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HITMAKERS

When the talented duo that makes up Gnarls Barkley decided to join forces in 2003, it was no surprise that their debut album, *St. Elsewhere*, was as distinctive as its two members.

The collaboration of rapper/singer Thomas "Cee-Lo Green" Callaway and DJ/producer Brian "Danger Mouse" Burton — both from Atlanta — resulted in their first single, "Crazy," which was an instant success in the U.K. and became the first song to top the British charts solely through digital distribution. It also peaked at No. 1 in the U.S. on *Billboard's* Hot Digital Songs chart, and continues its Top 10 reign in the dance, pop, modern rock and adult contemporary categories.

Other singles from the album posted to the group's MySpace page, including "Gone Daddy Gone," "Go Go Gadget Gospel" and "Smiley Faces," have been downloaded several thousand times.

Cee-Lo broke into the scene in the mid-'90s with the group Goodie Mob, singing over tracks like "Soul Food" and "Black Ice." He later released two solo albums, 2002's *Cee-Lo Green and His Perfect Imperfections* and 2004's *Cee-Lo Green...Is the Soul Machine*.

Danger Mouse is also no stranger to the spotlight. While attending the University of Georgia, he released two electronica albums, 1999's *The Chilling Effect* and 2000's *Rhode Island*. He then left school to follow his dream and become a trip-hop DJ in London. After honing his skills as a producer, Danger Mouse returned to the States and released two more albums. It wasn't until 2004, when he released *The Grey Album*, that he started to become known in the industry. That disc, which was a combination of The Beatles' *White Album* and Jay-Z's *Black Album*, was downloaded more than a million times in one day. He gained the attention of Gorillaz member Damon Albarn, who got him to work on their Grammy-winning *Demon Days* CD.

Felicia J. Barclay

Gnarls Barkley



The Wreckers



Twin harmonies layered over some of the most dapper melodies and stories in recent country music memory have become The Wreckers MO. Members Michelle Branch and Jessica Harp took a chance on each other and Nashville, and so far, it's returned fat dividends, including a 2006 Grammy nomination — the capping applause for a year filled with much of the same.

CMT dubbed the girls' debut, *Stand Still, Look Pretty*, one of the top country albums of the year, and their first single, "Leave the Pieces," hit No. 1 after a long, steady climb up the charts.

A CMA nomination helped officially welcome the duo to Music City, but the nod strayed from those typically designated for

newcomers. Instead of a Horizon Award nomination, Michelle and Jessica jumped into the company of established country superstars with a Duo of the Year nod. New as they are to the country market, no one treats them as such; their music simply won't allow it.

Michelle Branch first gained major attention as a teenage pop star, boasting the Grammy Award-winning duet with legend Carlos Santana, "Game of Love," along with multiple hit singles on her résumé. Instead of lingering in proven success, Branch felt drawn to country music's emphasis on gritty, honest songwriting.

Jessica Harp's stint as Michelle's backup singer came after the two discovered a special kinship through mutual friends, prompting Branch to extend an

invitation to Jessica to join her on the road. Harp drew industry attention of her own, including a major label proposition for the solo career she thought she'd always wanted. Nothing felt quite right, and Jessica waited. Finally, a major Nashville label offered her a deal, she accepted and the Kansas City native packed and headed east.

Harp put in a phone call to her best friend, and The Wreckers were born. Michelle and Jessica's ruminations over forging a band together fell perfectly into place — the patience and roll of the die resulted in one of 2006's most galvanic country music forays, ushering in a seasoned, yet refreshingly new pair brimming with promise.

Elisabeth Dawson



The Raconteurs

writer and artist, White's old Detroit pal Brendan Benson, then add bassist Jack Lawrence and drummer Patrick Keeler — both from the Cincinnati band The Greenhornes — and you have The Raconteurs, one of the hottest new wrinkles within the modern rock scene.

The new group began when White and Benson got together one hot summer day and wrote and recorded the song "Steady, As She Goes" at Benson's East Grand Studio (which was, in fact, the attic of his home). Fired by what they created, the two joined forces with Lawrence and Keeler — whose band had been produced by Benson — to record a full album of Benson/White compositions whenever they had time amidst all their other activities.

"We just went in and wrote songs and recorded immediately," says White of their creative approach. Even though inspiration drove the project, the process of getting 10 songs down took a good year. But finally,

in May 2006, the foursome released their debut album as The Raconteurs, *Broken Boy Soldiers*.

The disc hit No. 7 on the U.S. charts and No. 2 in the U.K., powered by the success of its first single, the seminal "Steady, As She Goes," which reached No. 1 on the *Billboard* Modern Rock chart. Hitting the road to appear at festivals like Lollapalooza as well as at clubs, the group that calls itself "a new band made up of old friends" quickly became a star attraction.

What at first glance may have looked like a one-off side project now seems destined to take its place alongside its members' other pursuits. The band has relocated to Nashville and is writing and recording new material. But even after a hit album and the better part of a year on the road, The Raconteurs remain a work in progress. "The band is just changing so much," says White. "We're really trying to figure out what we are."

Rob Patterson

Webster's defines a "raconteur" as "one who excels at telling anecdotes." Or in other words, a storyteller. Anyone who knows Jack White's prodigious

talents as a songwriter with The White Stripes would agree that he's one of contemporary rock's mightiest musical storytellers (as well as a premier stylist, guitarist and bandleader). Pair him with another notable song-

It's been hard to miss Rick Ross lately, and not only because of the rap star's hulking 300-pound frame.

One person who'd surely agree would be Jay-Z. Once Ross's underground anthem "Hustlin'" turned into a street smash, Jay-Z began a hunt for the Miami-bred rapper that sparked a bidding frenzy between Def Jam, Bad Boy and Irv Gotti's label The Inc. Subsequent to Ross's linking with Def Jam, label president Jay-Z frequently said that he was making Ross his "top priority," and, clearly, he did.

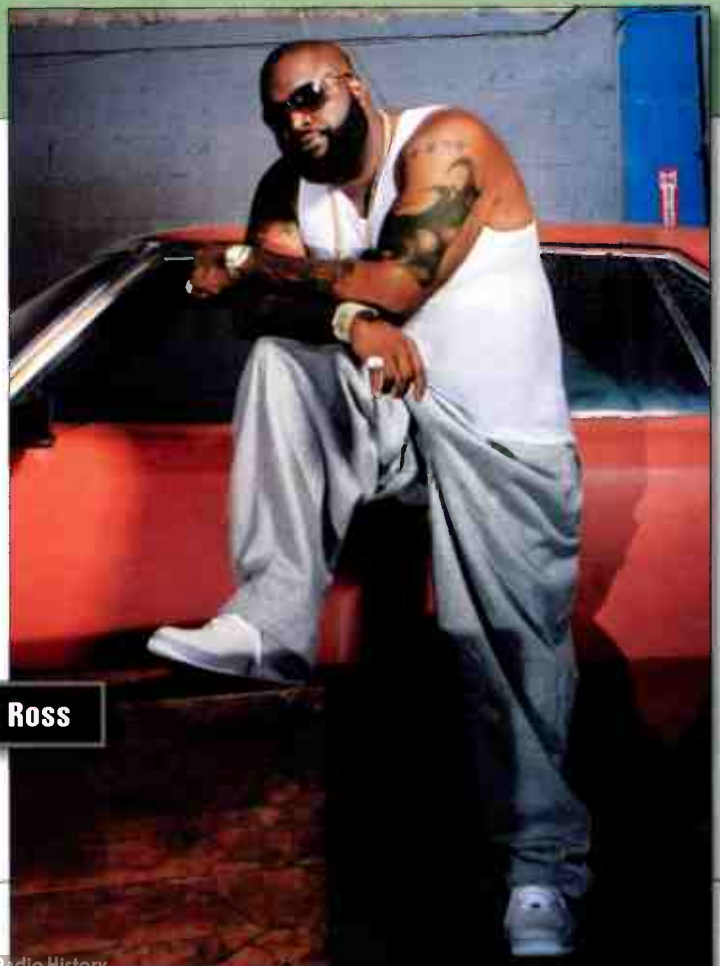
"Hustlin'" peaked at No. 7 on *Billboard's* rap chart and hit No. 54 on the Hot 100. Before his *Port of Miami* album was released last August, "Hustlin'" had one million ringtone units, all but certifying that Def Jam's attempt to make Rick Ross "large" paid off big.

