwan as representing "a completely different deal and a completely different part of my person." Indeed, rather than continue his former band's thrashy art-rock approach, *Mary Star of the Sea* boasts a more melodic, pop-oriented direction and an unmistakably upbeat vibe that contrasts the Pumpkins' darker edge.

Zwan — which also includes Smashing Pumpkins drummer Jimmy Chamberlin, Chavez guitarist Matt Sweeney, Siint/Tortoise guitarist/bassist David Pajo and A Perfect Circle bassist Paz Lenchantin — began recording just a few months after the Smashing Pumpkins played their final show in December 2000. After making its live debut the following November, the new combo road-tested an array of new Corgan tunes on a series of low-key club gigs and radio-station Christmas shows.

From the start, Zwan's live performances have been giddy, upbeat spectacles, with the formerly dour Corgan adopting a buoyant, beaming new stage persona. That attitude is prominent on such catchy, candy-colored *Mary Star of the Sea* tracks as "Honestly," "Endless Summer," "El Sol" and "Declarations of Faith," while Corgan's artier impulses reassert themselves on the 14-minute experimental epic "Jesus, I/Mary Star of the Sea."

The latter track can also be heard in *Spun*, the upcoming feature film debut by noted music-video director Jonas Akerlund, for which Corgan composed the music score. As excited as Corgan is about that project, it's obvious that he regards Zwan as his creative focus for the foreseeable future.

Martin Huxley

He produces. He writes. Until recently, he was top A&R guy. He's an artist. But of all his interesting jobs, musical renaissance man Keith Stegall says writing songs is still his favorite thing.

"That's the reason I came to town, and probably is still the most exciting and precious thing to me," says the Texas native.

That devotion to song is likely one of the reasons he's had such success: 14 BMI-award-winners cut by an eclectic group of artists including Al Jarreau ("We're in This Love Together,") Mark Wills and 98° ("I Do [Cherish You]"), Dr. Hook ("Sexy Eyes") and Sammy Kershaw ("Love of My Life").

Though much of his success in the early '80s was with pop hits, Stegall wowed the world when he produced Randy Travis's seminal debut *Storms of Life* in 1986. That album not only launched Travis's career, it did nothing less than reset the genre's direction for the next decade.

Stegall, who started playing piano at age four and made his own stage debut at eight, quickly bowed out of the Travis project to focus on his own record deal. But the course behind the board was set, and Stegall soon struck up another collaboration with an upstart singer/songwriter named Alan Jackson.

Jackson and Stegall, through their "tremendous mutual respect and trust," have to-date made 12 platinum or multi-platinum records. Twenty-nine singles have reached number one, many of which they wrote together, including "Dallas," "Don't Rock the Jukebox" and "If I Could Make A Living."

The former folk singer also has shepherded some noted progressive projects, including Eric Heatherly's *Swimming in Champagne* and Jamie O'Neal's breakout debut *Shiver*. Among his many production clients are Aaron Neville, George Jones, Terri Clark and this great singer and musician named Keith Stegall.

So far, Stegall has created 39 number one records as writer and/or producer. He's had five Grammy nominations and has won numerous CMA, ACM, and TNN awards — including a 1995 ACM nod as Top New Male Vocalist for Stegall himself. But this self-proclaimed "insecure" gentleman tries "not to pay attention to that stuff."

"No accolade," he says, "no award, *nothing* compares to writing a great song. Or producing a great record."

Charlene Blewins



Keith Stegall

Heather Headley



Heather Headley may not be a household name as a pop artist — but she's working on it. The Trinidad native was competing in performing arts contests at age two, and playing concert piano by age four, before relocating to Fort Wayne, IN and, ultimately, pursuing a career in acting and music. Her big break came in 1997, when she originated the role of Nala, the lead lioness, in Disney's Broadway smash *The Lion King*, followed by her being cast as the lead in Disney's Broadway production *Aida*, written by Elton John and Tim Rice. Audiences and critics alike were bowled over, and Headley received the Tony Award for her performance in 1998.

While the *Aida* Tony might be the peak of some careers, it was just the beginning for Headley. In October 2002 she released *This Is Who I Am* on RCA Records, featuring production work from such top r&b names as Dallas Austin and Jimmy Jam & Terry Lewis along with such guest players as guitarist Keb Mo' and Jamaican dancehall artist Chuckie Star.

It is Headley who remains front and center, however, on such powerhouse numbers as "Always Been Your Girl" and "I Wish I Wasn't." A co-writer of several of the album's songs, she says, "My brain has to connect with my heart and my voice. It's a simple test: I know in 12 bars if I can sing the song or not."

A media blitz has included singing the national anthem at the January 19 AFC Championship Game and appearances on "The Today Show," "The Tonight Show" and "Good Morning America." Along the way, she picked up a Soul Train Award nomination for Best R&B, Soul or Rap New Artist.

"I want this to be an album people can listen to now and ten years from now," she says, "something that can exhilarate people and help them through these uncertain times."

Kevin Zimmerman

HITMAKERS

Descending on the global music scene like guitar-wielding angels, The

Hives remind us of the spirit-lifting power of no-frills rock & roll.

And not a moment too soon.

With reports of terror and slumping economies topping the news, the world could use a judicious dose of rock & roll frivolity, which The Hives deliver in spades. Though the Swedish quintet has obviously modeled itself after the sharp-dressing garage bands of the mid-'60s, the group has been warmly embraced by the punk-rock cognoscenti. Categories aside, The Hives' volatile fusion of bare-boned rock and snot-nosed attitude has been hailed as a

refreshing alternative to the stark realism of nu-metal.

Though The Hives are just now hitting their stride in the U.S., the band has been an underground phenomenon since the 1996 release of their introductory EP, *Oh Lord! When? How?* But it's The Hives' 2000 sophomore album, *Veni Vidi Vicious*, and its raucous debut single, "Hate To Say I Told You So," that have created a worldwide buzz. The disc was voted the number one album of 2000 by Britain's influential *NME* magazine, while *Time Out* magazine employed a list of adjectives to describe the disc: "Something quite special . . . genuinely enigmatic, sexy, exciting, clever and cool."

Time Out's gushy review apparently jibes with the attitudes of many record buyers. The Hives seem to have sparked a garage-rock redux, with emerging acts like White Stripes and The Vines displaying a similar affection for urgent, fun-filled rock. But it's doubtful that The Hives resent the competition. The band's farcical approach to music and life is



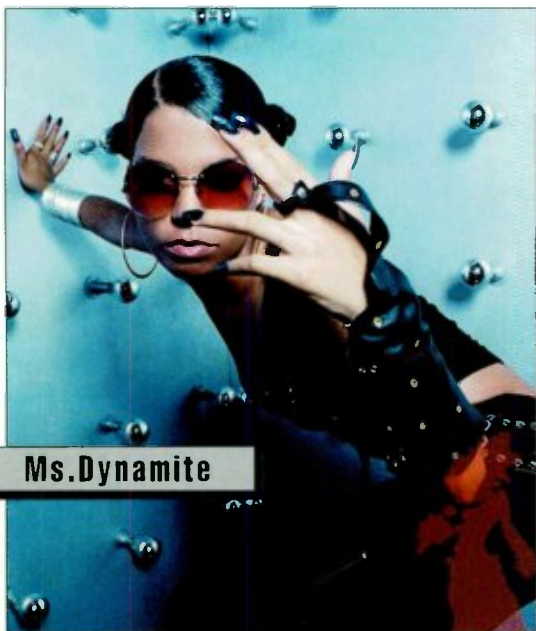
The Hives

evident in the names of its members: vocalist Howlin' Pelle Almqvist, guitarists Chris Dangerous and Vigilante Carlstrom, bassist Nicholaus Arson and drummer Dr. Matt Destruction.

Though The Hives may seem like overnight sensations, their history reaches back nearly 10 years. Formed in the small industrial town of Fagersta, Sweden, The Hives signed to Europe's Burning Heart Records and released a spate of acclaimed recordings, including a full-length 1997 CD, *Barely Legal*, and a 1998 EP, *a.k.a. I-D-I-O-T*. These discs set the stage for their 2000 breakthrough effort, *Veni Vidi Vicious*.

A bidding war accompanied the release of *Veni Vidi Vicious*, with major labels vying for the honor of distributing and promoting the indie disc. Warner Bros.-affiliated Sire Records took home the spoils. Now credited for engineering the garage rock revival, The Hives are poised for universal domination.

Bruce Britt



Ms. Dynamite

Ms. Dynamite is an aptly named artist. The 21-year-old English hip-hop/R&B diva has taken the U.K. by storm over the last couple of years, proving herself one of the most dynamic new acts on the globe with her first album, *A Little Deeper*. Final proof of that came when she won this year's coveted British Mercury Music Prize, beating out the likes of superstar David Bowie.

Born Niomi MacLean-Daley and raised in North London, Ms. Dynamite started rapping in clubs just for fun when she was 17. "I loved music but it's something that I never thought that I could or should take seriously," she recalls. But then her single "Booo!" helped launch her from the English garage scene to stardom thanks to its infectious beats and her no-holds-barred observation on violence in the London clubs. With her vocal mix of singing and rapping

and tracks that draw from soul, hip-hop and Caribbean music, Ms. Dynamite has a broad appeal. And she is determined to use that as a platform for pointed social commentary.

"I am not here to be a stereotypical feisty young girl that just wants to get up onstage and chat," she says. "I'm actually here with what I believe is something important to say. I think growing up as a young black woman in this big flipping world where there's so much badness going on and all the rest of it, I just wanna give my perspective of life. I guess I'm trying to bring positivity to people and even make light of negative things while encouraging people to think. All I'm trying to do is to provoke thought and if that means I have to go and stand at the top of whatever building and scream at the top of my lungs to do so, then I will. I just want people to think more."

Rob Patterson

HITMAKERS



where that discontent comes from.

"I had a .38 special in one hand and a guitar in the other," he told *Rolling Stone* about a particularly bad patch in his life at the age of 17. However, "I picked up the guitar and started playing. If you kill yourself, you're a coward."

With Dale Stewart (bass/vocals) and Nick Oshiro (drums), Seether was formed in 1999 in Johannesburg, South Africa — not an area well known for its rock scene. Still, the group's South African release, *Fragile*, became one of the nation's best-selling

titles, with first single, "Fine Again," helping one young girl who had overdosed to start over.

As Seether left to seek its fortune in the U.S., "They were actually crying," Morgan says of the girl's family. "That was the most surreal experience. They're all standing around and saying, 'We don't know if we should be happy for you or angry at you,' and that's pretty cool. It's good to know we've had such a positive influence on someone."

Morgan's motivation stems from the lack of

acceptance he felt growing up in Johannesburg. Not only did his parents divorce when he was still young, but his Afrikaans mother's devoutly Christian family held some disdain for him because of his father's English heritage. His paternal family, meanwhile, looked down on his being so into rock music. The situation ultimately led to the gun-or-guitar incident.

The current album, *Disclaimer*, delves deeply into Morgan's issues, with roiling self-analytical titles like "Pig" and "Gasoline" providing equally weighty emotional power. "I'm not trying to be a spokesman," Morgan explains, "because I wouldn't want to have a spokesman myself. This is a way for me to say how I feel now and get it out."

"Other people will paint something or draw something or dance it out or whatever," he continues. "This, I suppose, is the only way I can purge, but it is therapeutic."

The therapy continues on the road, where Seether is perhaps most at home. Having completed a stint on this past summer's Ozzfest, the group recently wrapped its own headlining tour of the U.S.

Morgan has great hopes that Seether's music will continue to inspire listeners. "I don't care if no one knows what I look like," he says. "That's not the point. The point is to know I've touched people."

Kevin Zimmerman

Few bands come with as handy a self-descriptive name as Seether. The three-piece rock outfit specializes in angst-y anthems that paint a darkly complicated world, with many tunes moving from a slow boil to a full-bore explosion. Regularly compared to Pearl Jam's Eddie Vedder and Scott Stapp of fellow Wind-Up Records act Creed, singer/songwriter/guitarist Shaun Morgan makes no bones about

For years, hip-hop's East and West coasts hogged the headlines.

But thanks to such gifted street poets as Atlanta's Outkast and Detroit's Eminem, the rap world has become a far more geographically diverse place in recent years. Kentucky's Nappy Roots is currently adding to this diversity by bringing a distinctly rural-Southern flair to its fetching hip-hop sound.

The group's recent CD, *Watermelon, Chicken, & Gritz*, is less about the boyz in the hood and more about the boys on the front porch trying to figure out how to make ends meet. With the new track "Ballin' On a Budget," the sextet raps about having "no pager, no cell phone, no access at all...." These country-college boys chose to scrimp and save rather than sink their hard earned money into fast cars and fancy jewelry.

The members of Nappy Roots are in no danger of becoming homeless anytime soon. This past October, *Watermelon, Chicken & Gritz* went platinum.

Nappy Roots first coalesced at Western Kentucky University in Bowling Green (except for member Big V, who attended Eastern Kentucky) in the mid-'90s. While students, they operated a record store near campus with a production studio in the back. When they



began creating music, they enlisted the help of fellow students who knew about recording equipment, graphic design and making music videos. Nappy Roots released two independent albums, *Country Fried Cess* and *no comb, no brush, no fade, no perm....*

Atlantic Records signed the group in 1998, but the band's first album for the label (*Watermelon, Chicken & Gritz*) wasn't released until 2002. It was clearly worth the wait as well as the time and effort Nappy Roots put into this refreshingly organic work, which features a down-home vibe thanks to such elements as organs, harmonies, mandolins and blues guitars.

Now the group is the toast of both coasts and points in between, having become an MTV staple and guests on "Late Night With David Letterman" and "The Tonight Show With Jay Leno." Make no mistake, rural rap has arrived.

Jon Matsumoto

Formed in Zapata, Texas in 1994, Intocable features infectious rhythms and compelling story-songs that have sparked a renaissance in the genre known as norteño. The group's eighth album, *Sueños (Dreams)*, was nominated for a Grammy as Best Mexican/Mexican-American Album.

Norteño, born at the turn of the century when German and Czech immigrants brought the accordion and the polka to northern Mexico, is the Mexican counterpart to Texas-based conjunto music. Both prominently feature the accordion and the 12-stringed bajo sexto as lead instruments. It's an earthy, roots-based blend — considered working-class music — with origins in folk-based traditions. And, like its northern cousin, Tejano, it has spun off into related strains, including pop-norteño and country-norteño.

With *Sueños*, Intocable includes rancheras, cumbias, ballads and a bolero. It spotlights the band not only as performers, but also as songwriters. Their first single, the spiritually themed "El Poder De Tus Manos," is penned by the tunesmith Luis Padilla, while Intocable's Ricky Muñoz (along with Josué Contreras) crafted the catchy "Muy A Tu Manera."

HITMAKERS



Alexander Janko & Chris Wilson

If anyone swears by the old real-estate trope “Location, location, location,” it’s Alexander Janko. Janko, an aspiring composer who studied under Alan Silvestri and David Newman, bought a house and befriended his new neighbors, who just happened to be Rita Wilson’s parents. And Wilson had this modest movie project she needed music for: *My Big Fat Greek Wedding*, the first independent film to gross \$200 million domestically.

Janko had help: Chris Wilson, Rita’s brother, a self-taught guitarist who’s also a chef and an artist whose paintings of musicians wowed Michael Ovitz. Clearly, the Cinderella story of the film’s success extends to

the two men responsible for its music.

“We have different backgrounds, which was good,” notes Janko, who is mulling offers and polishing work on the animated film *Happily Never After*. “We come from two completely different perspectives. Sometimes, schooled people have a chip on their shoulder, but it was refreshing to have his approach being instinctive, intuitive. You just throw out theory and ask yourself, ‘How do you feel about this?’”

“I know how it can be — with egos, it can get weird, but we had a nice working relationship,” adds Wilson, who is working on music for the CBS sitcom adapted from the film. “It’s my first film experience. You have to get your ego out of the way when you think something’s right and people say, ‘That’s not what we’re thinking.’ We made a nice combination: I’d do something on guitar and he’d go to the piano and make it sound beautiful.”

Janko’s still awed by his good fortune. “It just felt like a little fun thing, something I did for a family friend because I didn’t have anything better to do,” he says. “I never thought, ‘This is my shot.’ I treated it like any job and gave everything I could. I just stumbled and fumbled my way to this incredible opportunity.”

David Kronke

The latest singer to come out of Nipper’s Nashville corner, Jeff Bates comes by his country honestly. The dark-eyed, Mississippi native grew up with his sharecropper parents in a house with nine kids and, as a shy, dirt poor, adopted child, often turned to music for solace and strength.

His mama would sing gospel around the house and listen to Webb Pierce, Loretta Lynn and Patsy Cline, so Jeff learned to sing early on. While bedridden for a year as a child with rheumatic fever, he read a lot and wrote his own stories, and began drawing comic book heroes. “I loved comic books,” he recalls. “I drew a lot when I was little. I sent some of my drawings on Spiderman to Marvel Comics one time, and they wanted me to come to New York and go to their school. I still draw on the bus sometimes — it clears your mind.”

But after hearing Elvis, Jeff was sure what his destiny would be.

Leaving home at 17, he got a job performing at a steakhouse in Columbia, Mississippi and later formed his own band, Southern Storm. The band gained popularity and began touring around the country, where Jeff

found that crowds were receptive to his own material, a rarity on the club scene. After moving to Little Rock to be closer to Nashville, he traveled back and forth, trying to land a record deal. He began writing with Burton Collins and others, and signed with Warner/Chappell Music in 2000. Soon after, he was signed to RCA, and after years of struggling and nurturing his dream, Jeff’s debut album, *Rainbow Man*, is set for release later this year.

Jeff wrote the album’s first single, “The Love Song,” and wrote or co-wrote all 11 songs on the project. “I wrote those songs with a few good friends of mine that ‘get me’ and what I’m about, and let me go out on that limb. We looked meticulously for outside songs, but . . . it seemed that the songs that fit me best were the ones that I was writing.”

Lorie Hollabaugh



Jeff Bates



Intocable

With sales of their eight albums surpassing 5.5 million copies, Intocable has mapped a border-spanning musical geography. Muñoz, the group’s co-founder, explains that song selection is key. “Norteño used

to be traditionally categorized as being rural. We’ve tried to expand its horizons with songs about love and breakups — songs that would sound great in any genre.”

Dan Kimpel

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>norah jones
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>Jesse Harris
 "Don't Know Why"



>sheryl crow
 Best Female Rock Vocal Performance



>faith hill
 Best Female Country Vocal Performance



>Robin Williams
 Best Spoken Comedy Album



>dirty vegas
 Best Dance Recording



>willie nelson
 Best Country Collaboration with Vocals



>diana krall
 Best Jazz Vocal Album



>Jars of clay
 Best Pop/Contemporary Gospel Album



>dave Grusin
 Best Instrumental Arrangement Accompanying Vocalist



>santana
 Best Pop Collaboration with Vocals



>michelle branch



>foo fighters
 Best Hard Rock Performance



>take 6
 Best R&B Performance by a Duo or Group with Vocal



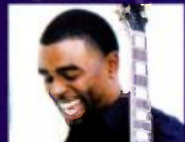
>Michael Brecker
>Roy Hargrove
 Best Jazz Instrumental Album, Individual or Group



>Pat Metheny
 Best Contemporary Jazz Album



>riders in the sky
 Best Musical Album for Children



>norman brown
 Best Pop Instrumental Album



>doc watson & david holt
 Best Traditional Folk Album



>dave holland big band
 Best Large Jazz Ensemble Album

2 awards



>Eminem

Best Rap Album
 Best Short Form Music Video

>B.B. King

Best Pop Instrumental Performance
 Best Traditional Blues Album

>Thomas Newman

Best Instrumental Composition
 Best Instrumental Arrangement

>Herbie Hancock

Best Jazz Instrumental Solo
 Best Jazz Instrumental Album, Individual or Group



>The Funk Brothers

Best Traditional R&B Performance
 Best Compilation Soundtrack Album

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Best Metal Performance



>the flaming lips
Best Rock Instrumental Performance



>Common
Best R&B Song



>dixie chicks

Best Country Album, Best Country Performance by a Duo or Group with Vocal, Best Country Instrumental Performance

>Arif Mardin

Record of the Year Album of the Year Producer of the Year, Non-Classical



>Bebbo Valdes Trio with Israel "Cachao" Lopez & Carlos "Patato" Valdés
Best Traditional Tropical Latin Album



>Ralph Stanley & The Clinch Mountain Boys
Best Bluegrass Album



>Jim Lauderdale

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>The Jordanaires
Best Southern, Country, or Bluegrass Gospel Album



>The Light Crust Doughboys



>Etta James



>SIMON & Garfunkel



>Alan Lomax

Legend Award



>Bacilos
Best Latin Pop Album



>The Blind Boys of Alabama
Best Traditional Soul Gospel Album



>Jimmy Sturr
Best Polka Album



>BEE GEES



>ERIC Tingstad
>Nancy Rumbel
Best New Age Album



>DAVID EVANS
Best Album Notes



>Madukwu Chinwah
Best R&B Song



>Caribbean Jazz Project
Best Latin Jazz Album

Grammy Hall of Fame Awards

Paul Simon "Still Crazy After All These Years" (1975)

Carole King "It's Too Late" (1971)

Elton John "Goodbye Yellow Brick Road" (1973)

Fleetwood Mac "Rumors" (1977)

Eagles "Hotel California" (1977)

Eric Clapton "I Shot the Sheriff" (1974)

Ike & Tina Turner "Proud Mary" (1971)

The Flamingos "I Only Have Eyes for You" (1959)

Labelle "Lady Marmalade" (1975)

Thelonious Monk "The Genius of Modern Music Vols. 1&2" (1949)



>Solomon Burke
Best Contemporary Blues Album



>Lee "Scratch" Perry (PRS)
Best Reggae Album



>Don Letts (PRS)
Best Long Form Music Video



>Allan Slutsky
Best Compilation Soundtrack Album

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World Radio History

Eminem is a man of many names, from his alter ego Slim Shady to his given name of Marshall Mathers III. And the multi-million-selling rapper, nominated for five Grammy Awards and winner of two, seems to have acquired a reputation with even more identities than his many names. While to some he is an obscenity-spewing threat to American values, to others he is the canniest entertainment entity to emerge in recent years. But to many of his fans, Eminem is simply one of them: a disenfranchised and sometimes angry youth, albeit one whose talents have taken him from growing up on welfare in Detroit to the top of the music charts. For, as he says on his latest album, "White America, I could be one of your kids."