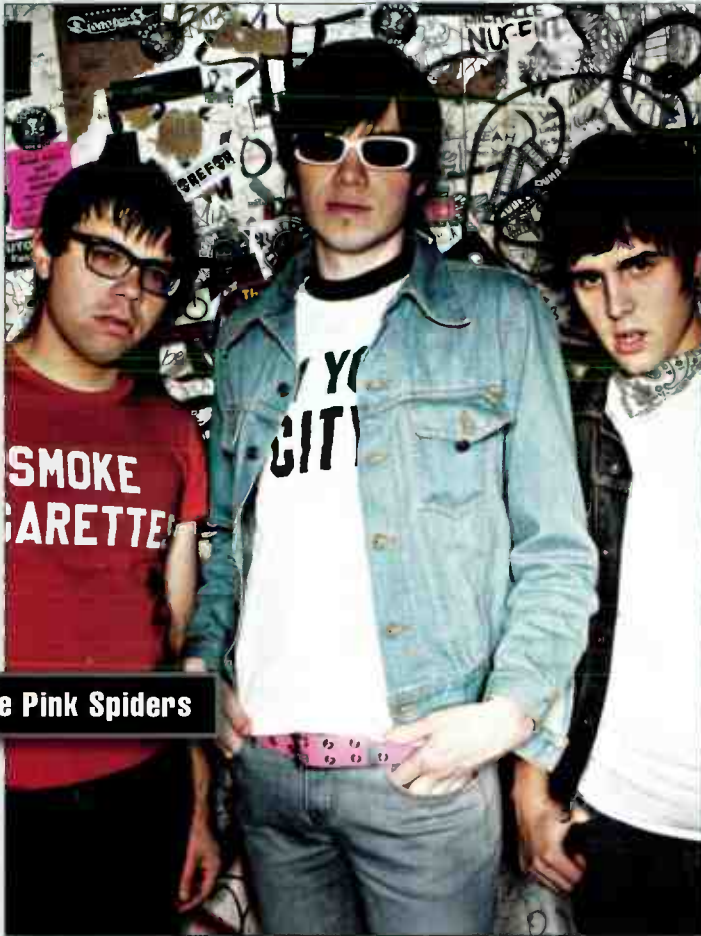
Born William Roberts, Ross grew up in Carol City, Fla., a bleak Miami suburb. He began rapping in the mid 1990s and started a group, Carol City Cartel. Ross takes his name from Los Angeles kingpin Ricky Ross, who ran a large drug distribution network in the 1980s and early 1990s. Ross the rapper alludes often to Miami's position as a hub for international drug smuggling, and his rhymes often reflect the city's dark underbelly.

Although Ross is no doubt glad to have left the mean streets of Miami, he hasn't forgotten his roots: In December of 2006, he launched Rick Ross Charities, a group that seeks to provide youth with educational and social enhancement opportunities.

Malcolm Venable

Rick Ross





The Pink Spiders

The Pink Spiders enter 2007 as one of the most talked about bands of 2006: Believe the hype. *Rolling Stone*, MTV, *Blender* and *Spin* jumping on the pink bandwagon constitutes as a big, ole steamy helping of hype for the brazen little trio that manages to speed ahead of the curve and pump out some of the best pop punk in years.

Angst-ridden bubblegum with a mean sense of humor endears the hipsters to the growing pond of listeners who gobble up The Pink Spider's deliciously naughty bravado. Lead singer and guitarist Matt Friction, bassist Jon Decious, and drummer Bob Ferrari couple dance-inducing beats with cheeky lyrics documenting the decadent, unapologetic lifestyles of rock stars.

The secret's out: The Spiders have a knack for belting out

tightly packaged three-minute pop tarts. The group calls Nashville home and became gang leaders for a new generation of indie rockers in a town best known for the Ryman and Music Row. Their rapid ascension began with the foreshadowing EP *The Pink Spiders Are Taking Over* in 2004. 2005's full-length *Hot Pink* crammed kids into venues across the country, and the majors came knocking.

The Pink Spiders' major label debut for Geffen, *Teenage Graffiti*, is the cause for the latest onslaught of hullabaloo. Tracks like "Little Razorblade" and "Modern Swinger" give teen crushes a welcome overhaul, while "Easy Way Out" revels in delightful paranoia. Produced by Cars' frontman Ric Ocasek, the album serves as an early snapshot of rock stars who were never anything but.

Elisabeth Dawson

Life doesn't always turn out the way we plan. Sometimes it turns out even better. Just ask Jake Owen.

The RCA Records newcomer originally wanted to be a professional golfer. However, an accident changed those plans. "I was home for the summer and a few weeks before I was supposed to go back to school, I was waterskiing and had a bad accident," Owen recalls. "I had reconstructive shoulder surgery and spent the next year and a half doing rehabilitation. I really couldn't play golf. My neighbor had a guitar and I started teaching myself how to play."

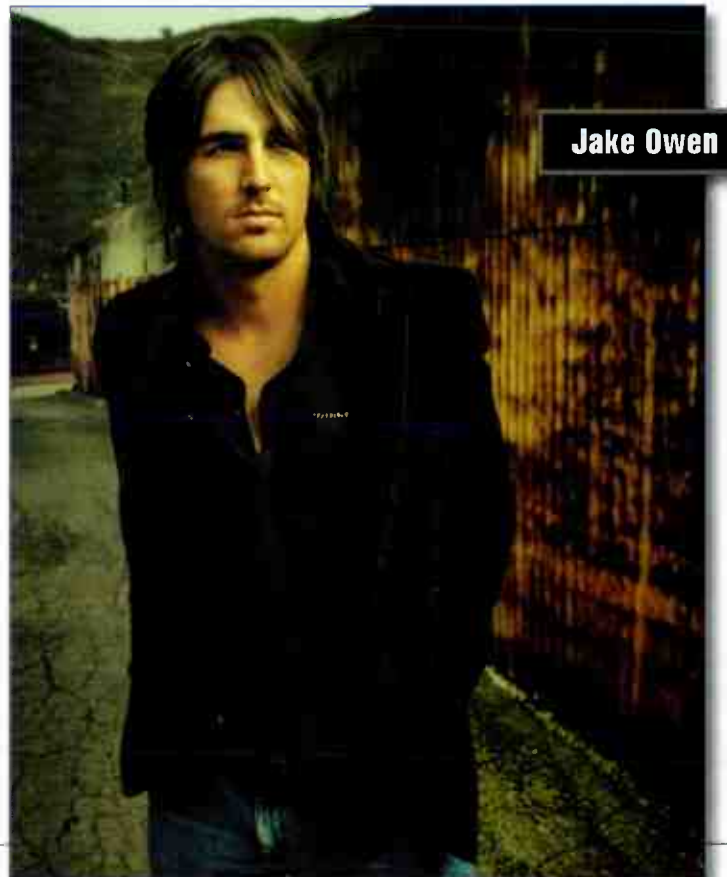
That led to performing around his Florida hometown and an eventual move to Nashville. "I think things happen for a reason," he says. "You just roll with it, keep your head up and keep believing. It happens the way it's supposed to and my life has definitely worked out that way. I'm so thankful that I'm able to call this a job."

After moving to Music City, he opened a bank account and while chatting with the teller, told her he was trying to break into country music. She asked him for a CD, and he just happened to have one in his pocket. The next day he got a call from Warner/Chappell Music. That didn't result in a deal, but soon after, Owen met producer Jimmy Ritchey. The two began writing together and Ritchey helped Owen land his deal with RCA.

Owen co-wrote every song on his debut, *Startin' With Me*, which includes a duet with one of his musical heroes, Alabama's Randy Owen. The newcomer caught the attention of country radio with his up-tempo debut single "Yee Haw," and then followed up with the poignant title track.

Owen spent the better part of 2006 opening for Kenny Chesney and Brad Paisley. "It's a very surreal kind of feeling because a lot of people work really hard to get to where they really want to be," he says. "Now that I've gotten to this point, it's an amazing feeling, but actually I'm still not there yet. I'm the opening act and I want to be where Kenny is. I want to be the guy with the name on the ticket. That's my goal."

Deborah Evans Price



Jake Owen

The five guys in Hinder make no bones about wanting to deliver straight-ahead, no-frills rock. "Five people singing and putting on a big rock show," declares lead singer Austin Winkler. "We want to bring that back. It would be wicked if we could."

It's all going according to plan so far: The group's debut album, *Extreme Behavior* (Universal Republic), effortlessly cracked the *Billboard* Top 10 and went platinum. The band's mix of bedrock influences — ranging from Aerosmith and AC/DC to Buckcherry and the Foo Fighters — blends Winkler's raspy "Blower" Garvey and Mark King, vocals with an arena-rock approach led by guitarists Joe anchored by bassist Mike Rodden and drummer Cody Hanson.

Hinder was formed in Oklahoma City in 2001, when Garvey and Hanson discovered Winkler singing for a cover band at a college dorm party. "I heard him and was blown away," says Hanson. "He has the kind of charisma very few people have and that unique voice."

The group's dynamics quickly



Hinder

came together in rehearsals, as its members realized they shared the same goals. "We didn't want to be just another faceless rock band playing depressing, 'I hate my dad's music,'" says Hanson, who writes most of Hinder's material with Winkler. "We wanted to go out there and kick ass like they

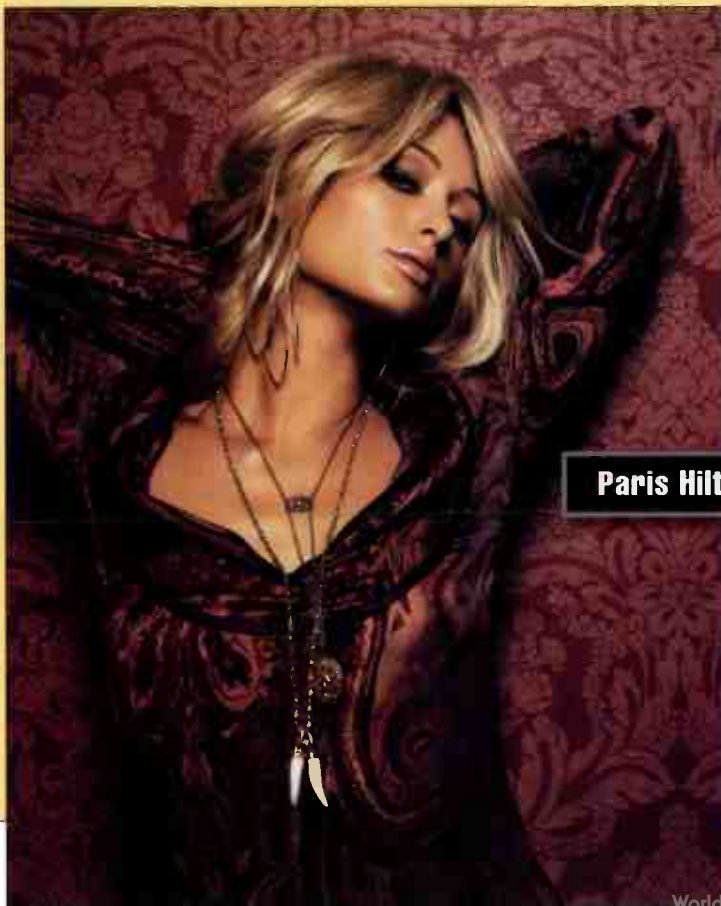
did in the '80s."