However, there is one thing about Eminem that is abundantly clear: With the 2002 release of *The Eminem Show* and his film debut in *8 Mile* (loosely based on his life), Eminem has arrived as a superstar and a fact of modern life. And for all the controversy that he has generated, one still can't help but admire Eminem for his outright honesty. "You put your [stuff] out there for the world to see and to judge, and whoever agrees with you agrees with you," he says. "Even my most die-hard fans don't agree with everything I say. These are my views, this is how I see it."

Nonetheless, the rapper believes that his appeal comes from the fact that most everyone can find something in his music to relate to. "I'm not alone in feeling the way I feel," he says. "I believe that a lot of people can relate to my [stuff], whether white, black, it doesn't matter. Everybody has been through some [stuff], whether it's drastic or not so drastic."

Eminem's perspective comes from growing up in a situation that might have sent others hurtling down the road to perdition. Bouncing back and forth between poor neighborhoods in Detroit and Kansas City as a youth, raised only by his mother, he dropped out of school at 15 to toil at minimum-wage jobs. Yet Eminem never lost sight of his musical goals, competing in rap contests and independently releasing his music, sparking a stir in the hip-hop underground.

But since being taken under the wing of hip-hop icon Dr. Dre, who signed Eminem to his Aftermath/Interscope label, the white rapper hit the music scene like a lightning bolt with his 1999 major label debut, *The Slim Shady LP*. Following with *The Marshall Mathers LP* and now *The Eminem Show*, he has won millions of fans and a shelf of Grammy Awards. For Eminem, being mentored and produced by the hip-hop legend was one of the biggest affirmations that his music has brought him. "It was an honor to hear the words out of Dre's mouth that he liked my [stuff]," he says. "Growing up, I was one of the biggest fans of N.W.A, from putting on the sunglasses and looking in the mirror and lip-synching to and wanting to be Dr. Dre, to be Ice Cube."

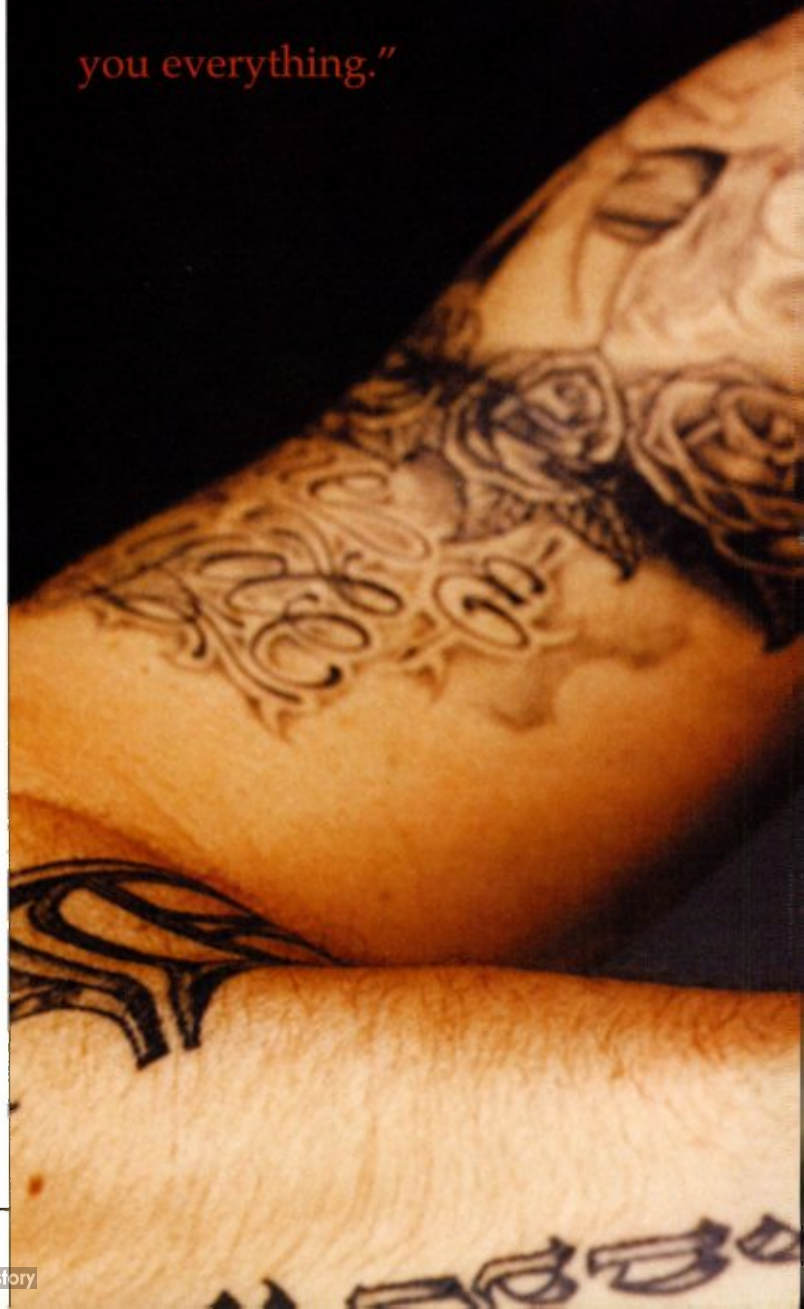
And now, with his starring role in *8 Mile*, Eminem has hit the silver screen with a story that mirrors his own life of struggle and triumph. "I don't play me in the movie," he explains. "There are similarities because I sat down with Scott Silver, the script writer, and told him instances from my life that were used in the movie, some exactly the way they happened, some a little bit different. I play a guy named Jimmy who grows up in Detroit and tries to make it as a rapper."

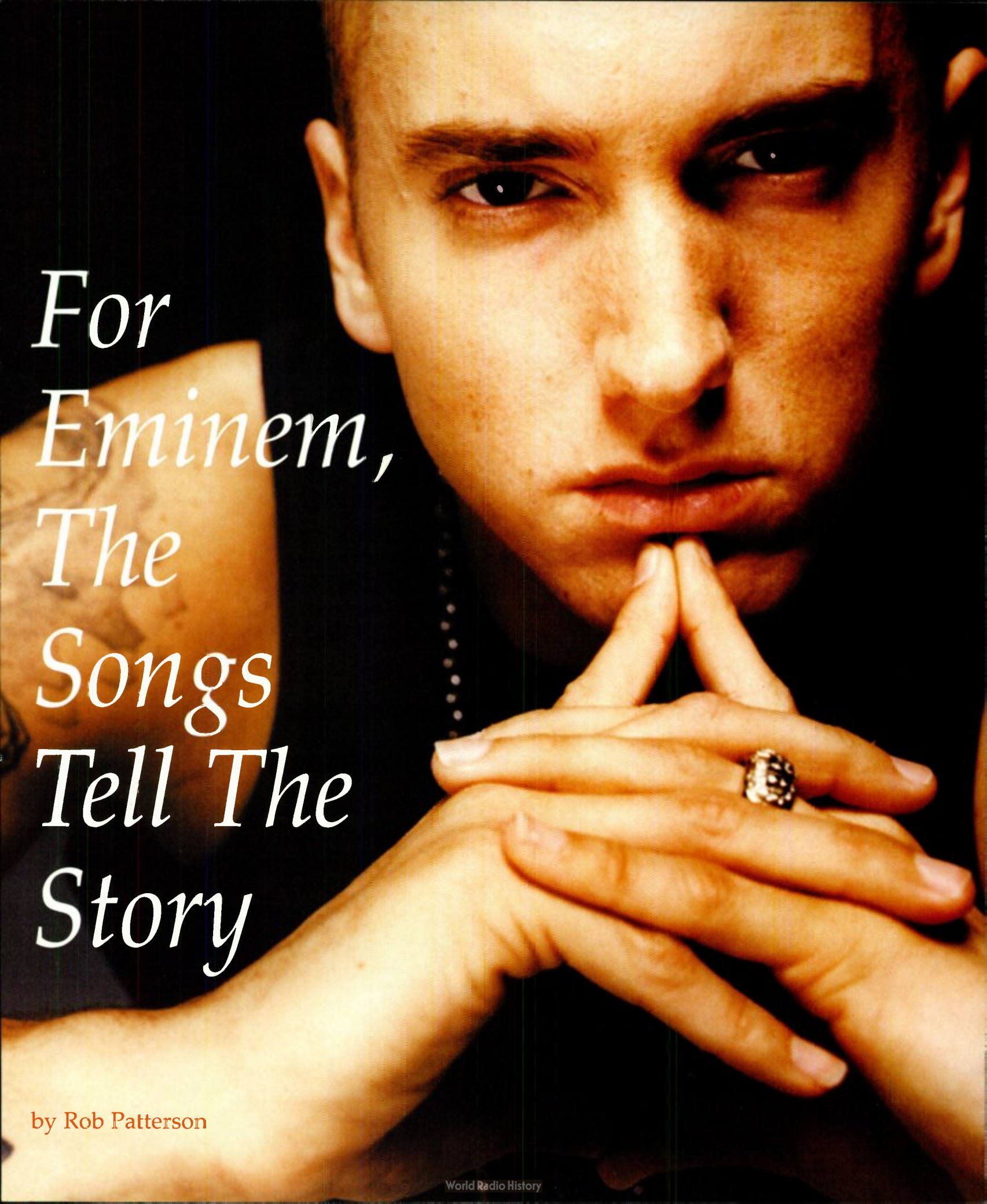
Eminem's music has brought him fame and fortune, and has allowed him to sometimes settle scores from the past in his raps. Yet for all the media flack he's received about his music and hip-hop in general being a negative influence, the rapper sees a positive social benefit in his chosen mode of artistic expression. "Sometimes I feel like rap music is almost the key to stopping racism. If anything is at least going to lessen it, it's gonna be rap. I would love it if, even for one day, you could walk through a neighborhood and see an Asian guy sitting on his stoop, then you look across the street and see a black guy and a white guy sitting on their porches, and a Mexican dude walking by."

And if one wants to ultimately learn the truth about who Eminem is, the artist says to look no further than his songs. "If you listen to them and don't take the words out of context, they'll tell you why I'm saying this or that. Just listen to the songs. They will tell you everything."

Rob Patterson is a freelance writer and occasional record producer based in Austin, Texas.

"If you listen to [my songs] and don't take the words out of context, they'll tell you why I'm saying this or that. Just listen to the songs. They will tell you everything."





*For
Eminem,
The
Songs
Tell The
Story*

by Rob Patterson

Pink: A Crossover Artist for the New Generation

by Bruce Britt



With the tactical precision of a state-sponsored covert operation, Pink's sophomore album, *M!ssundaztood*, arrived with little promotional fanfare in November 2001 and proceeded to take an unsuspecting public by storm.

Now, over a year after its release, *M!ssundaztood* stands as one of the finest pop recordings of this decade. An appetizing melange of caramel-centered pop, old-school r&b and high-kicking rock & roll, the album even possesses classic rock roots, with guest performances by Aerosmith legend Steven Tyler and Bon Jovi guitarist Richie Sambora — an artistic coup if ever there was one.

M!ssundaztood is such a creative breakthrough that critics now hail Pink as the undisputed queen of the new pop vanguard that includes singer/songwriters like Vanessa Carlton and Michelle Branch. Like those contemporaries, Pink has proven there's a market for introspective young female singers who forego overt sexuality in favor of brainier stage personas. What's more, Pink's earthy good looks, soulful vocals and unassailable songwriting skills cut across racial and gender lines, making her a crossover artist for the new generation.

As of this writing, *M!ssundaztood* has sold over three million copies in the U.S., making good on the creative promise Pink demonstrated on her 2000 debut album, *Can't Take Me Home*. The singer captured *Billboard* magazine's Best New Female Artist trophy, while her performance in the "Lady Marmalade" video won her the 2001 MTV Video Music Awards' Top Video of the Year honor (an award she shared with divas Christina Aguilera, Mya and Lil' Kim). Pink nabbed Best Female Video and Best Dance Video honors at the 2002 MTV Video Music Awards, and a Grammy for "Lady Marmalade."

The success of *M!ssundaztood* can be attributed to the uncanny timeliness of its songs. The album's festive debut single, "Get The Party Started,"

helped ease the nation's post-9/11 fog. The subsequent single, "Don't Let Me Get Me," found Pink subtly denouncing teen pop while asserting her independence.

Subsequent singles possessed a darker, more personal edge. The album's third hit, "Like A Pill," detailed the pain of romantic infatuation, while the current single, "Family Portrait," outlines Pink's familial travails with surprising candor.

For some, Pink's arrival as a bona fide "artiste" is surprising. Though the singer's debut album spun off three Top 40 hits — two of them Top 10, one gold — Pink herself admits the record only hinted at her creative ambition.

Before Pink began composing the songs for *M!ssundaztood*, the singer stated her desire to create an album of "real music you can live or die to, songs that make you want to stand up and change your life." Towards accomplishing that goal, Pink enlisted the help of singer/songwriter Linda Perry, formerly of the '90s alt-pop group 4 Non Blondes.

As a teen growing up in suburban Philadelphia, Pink idolized Perry. So after discovering her hero's number in a makeup artist's phone book, Pink left a 15-minute message on Perry's answering machine. "I told her if she didn't return my call, I'd be her stalker," Pink recalls. "[Perry] called and said, 'You're crazy, you'd better come over'."

Days later, both singers sat on the floor of Perry's Los Angeles home and composed the tune "Eventually" in minutes. Thus began

the platinum-plated songwriting alliance that created *M!ssundaztood*.

Millions of albums and four hit singles later, *M!ssundaztood* is now lauded as a career-establishing masterwork. And though no one knows what to expect in the future from Pink, it's a safe bet that the singer's next album will be accompanied by regal fanfare befitting a pop princess.

Bruce Britt is a Los Angeles-based journalist and musician.

Pink has proven there's a market for introspective young female singers who forego overt sexuality in favor of brainier stage personas.

MICHELLE BRANCH



MUSIC FROM A MYSTICAL PLACE

Michelle Branch may be only 18 years old, but she makes music with the maturity of an old soul. Unlike so many teen acts, Branch is not the product of a producer's commercial vision. Rather, she's a fully formed singer, songwriter and guitarist whose debut album, *The Spirit Room*, has sold a million copies.

Though still young, Branch has been enraptured by music for a long time. "For as long as I can remember, and from what my family recalls, I was always singing," she explains. In fact, her musical development may have begun prenatally. "When I asked my mom what music she listened to while she was pregnant with me, she told me that she sang along with the radio in the car to The Beatles a lot. Perhaps that's why The Beatles are my favorite band. Who knows?"

Branch began years of vocal lessons, and for her 14th birthday got her first guitar. "A day later, I wrote my first song," she recalls. "I remember telling my parents that I had written a song. They didn't really believe me."

Her relationship to music is a primal one. "Music has always been in me," Branch asserts. "When I sing, I have a sense of peace, I feel like my brain turns off, and I become the core person of who I am — the essence of me. I feel connected to whatever is out there. It's almost like I leave my body and get to watch."

By her late teens, she had gotten a manager, recorded an album-length demo to sell at shows and get the music industry's attention, and landed some concert dates opening for Hanson. Maverick Records executive Danny Strick caught Branch in Los Angeles on that tour, and she was soon after signed to Madonna's record label. And at age 17, she recorded and released her first album.

"Everywhere," Michelle's first single, rose to number 5 on the pop charts, followed by "All You Wanted" and "Goodbye To You," establishing Branch as

a certified star. Her chart success has translated into international tours, multiple guest spots on "The Tonight Show," an appearance in the movie *The Hot Chick*, and a collaboration with Carlos Santana on the single "Game of Love." She has recently been finishing up her second album, which features such guests as Sheryl Crow and Dave Navarro of Jane's Addiction.

The New Kids may have been Branch's initial inspiration, but her influences are far deeper. Her favorite acts include The Beatles, Led Zeppelin, Cat Stevens and Lisa Loeb, perhaps one reason her music has such broad appeal. "I have kids and their parents coming to my show," observes Branch. "It's really cool because my lyrics appeal more to the older people and the actual sound of the music appeals to younger people."

Branch says that her musical creations come from a mystical place, including her dreams. "I have dreams when I write an entire song, chords and everything. I wake up and hope I can remember the dream-song, and find that I've already written it all down, and I just pick up the guitar and play it," she says.

For all her success, Branch finds that the biggest reward she has enjoyed is the effect her music has on listeners. "I've received hundreds of e-mails with wonderful comments like, 'when I'm having a bad day I listen to your songs and I feel better.' That, to me, is the best reward."

She would also like her music to prompt others to create, just as the music she loves did with her. "I hope I can inspire people my age to play music,"

Michelle says. "There are so many 'put together' musical acts today. Younger girls write and tell me, 'They all dance and sing and look so perfect, and it's hard to watch them. Then I heard your music and now I'm writing songs.' I hope that continues. I want to be able to speak the truth and make a difference."

Rob Patterson

For all her success, Michelle Branch finds that the biggest reward she has enjoyed is the effect her music has on listeners. "I've received hundreds of e-mails with wonderful comments like, 'when I'm having a bad day I listen to your songs and I feel better.' That, to me, is the best reward."

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EMI-Blackwood Music, Inc.

I'M REAL

Irv Gotti
Ja Rule
Q J Jiv Publishing
Epsom Music Corporation
Slavery Music
Songs of Universal, Inc.

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Jay-Z
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Lil Lu Lu Publishing

MISSING YOU

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PEACHES & CREAM

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Janice Combs Music
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Gary Smith
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B-Dart Music
Gizmo Music, Inc.

PUT IT ON ME

Irv Gotti
Ja Rule
Q J Jiv Publishing
Epsom Music Corporation
Slavery Music
White Rhino Music, Inc.

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 deshaun dupree holton
 tomi jenkins
 dominic miller (pr)
 anita poree
 garry shider
 derrick "fatlip" stewart
 emandu imani rashaan
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harden



mariah carey



snoop dogg



john sebastian



clifford "method
man" smith



shannon
"janell" shower



steve bore



leonard caxon



derrick
"mr. fatol" hill



hi-tek



roy l. hamilton III



norman whitfield



nastacia cherice
kendall



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 Anita Poree
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Mariah Carey
 Tom Jenkins

ON BOY

CAM'RON
 Norman Whitfield

RAP #1s

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 Tracy "L. Nasty" Labiner

**FEELS GOOD (DON'T WORRY
 "BOY A THING")**
 Nastacia Cherice Kendall

NOT IN HERE

Pharrell Williams

I NEED A GIRL (PART ONE)

Eric "Coptic" Matlock

LIGHTS, CAMERA, ACTION!

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 Anita Poree
 Frank Edward Wilson

ON BOY

CAM'RON
 Norman Whitfield

PURPLE HILLS

Jeffrey Bass
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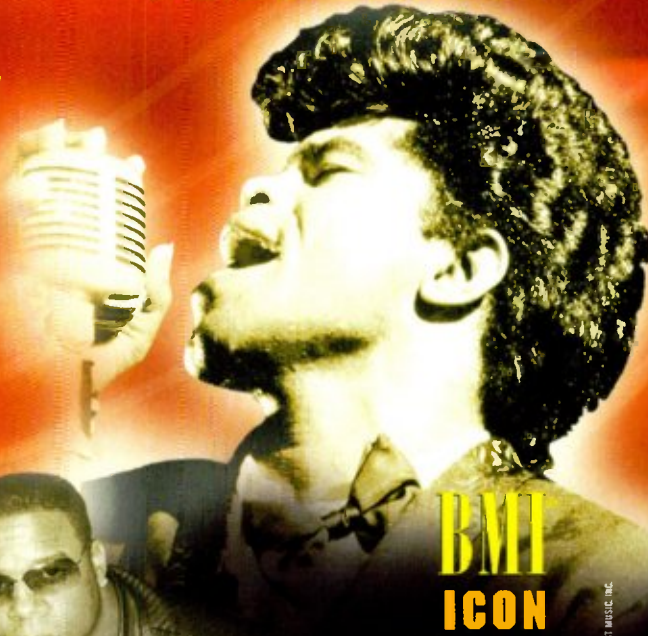
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BY KEVIN ZIMMERMAN

THE NEPTUNES ARE LOCKED IN A HIT-MAKING ORBIT

Omnipresent" doesn't even begin to tell the story of the Neptunes, the hot production team from Virginia Beach, Virginia. The ubiquitous pair has worked with everyone from hip-hop heavy hitters Jay-Z, Noreaga and Mystikal to rockers No Doubt, Marilyn Manson and Garbage, not to mention pop stars Janet Jackson, Britney Spears, the Backstreet Boys and Justin Timberlake.

At one point in the spring of 2002, five songs on the *Billboard* Hot 100 featured production and songwriting by the Neptunes, including tracks by 'N Sync and Usher. In fact, it might be easier to list the hitmakers of the past couple of years who *haven't* worked with the dynamic duo. "We have to schedule when the songs are going to come out," says the Neptunes' Chad Hugo, to which his partner, Pharrell Williams, adds, "Otherwise, the airwaves could be in gridlock."

Record labels and artists alike are eager — *rabid* might be a more accurate term — to hook up with the Neptunes; after all, practically everything they touch turns to gold. The twosome's distinctive sound — syncopated, often synthesized rhythms hyped up by alternately terse and heavy beats — has enlivened more than one tune. It's currently a given that, if you want a hit, you'd best make a call to the Neptunes one of your top priorities.

Williams and Hugo first met in a seventh-grade jazz band. Nothing if not eclectic in their tastes, the pair devoured everything from hip-hop to punk and arena rock via their parents' record collections, and by the early 1990s were performing in various Virginia Beach-area venues. One such notable combo was a hip-hop outfit with the catchy moniker Surrounded by Idiots, wherein Williams played behind DJ Timmy Tim, who would eventually rename himself Timbaland and become a producer of no small repute himself.

Williams was also playing in a vocal group with Hugo and fellow high-school mate Shay, which hit the big time when it was discovered at a 1992 talent show by new jack swing pioneer Teddy Riley. Williams and Hugo learned production under Riley, working with such groups as Blackstreet and S.W.V. The rising stars soon took on the name the Neptunes — legend has it because, astrologically, Neptune rules water and the Earth is, after all, mostly water — and began producing their own songs.

But while the hip-hop and dance-music landscapes are littered with a thousand sound-alike producers, the Neptunes took a different, more organic, approach allowing the music room to breathe instead of being swathed in "production values," and sometimes adding drum or synth parts that land in unexpected places.

"That's how music was in the beginning," Williams has said, "because it was played by humans. A live band would take it all over the place. Sequencers are perfect, humans are not, and that imperfection *is* perfection."

Of course, taking a contrary approach to the conventional wisdom can become a convention of its own. To solve this, the Neptunes are determined to continue shaking things up. "We don't want to be judged for our name, but for our work," Hugo maintains. "In the future, we're going to use a lot of different names and aliases on our records, so you may not even know it's the Neptunes when you hear them."

Such was the case with *In Search Of...*, the debut album by the production team as artists. Except the artist in this case wasn't labeled the Neptunes, but N.E.R.D., for "No-One Ever Really Dies." Comprising Williams, Hugo and Shay, the group took a predictably unpredictable approach to recording *In Search Of...*: When the original album dropped in Europe as a

IT'S CURRENTLY A GIVEN THAT, IF

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ONE OF YOUR TOP PRIORITIES.

wholly sampled-and-programmed set, rock magazines were quick with their praise, while hip-hop publications' reviews were mixed.

"The music felt constricted, layered through keyboards," Williams explained. As a result, the group went back into the studio with live musicians and re-recorded every song. "Now it's become . . . an eagle flying off of all these cliffs," he said.

The album reflects the interests of a group who's worked with Alicia Keys and Limp Bizkit, mixing up hip-hop, electronica and '70s-style rock into a heady stew. "We actually started out doing r&b," Williams emphasizes, "but our heads and minds are wherever music is. It's any and everything; I like Mr. Mister the way I like Earth, Wind & Fire just like I like Queen."

The word is definitely out amongst both the hip-hop and rock cognoscenti. The Neptunes' reputation has been nothing if not enhanced, and Williams' growing habit of showing up in other acts' videos — perhaps most notably alongside Busta Rhymes and P.Diddy in the "Pass the Courvoisier Pt. 2" clip — hasn't hurt either.

When working as producers, the Neptunes will often write to order for the artist, as they did with Spears' "I'm a Slave 4 U," but they're also sitting on a number of songs that didn't work at a particular moment. "There are times the artist doesn't like the track, so we just do it with someone else," Williams avers. "Then you realize who the real artists are — not the guy that just wants the hit."

Earlier in 2002, the duo signed a deal with Arista Records to distribute material from new acts the Neptunes have signed to Star Trek, their own label, which will include, of course, both hip-hop and rock acts. In the meantime they're continuing to work on a list of acts with whom they have not yet worked — almost unbelievably, such artists do exist — which includes Stevie Wonder, Bjork, Enya and America.

"It's not a matter of wanting to have a million songs out there," Williams insists. "It's the freedom of knowing you can work with who you want to work with and have no creative limitations, except the ones you place on yourself. That's why I don't think we'll ever get stagnant. It's our nature to outdo ourselves."

BMI CELEBRATES URBAN MUSIC AT 2002 AWARDS CEREMONY

BMI saluted the top R&B, rap and hip-hop songwriters, producers and publishers at its 2002 Urban Awards, held August 6 at Club Tropigala at the Fontainebleau Hilton Resort & Towers in Miami. The black-tie ceremony, hosted by BMI President and CEO Frances W. Preston, with Executive Vice President Del Bryant and Assistant Vice President of Writer/Publisher Relations Catherine Brewton, saw a record six songwriters tie for the Songwriter of the Year trophy. Irv Gotti, Ja Rule, Jay-Z, R. Kelly, Pharrell Williams and Mario Winans each placed two songs on the most-performed list to take home the coveted prize. Janet Jackson's hit, "All For You," was named Song of the Year, and EMI Music Publishing earned its second consecutive Urban Publisher of the Year award.

A special highlight of the gala evening was the presentation of the BMI ICON Award to "The Godfather of Soul" James Brown in recognition of his contributions to music and the music business. He was honored during the dinner with an all-star musical tribute produced by Dallas Austin, Rodney Jerkins and Pharrell Williams that featured Angie Stone and Betty Wright, among others. Brown's BMI accolades include an impressive ten R&B Awards, six Pop Awards and three "Million-Air" awards, denoting one million or more performances.

The Songwriter of the Year trophy, shared this year by six, is given to the writer having the most songs on the BMI awards list for the evening. They are: Irv Gotti and Ja Rule for "I'm Real" (Jennifer Lopez featuring Ja Rule) and "Put It On Me" (Ja Rule featuring Lil' Mo and Vita), Jay-Z for his

song "Izzo (H.O.V.A.)" and "Fiesta" (R. Kelly featuring Jay-Z), R. Kelly also for "Fiesta" and "Contagious" (Isley Brothers featuring Ronald Isley), Pharrell Williams for "Danger (Been So Long)" (Mystikal featuring Nivea) and "Southern Hospitality" (Ludacris) and Mario Winans for "Emotional" (Carl Thomas) and "Peaches & Cream" (112).

Neptunes' producer Pharrell Williams, who took home his second Songwriter of the Year award, was also honored as Songwriter/Producer of the Year. Rapper N.O.R.E. performed in his honor. Other Top Producer awards went to fellow Songwriters of the Year Irv Gotti, R. Kelly and Mario Winans, as well as to Mike City, Steve Huff, Mannie Fresh, Organized Noize (Pat "Sleepy" Brown, Ray Murray and Rico Wade), Poke and Cory Rooney.

Song of the Year "All For You," written and performed by Janet Jackson and published by Black Ice Publishing, is from the pop diva's Grammy Award-winning album of the same name.

EMI Music Publishing, which had the highest percentage of ownership in award-winning songs, picked up its second consecutive Urban Publisher of the Year award. This is the twelfth top BMI Publisher honor awarded to EMI since 1989 in all genres of music.

Video coverage of the BMI Urban Awards, including musical segments and interviews with the the Godfather of Soul, James Brown, can be found on the Internet at bmi.com/listeningroom.



One of the evening's highlights was ICON honoree James Brown leading the crowd in a rousing rendition of "God Bless America." Pictured (l-r) are Rodney Jerkins, Pharrell Williams, Dallas Austin, James Brown, BMI's Frances Preston and Catherine Brewton, Chad Hugo, BMI's Del Bryant, and Colin Wolfe.

Songwriter/Producer of the Year Pharrell Williams (third from left) with Catherine Brewton, Chad Hugo and Frances Preston.



Mike City receives his Top Producer award from Catherine Brewton and Frances Preston.



Songwriter of the Year Mario Winans, pictured with Catherine Brewton and Frances Preston, was also honored as a Top Producer.



EMI Music Publishing picked up its second consecutive Urban Publisher of the Year award. Pictured (l-r) are Big Jon, Evan Lamberg, Brian Jackson, Martin Bandier, Frances Preston, Jody Gerson, Bob Flax, Sean Holiday, Del Bryant.



Pharrell Williams, Justin Timberlake, Frances Preston



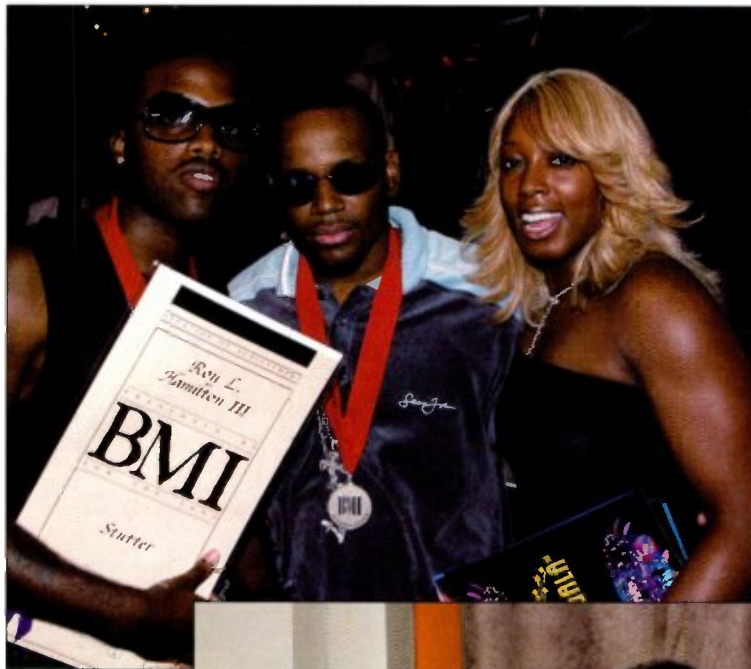
Dallas Austin, Del Bryant, Catherine Brewton



The "Godfather of Soul" James Brown performs with background vocals by Betty Wright and Angie Stone.



Angie Stone performs "It's A Man's World" as part of the tribute to James Brown.



Roy Hamilton III, Avant, Sharissa



Sharissa, Eric "Coptic" Matlock



Catherine Brewton, Linda Shider, Garry Shider, Dei Bryant



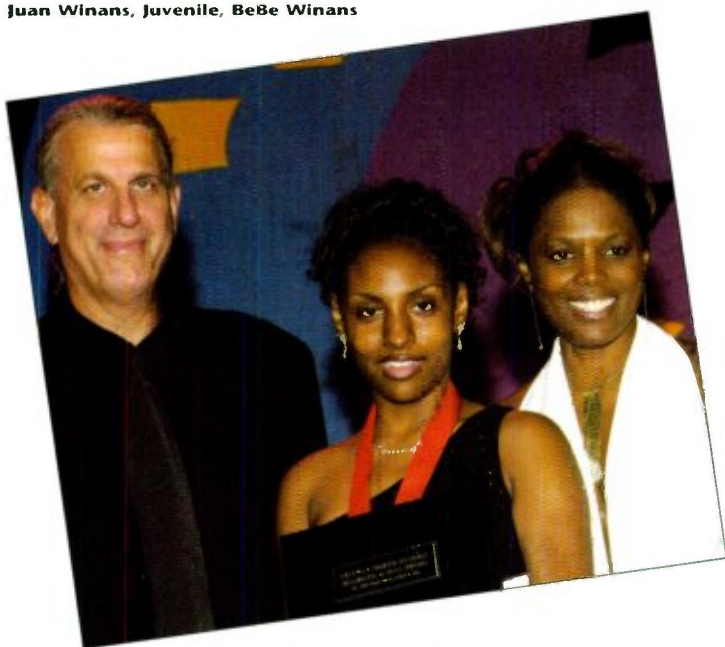
Catherine Brewton, Laronda Sutton, Eddie Clement, Anita Clement McCloud, Frances Preston, Cecil Chambers, Val Bisharat, Shakir Stewart, Leo Williams, Del Bryant



Juan Winans, Juvenile, BeBe Winans



Catherine Brewton, Gary Smith, Burt Young, Frances Preston



Howard Appelbaum, Nastacia Kendall, Catherine Brewton

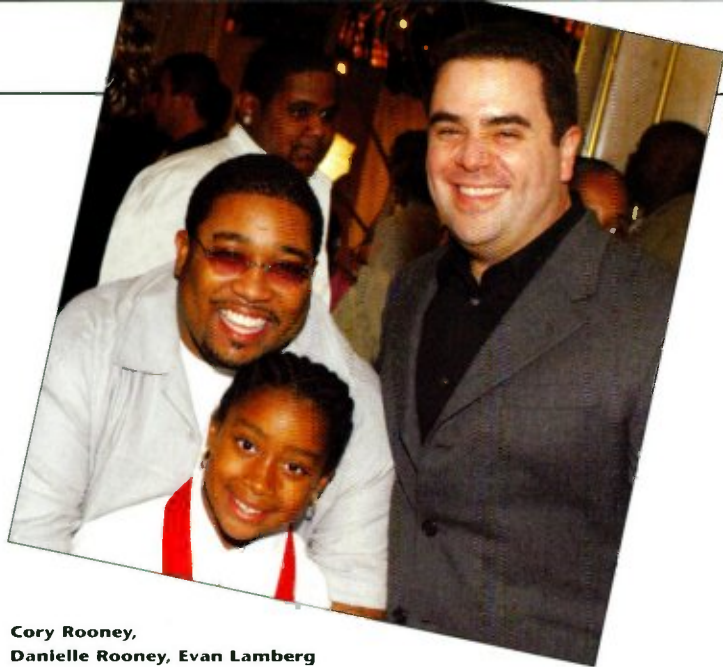


LaShawn Daniels, Irwin Robinson, BMI's Cheryl Dickerson, Fred Jerkins



Martin Bandier, Sean Holiday, Big Jon, Bob Flax, Jody Gerson

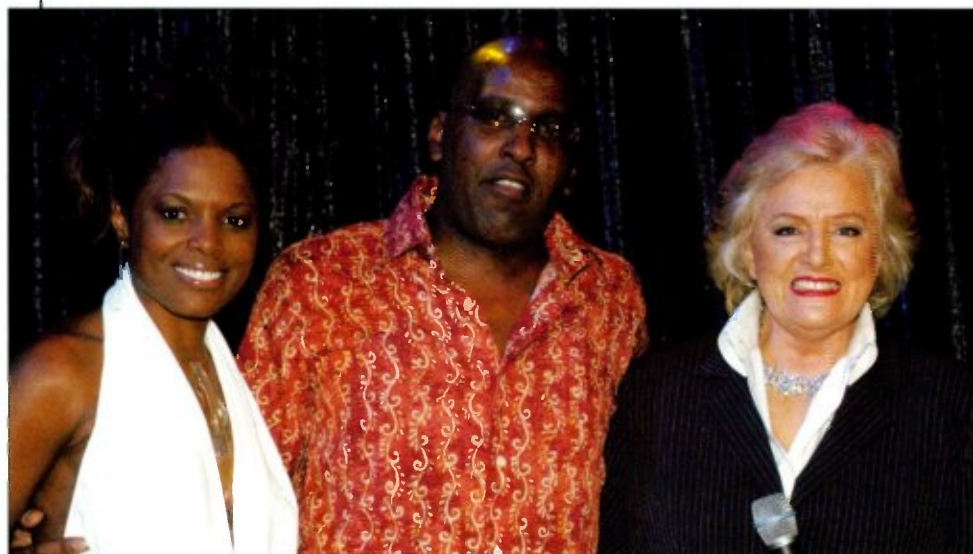




**Cory Rooney,
Danielle Rooney, Evan Lamberg**



The Ugly Man, Howard Appelbaum, Tracy Latimer, Derrick Hill



Catherine Brewton, Jimmy Maynes, Frances Preston



Frances Preston, James Brown



Catherine Brewton, Paul Anthony, Del Bryant, Bowlegged Lou



Leonard Caston, Catherine Brewton, Del Bryant



Big Jon, Tre'Vant Hardson, Catherine Brewton, Brian Jackson, J-Swift, Frances Preston, Jimmy Maynes, Roy Hamilton III



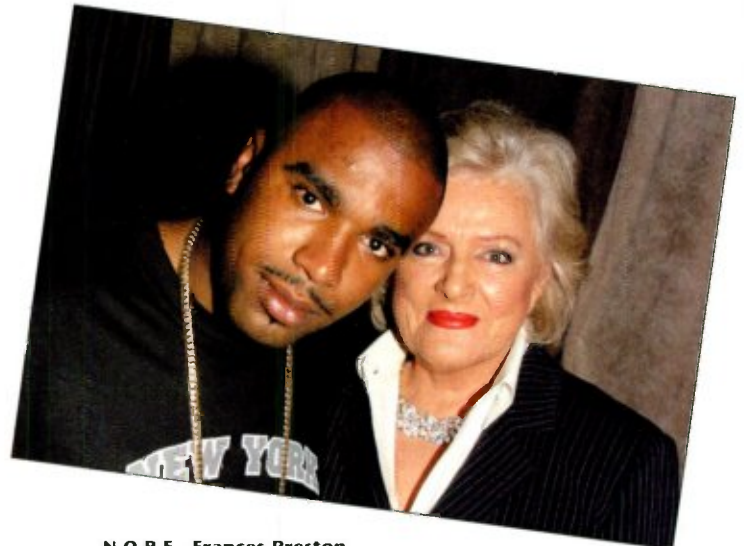
Angie Stone, Betty Wright



Del Bryant, Salma Zook, Danny Zook



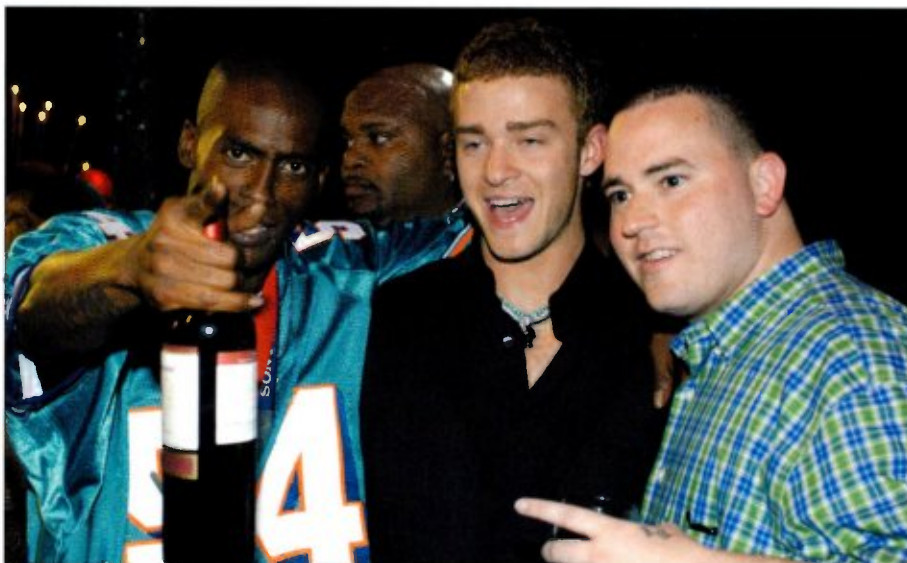
Rockwilder, Kamala Gordon



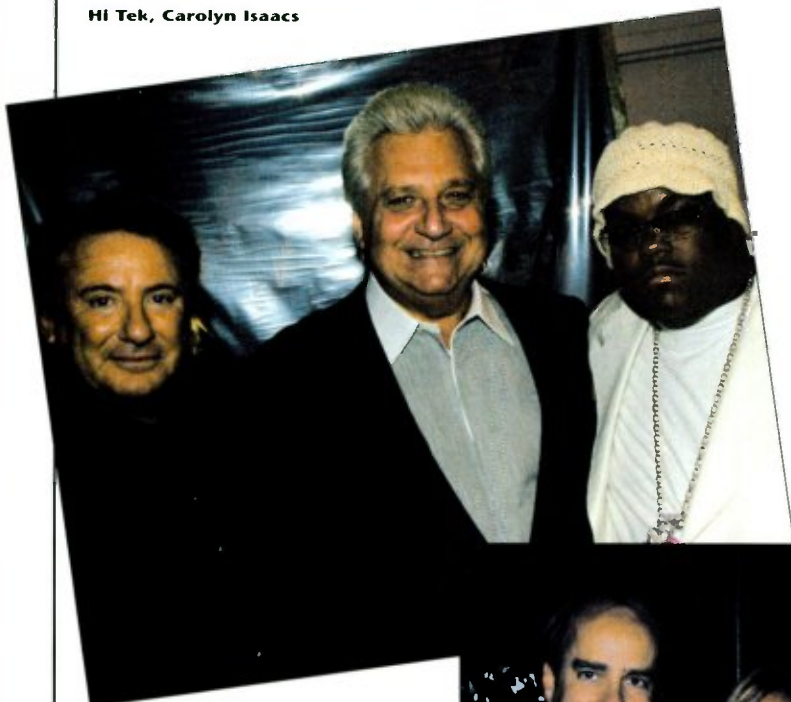
N.O.R.E., Frances Preston



Hi Tek, Carolyn Isaacs



Rico Wade, Justin Timberlake, Bubba Sparxxx



Bob Flax, Martin Bandier, Rodney Jerkins



Catherine Brewton, Tomi Jenkins, Del Bryant



BMI's J.W. Johnson, Fanny Miller, Dominic Miller, BMI's Phil Graham, BMI's Allison Smith



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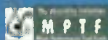


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study the work of a jazz composer.
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Every April

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and for more information about JAM in 2003,
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Harlan Howard Remembered

by Robert K. Oermann



The loneliest boy in the world grew up to become the most beloved songwriter in Nashville.

Harlan Howard's childhood was like something out of a Charles Dickens novel. Abandoned by his mother and neglected by his alcoholic father, he was shuttled from various friends and relatives to foster homes. Enthralled by the sounds of Ernest Tubb and his other honky-tonk heroes, Harlan hitchhiked to Nashville at age 14 and soaked up the magic of the Grand Ole Opry. When he returned home to tell of his adventure, he was crushed to learn that no one had even noticed he was gone.

"Now, *that* is lonesome," he recalled late in life.

Harlan Howard never showed it, but the emotional bruises of his youth must have fueled his creativity. Although his formal schooling lasted only nine years, he became an intensely poetic child. Harlan was writing songs by age 12. After military service, he settled in Los Angeles in 1955 and began driving a forklift in a printing factory.

"I'd come home from work sometimes with six songs," he recalled. "I was just writing because I loved it. I never thought I'd be able to quit the factory and make a living full-time as a writer."