Sex and drugs (and of course rock & roll) flow freely through *Extreme Behavior*, from lead single "Get Stoned" (which Winkler describes as "Let's get wasted and go have some make-up sex"), to party anthem "Room 21," and even the '80s hair-metal/power ballad

pastiche "Lips of an Angel."

"That's what rock is supposed to be about: rebellion and having fun," Hanson says. "We've been blessed with the opportunity to play music as a career, so we might as well take advantage of it and have a good time."

Kevin Zimmerman



Paris Hilton

Paris Hilton is a woman who needs no introduction. Likely the biggest media phenomenon of the first decade of the 21st Century, the heiress to the Hilton Hotel fortune may be best known for her socialite whirl, caught in the lenses of countless paparazzi cameras, and as the star of the hit Fox reality TV series *A Simple Life*.

But behind the hubbub, she's also a model, actress, author and entrepreneur with a growing chain of nightclubs (Club Paris), and lines of handbags, jewelry, watches and fragrances, with a fashion collection on the way. And yes, she's a singer, songwriter and recording artist who, in spite of the skepticism her celebrity may provoke, made waves in the marketplace with her debut album, *Paris*, on her Warner Bros.-distributed label Heiress Records.

Billboard called the disc "an enjoyable pop romp," while All Music Guide praised *Paris* as "a very good pop album." Collaborating with producers like top hit-maker Scott Storch, Fernando Garibay and a host of others, Hilton co-wrote five of its 11 tracks. The first single, "Stars Are Blind," hit the Top 20, and "Turn It Up" went No. 1 on the *Billboard* Hot Dance Club Play. When *Paris* was released, it debuted at No. 6 on the *Billboard* album chart, and the album's worldwide sales have surpassed half a million copies.

And the music world hasn't heard the last from the 25-year-old blonde. Work on another album is reportedly already underway, and Hilton says she plans to sign artists to her Heiress label. Known for her trademark saying, "That's hot," Paris Hilton will no doubt be adding her heat to the popular music scene for some time to come.

Rob Patterson

HITMAKERS

He might have one of the oddest names in the business, but Polow Da Don has quickly built a career that guarantees his moniker won't be easily forgotten.

Emerging as the next hot super-producer, Polow began racking up credits in 2004, working on tracks by Mya and Will Smith. In 2005 he produced "DJ Play a Love Song" by Jamie Foxx and that same year, Ludacris' "Pimpin' All Over the World." But 2006 shaped up to be his breakout year: When Black Eyed Peas star Fergie shouted "Polow!" on her single "London Bridge," Polow graduated from a "who?" to a "who's who."

Polow's beats are sometimes just as left-field as his *nom de plume*; innovative songs to his credit include Kelis's loopy, alarm-based jam "Blindfold Me," and Ciara's '80s-inspired smash "Promise."

Based in Atlanta, Polow attended Morehouse College for



Polow Da Don

a spell but left in his freshman year to join the rap group Jim Crow, which inked a deal with

Sony and released two albums under the label, 1999's *Crow's Nest* and *Right Quick* in 2001.

Polow actually found himself in a bit of music-geek controversy in late 2005, when Fergie's song "Glamorous" lifted several elements from a remix of Gwen Stefani's "Luxurious." Polow produced both tracks, yet his remix was never officially released, and when Fergie's track surfaced it seemed like she was really, really "borrowing" from Gwen. Polow nonetheless escaped the brouhaha unscathed and went on to create more hits, including "Throw Some D's" by Rich Boy.

A bit of an enigma (his minimalist MySpace page reads, "Don't need to meet anyone, everyone wants to meet me"), Polow has created his own label, Zone 4 Inc. While the behind-the-scenes track master might maintain anonymity for a little while longer, another year like this one will no doubt turn Polow into a household name.

Malcolm Venable

With their single-word moniker and an energetic style that incorporates the rhythms of pop, punk and alternative, Mexico City-based Motel heralds a new dynamic in the ever-accelerating currents of modern Latin rock. Their hooky single "Dime Ven" was the precursor to their self-titled Warner Music debut album, a well-received introduction that earned songwriter Rodrigo Dávila a 2006 Latin Grammy nomination for Best Rock Song and honors for the entire band when the CD was nominated for Best Rock Album by a Duo or Group with Vocal.

The son of a well-known television personality — his mother is author and journalist Paty Chapoy — Dávila studied at Boston's eminent Berklee College of Music before returning home to complete his composition studies in Mexico. After a short stint as a solo artist during which he recalls being paid for an early performance with an



Motel

artichoke pizza in lieu of pesos, he formed Motel with vocalist and guitarist Billy Méndez. Over time, a shifting rhythm section was locked in when bassist Ruben Bridge and Pepe Damian, a drummer who had studied music in the U.S. at Arizona Western

College, were enlisted as full time members.

More melodic than their stateside counterparts, Motel references such disparate influences as Jeff Buckley and Coldplay. With rock rhythms, pop melodies and evocative

vocals balanced on an axis of both optimism and melancholy, the band clearly appeals to an emerging generation of young fans weaned on MTV — listeners on both sides of the border who are eager to check into this Motel.

Dan Kimpel

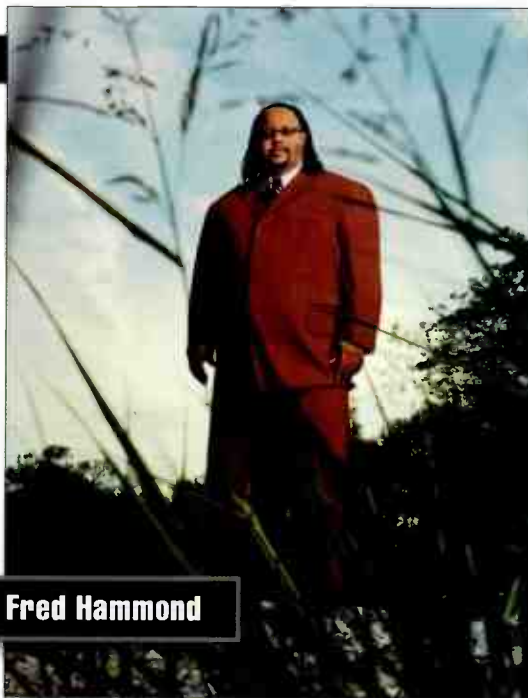
Truly creative spirits rarely stand still and, indeed, in the past few years, Fred Hammond's life has been a whirlwind of change. The acclaimed singer/songwriter/producer left his home in Detroit and settled in Dallas where he began work on his latest chart-topping album, *Free to Worship*, on Verity Records.

"I wanted a sound that would come out of here that would say familiar, but fresh," he says of his eighth studio album, which he feels combines both Motown and Texas flavors. "That's what I believe we accomplished with new vocals and new musicians."

Hammond was also inspired by the teachings of his pastor, Bishop T.D. Jakes. "I wanted people to be able to hear the seeds that I planted in me over the last year," says Hammond. "I followed him for many years, but now I'm up under him and I wanted people to hear what I've learned. I come to church and I sit and get replenished."

Hammond has long been an innovator in gospel music. He was an integral part of the groundbreaking group Commissioned and, after retiring from that group in 1995, he went on to launch Radical for Christ. His résumé also includes a stint with the Winans as well as his successful run as a solo artist. Along the way, he's earned a reputation as "the Babyface of gospel music" for his working in mentoring and producing other artists.

Songwriting has always been a key weapon in



Fred Hammond

Hammond's arsenal of talents. "It's really how I convey what's on the inside and what I've been through," says Hammond, who has his own F. Hammond Music imprint. "I like to keep that simple and I've learned to write the way that I talk. Instead of writing in way that's above everybody's head or trying to impress people with words and phrases that are very flowery, I like to break it down and make it very, very easy." *Deborah Evans Price*

Composer, music supervisor, music editor, sound designer, musician and producer: Brian Reitzell's contributions to films exceed standard definitions. "I got into this whole racket by being a musician and being in bands," he explains. "Sofia Coppola asked me to work on the film 'The Virgin Suicides' as a music supervisor, but neither of us knew what that was. She needed some '70s music and I was unemployed. I had quit the band I'd been in for eight years and I wanted to play weird instrumental music. What better place to do it than in films?"

Reitzell has since brought his talents to an acclaimed list of features, and at this juncture has completed four-and-a-half years of overlapping projects, including *CQ*, *Lost in Translation*, *Thumbsucker*, *Friday Night Lights*, *Stranger Than Fiction* and *Marie Antoinette*.



Brian Reitzell

It all begins when Reitzell creates a mix CD. "I'm a music geek. I may start talking about Kraut rock, or using musical terms a director may not understand. The best thing to do is give him a CD and say, 'This is what I think your movie sounds like.'"