Harlan formed a songwriting team with Buck Owens. Their collaborations later resulted in five chart-topping hits. Opry star Charlie Walker launched Harlan Howard's hit writing career by recording "Pick Me Up on Your Way Down" in 1958. The following year, "Heartaches by the Number" topped both the country and the pop hit parades in versions by Ray Price and Guy Mitchell.

Harlan Howard moved to Nashville in June 1960. Along with figures such as Bill Anderson, Boudleaux & Felice Bryant, Willie Nelson, Mel Tillis, Marijohn Wilkin and Roger Miller, he was among the first full-time songwriting professionals in the city.

Success in Nashville came quickly. Patsy Cline's "I Fall to Pieces" (1961) and George Jones's "You Comb Her Hair" (1963) were two early smashes. At one point in 1961, Harlan Howard had 15 songs on the country charts at

the same time. That feat has never been equaled. BMI gave him 10 songwriting awards that year and he was named *Billboard's* songwriter of the year in 1962 and 1963.

Harlan's peers began calling him "Mr. Songwriter" after Ray Charles won a Grammy Award with "Busted" in 1963.

He was inducted into the Nashville Songwriters Hall of Fame in 1973. A year later, Charlie Rich scored a hit with "She Called Me Baby" and Melba Montgomery introduced "No Charge," which Shirley Caesar later turned into a gospel standard.

In 1982 John Conlee revived "Busted" and introduced "I Don't Remember Loving You" and "Nothing Behind You, Nothing in Sight" as two new Harlan Howard creations. Thereafter, a new generation of Nashville stars began singing his songs. Reba McEntire ("Somebody Should Leave"), The Judds ("Why Not Me"), Highway 101 ("Somewhere Tonight") and others lengthened Harlan's hit streak.

In the 1990s, Pam Tillis ("Don't Tell Me What to Do"), Doug Stone ("These Lips Don't Know How to Say Goodbye"), Collin Raye ("All I Can Be") and more had hits with his songs. At the 1994 BMI Country Awards, Harlan Howard's "Blame It on Your Heart," recorded by Patty Loveless, was named Song of the Year.

In a remarkable six-decade career, this man published more than 4,000 songs. But the force of his personality was easily as important as the music he left behind. His generosity of spirit led him to boost the careers of Waylon Jennings, Bobby Bare, Conway Twitty and Sara Evans, among others.

Between 1983 and 1995, he was the focus of an annual festival called The Harlan Howard Birthday Bash. These celebrations united songwriters from throughout the United States in an atmosphere of shared creativity. The event will resume in his memory in the fall of 2003, with proceeds going toward the building of a Songwriters Hall of Fame in Nashville.

Harlan Howard was inducted into the Country Music Hall of Fame in 1997. He died at age 74 on March 3, 2002.

At one point in 1961, Harlan Howard had 15 songs on the country charts at the same time. That feat has never been equaled.

"Country music has been my salvation," he once said. "I had a kinda messed up childhood. I didn't finish the ninth grade, but I did learn to read and learned the use of language. It's like country music has been my life, my mistress."

Harlan Howard virtually defined the role and personality of the Nashville songwriter. He didn't just write country music; he was country music. And there will never be another like him. Because he was the best pal that Music City ever had.

Robert K. Oermann is a writer/author of books, articles, radio programs and television shows about the Nashville music industry.

Tom Shapiro, Troy Verges Top Off A Terrific Year

by Charlene Blevins



Tom Shapiro (l) and Troy Verges with BMI's Frances Preston

If you wonder what kind of shape the Nashville song business is in, you need look no further than the recipients of 2002's BMI Country Songwriter of the Year awards. Two writers shared the honor, and besides being representative of Nashville's cream of the crop, they also represent the breadth of talent that spans veteran icon to up-and-coming hitmaker.

BMI recognized Tom Shapiro, one of Nashville's most revered and successful hitmakers, whose amazing 25-year career is the stuff Nashville dreams are made of. The other top songman is Troy Verges, a not-yet 30-year-old wunderkind who adds white-hot fuel to all those dreams.

Both Shapiro and Verges had four major hits this year. Shapiro's "Ain't Nothin' 'Bout You" (Brooks & Dunn), "In Another World" (Joe Diffie), "Just Let Me Be in Love" (Tracy Byrd) and "Loving Every Minute" (Mark Wills) brought him this year's title, his *fourth* Songwriter of the Year award. Verges's "Blessed" (Martina McBride), "I Would've Loved You Anyway" (Trisha Yearwood), "Who I Am" (Jessica Andrews) and "With Me" (Lonestar), catapulted him to writer stardom.

Shapiro, who co-publishes with Sony/ATV, had an international smash as his first hit when George Benson recorded "Never Give Up On a Good Thing" more than 20 years ago. Shapiro attributes his longevity to a simple truth: "I write what I like, and fortunately, other people like what I write," he says. Forty-seven top tens and 21 number ones later — some 300 cuts total — and we can safely agree that yes, *many* people like what Tom Shapiro writes.

Verges, a UMPG writer and also the reigning NSAI Songwriter of the Year, credits his intern years in the tape room of publisher Patrick Joseph Music as the first key to his success. Cataloging and listening to songs from such notables as Gary Harrison and Matraca Berg helped the Louisiana native "get" what a good song was all about. "Just being around great writers and hearing great songs all the time . . . had to rub off," says the

easy-going Verges. "And staying committed to it," he is quick to add. "I've never felt like, 'I've figured it out now and I know how to write a great song'; I think I just gradually got better along the way. And to the day that I die, I hope I'm still getting better."

With a publishing deal only since 1996, Verges has already had nearly 40 cuts from artists such as Faith Hill and Tim McGraw. Among the myriad cuts the two have coming up, Verges has one slated for Celine Dion's next record. And one of Shapiro's most recent delights has Jennifer Lopez

Verges and Shapiro share a generosity in giving credit to their talented co-writers who, they say, not only help them write hit songs, but help them have fun and enjoy both writing and living a good life.

incorporating that Benson hit into a song on her latest project.

Besides uncommon, genre-crossing talent, Verges and Shapiro share a generosity in giving credit to their talented co-writers who, they say, not only help them write hit songs, but help them have fun and enjoy both writing and living a good life. The two will write together this spring, and there's no telling what wonders will result.

Charlene Blevins is a freelance writer based in Nashville.

BMI®

COUNTRY AWARDS

2002

AIN'T NOTHING 'BOUT YOU

Tom Shapiro
Sony/ATV Tree
Wenonga Music

ALL OVER ME

Blake Shelton
Gosnell Music
Sony/ATV Tree

ANGELS IN WAITING

Stewart Harris
peermusic III, Ltd.
Wide Ocean Music

ANGRY ALL THE TIME

Bruce Robison
Bruce Robison Music
Tiltawhirf Music

AUSTIN

David Kent
Talbot Music Publishing, Inc.

BLESSED

Troy Verges
Songs of Universal, Inc.

BRING ON THE RAIN

Helen Darling
Billy Montana
Bro' N' Sid Music, Inc.
Estes Park Music
Blaine Curb Music
Warner-Tamerlane Publishing Corp.

COMPLICATED

Steve Smith
EMI-Blackwood Music, Inc.
Zomba Songs Inc.

THE COWBOY IN ME

Al Anderson
Jeffrey Steele
Gottahaveable Music
Songs of Windswept Pacific
Stairway to Billboard's Music

DON'T HAPPEN TWICE

Thom McHugh
CopyrightLast Music
McMore Music

GROWN MEN DON'T CRY

Tom Douglas
Sony/ATV Tree

I HOPE YOU DANCE (2nd Award)

Tia Sillers
Choice Is Tragic Music
Ensign Music Corporation

I WANNA TALK ABOUT ME

Bobby Braddock
Sony/ATV Tree

I WOULD 'VE LOVED YOU ANYWAY

Mary Danna
Troy Verges
Dannasongs
Ensign Music Corporation
Songs of Universal, Inc.

I'M A SURVIVOR

Phillip White
Murray Music Corporation

I'M ALREADY THERE

Richie McDonald
Sony/ATV Tree

I'M JUST TALKIN' ABOUT TONIGHT

Scott Emerick
Toby Keith
Eig Yellow Dog Music
Sony/ATV Tree
Tokeco Tunes

I'M MOVIN' ON

Phillip White
Murray Music Corporation

I'M TRYIN'

Jeffrey Steele
Gottahaveable Music
Songs of Windswept Pacific

IF I FALL YOU'RE GOING DOWN WITH ME

Matraea Berg
Hillbilly Music
Songs of Sally Sue's Medicine Show

IF YOU CAN DO ANYTHING ELSE

Billy Livsey
Billy Livsey Music
EMI-Blackwood Music, Inc.

IN ANOTHER WORLD

Tom Shapiro
Wally Wilson
Songs of Nashville DreamWorks
Sony/ATV Tree
Umo Mas Music
Wenonga Music

IT'S MY TIME

Billy Crain
Nick 'N Ash Music
Sony/ATV Tree

SONGWRITERS OF THE YEAR

■ TOM SHAPIRO

■ TROY VERGES



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JUST LET ME BE IN LOVE

Tony Martin
Mark Hessler
Tom Shapiro
Buna Boy Music
Glitterfish Music, Inc.
Mosale Music
Sony/ATV Tree
Wenonga Music

KATIE WANTS A FAST ONE

Steve Wariner
Steve Wariner Music

THE LONG GOODBYE

Ronan Keating (IMRO)
Universal-Songs of PolyGram
International, Inc.

LOVE OF A WOMAN

Kevin Brandt
Songs of Lastrada

LOVING EVERY MINUTE

Monty Brumwell
Tom Shapiro
Sony/ATV Tree
Wenonga Music

MEANWHILE BACK AT THE RANCH

Wayne Kirkpatrick
Sell the Cow Music
Warner-Tamerlane Publishing Corp.

ON A NIGHT LIKE THIS

Karen Staley
Warner-Tamerlane Publishing Corp.

ONE MORE DAY (2nd Award)

Bobby Tomberlin
Mike Curb Music

ONLY IN AMERICA

Rix Brooks
Don Cook
Ronnie Rogers
Buffalo's Prairie Songs
Don Cook Music
Route Six Music
Sony/ATV Tree

POUR ME

Keth Burns
Sammy Harp
Heidi Newfield
Hapsack Music
Warner-Tamerlane Publishing Corp.

REAL LIFE (I NEVER WAS THE SAME AGAIN)

Ira Janosky
Castric Music
Wiskey Gap Music

RIDING WITH PRIVATE MALONE

Wood Newton
LG Wells Music
Wood and I Music

RIGHT WHERE I NEED TO BE

Casey Beathard
Kandel Marvel
Big Yellow Dog Music
Six-O-One Broadway Music, Inc.
Sony/ATV Acuff Rose
Sony/ATV Tree

SHE MISSES HIM

Tin Johnson
EMI-Blackwood Music, Inc.
Tin Johnson Music Publishing

SIX PACK SUMMER

Charlie Black
EMI-Blackwood Music, Inc.
Flybridge Tunes

SWEET SUMMER

Michael Dulaney
Desert Dreams Music
Ensign Music Corporation
Michaelhouse Music, Inc.

WHAT I REALLY MEANT TO SAY

Tommy Lee James
Chris Waters
Chris Waters Music
Sony/ATV Tree
Still Working For The Man Music, Inc.
Tommy Lee James Songs

WHEN I THINK ABOUT ANGELS

Sonny Tillis
Warner-Tamerlane Publishing Corp.

WHERE THE BLACKTOP ENDS

Steve Wariner
Steve Wariner Music

WHERE THE STARS AND STRIPES AND THE EAGLE FLY

Casey Beathard
Aaron Tippin
Sony/ATV Acuff Rose
TCT Rose Songs

WHILE YOU LOVED ME

Danny Wells
Irving Music

WHO I AM

Brett James
Troy Verges
Songs of Teracel
Songs of Universal, Inc.
Sony/ATV Tree

WITH ME

Troy Verges
Songs of Universal, Inc.

WRAPPED UP IN YOU

Wayne Kirkpatrick
Sell the Cow Music
Warner-Tamerlane Publishing Corp.

YOU MADE ME THAT WAY

David Malloy
Malloy's Toys Music
Warner-Tamerlane Publishing Corp.

YOU WON'T BE LONELY NOW

Brett James
Songs of Teracel
Sony/ATV Tree

YOUNG

Steven McEwan (PRS)
Careers-BMG Music Publishing, Inc.

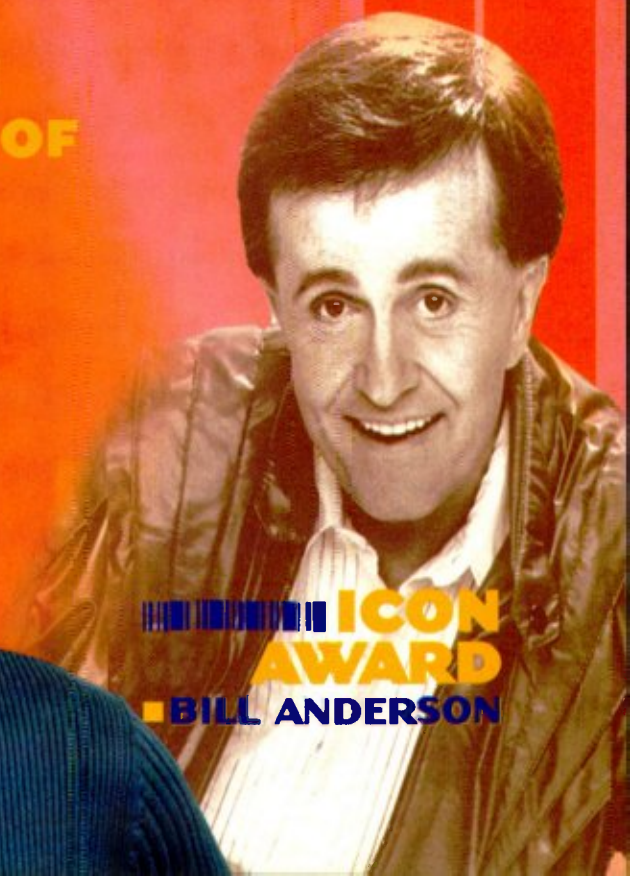
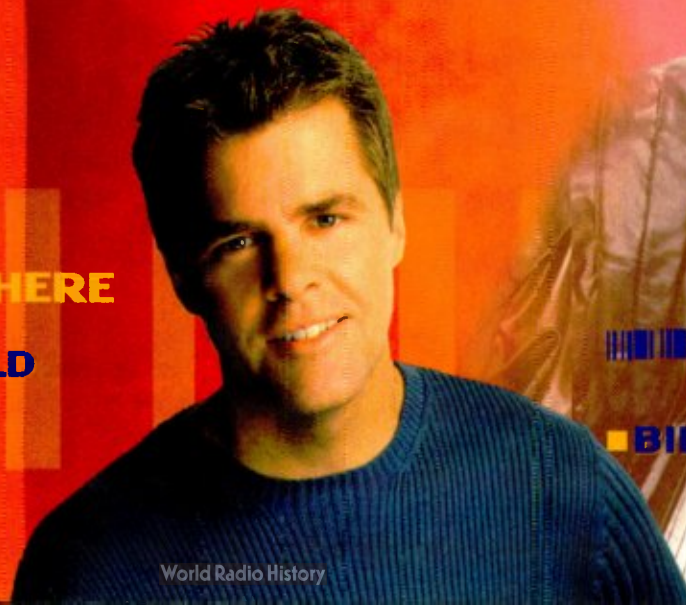
SONY/ATV MUSIC PUBLISHING NASHVILLE

PUBLISHER OF THE YEAR

SONG OF THE YEAR I'M ALREADY THERE

RICHIE McDONALD
WRITER

SONY/ATV TREE
PUBLISHER



ICON AWARD
BILL ANDERSON

BMI HONORS COUNTRY MUSIC'S TOP TALENT

BMI presented its annual Country Awards November 5, honoring the songwriters and publishers of the past year's 50 most performed country songs. Top honors went to Lonestar's "I'm Already There" as Song of the Year, to Tom Shapiro and Troy Verges as Songwriters of the Year, and to Sony/ATV Music Publishing Nashville as Publisher of the Year. The event — held at BMI's Nashville offices — was hosted by BMI President & CEO Frances W. Preston and Vice President Paul Corbin.

"I'm Already There" earned songwriter Richie McDonald of Lonestar the 34th Robert J. Burton Award as Most Performed Country Song of the Year. This distinction is given to the song tallying the most feature broadcast performances during the eligibility period. Sony/ATV Tree was also presented with a BMI Crystal as publisher.

A veteran writer and a newcomer each contributed four songs to the list of 50 to share the title of Country Songwriter of the Year. Tom Shapiro, also BMI's top country songwriter in 1993, '96 and '97, took the prize via "Ain't Nothing 'Bout You" (Brooks & Dunn), "In Another World" (Joe Diffie), "Just Let Me Be In Love" (Tracy Byrd) and "Loving Every Minute" (Mark Wills).

Troy Verges saw his first BMI Awards — "Blessed" (Martina McBride, #1), "I Would've Loved You Anyway" (Trisha Yearwood), "Who I Am" (Jessica Andrews, #1) and "With Me" (Lonestar) — deliver a share of the night's top songwriting prize.

Complementing its Song of the Year victory, Sony/ATV Music Publishing Nashville claimed BMI Country Publisher of the Year by accumulating the highest percentage of copyright ownership in award songs. President & CEO Donna Hilley accepted on behalf of the publisher, which placed 16 songs on the most-performed list through its companies Sony/ATV Tree and Sony/ATV Acuff Rose.

Legendary singer/songwriter Bill Anderson was saluted as a BMI ICON for his "unique and indelible influence on generations of music makers." Since his first hit, "City Lights," in 1958, Anderson has scored with nearly 50 charting singles and more than 50 BMI Country and Pop Awards.



The evening's top honorees gather onstage (l-r): BMI's Del Bryant, Robert J. Burton Award winner Richie McDonald, Sony/ATV Music Publishing's Donna Hilley, ICON Award recipient Bill Anderson, BMI's Frances Preston and Paul Corbin, and Songwriters of the Year Tom Shapiro and Troy Verges



Legendary singer/songwriter Bill Anderson was saluted as a BMI ICON for his "unique and indelible influence on generations of music makers."



Steve Wariner played a medley of Bill Anderson hits.

PHOTOS: RICHARD CRICHTON, RICK DIAMOND, BETH GWINN, ALAN MAYOR, DON PUTNAM, KAY WILLIAMS



Terry Wakefield, Ronnie Dunn, Don Cook, Kix Brooks, Frances Preston, Ronnie Rogers, Walter Campbell, Paul Corbin



Richard Shipman, Steven McEwan, Tom Douglas, Del Bryant



Terry Wakefield, Bobby Braddock, Frances Preston, Toby Keith



Mary & Tim Wipperman, Frances Preston, Les Bider, Rick Shoemaker



Dennis Morgan, BMI's Bradley Collins



Arthur Buenahora, Martina McBride, Frances Preston, Billy Crain



Joe Don Rooney, Ronnie Dunn, Gary LeVox



BMI's Mark Mason, Kelly Willis, Bruce Robison



Walter Campbell, Terry Wakefield, Frances Preston, Barbara Orbison, Tommy Lee James, Clay Myers, Paul Corbin



Sally Arnold, Frances Preston, Eddy Arnold



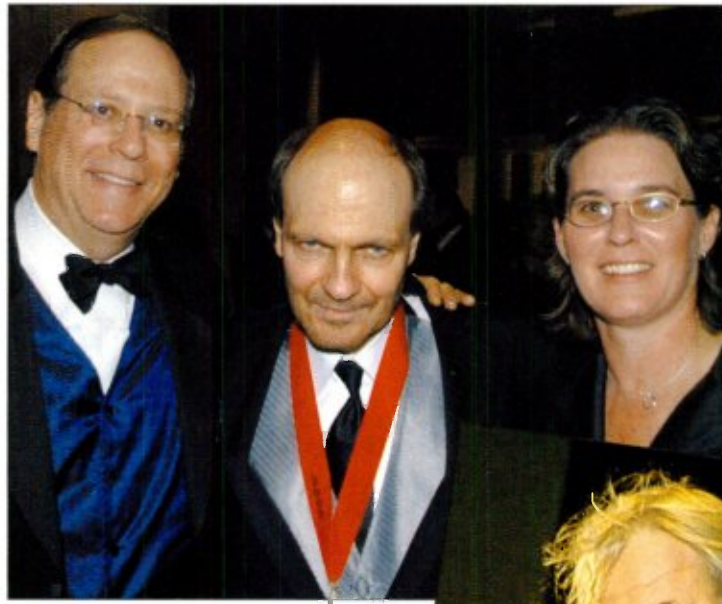
Marv & Tasha Green



Joe Don Rooney, Gary LeVox, Jay DeMarcus, Paul Compton, Phillip White, Frances Preston, Roger Murrah



Frances Preston, Irwin Robinson



BMI's Charlie Feldman, Bobby Braddock, BMI's Allison Smith



Frances Preston, Wayne Kirkpatrick, Martha Irwin Ramage



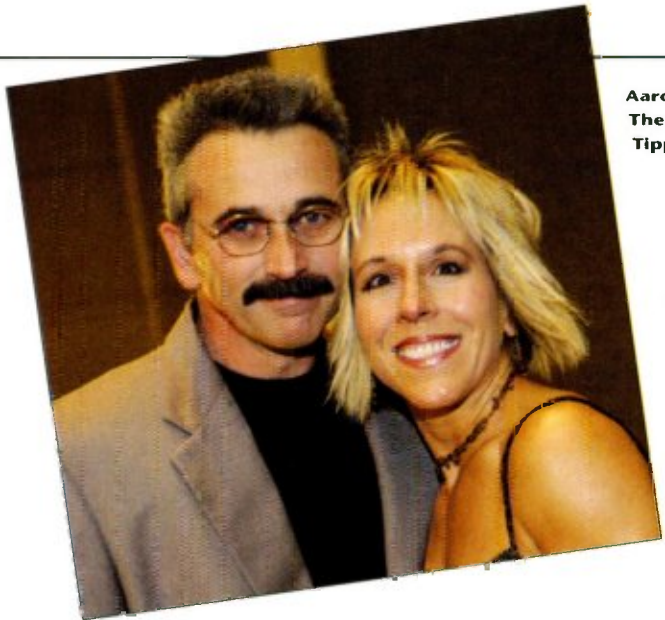
Renee Bell, Al Anderson



Sonny Tillis, Frances Preston, Les Bider, Michael Knox, Cris Lacy
Sara & Clay Bradley, Frances Preston, Mark & Kathy Wright



BMI's Perry Howard, Jeffrey Steele, Rob Crosby



Aaron &
Thea
Tippin



Thom McHugh, Frances Preston,
Christy DiNapoli



Lorie & Richie McDonald, Bob DiPiero, BMI's David Preston



Neil Dierks, Andy Griggs,
David Malloy, Frances Preston,
Kos Weaver



Ashley Counce, Scott Emerick, Debbie & Russ Emerick, BMI's Thomas Cain



Earl, Randy and Louise Scruggs



Frances Preston, Bob Flax



Arthur Buenahora, Monty Criswell, Tom Shapiro, Frances Preston, Troy Tomlinson



David Renzer, Pat Higdon, Brett James, Whitney Williams, Troy Verges, Frances Preston, Kelly King, Marty Williams, Arthur Buenahora, Mike Whelan



**T. K. Kimbrell, Lee Ann Womack,
Toby Keith**



BMI's Harry Warner, Steve & Caryn Warner



**Darryl Worley, Keith Burns,
Ira Dean, Chuck Howard, Heidi
Newfield, Paul Corbin**



Brooks Collier, Anthony Smith, Trish Townsend, Del Bryant



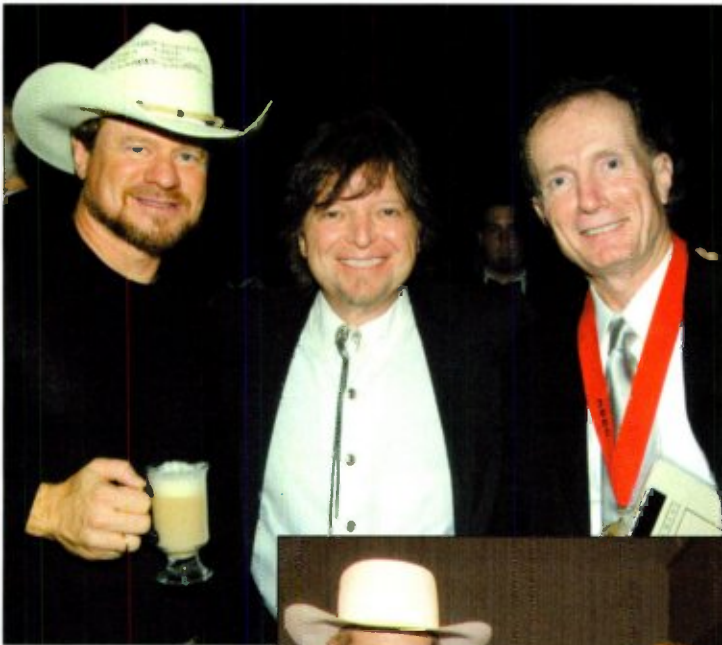
Paul Corbin, Frances Preston, Randy Owen



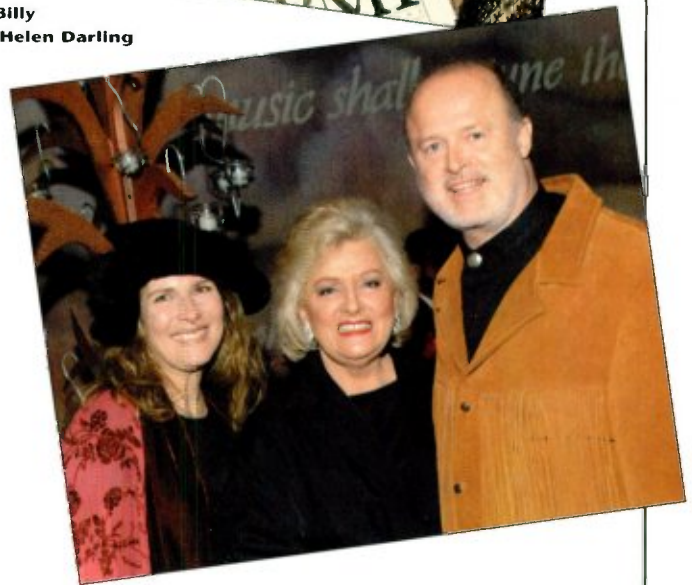
Frances Preston, Tia Sillers, Curtis Green, Glenn Middleworth



Donna Schlappi, Billy Montana, Helen Darling



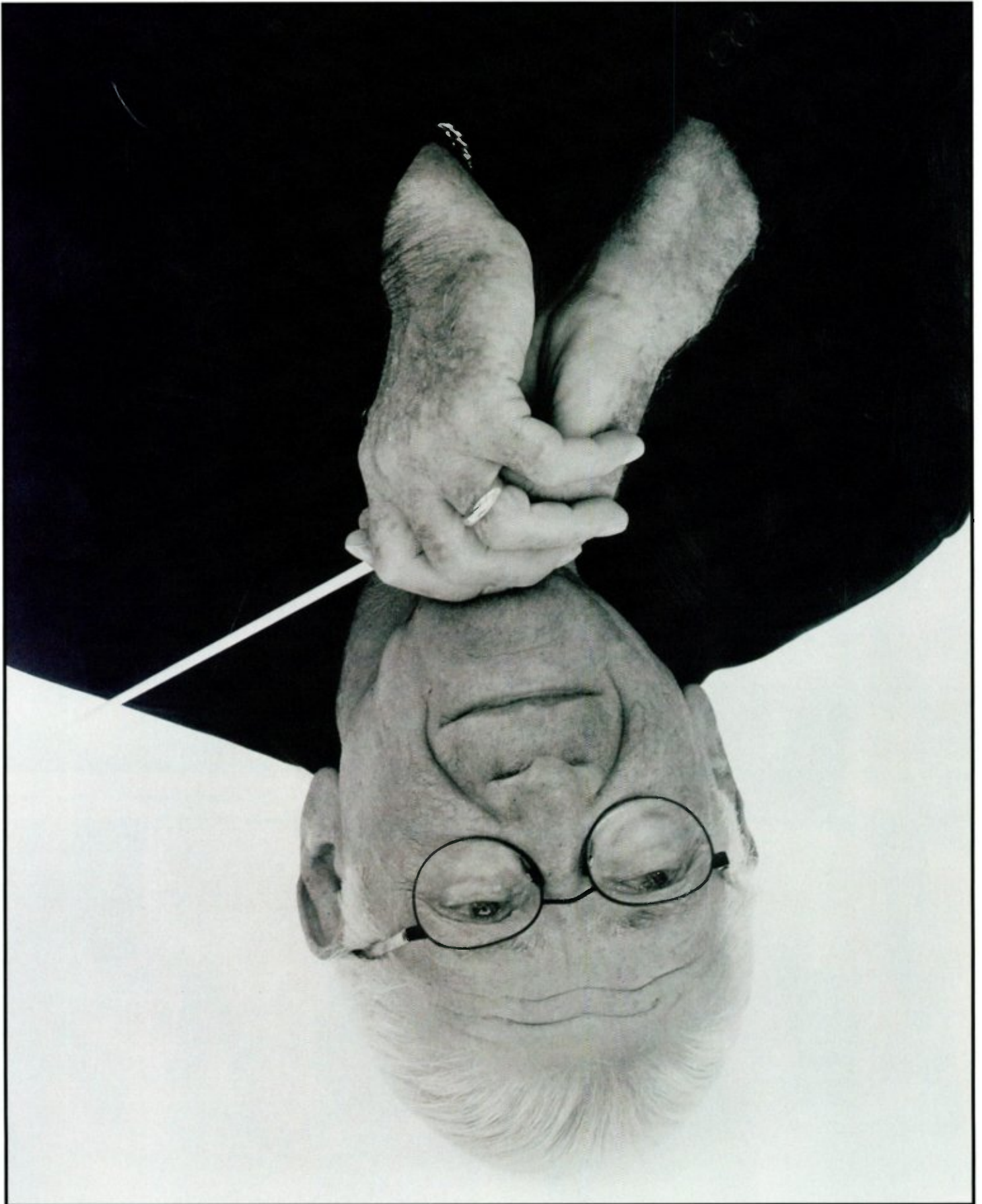
Paul Overstreet, Even Stevens, Wood Newton



Angela Kaset, Frances Preston, Stephen Allen Davis



Toby & Tricia Keith, Steve & Caryn Wariner, Lee Roy Parnell, Donna McKenzie, T. K. & Betty Kimbrell



JERRY GOLDSMITH KEEPS ON TREKKING

BY JON BURLINGAME

At 73, Jerry Goldsmith is now among the elder statesmen of Hollywood music. Yet he hasn't slowed down, has no thoughts of retirement, and continues to write film scores and conduct orchestras around the world.

Goldsmith's latest work — *Star Trek: Nemesis*, which opened in December — will be his fifth foray into the 24th-century world of "Star Trek." He wrote the music for *Star Trek: The Motion Picture* in 1979 and went on to score the fifth, eighth and ninth installments of the popular science-fiction franchise. (His "Star Trek" theme also went on to small-screen immortality as the signature of "Star Trek: The Next Generation," whose cast continues to star in the feature films.)

He obviously enjoys the genre. "There is that quiet idealism about 'Star Trek,' a peaceful world," he says. "They're very romantic, very operatic, and this one happens to have more action than any of the other ones. They're fun to do."

Goldsmith describes the score as "standard orchestra, with electronics," making it stylistically similar to past excursions into the world of the Enterprise and crew. "One establishes a certain personality for a series of films," he explains. "You can go out in a different direction now and then, but basically the tone is similar to what I wrote for the first one. That's what the audience wants to hear."

The composer is currently at work on the score for the time-travel film *Timeline*, based on the Michael Crichton best-seller. The project reunites him with director Richard Donner, who directed *The Omen*, the music for which won Goldsmith an Academy Award 25 years ago. (He has received 17 other Oscar nominations for such film classics as *The Sand Pebbles*, *Patton*, *Chinatown* and the original *Planet of the Apes*.)

And early this year, Goldsmith jets to Southeast Asia to resume his second career: conducting his own music in live concert venues. He is expected to conduct the Bangkok Symphony Orchestra in January, and to follow that with similar concerts in Tokyo, Yokohama and London in March; in Barcelona in May; and Monaco in July.

In the meantime, he is basking in good critical notices for his Telarc compact disc devoted to music originally written for the concert hall. *Christus Apollo* contains his "Music for Orchestra," which the *Los Angeles Times* called "inventive and exuberantly orchestrated," and the title work, a cantata with a Ray Bradbury text which the same critic termed "a mystical, ear-enticing

souvenir from the year of the first moon landing."

Earlier this year, Goldsmith's music enhanced the hit film *The Sun of All Favs*, directed by Phil Alden Robinson. "It was a wonderful experience," the composer recalled, noting that the much-talked-about opening sequence — in which a mezzo-soprano sings a gentle hymn, with Latin lyrics, over images of a nuclear device being loaded on a

fighter plane — was "a real collaboration" among the director, composer, and lyricist Paul Williams. "It was a little different way of doing it," he says. "It really worked."

Goldsmith says that while he has no intention of retiring, he'd like to work a little less. Referring to the busy, heady days of the '70s and '80s, he says, "Doing five pictures a year, that was ridiculous. I'd rather do two or three really good pictures a year."

Jon Burlingame writes about film music for *Daily Variety* and the *Los Angeles Times*. He is the author of "Sound and Vision: 60 Years of Motion Picture Soundtracks."

"ONE ESTABLISHES A CERTAIN PERSONALITY FOR A SERIES OF FILMS. YOU CAN GO OUT IN A DIFFERENT DIRECTION NOW AND THEN, BUT BASICALLY THE TONE IS SIMILAR TO WHAT I WROTE FOR THE FIRST ONE. THAT'S WHAT THE AUDIENCE WANTS TO HEAR."



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World Facts History



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CARPENTER FELLOWSHIP OFFERS A UNIQUE OPPORTUNITY FOR ASPIRING FILM/TV COMPOSERS

BY JON BURLINGAME

Many colleges and universities now offer classes in scoring for film and television. But hands-on experience in that rarefied world is hard to come by — unless you're one of the fortunate composers who have won a Pete Carpenter Fellowship.

Administered by the BMI Foundation, the Pete Carpenter Fellowship gives aspiring composers a unique opportunity. For four to five weeks, they get to observe and work with Emmy- and Grammy-winning composer Mike Post in his Burbank, California, studio, where he scores such top TV shows as "NYPD Blue" and "Law & Order."

Post and Carpenter were partners for 18 years, creating such classic themes as "The Rockford Files," "Magnum, P.I.," "The A-Team" and "Hunter." Post came from a rock & roll background, Carpenter from the big-band era. Together they changed the sound of television in the '70s and '80s, combining a hip new approach with the traditional requirements of dramatic scoring; in all, they wrote the music for an estimated 1,800 hours of TV.



Emmy- and Grammy-winning composer Mike Post and BMI's Linda Livingston congratulate Mikhail Tarasov (l) and David LaChance (r), winners of the 2002 Pete Carpenter Fellowship for Aspiring Film Composers. The Pete Carpenter Fellowship gives aspiring composers the unique opportunity to observe and work with Post in his Burbank, California studio, where he scores such top TV shows as "NYPD Blue" and "Law & Order."

Carpenter died of cancer in 1987. Recalls Post: "I wanted to do something in memory of his life, and everything that he'd done. It was obvious that the thing to do was, in some way, to help young composers.

"Pete had learned so much from Earle

Hagen (the legendary composer of such TV themes as 'The Andy Griffith Show,' 'The Dick Van Dyke Show' and 'I Spy')," Post adds. "Pete loved the way that Earle used to hand down the information that he had discovered and learned," via informal

classes that Hagen held in his home. And when the Post-Carpenter operation became so busy that they had to bring in additional composers, "Pete was a much better teacher than I was, because he'd been a much better student. He was great at helping guys see our version of how to do this thing."

So Post met with Pete's widow Maybeth Carpenter and their children, and called Thea Zavin (then president of the not-for-profit BMI Foundation) to ask for her help in starting a program for young hopefuls in the film- and TV-music business. The year 2003 will be the 15th year of the Pete Carpenter Fellowship.

According to Ralph Jackson, current president of the BMI Foundation, the organization receives 150 to 200 applications per year from all over the world. Applicants must be under 35 and submit "an original one- to three-minute composition that would be appropriate as the theme of a theatrical or television film or series."

Post and colleagues, including some past winners, listen to all of the submissions and choose from one to three a year. Winners receive a \$2,000 stipend toward travel and expenses, which comes from an endowment fund for the Fellowship. "Family and friends of Pete Carpenter continue to donate to this special fund," Jackson notes.

Post explains the process: "The first week or week-and-a-half is spent watching me do the various shows I'm doing, to see how the composition and sequencing process takes place. During the next weeks, the student actually scores an episode from a previous year, usually an 'NYPD Blue.' They start with a few cues, then do half or more of a show. But I don't

let them hear what I've done.

"Depending on how they do with that, then they might score another one of the same series, or one of a different series, maybe 'Law & Order.' Then, finally, their 'graduation present': I describe two or three or four shows to them, the same way that a producer would, and they write main-title themes per these descriptions.

"So they learn how we do it; then they inject themselves into that process; and then I want to hear what they do [musically] with blank paper," Post says.

According to Jackson, approximately 30 fellows have completed the Carpenter

moment in what I do and who I am. It was an incredible experience."

Tyng was a Massachusetts songwriter who had just finished college and was headed off to the Caribbean on a sailing trip when he got the letter from BMI announcing that he was the 1990 winner of the Carpenter Fellowship. He changed his plans and flew to Los Angeles, where he has been ever since.

"Mike's amazing," says Tyng. "He was willing to allow you to be by his side no matter what was happening, whether he was working through a musical puzzle, a political puzzle with producers, or talking

with his staff, worrying through administrative matters. "It was the best fly-on-the-wall situation possible," he adds. "You were in the room with somebody who was doing this at the pinnacle place in the industry. [Formal] education would never offer you this opportunity. You were able to see what it was really about, what the day-to-day was: getting a lot of music done in a very short amount of time with a lot of different agendas being juggled in the air. It was grounding and eye-opening."

Jackson also praises Post's generosity, and cites the BMI Foundation as "the conduit to make this happen. We do all the administrative work. It's a partnership

that works."

For Post's part, he says, "I do this because so many people were helpful to me. All of us started by playing in bands or orchestras. We're used to being inspired by what other musicians play. And I grew up as a composer in a collaboration with Pete. So I owe this to the community of composers. I owe this to Pete's memory."

The BMI Foundation, Inc. is a not-for-profit corporation founded in 1985 to support the creation, performance, and study of music, through awards, scholarships, commissions and grants. Tax-deductible donations to the Foundation come primarily from songwriters, composers and publishers, BMI Board members and employees, and members of the public with a special interest in music. Because both the Foundation staff and the distinguished members of the Advisory Panel serve without compensation, over 97% of all donations and income are used for charitable grants.

Fellowship program since it began in 1989, and several have gone on to major success in the film- and TV-music world. Among them: Christophe Beck ("Buffy the Vampire Slayer," "The Tuxedo"), Roger Neill ("Silk Stalkings," "Renegade") and Christopher Tyng ("Futurama," "The Job").

Says Tyng of his time with Post: "It changed my life. It was the single defining

'THANK YOU' TOPS BMI LONDON AWARDS



"Thank You," written by Paul Herman, published by Cheeky Music Ltd. and recorded by Dido,

was honored at the BMI London Awards with The Robert S. Musel Award. The award, named for the organization's long-time U.K. consultant, annually honors the most performed song of the year written by a member or members of BMI's European sister organizations. The gala dinner and awards ceremony, held at the Ballroom of London's Dorchester Hotel and hosted by BMI President & CEO Frances W. Preston with BMI Vice President of European Writer/Publisher Relations Phillip Graham, included the presentation of awards from 2001. Last year's dinner, scheduled for September 12, was cancelled due to the tragic events in the United States the previous day. Sting's "Desert Rose," published by EMI Music Publishing Ltd./Magnetic Music, was honored as the Robert S. Musel Award 2001 Song of the Year.

"Clint Eastwood," written by Damon Albarn and Jamie Hewlett, published by EMI Music Publishing Ltd., and recorded by Gorillaz, was named the 2002 College Song of the Year for the most performances on U.S. college radio. Oasis' "Go Let It Out," written by Noel Gallagher and published by Oasis Music/Creation Songs Ltd./Sony/ATV Music Publishing Ltd., was honored as College Song for the previous year.

U.K. resident and BMI affiliated composer Michael Kamen was presented with four awards: the special Olympic Flame Award for his theme to the 2002 Winter Olympics, a Cable Award for his score to HBO's *Band of Brothers*, a four million performance award for "(Everything I Do) I Do It For You" and a 2001 Film Music Award for his score to *X-Men*.



Paul Herman (third from left), co-writer of "Thank You," the 2002 Robert S. Musel Award-winning song, is congratulated by (l-r) BMI's Phil Graham, Frances Preston and Brandon Bakshi.