Reitzell dislikes the term "temp track," since, he says, most of what he envisions ends up in the completed film. "Fifty percent

of the mix CD for *Stranger Than Fiction* and 80 percent of *Lost in Translation*," he confirms.

Reitzell appreciates being part of a creative team. "I like to collaborate," he avows. "I can bring someone in for each project depending on what the movie needs. Whether I do it or someone else does it, if there's anything musical that needs to happen in a film, I'm the boss."

Dan Kimpel

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Andy Karp, Head of A&R, Atlantic Records (USA)

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Honesty, Emotional Sincerity



released in 2004, Urban was spending the majority of his time at the top of the charts, racking up No. 1s with hits like "Days Go By," the monster ballad "Making Memories of Us," and his seventh chart-topper, "Better Life," which he co-penned with Richard

Love, Pain & the whole crazy thing has been hailed by many as Urban's best and most powerful album release.

Marx. (The two also collaborate on the new album on the song "Everybody.")

With that caliber of success comes a certain pace, however, and Urban no doubt battled exhaustion and weariness as he conquered the road first as a supporting act for both Brooks & Dunn and Kenny Chesney, and then on his own headlining theater tour in 2004 and arena tour in 2005. And so he found himself sequestered in rehab during the honeymoon phase of his marriage and the crucial promotional set-up period for his fourth studio album. The move was a courageous one for anyone, but for an artist at the height of his popularity even more so, some might say. But honesty and emotional sincerity has always been a hallmark of Urban's work.

"It's just an accurate reflection of where I am now," Urban says of his new record. "It's about life. The title came from a great old movie called 'Love, Pain and the Whole Damned Thing,' and we just swapped 'damned' for 'crazy,' and it gave the right sense of how the album feels and what it's about."

Co-producing the album with longtime collaborator Dan Huff at Urban's Nashville

by Lorie Hollabaugh

To say the past year has been a whirlwind of change for Australian Keith Urban would be an understatement, considering he married actress Nicole Kidman in June, checked himself into rehab in October, and released his new album, *Love, Pain & the whole crazy thing*, in November.

Marriage to a major movie star no doubt increased media attention on the country artist tenfold, but it also seems to have fueled his creative powers as well, since the new album has been hailed by many as Urban's best and most powerful. The first single, "Once in a Lifetime," has already made history as the highest-charting debut (No. 17) in the 62-year history of *Billboard's*

Hot Country Songs chart; it was also the most-downloaded album on iTunes.

The road to success has been rocky for this superstar, who spent a decade paying dues in Nashville after moving to the States in 1992. He first garnered attention as part of the Aussie-tinged band The Ranch, which packed houses around town with their dynamic live shows, but failed to catch fire at radio with their Capitol Records debut in 1997. Going solo proved to be the ticket for Urban, and his 1999 self-titled debut secured him a place as a standout talent among country's newcomers. But it was 2002's *Golden Road* that truly launched Urban's career. Hits like "You'll Think of Me," "Somebody Like You" and "Raining On Sunday" made him a platinum seller.

The album eventually sold over three million copies, and by the time *Be Here* was

Are Keith Urban's Hallmarks

home may have provided an extra creative stimulant as well. "I found this house that had a great room in the front with windows all around and amazing views, and almost all of the songs for this album were written there. It was supposed to be the dining room, but I sacrificed that for the music."

Dinner-parties-be-damned turned out to be a smart philosophy for Urban, whose first two songs from the album have already skyrocketed up the charts. One of his favorite songs, current single "Stupid Boy," was the most-added song on the charts two weeks in a row, and was chosen by Kidman. The ballad addresses how foolish and reckless men can be with the hearts of the women they love, and was co-written by new artist Sarah Buxton, who also recorded it for her own record.

Other gems on the record include "God Made Woman," featuring choir backing and a majestic mix of string arrangements by David Campbell, and "Raise the Barn," a rousing nod to those rebuilding in New Orleans featuring buddy Ronnie Dunn. "I've always wanted to do a song with Ronnie, and he records all his vocals in an old barn on his property. Needless to say, when we did it there was a whole lot of 'raising' going on!"

The album includes a healthy mix of country and pop, which is just what Urban was going for in widening the road for not only country artists, but all artists in general. "I have different tastes," explained Urban recently. "Diverse is not necessarily scattered. I can't take too much of the same thing. The iPod has allowed for diversity in people's tastes. It's not about genre. It's for short attention span people who want Metallica and Merle Haggard. And I think it has created acceptance for diversity on a single record."

A Nashville native, Lorie Hollabaugh grew up listening to stories about country music's wild and woolly early days from her great uncle, disc jockey Hugh Cherry. She's written about country music for the last decade and a half for publications such as Country Weekly, CMA's Close Up magazine, Radio & Records, and DISH, among others.



CHRISTINA AGUILERA GETS 'BACK TO BASICS'

By Kevin Zimmerman

Given her all-conquering media presence, it's hard to believe that Christina Aguilera's current release, *Back to Basics* (RCA), is just her third English-language album of original material. Perhaps even more surprising is the fact that, after selling over 25 million albums worldwide with her brand of sultry dance-pop, the artist decided to go with a modern take on vintage jazz, soul and blues.

"This is a concept album that follows a bold vision," she declares. "The touchstones are Billie Holiday, Otis Redding, Etta James and Ella Fitzgerald — what I used to call my 'fun music' when I was a little girl."

A double album, *Basics* utilizes an orchestra, choir, string quartet and jazz horns throughout, ranging from a 1920s-style blues feel on "I Got Trouble" to the delicious Andrews Sisters-influenced "Candy Man" and the zoot-suit riot of "Ain't No Other Man."

But lest longtime fans fear that Aguilera's trying to be the next Rosemary Clooney, there are still plenty of modern sounds, from the emotionally naked "Save Me from Myself" to the risqué "Nasty Naughty Boy" and the straight-ahead club track "Still Dirrty" (a reference to her previous ode to raunch, "Dirrty," from the 2002 album *Stripped*).

It's been quite a journey from her early days as a member of "The New Mickey Mouse Club" (alongside fellow future stars Justin Timberlake and Britney Spears). Aguilera's first self-titled

.....
**WITH HER LATEST ALBUM,
CHRISTINA AGUILERA REVEALS JUST
HOW MATURE SHE'S BECOME.**
.....

album showed off her pipes and pop smarts via such instant hits as "Genie in a Bottle" and "What A Girl Wants," while 2000's *My Kind of Christmas* album was a strong seller.

It was her appearance alongside Pink, Mya and Lil' Kim on the *Moulin Rouge* cover of "Lady Marmalade," however, that brought the former teen queen's sexuality to the fore, something that was emphasized on *Stripped*. With *Back to Basics*, the artist reveals just how mature she's become.

"When you're 17-years-old, green and inexperienced, you're grateful for any guidance and direction you can get," she recalls. However, within a few years, "I felt trapped. I was under the thumb of people who were mostly interested in keeping me doing exactly the same thing.

"But I'm not blaming anyone," she quickly adds. "You learn fast

in this business and, once I knew where I wanted to go, I didn't let anyone get in my way."

The prolonged layoff after *Stripped* — combined with her 2005 marriage to music executive Jordan Bratman — helped re-energize her. "I needed a break," she states. "I began realizing that I should be experiencing a bit more of life than TV and recording studios, hotels and green rooms."

Good thing she caught her breath when she did: On the heels of *Basics* going straight to No. 1 on the *Billboard* chart, Aguilera's currently in the midst of a world tour that will last at least through spring 2007.

"I'm driven," she understates with a laugh.

Longtime entertainment journalist Kevin Zimmerman's work has appeared in the Chicago Tribune, the Hartford Courant, MOJO and Spin magazines.