BMI's Del Bryant, Des'ree, Frances Preston, Phil Graham



**Pam Sheyne, Caroline Corr, Frances Preston,
Sharon Corr, Samantha Mumba**



**Gary Kemp,
Frances Preston**



**Graham Lyle,
Billy Livsey**



Chris Eaton, Pam Sheyne, Steve Mac



Elle Arnold, David Arnold, Catherine Argent, Rod Argent



Linus Burdick, Brandon Bakshi



Eelke Kalberg (l) and Sebastiaan Molijn (r) with their fathers



Peter Green, Del Bryant, Rod Argent



Phil Graham, Annie Reed



Linus Burdick, Simon Belofsky, Frances Preston, Sonique, Paul Curran



Phil Graham, Alex Christensen, Frances Preston, Peter Ende



Phil Graham, Dominic Miller, Frances Preston, Tom Bradley



Phil Graham,
Paul Curran,
Frances
Preston,
Des'ree,
Charlie Pinder



Tom Bradley, Don Black, Mark London, Phil Graham



Paul Herman, Richard Manners,
Willy M



Richard Manners, Howard Jones, Frances Preston, David Stopps



Phil Graham, Peter Reichardt, Frances Preston, Tom Bradley

BMT LONDON AWARDS

MILLION-AIRS 2 MILLION 2001

WHOLE'S BRICK IN THE WALL
ROGER WATERS (PRS)
ARTEMIS MUZIEKUITGEVERIJ BV (BUMA)

SPEND ME, SHAPE ME
SCOTT ENGLISH *
LAURENCE WEISS *

THE BEYONCE BACK
SIR ELTON JOHN (PRS)

ROCK WITH ME
ROLAND ORZABAL (PRS)
CURT SMITH (PRS)
EMI MUSIC PUBLISHING LTD. (PRS)

I'VE BEEN THINKING ABOUT YOU
JIMMY CHAMBERS (PRS)
GEORGE CHANDLER (PRS)
JIMMY HELMS (PRS)
WILLY M. (PRS)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

IN YOUR EYES
PETER GABRIEL (PRS)
REAL WORLD MUSIC LTD. (PRS)

LOVE AND SET ME
SIR PAUL MCCARTNEY (PRS)
EMI UNITED PARTNERSHIP LTD. (PRS)
MPL COMMUNICATIONS LTD. (PRS)

LOVE ME DO
JOHN LENNON (PRS)
SIR PAUL MCCARTNEY (PRS)
MPL COMMUNICATIONS LTD. (PRS)

NO ONE'S TO BLAME
HOWARD JONES (PRS)
HOWARD JONES MUSIC LTD. (PRS)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

SAVE YOUR SOUL
EAGLE EYE CHERRY (STIM)
KOJAM MUSIC (STIM)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

SMILE A LITTLE SMILE FOR ME
GEOFF STEPHENS (PRS)
BMG MUSIC PUBLISHING LTD. (PRS)

SOMEWHERE IN THE NIGHT
RICHARD KERR (PRS)
WILL JENNINGS *
RONDOR MUSIC (LONDON) LTD. (PRS)

2002

WHY WOULD I KEEP US ALIVE
JIM CAPALDI (PRS)
PETER VALE (PRS)
EMI MUSIC PUBLISHING LTD. (PRS)
FREEDOM SONGS LTD. (PRS)
WARNER/CHAPPELL MUSIC LTD. (PRS)

3 MILLION 2001

DON'T SLEEP IN THE SUBWAY
TONY HATCH (PRS)
JACKIE TRENT (PRS)
SONY/ATV MUSIC PUBLISHING LTD. (PRS)

HAVE I TOLD YOU LATELY THAT I LOVE YOU
VAN MORRISON *
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

WALKIN' JACK FLASH
SIR MICK JAGGER (PRS)
KEITH RICHARDS (PRS)

TICKET TO RIDE
JOHN LENNON (PRS)

WOMEN YOU SEE A CHANGE
STEVE WINWOOD (PRS)
WILL JENNINGS *
FS LTD. (PRS)

ONLY NIGHT
VAN MORRISON *

WINDUP TONIGHT
ERIC CLAPTON (PRS)
E.C. MUSIC LTD. (PRS)
WARNER/CHAPPELL MUSIC INTERNATIONAL LTD. (PRS)

2002

BLACK HOLES
PETER GREEN (PRS)
SCURVE MUSIC LTD. (PRS)
KING MUSIC PUBLISHING CO. LTD. (PRS)

IN YOUR EYES
SIR ELTON JOHN (PRS)

WALK TOGETHER
JOHN LENNON (PRS)

DON'T LET THE SUN CATCH YOU DYING
LES CHADWICK (PRS)
LES MAGUIRE (PRS)
FRED MARSDEN (PRS)
GERRY MARSDEN (PRS)
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

SMOKE ON
BARRY GIBB (PRS)
ROBIN GIBB (PRS)
GIBB BROTHERS MUSIC/BMG (PRS)

A HARD DAY'S NIGHT
JOHN LENNON (PRS)

IT'S NOT UNUSUAL
GORDON MILLS (PRS)
LES REED (PRS)
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)
VALLEY MUSIC LTD. (PRS)

KISS FROM A ROSE

SEAL (PRS)
PERFECT SONGS LTD. (PRS)

LOVE IS ALL AROUND

REG PRESLEY (PRS)
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

A SUMMER SONG

CLIVE METCALFE (PRS)
KEITH NOBLE (PRS)
CHAD STUART *
EMI MUSIC PUBLISHING LTD. (PRS)

TO SIR, WITH LOVE

DON BLACK (PRS)
MARK LONDON (PRS)
SCREEN GEMS/EMI MUSIC PUBLISHING LTD. (PRS)

TRIP

GARY KEMP (PRS)
REFORMATION PUBLISHING CO. LTD. (PRS)

WE CAN WORK IT OUT

JOHN LENNON (PRS)

A WORLD WITHOUT LOVE

JOHN LENNON (PRS)

YOU GOTTA BE

DES'REE (PRS)
ASHLEY INGRAM (PRS)
BMG MUSIC PUBLISHING LTD. (PRS)
SONY/ATV MUSIC PUBLISHING LTD. (PRS)

YOU REALLY GOT ME

RAY DAVIES (PRS)
EDWARD KASSNER MUSIC CO. LTD. (PRS)

4 MILLION 2001

HEY JUDE

JOHN LENNON (PRS)

2002

CROCODILE ROCK

SIR ELTON JOHN (PRS)
BERNIE TAUPIN
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

EVERYTHING I DO I DO IT FOR YOU

MICHAEL KAMEN *

HIGHER LOVE

STEVE WINWOOD (PRS)
WILL JENNINGS *
FS LTD. (PRS)
RONDOR MUSIC (LONDON) LTD. (PRS)

HOW CAN YOU MEND A BROKEN HEART

BARRY GIBB (PRS)
ROBIN GIBB (PRS)
GIBB BROTHERS MUSIC/BMG (PRS)

TIME OF THE SEASON

ROD ARGENT (PRS)
VERULAM MUSIC CO. LTD. (PRS)

5 MILLION 2002

SMILE

SIR ELTON JOHN (PRS)
BERNIE TAUPIN *
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

I CAN'T GET NO SATISFACTION

SIR MICK JAGGER (PRS)
KEITH RICHARDS (PRS)

WALK TO

ERIC CLAPTON (PRS)
JIM GORDON *
E.C. MUSIC LTD. (PRS)
WARNER/CHAPPELL MUSIC INTERNATIONAL LTD. (PRS)



SONG OF THE YEAR 2001

ROBERT S. MUSEL AWARD

DESERT ROSE

WRITTEN BY
STING (PRS)

PUBLISHED BY
EMI MUSIC PUBLISHING LTD./
MAGNETIC MUSIC (PRS)

COLLEGE RADIO SONG OF THE YEAR 2001

GO LET IT OUT

WRITTEN BY:
NOEL GALLAGHER (PRS)

PUBLISHED BY:
OASIS MUSIC/CREATION SONGS LTD./SONY/ATV
MUSIC PUBLISHING LTD. (PRS)

PERFORMED BY:
OASIS



World Radio History

POP AWARDS 2001

BETTER OFF ALONE

EELKE KALBERG (BUMA)
SEBASTIAN MOJIN (BUMA)
2 P'S W MUSIC (BUMA)
UNIVERSAL MUSIC PUBLISHING BV (BUMA)
VIOLENT PUBLISHING BV-O (BUMA)

BLUE (DA DA DEE)

MASSIMO GABUTTI (SIAE)
MAURIZIO LOBINA (SIAE)
GIANFRANCO RANDONE (SIAE)
GZ 2538 (SIAE)

BRAND NEW DAY

STING (PRS)
EMI MUSIC PUBLISHING LTD./MAGNETIC MUSIC (PRS)

BRATNESS

ANDREA CORR (IMRO)
CAROLINE CORR (IMRO)
JAMES CORR (IMRO)
SHARON CORR (IMRO)

DESERT ROSE

STING (PRS)
EMI MUSIC PUBLISHING LTD./MAGNETIC MUSIC (PRS)

GOTTA TELL YOU

SAMANTHA MUMBA (IMRO)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

HE LOVES YOU NOT

PAMELA SHEVNE (PRS)
APPLETREES SONGS LTD. (PRS)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

I WANNA BE WITH YOU

SHELLY PEIKEN
HIT & RUN/EMI MUSIC PUBLISHING LTD. (PRS)

IT FEELS SO GOOD

SIMON BELOFISKY (PRS)
GRAEME PLEETH (PRS)
EDITION KOSMO BMG (GEMA)

LETTING THE CABLES SLEEP

GAVIN ROSSDALE (PRS)

MUSIC

MIRWAIS AHMADZAI (PRS/SACEM)
1000 LIGHTS MUSIC LTD (SACEM)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

SEXUAL HI DA DII

MARIE-CLAIRE CREMERS (GEMA)
EDITION SHARK MEDIA SONGS (GEMA)
WARNER/CHAPPELL MUSIC GMBH (GEMA)

SOMEDAY OUT OF THE BLUE

SIR ELTON JOHN (PRS)
SIR TIM RICE (PRS)

SWEAR IT AGAIN

WAYNE HECTOR (PRS)
STEVE MAC (PRS)
ROKSTONE MUSIC LTD. (PRS)
RONDOR MUSIC (LONDON) LTD. (PRS)

WHAT A GIRL WANTS

SHELLY PEIKEN
HIT & RUN/EMI MUSIC PUBLISHING LTD. (PRS)

WHEN THE HEARTACHE IS OVER

JOHN REID (PRS)
MCS MUSIC LTD. (PRS)

YOUNG LUST

DAVID GILMOUR (PRS)
ROGER WATERS (PRS)
ARTEMIS MUZIEKUITGEVERIJ BV (BUMA)
PINK FLOYD MUSIC PUBLISHERS LTD. (PRS)

2002

ALL OR NOTHING

WAYNE HECTOR (PRS)
STEVE MAC (PRS)
ROKSTONE MUSIC LTD. (PRS)
RONDOR MUSIC (LONDON) LTD. (PRS)

AROUND THE WORLD (LA LA LA LA)

ALEX CHRISTENSEN (GEMA)
PETER KOEDEMANN (GEMA)
EDITION ALEX C. MUSIC (GEMA)
EMI MUSIC PUBLISHING GERMANY (GEMA)

BABY COME ON OVER (THIS IS OUR NIGHT)

SAMANTHA MUMBA (IMRO)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

BY YOUR SIDE

PAUL DENMAN (PRS)
ANDREW HALE (PRS)
STUART MATHEWMAN (PRS)
SADE (PRS)
ANGEL MUSIC LTD. (PRS)
ANGEL MUSIC/SONY/ATV MUSIC PUBLISHING LTD. (PRS)

CLINT EASTWOOD

IDAMON ALBARN (PRS)
JAMIE HEWLETT (PRS)
EMI MUSIC PUBLISHING LTD. (PRS)

DON'T TELL ME

MIRWAIS AHMADZAI (PRS/SACEM)
1000 LIGHTS MUSIC LTD. (SACEM)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

DREAM ON

MARTIN GORE (PRS)
EMI MUSIC PUBLISHING LTD. (PRS)

I WANT LOVE

SIR ELTON JOHN (PRS)

IRRESISTIBLE

ANDERS BAGGE (STIM)
PAMELA SHEVNE (PRS)
APPLETREES SONGS LTD. (PRS)
EMI SONGS-SCANDINAVIA AB (STIM)
WARNER/CHAPPELL MUSIC LTD. (PRS)

ONLY TIME

ENYA (PRS)
NICKY RYAN (PRS)
ROMA RYAN (PRS)
EMI MUSIC PUBLISHING LTD. (PRS)

THANK YOU

PAUL HERMAN (PRS)
CHEEKY MUSIC LTD. (PRS)

THIS IS ME

PAMELA SHEVNE (PRS)
APPLETREES SONGS LTD. (PRS)
WARNER/CHAPPELL MUSIC LTD. (PRS)

CHRISTIAN MUSIC AWARDS 2001

LIVE FOR YOU

CHRIS EATON (PRS)
CHRIS RODRIGUEZ
SGO MUSIC PUBLISHING LTD. (PRS)

2002

SHARK

CHRIS EATON (PRS)
SGO MUSIC PUBLISHING LTD. (PRS)

LIFT ME UP

CHRIS EATON (PRS)
SGO MUSIC PUBLISHING LTD. (PRS)

COUNTRY AWARD 2002

IF YOU CAN DO ANYTHING ELSE

BILLY LIVSEY (PRS)

DANCE AWARD 2001

BLUE (DA DA DEE)

MASSIMO GABUTTI (SIAE)
MAURIZIO LOBINA (SIAE)
GIANFRANCO RANDONE (SIAE)
GZ 2538 (SIAE)

2002

DON'T TELL ME

MIRWAIS AHMADZAI (PRS/SACEM)
1000 LIGHTS MUSIC LTD. (SACEM)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

URBAN AWARD 2002

EMOTIONAL

DOMINIC MILLER (PRS)
STING (PRS)
MARIO WINANS
EMI MUSIC PUBLISHING LTD./MAGNETIC MUSIC (PRS)

CABLE AWARD 2002

BAND OF BROTHERS

MICHAEL KAMEN

FILM MUSIC AWARDS 2001

CHICKEN RUN

HARRY GREGSON-WILLIAMS (PRS)

R-MEN

MICHAEL KAMEN

2002

LEGALLY BLONDE

ROLFE KENT (PRS)

OCEAN'S ELEVEN

DAVID HOLMES (PRS)

SHREK

HARRY GREGSON-WILLIAMS (PRS)

SHROUDFISH

PAUL OAKENFOLD (PRS)

TELEVISION MUSIC AWARDS

CSI: CRIME SCENE INVESTIGATION - 2001 / 2002

PETE TOWNSHEND (PRS)

PROVIDENCE - 2002

JOHN LENNON (PRS)

COLLEGE RADIO SONG OF THE YEAR 2002

CLINT EASTWOOD

WRITTEN BY:

DAMON ALBARN (PPS)

JAMIE HEWLETT (PRS)

PUBLISHED BY:

EMI MUSIC PUBLISHING LTD. (PRS)

PERFORMED BY:

GORILLAZ



SONG OF THE YEAR 2002

ROBERT S. MUSEL AWARD

THANK YOU

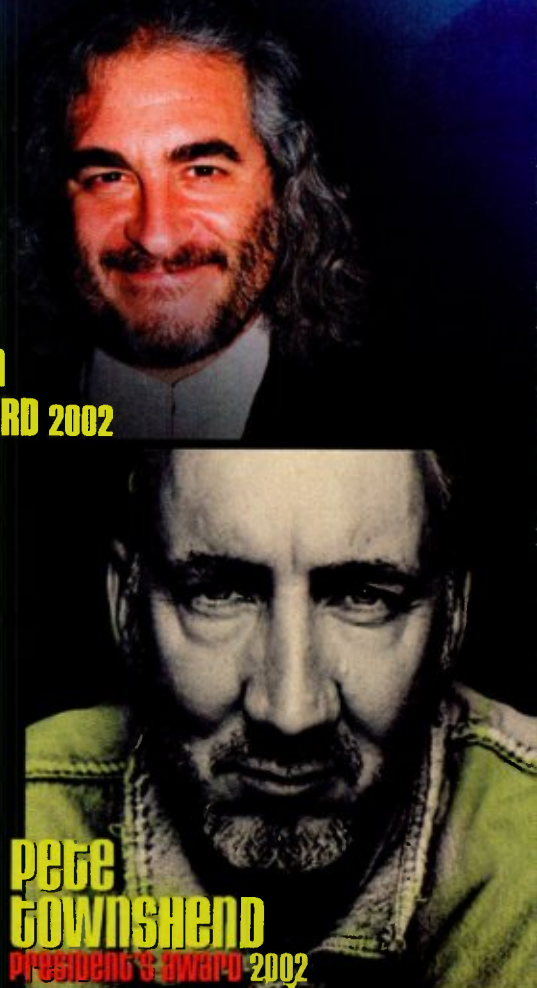
WRITTEN BY:

PAUL HERMAN (PRS)

PUBLISHED BY:

CHEEKY MUSIC LTD. (PRS)

SPECIAL RECOGNITION OLYMPIC FLAME AWARD 2002 MICHAEL KAMEN



Pete Townshend
President's Award 2002

IN

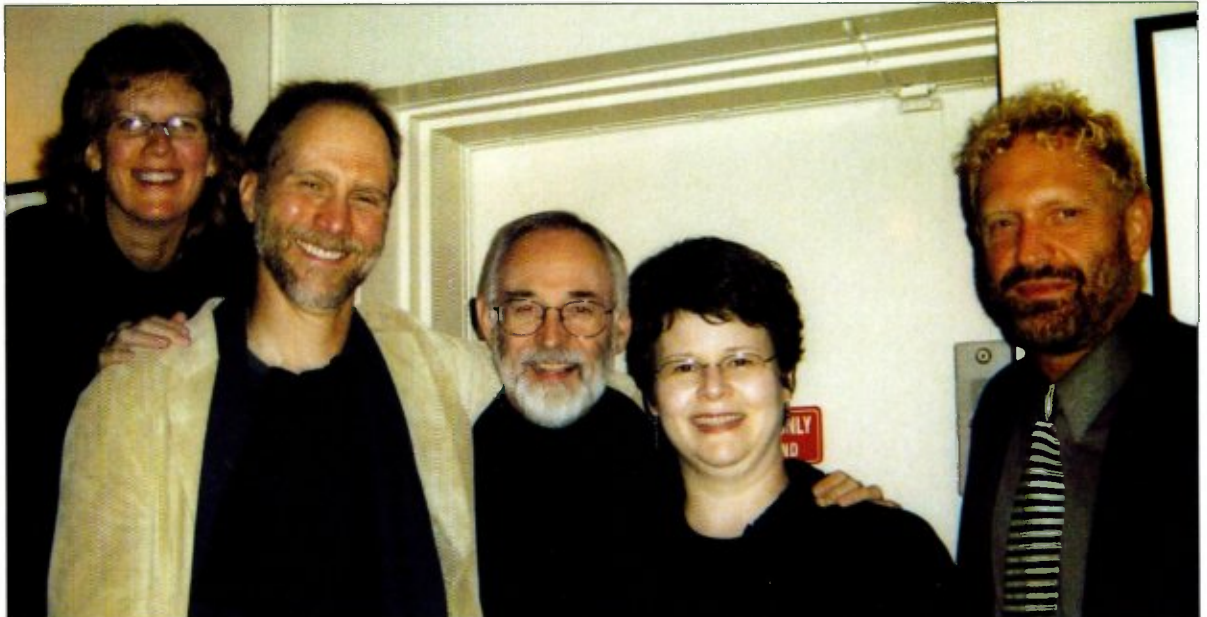
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Composer John Harbison (second from left) received the American Composers Orchestra's Distinguished Composer Award at the ACO 25th Anniversary Celebration. Pictured with Harbison are (l-r) ACO Chairman Paul Sperry, BMI's Barbara Petersen and ACO Artistic Director Robert Beaser.



Osvaldo Golljov (l) and BMI's Ralph Jackson are pictured at the New York premiere of Golljov's evening-length work, *La Pasion Segun San Marcus*, at the Brooklyn Academy of Music. The composition has been hailed as "a work of genius" by the *Boston Globe* and "visceral, explosive . . . and timeless" by the *Wall Street Journal*.



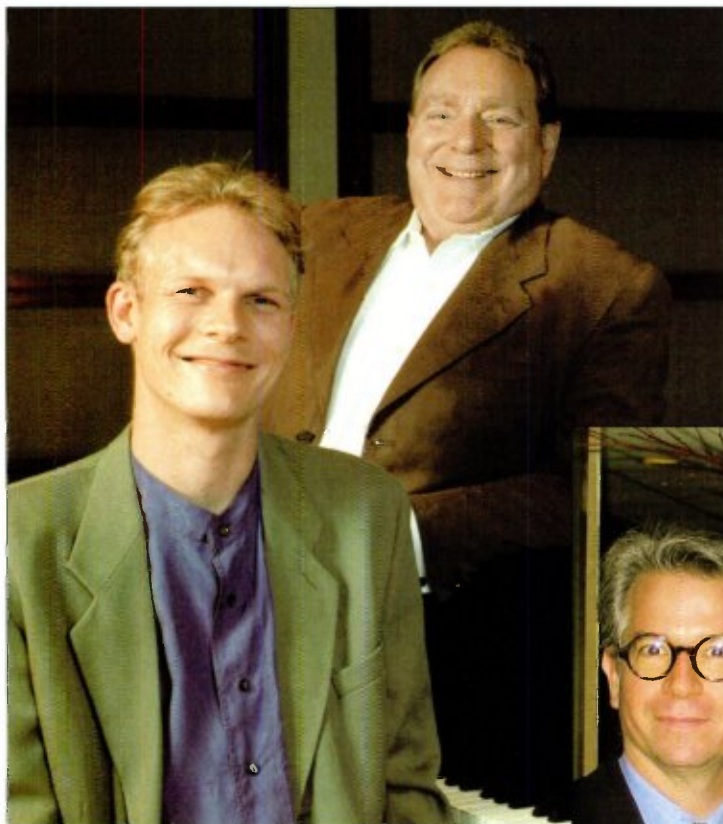
Composer John Luther Adams, a resident of Alaska, recently served as the BMI Composer-in-Residence at Vanderbilt University in Nashville, where he taught master classes, lectured, and worked directly with faculty and student musicians on a concert of his music. Pictured backstage are faculty members (l-r): Emelyne Bingham, Adams, William Wiggins, Melissa Rose and Michael Kurek.



BMI's Ralph Jackson recently caught up with Santa Fe (NM) impresario Eleanor Eisenmenger, Executive Director of the innovative new music concert series 20th Century Unlimited, whose motto is "a different music series for the city different."



BMI's Barbara Petersen (r) was on hand at Steinway Hall to congratulate pianist Sahar Arzruni (c) on the release of his latest CD, which features the music of Dianne Goolkasian Rahbee (l). Other composers represented on the disc are Roger Sessions, Miriam Gideon, Lou Harrison, and Ben Weber.



Nathaniel Stookey, newly appointed Composer-in-Residence with the North Carolina Symphony, is pictured with Music Director Gerhardt Zimmermann. The residency will generate five world premieres, two U.S. premieres and over 60 performances by the end of the 2002-2003 season.

Newly elected President of the American Composers Alliance (ACA) Hubert Howe (c) is pictured with ACA's Executive Director Jasna Radonjic and BMI's Ralph Jackson. Founded in 1937, ACA is a membership organization and a noncommercial music publisher serving professional American composers of classical music.



LICENSING NEWS

Looking to the Future



At the recent Future of Music Coalition at Georgetown University, BMI's Richard Conlon was a participant on a panel titled "The Search for a Legitimate Digital Marketplace." Pictured during the panel discussion are (l-r): Conlon; Chris Israel, Assistant Deputy Secretary for Technology Policy at the Department of Commerce; SESAC's Vincent Peppe; and David Post, Professor of Law at Temple University.

BMI Sponsors Programming and Sales Training

A new training initiative was launched for Sales and Programming staffers at TV and radio stations. The seminars are produced in conjunction with state broadcast associations featuring industry experts including Paul Weyland and Sean Luce.

NEW YORK

BMI's Mark Barron is pictured addressing attendees at a New York State Broadcasters Association sales training program.



BMI's Mark Barron addresses attendees during the NYSBA sales training program.



LOS ANGELES

BMI songwriter Lamont Dozier recently met with close to 100 program directors from across the country at the two-day Dan O'Day TV Grad School in Los Angeles. Dozier, whose 19 no. 1 songs include "Stop in the Name of Love" and "Sugar Pie, Honey Bunch,"

performed some of his many hits and talked with the PDs about the craft of songwriting, helping to reinforce the value of the license for the radio programmers while underscoring the importance of the songwriter. Pictured (l-r) are Dan O'Day, Nick Michaels, Randy Michaels, Dozier, and BMI's Nancy Logan.