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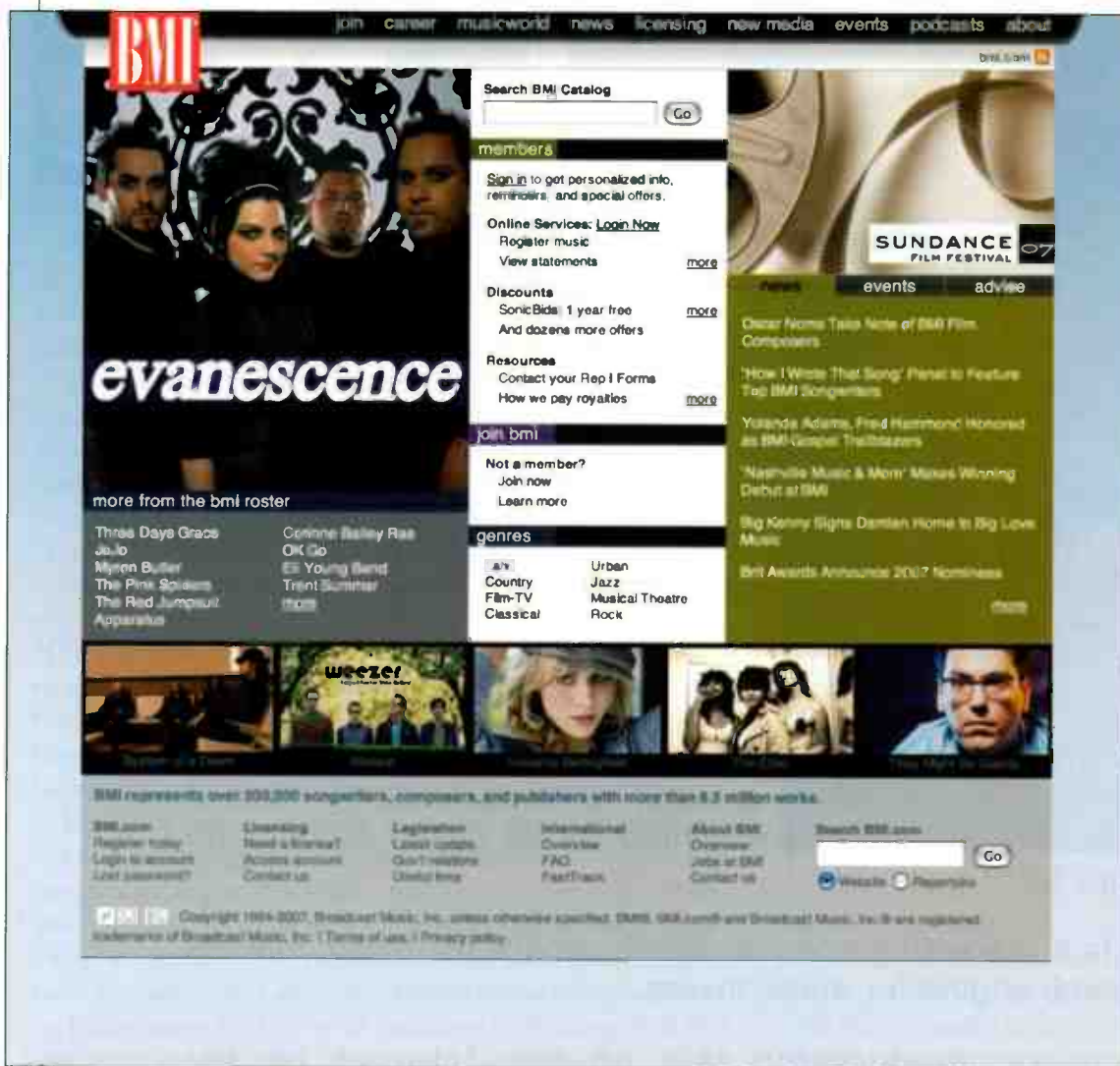
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BMI.COM GETS NEW LOOK AND WEB 2.0 TECHNOLOGY



BMI has launched a new version of our award-winning website,

BMI.com. With a bold new look and modern Web 2.0 styling, this release — the tenth major revision since launching the music industry's first site in 1994 — creates a cutting-edge online presence for BMI.

BMI.com is the company's most

visible communications vehicle, receiving more than four million monthly page views from more than a million unique visitors worldwide. Since the new site launched in January, visitors are not only browsing longer, but they are looking at more pages per visit — an increase of 20 percent from just the previous month.

In addition to an easier-to-navigate interface and a more visually appealing look, the site has been optimized as a tool to

serve BMI members, who can now take advantage of these updated features:

- Easy access to Online Services, where members can register new songs, view and check quarterly statements, or change their address
- New career advice column
- A unified events section combining information on BMI showcases and workshops with a calendar of industry events
- All-new member section

focused on songwriters and composers

- Prominent display of professional discount offers
- Automatic email notifications of local events for registered users
- New pages devoted to specific music genres incorporating relevant upcoming events
- All-new Roster section featuring more than 3,000 custom artist pages

BMI.com has also been enhanced to better serve our business audience — our licensees — who will enjoy the following upgrades:

- New Media section focusing on BMI's involvement with new media technologies
- Current Licensing news, including RSS syndication
- New General Licensing-focused portal page
- All-new "find your license type," directing users to specific business licenses

THE RELAUNCH OF BMI.COM IS THE RESULT OF MANY MONTHS OF WORK BY AN IN-HOUSE, COMPANY-WIDE DEVELOPMENT TEAM CHARGED WITH DESIGNING, PROGRAMMING, UPDATING, EDITING AND BETA-TESTING THE NEW SITE.

All BMI.com visitors — from songwriters, composers and music publishers, licensees and other business customers, to music industry professionals and music lovers — will benefit from the new technology and advanced administrative features, including:

- Brand new “podcast” interface allowing easy access to more than 2,000 video clips and all of BMI’s “See It Hear First” new artist podcasts
- Repertoire search tool that is now “front and center”
- Refined Search site-wide, including search ability within specific sections
- Personal BMI.com account

CAREER HOME PAGE

MUSICWORLD HOME PAGE

manager allowing content subscriptions and editing of BMI communication preferences

The successful relaunch of BMI.com is the result of many months of work by an in-house, company-wide development team charged with designing, programming, updating, editing and beta-testing the new site. With more advanced technology now in place, all future site enhancements can be more rapidly developed and implemented, which will allow BMI to continue to deliver the best in digital services to its songwriters, composers, music publishers and licensees.

Merle Haggard: An Icon in the Truest Sense



Using the often uncomplicated yet elegant forms handed down by his predecessors, Merle Haggard has created an enduring body of work that resonates far beyond the world of country music while remaining firmly rooted within it.

by Jon Weisberger

By any conventional measure — radio hits, albums and concert tickets sold, songs recorded by other artists, awards and honors received over a career that's now in its fifth decade — Merle Haggard qualifies as a giant of country music. But valuable as such measures are, they don't begin to define the accomplishments that have earned the "Poet of the Common Man" his latest accolade: a BMI Icon. For as the title suggests, Merle Haggard's music has reached into the heart of ordinary people's lives in extraordinary ways.

Born in Bakersfield, Calif., during the Great Depression, Merle Haggard grew up hard, and while music quickly became a powerful force in his life, it wasn't until after he had served time for an attempted burglary that he pursued it as a career. With a voice that embedded hints of influence by figures like Jimmie Rodgers, Tommy Duncan (of Bob Wills's Texas Playboys) and Lefty Frizzell in a distinctive style of his own, and singing songs that reflected

the many dimensions of American working-class life, he soon established himself as a major force in country music, winning the Country Music Association's Entertainer of the Year award in 1970.

Yet even then it was clear that Merle Haggard was more than simply a successful country star. He took delight in assembling a band second to none in virtuosity and interpretive power, and more than occasionally led it himself with sturdy, inventive guitar licks; he offered up not just powerful songs of his own, but well-crafted and timeless hits from writers like Liz Anderson, and tributes to predecessors like Rodgers and Wills on which he re-created their signature sounds for new generations. As a songwriter, he boldly explored not just the most popular themes of love and heartbreak, but also the changing economic and social landscape, American history and politics, patriotism, war, and his own experiences as a convict, a husband, a father and a musician.

Using the often uncomplicated yet elegant forms handed down by his predecessors, Merle Haggard has created an enduring body of work that resonates far beyond the world of country music while remaining

firmly rooted within it. And while a considerable number of his greatest achievements came during the years when he ruled the airwaves, his creativity and interpretive power have remained undiminished even as new musical trends have supplanted those forms in popularity. At a time when many of his peers have gone into at least semi-retirement, he continues to travel the highways for personal appearances, and to record albums that have ranged through stunning new compositions, country classics and pop standards alike, tackling them all with a compelling approach that has only deepened with age, at once intensely personal and yet universal.

Through his unflinching honesty and profound musicianship, Merle Haggard has come to symbolize the deepest currents of country music artistry. His influence on generations of artists ranging from Bob Dylan (with whom he recently toured) to country-rock pioneer Gram Parsons to country stars of today like Brad Paisley, Tim McGraw and Gretchen Wilson (with whom he recently recorded) has been, and continues to be, unmistakable. His enduring commitment to tradition, his consistent creativity and unshakable artistic integrity make Merle Haggard an Icon in the truest sense of the word.

BMI songwriter Jon Weisberger is a Nashville-based freelance writer (No Depression, the Nashville Scene, Bluegrass Unlimited, Guitar World Acoustic and more), and bass player (Chris Jones & The Nightdrivers, the Roland White Band, Tony Trischka, April Verch and others).



TOBY KEITH

**Songwriter of the Year
Song of the Year**
"As Good As I Once Was"



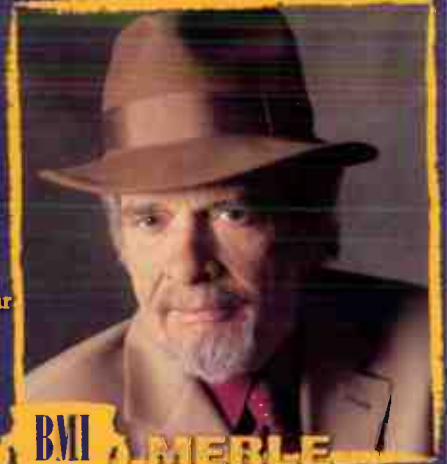
SCOTTY EMERICK
Song of the Year
"As Good As I Once Was"



ED HILL
Songwriter of the Year



VICKY MCGEHEE
Songwriter of the Year



MERLE HAGGARD

ALL JACKED UP

Vicky McGehee
EMI-Blackwood Music, Inc.
Oklahoma Girl Music

AS GOOD AS I ONCE WAS

Scotty Emerick
Toby Keith
Big Yellow Dog Music
Florida Cracker Music
Sony/ATV Tree
Tobacco Tunes

BELIEVE

Ronnie Dunn
Showbilly Music
Sony/ATV Tree

BETTER LIFE

Keith Urban
Guitar Monkey Music

BIG BLUE NOTE

Scotty Emerick
Toby Keith
Big Yellow Dog Music
Florida Cracker Music
Sony/ATV Tree
Tobacco Tunes

BILLY'S GOT HIS BEER GOGGLES ON

Phillip White
Katak Music
Merritt Music Corporation
Tazabama Music

BOONDOCKS

Karen Fairchild
Wayne Kirkpatrick
Kimberly Roads
Phillip Sweet
Jimi Westbrook
Sell The Cow Music
Tones 'n' Music
Warner-Tamerlane Publishing Corp.

CLASS REUNION (THAT USED TO BE US)

Richie McDonald
Frank Myers
Frank Myers Music
Sixteen Stars Music
Sony/ATV Tree

COME A LITTLE CLOSER

Brett Beavers
Run The Trolley Music
Sony/ATV Tree

DO YOU WANT FRIENDS WITH THAT

Casey Beathard
Lavender Zoo Music
Sony/ATV Acuff Rose

**PUBLISHER OF THE YEAR
SONY/ATV MUSIC PUBLISHING NASHVILLE**

DON'T ASK ME HOW I KNOW

Bart Butler
Bobby Pinson
Bill Butler Music
Bobby's Song and Salvo Music of Stage Three

DRUGS OR JESUS

Aimee Mayo
Troy Verges
Careers-BMG Music Publishing
Silverline Music
Songs from the Engine Room
Songs of Universal, Inc.

FAST CARS AND FREEDOM

Wendell Mobley
Lara's Palm Tree Music
Warner-Tamerlane Publishing Corp.

GEORGIA RAIN

Ed Hill
Karyn Rochelle
Big Yellow Dog Music
Careers-BMG Music Publishing
Sugabaux Songs
Sony/ATV Tree

GOD'S WILL

Tom Douglas
Sony/ATV Tree
Tom Douglas Music

GOOD RIDE COWBOY

Richie Brown
Jerrod Niemann
EMI-Blackwood Music, Inc.
First Wind Music
New Songs of Sea Gyle

GOODBYE TIME (2nd Award)

James Dean Hicks
Roger Murrain
Sony/ATV Acuff Rose

HELP SOMEBODY

Kip Raines
Jeffrey Steele
3 Ring Circus Music
Jeffrey Steele Music
Songs of Windswept Pacific

HICKTOWN

Big Kenny
Vicky McGehee
Big Law Music
Warner-Tamerlane Publishing Corp.

HOMEWRECKER

George Teren
House of Full Circle Music

HONKY TONK BADONKA-DONK

Dallas Davidson
Randy Houser
Jamey Johnson
Big Bonasa Music LLC
EMI-Blackwood Music, Inc.
Songs of Windswept Pacific

HONKY TONK U

Toby Keith
Tobacco Tunes

(I NEVER PROMISED YOU A)

ROSE GARDEN (7th Award)
Joe South
Sony/ATV Songs LLC

IF SOMETHING SHOULD HAPPEN

Dan DeMay
Atlantic Bridge Music
Music of Stage Three

I'LL TAKE THAT AS A YES (THE HOT TUB SONG)

Jon McElroy
Vince Melamed
Senior Vicente Music
Songs of Mighty Isis
Vista Langa Music

I LIKE WE NEVER LOVED AT ALL

Vicky McGehee
Warner-Tamerlane Publishing Corp.

LONG, SLOW KISSES

Jeff Bates
Gordon Bradberry
New Works Music Co.
Smith Haven Music
Warner-Tamerlane Publishing Corp.

LOT OF LEAVIN' LEFT TO DO

Brett Beavers
Run The Trolley Music
Sony/ATV Tree

ME AND CHARLIE TALKING

Miranda Lambert
Heather Little
Nashville Star Music
Sony/ATV Tree
Tilawahill Music

MY GIVIN' A DAMN'S BUSTED

Joe Diffie
Tony Martin
Tom Shapiro
DiffTunes
EMI-Blackwood Music, Inc.
Mike Curb Music
Music of Stage Three
Sony/ATV Tree

MY OLD FRIEND

Sieve McEwan (PRS)
Careers-BMG Music Publishing

MY SISTER

Amy Dalley
Music of Stage Three

NOBODY BUT ME

Shawn Camp
Phillip White
Big Yellow Dog Music
Murrain Music Corporation
Sony/ATV Tree
Travelin' Arkansawyer Music

PLAY SOMETHING COUNTRY AT ALL

Ronnie Dunn
Terry McBride
Showbilly Music
Sony/ATV Tree
Still Working For The Man Music, Inc.
Turn Me On Music

PROBABLY WOULDN'T BE THIS WAY

Tammi Kidd
Irving Music

SEE DON'T TELL ME TO

Bob DiPiero
Tom Shapiro
EMI-Blackwood Music, Inc.
Love Monkey Music
Piano Wire Music LLC
Sony/ATV Tree

SHE LET HERSELF GO

Dean Dillon
Sony/ATV Acuff Rose
Unwound Music

SKIN (SARABETH)

Doug Johnson
Mike Curb Music
Sweet Radical Music

SOMEBODY'S HERO

Ed Hill
Shayne Smith
Careers-BMG Music Publishing
EMI-Blackwood Music, Inc.
Sugabaux Songs
Shayne Smith Music

SOMETHING MORE

Kristian Bush
Dirtmud Music

SOMETHING TO BE PROUD OF

Jeffrey Steele
Gottshaballe Music
Songs of Windswept Pacific

SONGS ABOUT ME

Ed Hill
Shayne Smith
Careers-BMG Music Publishing
EMI-Blackwood Music, Inc.
Sugabaux Songs
Shayne Smith Music

STAY WITH ME (BRASS BED)

Jedd Hughes
Terry McBride
Still Working For The Man Music, Inc.
Terry McBride Music
Wilmington Road Publishing

THE TALKIN' SONG REPAIR BLUES

Dennis Linde
EMI-Blackwood Music, Inc.
Rising Gorge Music

TEQUILA MAKES HER CLOTHES FALL OFF

Gary Hannan
John Wiggins
Clobe Music
Fiddle Stock Music
Heavy Leather Music, Inc.
Notewriter Music

TONIGHT I WANNA CRY

Keith Urban
Coburn Music, Inc.
Guitar Monkey Music

WHEN I GET WHERE I'M GOING

George Teren
House of Full Circle Music

WHO YOU'D BE TODAY

Bill Luther
Aimee Mayo
Careers-BMG Music Publishing
Fawnsville Music
Little Blue Typewriter Music

YOU'LL BE THERE

Cory Mayo
Coburn Music, Inc.

YOUR MAN

Jace Everett
EMI-Blackwood Music, Inc.

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Keith, Emerick, Hill, McGehee Top Country Awards

Merle Haggard Receives Icon Honors

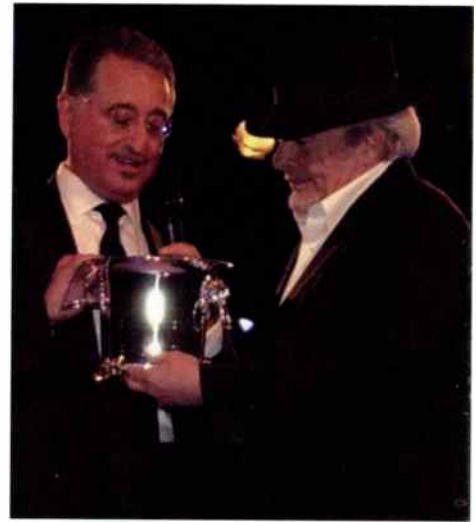
BMI's 54th Annual Country Awards were held Saturday, Nov. 4 in Nashville, with BMI President & CEO Del Bryant and Jody Williams, Vice President of Writer/Publisher Relations, Nashville, hosting the black-tie ceremony, presenting Certificates of Achievement to the writers and publishers of the past year's 50 most-performed country songs in the BMI repertoire.

"As Good As I Once Was," co-written by Toby Keith and Scotty Emerick, was named Song of the Year. Previously named Songwriter of the Year in 2001 and 2004, Keith also shared his third Songwriter of the Year crown with Ed Hill and

Vicky McGehee, while Sony/ATV Music Publishing Nashville took Publisher of the Year honors for the fifth consecutive year. A stirring tribute to American legend Merle Haggard honored the newest BMI Icon, celebrating Haggard's open-ended relevancy and influence that span genres and generations.

"As Good As I Once Was" landed the Robert J. Burton Award for Most Performed Country Song of the Year for co-writers Toby Keith and Scotty Emerick, along with publishers Big Yellow Dog Music, Florida Cracker Music, Sony/ATV Tree and Tokeco Tunes.

Vicky McGehee, Ed Hill and Toby Keith created a three-way tie for Country



BMI President & CEO Del Bryant honors Merle Haggard as a BMI Icon.



Pictured onstage are (l-r): BMI Vice President Jody Williams, Big Yellow Dog Music co-owner and GM Carla Wallace, Sony Tree Nashville President Troy Tomlinson, BMI President & CEO Del Bryant, Country Songwriters of the Year Ed Hill and Vicky McGehee, Country Songwriter of the Year and co-writer of the Country Song of the Year Toby Keith, co-writer of the Country Song of the Year Scotty Emerick and BMI Senior Vice President Phil Graham.

Songwriter of the Year, as each claimed three of the top 50 award-winning songs. In the past year, McGehee's hits "All Jacked Up," "Hicktown" and "Like We Never Loved At All" helped cement her status as one of Music City's "go-to" hit songwriters. Songwriting veteran Ed Hill's track record is liberally scattered with hits; this year, Hill's "Georgia Rain," "Somebody's Hero" and "Songs About Me" earned him his first BMI Songwriter of the Year title. Country superstar and two-time NSAI Songwriter of the Year Toby Keith added a third BMI Songwriter of the Year crown to his growing collection with the hits "Big Blue Note," "HonkyTonk U" and "As Good As I Once Was."