General Licensing Wrapped Up A Banner Year

2002 was a banner year for General Licensing in terms of successful licensing negotiations, customer presentations and sponsorships.

A new license was negotiated with NACUBO (National Association College University Business Officers) and ACE (American Council on Education), which, in addition to increased fees, includes new features that cover non-commercial radio stations, Internet and Intranet webcasts and coverage of cable television for locally originated programming.

Deals were also completed with ABA/UBOA (American Bus Association/United Bus Operators Association) to license their members' use of BMI music by tour and coach bus operators. A new license for local governmental entities was finalized with IMLA (International Municipal Lawyers Association) to license various types of music-use under a simple fee-structure based on population.

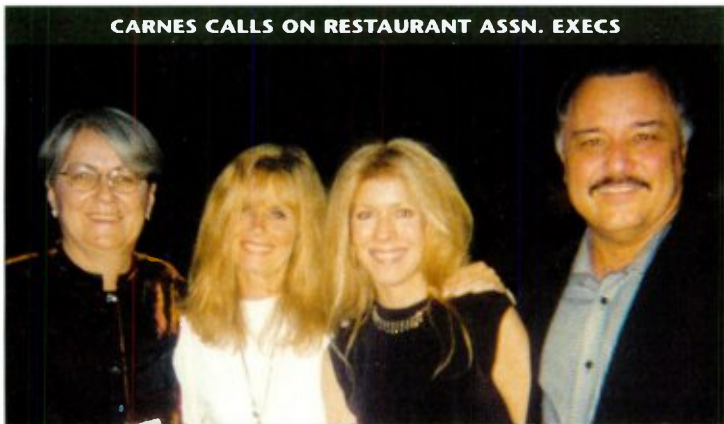
General Licensing personnel continued to promote BMI's message to customers through in-person presentations and songwriter performances. Dozens of educational seminars were made to the restaurant/hospitality, meeting planner, concert promoter/facility and hotel markets.

DAVID YAZBEK ENTERTAINS HOTEL EXECUTIVES



Composer David Yazbek performed for leadership of the American Hotel and Lodging Association at the 2002 AH&LA CEO Reception and Dinner in New York. An Emmy-winning writer for "Late Night with David Letterman," Yazbek's credits include the Broadway musical *The Full Monty* and the theme to "Where In The World Is Carmen Sandiego?". Pictured are (l-r) BMI's Mike Steinberg, AH&LA President Joe McInerney, Yazbek, and BMI's Michele Reynolds, Cleve Murphy and Tom Annastas.

CARNES CALLS ON RESTAURANT ASSN. EXECs



Kim Carnes at a national conference of state restaurant association executives during November in Miami Beach, courtesy of BMI. Pictured (l-r) are BMI's Marsha Williams, Carnes, and BMI's Kathy Crow and Cleve Murphy.

BMI Boosts Radio One Business Meeting



BMI songwriter John Stephens (seated) entertained Radio One Executives at their recent managers meeting. Pictured with Stephens (l-r) are Radio One's Leslie Hartmann, BMI's Dan Spears and Radio One's Scott Royster.

SOMETHING TO CROW ABOUT



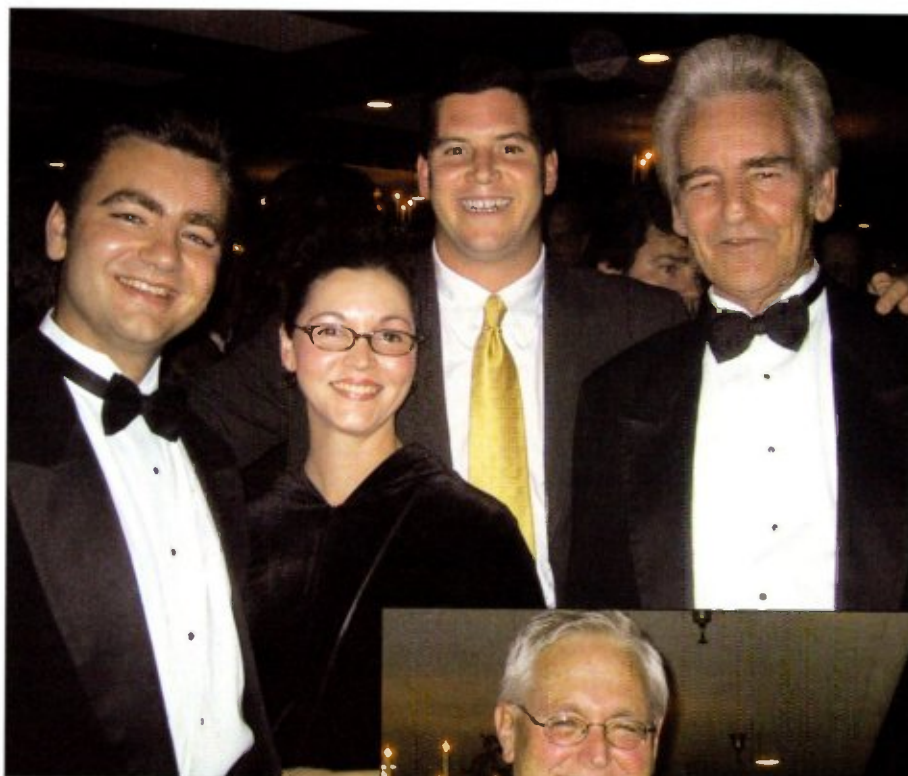
The Old Crow Medicine Show performed for the annual meeting of the Tennessee Hotel & Lodging Association at Nashville's Caylord Opryland Resort. Pictured are (back, l-r) BMI's Cleve Murphy; band members Ketch Secor, Willie Watson and Kevin Hayes; TH&LA CEO Pam Inman; (front) BMI's Michele Reynolds; band members Critter Fuqua and Morgan Jahnig.

DEL McCOURY TOPS 2002 IBMA AWARDS

BMI songwriter/artists, led by double winners The Del McCoury Band, ruled the bluegrass universe of the 13th Annual International Bluegrass Music Association (IBMA) Awards, held at the Kentucky Center for the Arts in Louisville.

The Del McCoury Band paired their sixth honor as Entertainer of the Year with a first-time win in the Song of the Year category for their recording of "1952 Vincent Black Lightning," written by Richard Thompson (PRS). Rhonda Vincent claimed her third consecutive trophy as Female Vocalist of Year. Repeat winners also included Dan Tyminski as Male Vocalist and Doyle Lawson & Quicksilver as Vocal Group. Instrumental Performers of the Year included Tom Adams (banjo), Jerry Douglas (dobro) and Jim Hurst (guitar).

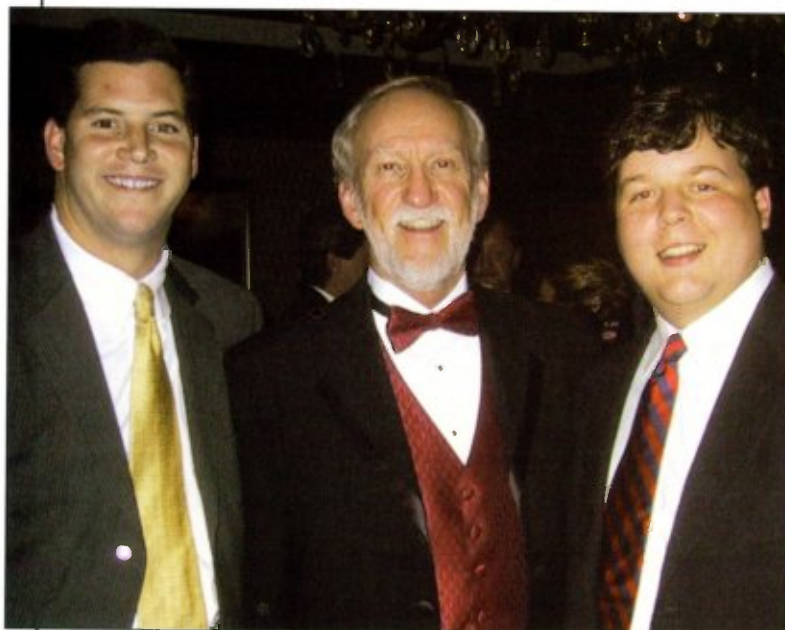
Mountain Heart's *The Journey* was named best Gospel Recorded Performance. Album of the Year went to *Down From the Mountain*, produced by T Bone Burnett and featuring the Fairfield Four, John Hartford, Alison Krauss + Union Station, Dan Tyminski, the Cox Family, Gillian Welch, David Rawlings and Chris Thomas King with Colin Linden. *Clinch Mountain Sweethearts* was chosen Recorded Event of the Year; produced by Bil VornDick, it features Ralph Stanley with friends Pam Tillis, Gillian Welch, Dolly Parton, Sara Evans, Gail Davies, Chely Wright, Melba Montgomery, Lucinda Williams and Valerie Smith.



Ron McCoury, BMI's Caroline Davis and Mark Mason, Del McCoury



BMI's Paul Corbin, Rhonda Vincent



BMI's Mark Mason, Doyle Lawson, BMI's Bradley Collins



BMI's David Preston, Jill & Jerry Douglas

MIDEM Highlights

Music executives from around the globe gathered in Cannes, France for MIDEM 2003, the industry's premier international convention. This year's gathering was especially rich in activities focusing on performing rights and international licensing. BMI's delegation, led by President and CEO Frances Preston, maintained a blistering pace throughout the week.



GEMA, the German author's society, celebrated its 100th Anniversary in a series of events at MIDEM. BMI hosted a dinner for GEMA's top executives to kick off the celebrations. Pictured (l-r, seated) are: GEMA Chief Executive Prof. Dr. Reinhold Kreile, BMI's Frances Preston, GEMA Chairman Christoph Brühn; (standing) BMI's Robbin Ahrold and Ron Solleveld, GEMA Director Jürgen Becker, and BMI's Del Bryant.



BMI joined the industry in celebrating MTV International President Bill Roedy as "Person of the Year." Seen at the dinner in Roedy's honor are (l-r): Frances Preston, NMPA President Edward Murphy and wife Jody Murphy, MIDEM Chief Executive Xavier Roy, and BMI film composer Michael Kamen and wife Sandra Kamen.



MIDEM is traditionally a launching pad for new talent, and this year was no exception. Among the brightest new artists to debut was BMI songwriter Matt Morris, who performed several showcases for industry executives. Pictured surrounding Morris at the piano are BMI's Ron Solleveld, John Coletta, Frances Preston, Fred Cannon and Allison Smith.



FastTrack, the international technical alliance of which BMI is a founding partner, announced the acquisition of a major Internet-based technology to support licensing and music use reporting. The technology, known as ARGOS, was jointly developed by FastTrack partners SGAE (Spain) and GEMA (Germany), with support from the European Union. Seen at the acquisition ceremony are: (l-r) Jose Neri, Managing Director, sDae; Claude Gaillard, FastTrack Administrator and Membre du Directoire, SACEM; Enrique Loras, General Director, SGAE; Chris van Houten, Managing Director, FastTrack; Rainer Hilpert, Chief Financial Officer, GEMA.

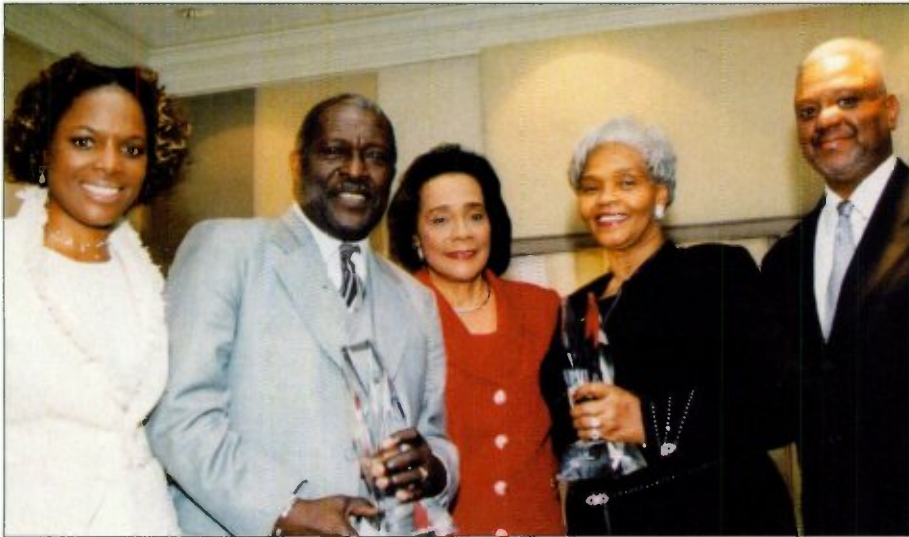


▲ **Peer Group.** Peermusic and RCA Records marked the 75th Anniversary of the Bristol Sessions with reunion events honoring descendants of the artists recorded by Ralph S. Peer during the landmark sessions, including Jimmie Rodgers, Ernest Stoneman and the Carter Family (A. P., Sara and Maybelle). Janette Carter, daughter of A. P. & Sara Carter; June Carter Cash, daughter of Maybelle Carter, and her daughter, Carlene Carter; Patsy and Roni Stoneman, daughters of Ernest Stoneman; and the great-grandchildren of Jimmie Rodgers were among the dozens of family members who gathered in Bristol, Tennessee for a dinner hosted by peermusic Chairman & CEO Ralph Peer II, son of Ralph S. Peer. Pictured at the State Line Grill, only a few blocks from the site of the recordings (July 25 - August 5, 1927), are (bottom row, l-r): **Elizabeth Peer**, Jimmie Rodgers's great-grandson; **Cody Court** and **Benjamin Boyle Court**; BMI's **Caroline Davis**; Ernest Stoneman's grandson **Robert Cox**; (middle row) **Ralph Peer III**, **Roni Stoneman**, **Janette Carter**, **June Carter Cash**, **Patsy Stoneman**, **Carlene Carter** and peermusic's **Kevin Lamb**; (top row) A.P. & Sara Carter's granddaughter **Rita Forrester**, Rodgers's great-granddaughter **Dixie Haslett**, Maybelle Carter's great-granddaughter **Tiffany Lowe**, **Elizabeth Ann Peer**, Maybelle's great-granddaughter **Kimberly Fuston**, **Ralph Peer II**, Maybelle's granddaughter **Lorrie Bennett**, A.P. & Sara's grandson **Don Jett**, Maybelle's grandsons **Danny** and **David Jones**, A.P. & Sara's granddaughter **Bo Wolfe** and Rodgers' great-grandson **Austin Court**.



▲ **Wildhorn Welcomed.** Welcoming **Frank Wildhorn** to BMI at a reception are BMI's **Frances Preston**, singer/performer (and Frank's wife) **Linda Eder**, Wildhorn, Songwriters Hall of Fame President **Linda Moran** and BMI's **Jean Banks**.

◀ **Preston Presents Awareness Award.** BMI's **Frances Preston** presented the 2002 Frances Williams Preston Award for Breast Cancer Awareness to **Fran Visco (I)**, president of the country's leading breast cancer advocacy organization, the National Breast Cancer Coalition. The award is presented each year by the Vanderbilt-Ingram Cancer Center, where Preston is a board member and long-time supporter.

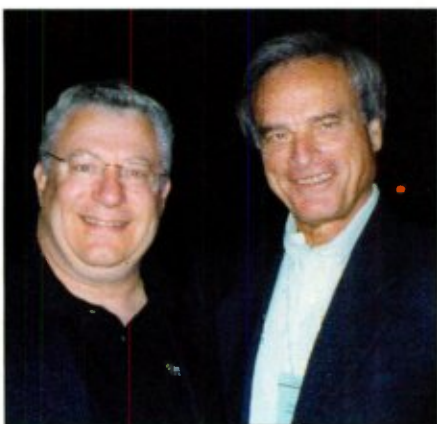


▲ **Gospel Truth.** BMI held its fourth annual "Trailblazers of Gospel Music" luncheon this past January, where **Coretta Scott King** presented a BMI Trailblazers Award to **Delores** and **David Winans** in honor of their 50 years of contributions to gospel music. The invitation-only event, hosted by BMI's **Catherine Brewton**, was held in conjunction with the 18th Annual Stellar Gospel Music Awards, which took place the following day at the Atlanta Civic Center. Pictured during the ceremonies are (l-r): Brewton, David "Pop" Winans, Mrs. King, Delores "Mom" Winans, and BMI's **Thomas Cain**.

▲ **Jones & Friends.** Singer/songwriter **Norah Jones** (l) paused for a photo after a performance at the Tweeter Center in Camden, NJ, where she opened for the Dave Matthews Band. Seen here with Jones are fellow BMI songwriters **Lee Alexander** (Jones's bass player) and **Jeff Cohen**, along with BMI's **J.W. Johnson** (kneeling).



▲ **Twice As Nice.** BMI London representatives visited the offices of Minder Music (Taking Care of Business Music) to celebrate the company's two Top Ten singles in the *Billboard* Hot 100 in the same week. Songs in the Top Ten were "Gangsta Lovin'" by Eve with Alicia Keys and "Happy" by Ashanti. Making it clear that there are two in the Top Ten are (l-r): Minder Music's **John Fogarty**, BMI's **Nick Robinson**, Minder Music's **Dhiren Bhatt**, BMI's **Phil Graham**, and Minder Music's **Andrew Smith, Fran Young** and **Beth Clough**.



▲ **State of the Union.** BMI's **Fred Cannon** met with legislators from around the country at a meeting of state government officials, discussing various copyright issues. In the first photo, Cannon is pictured with **Seth Hammitt**, Speaker of the House in Alabama; the second photo shows Cannon with New York State Assembly Majority Leader **Paul Tokasz**; and the third photo shows him with New York State Senator **Steven Soland** and his wife **Linda**.



▲ **Showing Some Spirit.** Broadway luminaries **John Kander** and **Sheldon Harnick** joined BMI's **Jean Banks** in congratulating **Frank Evans** on winning the Spirit of Broadway award for his show *War Brides*, written in collaboration with Christopher Berg and Ron Sproat. Pictured (l-r) are Kander, Evans, Harnick and Banks.



▲ **Star-Studded.** **Michael Bolton** recently received a star on the Hollywood Walk of Fame. Pictured (l-r) are BMI's **Cheryl Dickerson**; Bolton; BMI's **Delia Orjuela**, **Ivanne Deneroff**, **Paige Sober** and **Linda Livingston**.

▶ **Hit List.** During the craziness of Fan Fair, **Toby Keith** made time to thank songwriters **Rand Bishop** and **Tim James** for the #1 hit "My List." The song, from Keith's DreamWorks album *Pull My Chain*, is his fourth consecutive #1. "My List" is produced by Keith and DreamWorks' **James Stroud** and published by Keith's venture, Songwriters Paddock Music, and Bishop's company, Weightless Cargo Music. Pictured at the celebration at BMI Nashville are James, Stroud, Songwriters Paddock Music's **Rob Hendon**, Bishop, Keith and BMI's **David Preston**.



▲ **Dancing The Night Away.** Pictured at the Amsterdam Dance Event '02 are (l-r): songwriter/producer **Jellybean Benitez**, BMI's **Brandon Bakshi**, songwriter/producer **Little Louie Vega** and ADE General Manager **Richard Zijlma**.

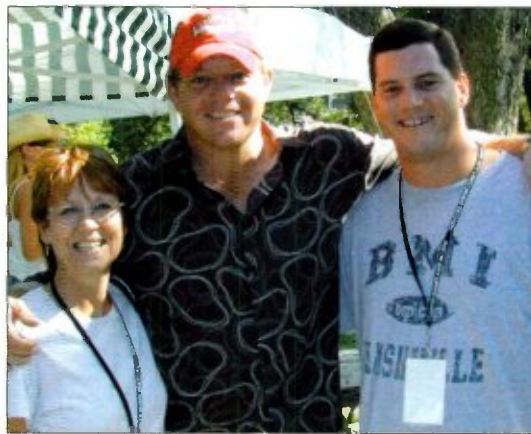
▶ **Educators Praise Preston.** BMI's **Frances Preston** was honored as the first recipient of the "Educational Leadership Award" by the Music and Entertainment Industry Educators Association (MEIEA) in recognition of her longtime support of higher education programs that prepare students for music industry careers. Pictured (l-r) are: **Rebecca Chappel** of Anderson University (Anderson, IN), **Richard Barnett** of Middle Tennessee State University (Murfreesboro, TN), Preston, MEIEA President **Tim Hays** of Elmhurst College (Elmhurst, IL), and **Pam Browne** of Belmont University (Nashville, TN).





▼ **Urban Renewal.** Friends, family and music industry cohorts converged at BMI Nashville for a relaxing post-Country Music Week fete to honor **Keith Urban** for writing and recording his second #1 single, "Somebody Like You." Urban's publisher, Coburn Music, Inc., was also recognized at the reception; co-writer John Shanks was unable to attend. Pictured (l-r) are: BMI's **Joyce Rice**, **Bob & Marianne Urban** with son **Keith**, Capitol Nashville's **Mike Dungan**.

▲ **Musical Moment.** An evening of 10-minute musicals developed in the BMI Lehman Engel Musical Theatre Workshop was presented at Musical Mondays in residence at the Broadway Theater Institute. Pictured (l-r, front row): Workshop writers **Maryrose Wood**, **Nell Bartram**, **Beth Falcone**, **Susan Murray** and **Martin Fernandi**; **Helen Gudtis**, CEO of Broadway Theater Institute, and **Pat Cook**, co-producer of the evening and Artistic Coordinator of the Workshop; (back row) **Ben Toth**, **Andy Monroe**; **Rick Freyer**, co-producer of the evening and co-moderator of First Year Workshop; **Frank Evans**, producer of the evening and member of Workshop Steering Committee, BMI's **Jean Banks**; **Blick Goss**, Producing Director, and **Gwen Arment**, Artistic Director of Broadway Theater Institute.