With 17 songs among this year's top 50, Sony/ATV Music Publishing Nashville (through its companies Sony/ATV Acuff Rose, Sony/ATV Songs LLC and Sony/ATV Tree) picked up its fifth consecutive Publisher of the Year win. The publishing powerhouse accumulated the highest percentage of copyright ownership thanks to award songs like "Believe," "Class Reunion (That Used To Be Us)," "Do You Want Fries with That," "God's Will," "Lot of Leavin' Left to Do," "Me and Charlie Talking," "My Give A Damn's Busted," "Nobody But Me," "Play Something Country," "She Don't Tell Me To" and "She Let Herself Go."

The capstone of the evening took the form of the Icon tribute to Merle Haggard, featuring performances by Martina McBride, John Anderson and Hank Williams Jr.

Haggard's numbers are staggering: 48 BMI Country Awards, nine BMI Pop Awards, a BMI R&B Award, and 16 BMI "Million-Air" awards for hits like "Big City," "The Fightin' Side of Me," "I Had a Beautiful Time," "Mama Tried," "Okie from Muskogee," "Today I Started Loving You Again" and "Workin' Man Blues," all from a catalog of songs that adds up to over 25 million performances. A total of six CMA awards,



The evening's highlight was a musical tribute to Merle Haggard, featuring performances by John Anderson, Martina McBride and Hank Williams Jr.

17 ACM awards, two Grammys and a Grammy Lifetime Achievement Award dot Haggard's resumé.

A complete list of 2006 BMI Country Awards winners is available at bmi.com.

The Who Return with 'Endless' Appeal



by Jim Bessman

It started, most memorably and famously, with a stutter.

The title track of The Who's 1965 debut American album, *The Who Sings My Generation*, with such stuttered lyrics as "talkin' 'bout my g-generation," introduced one of the most important and revered bands of the 1960s — and one of the very few to still remain active some four decades later.

It's not exactly the *same* band, of course. Keith Moon, The Who's original drummer and the embodiment of the outrageous rock & roll fantasy lifestyle at its most extreme, succumbed to the fast life in 1978. Original bassist John Entwistle followed suit, though he lasted until 2002. But surviving vocalist Roger Daltrey and guitarist/vocalist/songwriter Pete Townshend trudged on, performing the classic hits without a new studio album from the band since *It's Hard*.

But that album, which yielded the minor pop hits "Athena" and "Eminence Front," came out in 1982 — over 24 years ago! So the fall 2006 release of *Endless Wire* was greatly anticipated and ecstatically received. Many critics felt that it was the best work by Townshend (who continued to issue solo albums since *It's Hard*) in years, if not decades.

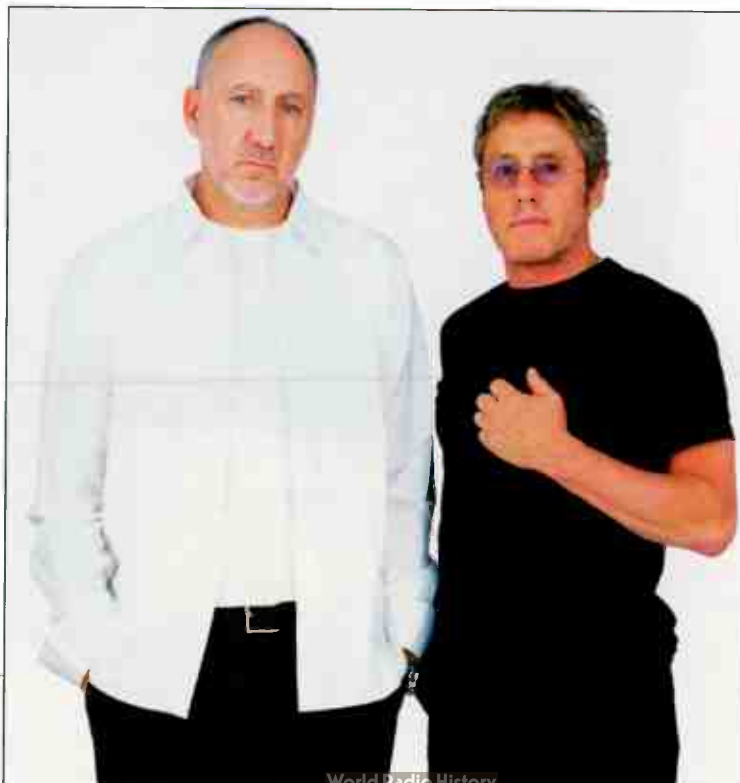
There are key differences, to be sure. On the critical musicianship side, Zak Starkey, Ringo Starr's son and The Who's more-than-able touring drummer since 1996 (he actually received his first drum kit from his idol Moon), is present; equally estimable bassist Pino Palladino, who assumed the band's touring

bass role after Entwistle's passing, is another seamless fill-in.

In the vocal department, Daltrey's bluster has aged well and is altogether fitting: Always the delivery vehicle for Townshend's lyrics, Daltrey has been supplied with songs showing the observations and reflections of a complex man now in his sixties. So while the album's opening track, "Fragments," may hark back to "Baba O'Riley" (from 1971's *Who's Next*) with its dainty keyboard play, it is not at all the "teenage wasteland" of that song's stirring verse. Nor is *Endless Wire* a mere throwback to earlier Who work in other aspects, though there are plenty more links with the past that are just as obvious, both musically and thematically.

Rather, *Endless Wire* is Pete Townshend at his most pensive and philosophical — and modern. In "Fragments," the artist who with his band helped define England's modernist (mod) youth subculture of the mid-1960s, experiments with composer Lawrence Ball in creating music by way of the "Method" — an interactive music composition tool —

Endless Wire is
Pete Townshend at his most
pensive and philosophical
— and modern.



as envisioned in Townshend's three interlocking rock-opera projects: *Lifeforce*, which The Who released in 1972; *Psychoderelict*, Townshend's solo album from 1993; and *The Boy Who Heard Music*, his blog's novella written over the past two years.

In that novella, "Fragments" is a big hit song by the three-piece band that is the center of the story. By itself, it's an existential exploration of man's place in the universe, though it returns in shorter instrumental form in the middle of "Wire & Glass," a 10-song "mini-opera" tie-in with the novella that makes up the second half of *Endless Wire* (the album's title track is itself a song from this part of the program).

"Man in a Purple Dress" is simply Daltrey backed by Townshend's acoustic guitar, and in its mocking rejection of priestly hypocrisy, is one of three songs Townshend wrote after watching Mel Gibson's *The Passion of the Christ*. The frenetic rocker "Sound Round" evokes youth at life's crossroads, "We Got a Hit" is a cynical take on stardom, and "Black Widow's Eyes," with its "Pinball Wizard" power-chording, is an ironic love song situated in the horrific Beslan (Russia) school massacre.

Giving it a final context, then, *Endless Wire*, seems an extension of The Who's skeptical 1970 hit "The Seeker," in which Daltrey gives voice to Townshend's dismissal of Dylan, The Beatles and Timothy Leary, none of whom

can provide life's big answers. Ever the spiritual wanderer, Townshend, who was heavily influenced by the Indian guru Meher Baba, perhaps tenders his own answer in "Mirror Door," the mirror, incidentally, being a key symbol in *Tommy*.

Citing such musical luminaries as Elvis Presley, Frank Sinatra and Johnny Cash, Daltrey's voice concludes, "Music makes me, makes me strong." As always, though, they are the words of Townshend, whose musical strengths have never been more pronounced as the creative genius behind The Who.

Jim Bessman is a freelance writer, based in New York.

DANCE AWARD

Everytime We Touch

Maggie Reilly (PRS)
Stuart Mackillop (GEMA)
Peter Riney (GEMA)
Mambo/Song/ATV Music Publishing Germany (OCMA)

SONG OF THE YEAR THE ROBERT S. MUSEL AWARD LISTEN TO YOUR HEART

Per Gessle (STIM)
Mats Persson (STIM)
Jimmy Fun Music (STIM)

COLLEGE AWARD

Feel Good Inc.

Damon Albarn (PRS)
Jamie Hewlett (PRS)
David Jolicoeur
EMI Music Publishing Ltd. (PRS)

BMI ICON

Ray Davies

MILLION-AIRS

7 Million

MORE
Marcella Cignolini (SIAE)
Norman Newell (PRS)
Nino Oliviero (SIAE)
Riz Ortolani (SIAE)
Creazioni Artistiche Musicali (SIAE)

6 Million

THIS MAGIC MOMENT
Mort Shuman (ASCAP)
Doc Pomus *

YOU'RE STILL THE ONE
Shania Twain (PRS)

5 Million

CRUCIBLE ROCK
Sir Elton John (PRS)
Bernie Taupin
HST Management Ltd./Universal Music Publishing Ltd. (PRS)

HOW DEEP IS YOUR LOVE

Barry Gibb (PRS)
Robin Gibb (PRS)
Maurice Gibb (PRS)
Crimpton Songs
Gibb Brothers Music/BMG Music Publishing Ltd. (PRS)

TIME OF THE SEASON

Rod Argent (PRS)
Vardulim Music Co. Ltd. (PRS)

4 Million

BLACK MAGIC WOMAN
Peter Green (PRS)
Burne Music Ltd. (PRS)

COME TOGETHER

John Lennon (PRS)

DON'T GO BREAKING

MY HEART
Sir Elton John (PRS)
HST Management Ltd./Universal Music Publishing Ltd. (PRS)