◀ **Inside The City Limits.** The inaugural Austin City Limits Music Festival, staged in the city's Zilker Park, drew more than 40,000 music fans during its two-day run in September. Among the top-notch talent that played on six stages scattered across 15 acres were Los Lobos, Wilco, Patrice Pike, The Derailers, Gillian Welch, Eyes Adrift, Caitlin Cary, The Jayhawks, Ryan Adams, Luna, Kelly Willis, Jimmie Vaughan, Nickel Creek and Tift Merritt. Pictured in the first photo are manager **Joe Priesnitz**, **Kelly Willis** and BMI's **Mark Mason**; the second photo shows BMI's **Mason** and **Jill McGukin** with songwriter/artist **Pat Green**.



◀ **It'll Cure What Alls You.** Roots-music phenomenon and Opry regulars **Old Crow Medicine Show** stopped by BMI's Nashville office for a visit. Seen here after signing on the dotted line are (l-r, front) **Old Crow Medicine Show's Ketch Secor**, **Morgan Jahnig** and **Critter Fuqua**; (back) BMI's **David Preston**, **Old Crow Medicine Show's Kevin Hayes** and **Willie Watson**.

▶ **Honors for Asiah.** Songwriter **Asiah Lewis** (second from left), who was unable to attend the BMI Urban Awards in Miami, is presented with award plaques and certificates by BMI's **Antonella DiSaverio**, **Erica Tompkins** and **Samantha Cox**. She received Urban Awards as songwriter and publisher for her #1 Mary J. Blige hit, "Family Affair." She was also presented with a #1 *Billboard* Song Award plaque.





◀ **Full Nelson.** **Matthew** and **Gunnar Nelson** made a stop by BMI's Los Angeles office to say hello and share some tunes. The brothers are still enjoying promoting *Like Father Like Sons*, their tribute CD to the music of their legendary father, Ricky Nelson. They have just completed recording their next CD to be released later this year. Pictured (l-r) are: BMI's **Barbara Cane**, Matthew Nelson, Gunnar Nelson and BMI's **Linda Livingston**.



▲ **Speaking The Lingo.** Up-and-coming Latin sensations **Teeah** and **Irene Farrera** joined forces with Rock en Español band **Icaro Azul** for BMI's "Latin Lingo" showcase in New York. Seen here after the show are Icaro Azul's **Oswaldo Rodriguez**, Teeah, Icaro Azul's **Ian Vargas**, Farrera, Icaro Azul's **Ana Muñoz** and **Jose Bengoa**, BMI's **Jessie Lema**, and Icaro Azul's **Habish Rosario**.



▲ **Making A "Mess."** A "Beautiful Mess" was made in BMI's Nashville office to celebrate the song's rise to #1. The chart-topper is the first #1 for songwriters **Shane Minor** and **Clay Mills**, while co-writer **Sonny LeMaire** has scored 10 #1 hits and 17 BMI Country and Pop Awards. Also honored were publishers Shane Minor Music, Monkey C Music, Songs of API, Songs of Nashville DreamWorks and EMI-Blackwood Music, Inc., and producer Mike Clute. "Beautiful Mess" is the first single from Diamond Rio's Arista Nashville album *Completely*. Pictured are (l-r, front): Diamond Rio's **Dana Williams**, **Gene Johnson** and **Dan Truman**; writers LeMaire and Mills; Arista's **Bobby Kraig**; (back): Diamond Rio's **Jimmy Olander**, **Brian Prout** and **Marty Roe**; writer Shane Minor and BMI's **Thomas Cain**.



▲ **On The Go.** Members of the Chicago rock band **OK Go** were toasted backstage by BMI's **J.W. Johnson** after a recent show at the Metro in the Windy City. Pictured (l-r) are drummer **Dan Konopka**, keyboardist/guitarist **Andy Duncan**, Johnson, singer **Daman Kulash**, bassist **Tim Norwind** and keyboardist **Burleigh Seaver**.



◀ **Hello, Dolly!** Tennessee Film and Music Commission Director **Patricia Ledford** (l) introduced **Dolly Parton** as Tennessee's Ambassador for Film and Music. Parton performed for an SRO audience at a reception thrown at the W Hotel. Pictured with Ledford and Parton is BMI's **Linda Livingston**.



▲ **Viewpoint.** The Association of Independent Music Publishers' (AIMP) November meeting featured leading journalists discussing the subject of "The Music Industry from a Journalist's Point of View." BMI's **Hanna Bolte** moderated the panel, which included *Billboard*'s **Mellinda Newman**, **Jeff Leeds** of *The Los Angeles Times*, *HITS* magazine's **Simon Glickman** and **Sue Zeidler** of Reuters. Shown after the conference are (l-r): Bolte, Leeds, Zeidler, Glickman; BMI's **Michael Crepezzi**, and Newman.

► **So Who's Stu?** Award-winning film and television composer **Stu Phillips** (*Quincy, Knight Rider, Battlestar Galactica*) stopped by BMI Nashville to share a copy of his new book, *Stu Who? Forty Years of Navigating the Minefields of the Music Business*. Pictured (l-r) are BMI writer/publisher **Robert Jason**, Phillips and BMI's **Patsy Bradley** and **Thomas Cain**.



United Front. BMI hosted a panel and a luncheon at the recent IFFP Film Market in New York. BMI's **Doreen Ringer Ross** moderated the panel, which focused on music in film. The luncheon, organized by BMI's **Linda Livingston**, was an interactive roundtable with U.N. delegates and members of the film music creative community to discuss how to promote the work the U.N. does with human rights, the environment and helping children in war-torn countries. Shown at the IFFP panel in the photo above are (l-r): **Jon McHugh**, Jive Records; **Michael Babcock**, Zomba; **David Mansfield**, composer; **Doreen Ringer Ross**; **Maggie Greenwald**, Director; **Tracy McKnight**, music supervisor; and **Marc Jacobson**, attorney. Shown in the photo at right at the United Nations Luncheon are (front row, l-r): **Dr. Noel Brown**, United Nations Delegate; **Audrey Kitagawa**, United Nations Advisor; **Irv Sarnoff** and **Pera Wells**, United Nations; (standing): **Janice Ginsberg**, producer/music supervisor; **David Mansfield**; **Fiona Fitzherbert Harris**, Violence Policy Center; **Doreen Ringer Ross**; **Jeff Kimball**, writer/producer; **Linda Livingston**; **Jon McHugh**; **Tracy McKnight**; **Art Ford**, music publisher; **Will Calhoun**, musician; **Randall Scerbo**, documentarian; **Carolyn Smith Bryant**, writer; **Jim Farmer**, composer; **Ron Sadoff**, NYU; **Ina Meibach**, attorney/producer; **Beth Rosenblatt**, music supervisor; **Melra Blaustein**, Woodstock Film Festival; **Andrew Blauner**, literary agent; and BMI's **Ray Yee**.



▲ **Wild Ones.** BMI's **Myles Lewis** congratulates San Francisco songstress **Noe Venable** after she kicked off Nadine's Wild Weekend in San Francisco. This performance of the annual Bay area event was held at the Fillmore. Shown in the second photo are members of Sacramento band **Victory Gin** (l-r): **Scott Chavez**, Lewis, **Devon Galley**, **Adam Dickey**, BMI's **Tracie Verlinde**, **Bryan Ritchie** and **Nadine Condon**.



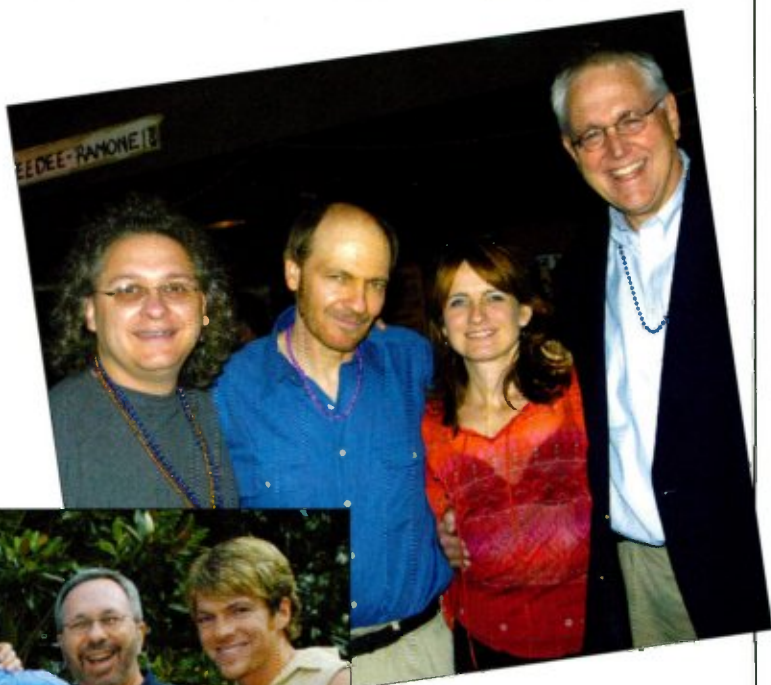
▲ **Amazing Grace.** The legendary **Grace Slick** was inducted into the Rockwalk at the Guitar Center in Hollywood last October. Shown congratulating Slick on the occasion are BMI's **Doreen Ringer Ross** (l) and **Linda Livingston**.



▲ **Hit or Miss.** Friendship and teamwork were center stage when the BMI songwriting triumvirate of **Tony Martin**, **Mark Nesler** and **Tom Shapiro** were recognized for "I Miss My Friend" — their second #1 in three months — during a party at BMI Nashville. CMA 2002 Horizon nominee **Darryl Worley** led the praises for the writers with thanks for a "career record." The title track from Worley's second DreamWorks album, "I Miss My Friend" is published by Buna Boy Music, Glitterfish Music, Mosaic Music, Sony/ATV Tree, and Wenonga Music, and was produced by James Stroud and Frank Rogers. Pictured (l-r) are Nesler, Martin, Worley, Shapiro and BMI's **Harry Warner**.



▲ **'Dilemma' Dellers.** Legendary BMI songwriters **Walter "Bunny" Sigler** and **Kenny Gamble** show off their plaques to BMI's **J.W. Johnson** and **Samantha Cox**, who presented each with a "Special Certificate of Achievement" in honor of their contributions to the #1 Nelly song "Dilemma." The presentation took place at a recent BMI-sponsored showcase in Philadelphia.



▲ **Family Affair.** **Lauren Braddock** celebrated the release of her self-titled debut album with a listening party at the Slow Bar in Nashville. The 15-song CD, produced by **Don Henry**, draws on many influences from pop to alternative to country. Among guests featured on the album are Blake Shelton, Deborah Allen, Matraca Berg, Bill Lloyd and Lauren's dad, BMI Award-winning writer and producer **Bobby Braddock**. Pictured (l-r) are Henry, Bobby Braddock, Lauren Braddock and BMI's **Paul Corbin**.



▲ **Not-So-Little Rascals.** Lyric Street recording artists **Rascal Flatts** — **Jay DeMarcus**, **Gary LeVox** and **Joe Don Rooney** — hosted a block party on Nashville's Music Row to offer a first listen of their second album, *Melt*, and its smash hit "These Days." Pictured (l-r) at the event are: Lyric Street Records' **Doug Howard**, manager **Trey Turner**, LeVox, DeMarcus, BMI's **David Preston**, CMA's Ed Benson and Rooney.



▲ **On The Radio.** Rita Houston (c), Music Director at WFUV in the Bronx, recently stopped by the BMI New York office to participate in a panel entitled "What's Right With Radio." She is pictured after the panel with BMI's **J.W. Johnson** and **Brooke Primont**.



▲ **Big Production.** The Producer's Guild of America (PGA) held a seminar titled "Negotiating Your Music For Film, TV and New Media," with BMI's **Doreen Ringer Ross** moderating the morning panel, held at the CBS Television Studios. Shown (l-r) are: **Kevin Kent**, Event Producer, PGA Board Member, agent **Laura Engel**; BMI composer **George S. Clinton**; Ross; Seehear Music Supervision's **Randy Gerston**; and The Walt Disney Company's **Scott Holtzman**.



▲ **Acoustic Awareness.** BMI's Acoustic Roundup in New York recently featured an "It's About Eve" night in support of Breast Cancer Awareness Month. Started two years ago by Courtright Management after the loss of a beloved family member to breast cancer, It's About Eve (Music For the Cure) is dedicated to the support and promotion of breast cancer awareness to young women through the music of independent female artists. Pictured after the show are **Kelli Owens**, **Emily Curtis**, **Gabrielle**, Fore Reel Entertainment's **Hernando Courtwright**, BMI's **Erica Tompkins**, **Shanna Sharp**, BMI's **Jessie Lema**, BMI's **Brooke Primont**, and **Andy Ranley**.



▲ **Peace Party.** Jazz pianist **Tex Allen's** latest album for the Geronimo label, *Prince of Peace*, got a big kickoff at a record release party. Allen is pictured greeting BMI's **Jean Banks** during the event.



▲ **Promises, Promises.** BMI Award-winning songwriter **Kathy Louvin** premiered *Promises and Lies* at a listening party hosted by BMI Nashville. Produced by **Scott Tutt** and **Chris Milfred** and released by Reptile Records, Louvin's debut album features nine songs she penned, plus writing contributions from Bill Anderson, Michael Nesmith, Jon Randall, Margaret Findley, Jesse Alexander and Deric Ruttan. Pictured (l-r) are: BMI's **Harry Warner**, Louvin, Tutt and Milfred.



▲ **Tuning In Tanya.** **Tanya Tucker** celebrated her first studio album in five years with a party for friends, colleagues and fans at BMI Nashville. Tucker and **Roger Murrah** were executive producers of the project — entitled *Tanya* — which was produced by **Barry Beckett** and **Jerry Laseter**. The 12-song album, released on her own Tuckertime Records, is distributed by Capitol Records/Nashville. Pictured (l-r) are: Beckett, Murrah, Laseter, Tucker, and BMI's **Paul Corbin** and **Joyce Rice**.



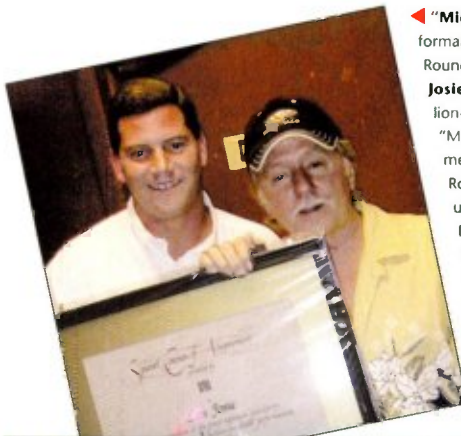
▲ **Party People.** A party song demands a party, so BMI Nashville gathered the creative team behind the #1 hit "Ten Rounds with Jose Cuervo" for congratulations and a few toasts. RCA recording artist **Tracy Byrd** led the praises to songwriters **Casey Beathard**, **Michael Heaney** and **Marla Cannon-Goodman**, publisher Sony/ATV Acuff Rose and producer **Billy Joe Walker, Jr.** Pictured at La Paz Restaurant (l-r) are BMI's **Bradley Collins**, Heaney, Byrd, Beathard, Cannon-Goodman and BMI's **Perry Howard**.



▲ **Anything's Possible.** Friends and colleagues gathered at BMI Nashville to celebrate with artist **Joe Nichols** and songwriter **Lee Thomas Miller** the #1 success of "The Impossible." The first single from Nichols's debut Universal South album, *Man with a Memory*, "The Impossible," which Miller co-wrote with Kelley Lovelace, was published by Mosaic Music and produced by Brent Rowan. Pictured during the awards presentation are (l-r) Universal South's **Bryan Switzer**, Miller, Mosaic Music's **Lisa Ramsey**, Nichols and BMI's **David Preston**.



▲ **"Good" Times.** "The Good Stuff" was served at BMI Nashville during a celebration for the multi-week #1 song, which was written by **Jim Collins** and **Craig Wiseman** and recorded by **Kenny Chesney** on BNA Records. Also recognized at the party were Collins's company Make Shift Music, Warner-Tamere Publishing Corp. and producers **Buddy Cannon** and **Norro Wilson**. Special guest of honor was BNA security officer **Rusty Martin**; his story, of his wife's death from cancer, inspired the song. Pictured (l-r, kneeling) are Martin, BMI's **Harry Warner**, Chesney and Cannon; (standing) Wiseman, Warner-Tamere's **Tim Wipperman**, Collins, BMI's **Paul Corbin**, BNA's **Butch Waugh** and Wilson.



◀ **"Midnight" Millions.** During his performance at BMI Nashville's Acoustic Roundup, longtime BMI affiliate **Lou Josie** (r) was surprised with a three-million-performance certificate for "Midnight Confessions," a classic most memorably recorded by the Grass Roots. Along with a letter of congratulations from BMI President & CEO Frances Preston, Lou's wife, Nancy, found the song's original copyright registration to be included in the framed Million-Air keepsake. Pictured with Josie is BMI's **Mark Mason**.



▲ **Midnight Ramblers.** Members of **Glossary** visited BMI Nashville to sign their affiliation papers. The band recently finished recording their upcoming debut: Undertow Records release, *How We Handle Our Midnights*. Pictured are (seated, l-r) Glossary's **Todd Beene**, **Joey Knelser**, and **Bingham Barnes**; (standing, l-r) BMI's **Mark Mason** and **Deanna Bruton**, and manager **Charles Sharp**.



▲ **On The Row Boat.** The 14th Annual Music Row Awards, presented by *Music Row* magazine and held at BMI Nashville, boasted the biggest attendance yet. Pictured (l-r) are: Critics' Pick artist **Blake Shelton**, Breakthrough Songwriter **Anthony Smith**, *Music Row*'s **David Ross**, Producer of the Year **Keith Stegall** and BMI's **Patsy Bradley**.

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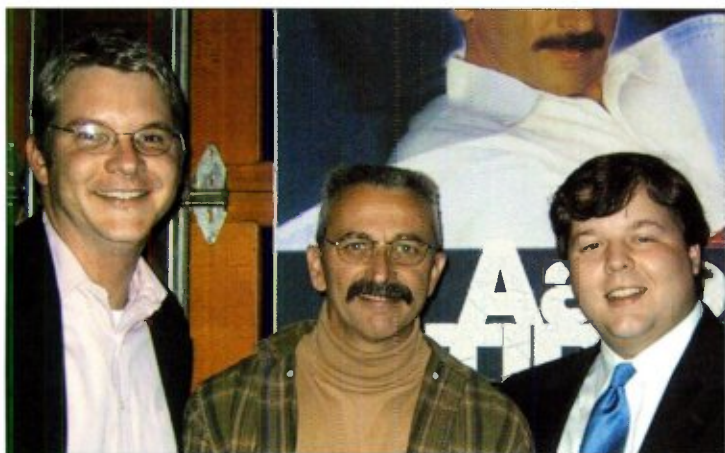
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▲ **All For A Song.** BMI joined All About Music to present a top-notch songwriter showcase at The Castle Door. Pictured are (front, l-r) **Leigh Brannon, Michele Wernick**, All About Music's **Emmit Martin**, BMI's **Ivanne Deneroff, Tracy McKnight, Madonna Wade Reed**; (back) **Shawn Camp, Howard Paar, Amy Rosen, Bambi Moe, Sarah Buxton, Alicen Schnider**, BMI's **David Preston, Tami Lester, Art Ford, Sonya Isaacs** and **Billy Montana**.



▲ **Taylor-Made.** Singer/songwriter **Marna Taylor** stopped by BMI's Nashville office to sign her affiliation papers. Taylor's debut album, *Whatever Turns You On*, was produced by Joe Pisapia of Joe, Marc's Brother, the popular Nashville-based band. Hit songwriter and novelist **Dan Tyler** was executive producer for the recording. Pictured are (l-r): BMI's **Joyce Rice** and **Deanna Bruton**, Taylor, and Hellbender Management & Marketing's **Brenna Davenport-Leigh**.



▲ **Tippin Trip.** BMI Nashville joined Creative Artists Agency and Lyric Street Records to bid **Aaron Tippin** "Bon voyage!" as he prepared to entertain U.S. troops in Afghanistan. Pictured in the Treehouse Restaurant are (l-r) BMI's **Perry Howard**, **Tippin**, and BMI's **Bradley Collins**.

▶ **Creeping Along.** BMI's **Linda Livingston** made an appearance at a local LA soundstage to lend a hand to BMI composer **Benjet Salvay**, who was in town recording the score for the sequel to MGM's 2001 fright film *Jeepers Creepers*. The new film, *Like Hell: Jeepers Creepers 2*, is scheduled for release April 2003.



▲ **Baby Talk.** **Hal Hackady**, lyricist of *Whatever Happened To Baby Jane*, met with BMI's **Jean Banks** at the musical's world premiere at Theater Under the Stars in Houston.



▲ **Class Act.** The Steering Committee of the BMI Lehman Engel Musical Theatre Workshop got together before the first Master Class, which featured **John Kander** and **Sheldon Harnick**. Pictured are (l-r, standing) **Richard Engquist**, BMI's **Jean Banks, Nancy Golladay, Jane Smulyan, Frank Evans, Pat Cook**; (seated) **Kander, David Spencer**, who moderated the Master Class, and **Harnick**.



◀ **Winners Circle.** Winners of the BMI Foundation/Jerry Harrington Musical Theatre Awards got together after the presentation at the BMI New York office. Pictured showing off their certificates are (l-r) Second Year winner **Adam Overett**, Librettist winner **Yvonne Adrian**, Advanced winners **Kim Oler** and **Alison Hubbard**, BMI's **Jean Banks** and First Year winner **Andy Monroe**.

▶ **Showing Some Class.** *A Class Act*, the Broadway musical written about the BMI Lehman Engel Musical Theatre Workshop, opened in Japan. where, in connection with the opening, a documentary featuring the actual workshop was filmed. Pictured (l-r) are **Yasuo Fujii**, Vice President, TBS International; BMI's **Jean Banks**; **Kumiko Yoshi**, producer, Gorgeous Entertainment; and book co-writers **Linda Kline** and **Lonny Price**.



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