DON'T STAND SO CLOSE TO ME

Sting (PRS)
GM Sumner/EMI Music Publishing Ltd. (PRS)

ISLANDS IN THE STREAM

Barry Gibb (PRS)
Robin Gibb (PRS)
Maurice Gibb (PRS)
Crimpton Songs
Gibb Brothers Music/BMG Music Publishing Ltd. (PRS)

KISS FROM A ROSE

Seal (PRS)
Perfect Songs Ltd. (PRS)

MONEY FOR NOTHING

Sting (PRS)
GM Sumner/EMI Music Publishing Ltd. (PRS)

WONDERFUL TONIGHT

Eric Clapton (PRS)
E C Music Ltd. (PRS)
Warner Chappell Music International Ltd. (PRS)

3 Million

ALL RIGHT NOW
Paul Rodgers (PRS)
Andy Fraser
Blue Mountain Music Ltd. (PRS)

CAN YOU FEEL THE LOVE

TONIGHT
Sir Elton John (PRS)
Sir Tim Rice (PRS)

I FEEL FINE

John Lennon (PRS)

I'LL NEVER LOVE THIS WAY

AGAIN
Richard Kerr (PRS)
Will Jennings *

IN YOUR EYES

Peter Gabriel (PRS)
Real World Music Ltd. (PRS)

LISTEN TO YOUR HEART

Per Gessle (STIM)
Mats Persson (STIM)
Jimmy Fun Music (STIM)

RED RUBBER BALL

Bruce Woodley (APRA)
Paul Simon
Universal Music Publishing Ltd. (PRS)

SAVE TONIGHT

Eagle Eye Cherry (STIM)
Kobalt Music Publishing Limited (PRS)

STUCK IN THE

MIDDLE WITH YOU
Garry Rafferty (PRS)
Stage Three Music Ltd. (PRS)

TOO MUCH

HEAVEN
Barry Gibb (PRS)
Robin Gibb (PRS)
Maurice Gibb (PRS)

WHOSE BED

HAVE YOUR
BOOTS BEEN
UNDER?
Shania Twain (PRS)

BMI LONDON AWARDS '06

POP AWARDS

CRAZY (2nd Award)

Seal (PRS)
Guy Sigsworth (PRS)
Beethoven Street Music Ltd. (PRS)
Perfect Songs Ltd. (PRS)

DIAMONDS FROM SIERRA

LEONE
Don Black (PRS)
John Barry *
Kanye West *

DON'T PHUNK WITH MY

HEART
Indeevar (IPRS)
Anandji V. Shah (IPRS)
Kalyanji V. Shah (IPRS)
Paul Anthony *
Bebry Gerry *
Cleveland Bell IV *
B Fine *
Printz Board *
Bowlegged Lou *
Curt-T-T *
Victor May *
George Pajon, Jr. *
Shy-Shy *
will.i.am *
Saregama India PLC (IPRS)

EVERYBODY'S CHANGING

Tom Chaplin (PRS)
Richard Hughes (PRS)
BMG Music Publishing Ltd. (PRS)

FEEL GOOD INC.

Damon Albarn (PRS)
Jamie Hewlett (PRS)
David Jolicoeur *
EMI Music Publishing Ltd. (PRS)

INSIDE YOUR HEAVEN

Savan Kotecha *

LISTEN TO YOUR HEART

(2nd Award)
Per Gessle (STIM)
Mats Persson (STIM)
Jimmy Fun Music (STIM)

N DEY SAY

Gary Kemp (PRS)
Reformation Publishing Co. Ltd. (PRS)

THESE WORDS

Natasha Bedingfield (PRS)
Andrew Frampton (PRS)
Wayne Wilkins (PRS)
EMI Music Publishing Ltd. (PRS)
In-Genius Songs Ltd. (PRS)

UNWRITTEN

Natasha Bedingfield (PRS)
Danielle Brisebois *
EMI Music Publishing Ltd. (PRS)

YOU'RE BEAUTIFUL

James Blunt (PRS)
Amanda Ghost (PRS)
Sacha Skarbek (PRS)
Bucks Music Group Ltd. (PRS)
EMI Music Publishing Ltd. (PRS)

LATIN AWARDS

ANDAR CONMIGO

Julieta Venegas (SGAE)

LA NEGRA TOMASA

Guillermo Rodríguez Fiffé (SACEM)
peermusic (UK) Ltd. (PRS)

LENTO

Julieta Venegas (SGAE)

TARDES NEGRAS

Tiziano Ferro (SIAE)
EMI Music Publishing Italia S.r.l. (SIAE)
NISA S.r.l. (SIAE)

COUNTRY AWARDS

IT'S A HEARTACHE

(2nd Award)
Ronnie Scott (PRS)
Steve Wolfe (PRS)
BMG Music Publishing Ltd. (PRS)
Lojo Music Ltd. (PRS)

MY OLD FRIEND

Steve McEwan (PRS)
BMG Music Publishing Ltd. (PRS)
Trinifold Music Ltd. (PRS)

PARTY FOR TWO

Shania Twain (PRS)

FILM MUSIC AWARDS

FAILURE TO LAUNCH

Rolfe Kent (PRS)

FOUR BROTHERS

David Arnold (PRS)

SAHARA

Clint Mansell (PRS)

THE CHRONICLES OF

NARNIA: THE LION,
THE WITCH AND THE
WARDROBE
Harry Gregson-Williams (PRS)

THE RING TWO

Henning Lohner (GEMA)
Martin Tillmann (SUISA)

WEDDING CRASHERS

Rolfe Kent (PRS)

TV MUSIC AWARDS

CSI

Pete Townshend (PRS)

CSI: MIAMI

Pete Townshend (PRS)

CSI: NY

Pete Townshend (PRS)

GREY'S ANATOMY

Carim Clemmann (PRS)
Galina Durant (PRS)

HOUSE

Robert Del Naja (PRS)
Grantley Marshall (PRS)
Andrew Vowles (PRS)



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RAY DAVIES TAKES TOP HONOR AT BMI LONDON AWARDS



BMI saluted the top European songwriters, composers and publishers at its 2006 London Awards, staged Oct. 3 in the Ballroom of London's Dorchester Hotel. In addition to honoring the past year's most-played songs on U.S. radio and television, the gala dinner and awards ceremony also recognized Kinks frontman and legendary songwriter Ray Davies (PRS) as a BMI Icon for his "enduring influence on generations of music makers."

Davies is co-founder, lead singer and rhythm guitarist of the Kinks, one of the most long-lived and influential rock groups of the British Invasion. As the band's chief songwriter, he is the pen behind such Kinks classics as "You Really

Got Me," "All Day and All of the Night," "A Well Respected Man," "Waterloo Sunset," "Tired of Waiting For You," "Sunny Afternoon," "Lola" and "Come Dancing."

In a written tribute to Davies that was read at the event, Who guitarist Pete Townshend called Davies "the true laureate of British popular music." In addition to Townshend, who credits his sound to the 40-plus year music vet, artists as diverse as Morrissey, Blur and Oasis also claim Davies as their main influence.

"Listen to Your Heart," written by Per Gessle and Mats Persson, and published by Jimmy Fun Music (all STIM), was named Song of the Year and received one of BMI's highest accolades, the Robert S. Muse! Award. Recorded by Belgium-based duo D.H.T., the song was originally a No. 1

Icon honoree Ray Davies (second from left) receives congratulations from BMI Senior VP Phil Graham, BMI President & CEO Del Bryant and BMI Senior Executive Brandon Bakshi.

hit for Roxette in 1989 and received the BMI Dance Award at last year's ceremony.

"Feel Good Inc.," co-written by Gorillaz members Damon Albarn and Jamie Hewlett (both PRS), along with De La Soul's David Jolicoeur, was named BMI's College Song of the Year for tallying the most performances on American college radio. The Grammy Award-winning hit is from the Gorillaz' *Demon Days* CD, which went double platinum in the U.S. and triple platinum in the U.K.

The BMI Dance Award went to "Everytime We Touch," written by Stuart MacKillop, Maggie Reilly (both PRS) and Peter Risavy (GEMA), and published by Mambo/Sony/ATV Music Publishing

Germany (GEMA). The infectious tune by Euro-dance trio Cascada was a worldwide smash, topping the dance charts and making it into the Top Ten of the pop charts in America.

"Million-Air" certificates were also presented throughout the evening in recognition of those songs that have achieved over three million U.S. radio and television performances, the equivalent of more than 17 years of continuous airplay. Topping the list was the theme to *Mondo Cane*, "More," which earned a seven-million performance award for songwriters Marcello Ciorciolini (SIAE), Norman Newell (PRS), Nino Oliviero (SIAE) and Riz Ortolani (SIAE). "You're Still the One," written and recorded by 2004 BMI London Awards Song of the Year winner Shania Twain (PRS), reached the six-million performance plateau. Other "Million-Air" recipients included Sir Elton John, Eric Clapton, the Bee Gees, Sting, Seal, Pink Floyd's Roger Waters, Peter Gabriel and Paul Rodgers of Free (all PRS)

A complete list of London Awards honorees is available at bmi.com.



Del Bryant, Chrysalis Records founder Chris Wright, and MTV International CEO Bill Roedy.



Mats Persson (co-writer of Song of the Year "Listen to Your Heart"), BMI London Award winners Eagle Eye Cherry and Gary Kemp, Del Bryant, Per Gessle (co-writer of "Listen to Your Heart"), and Phil Graham.

Composers Lab Focuses on Film Music

BMI continues to be a key sponsor of the Sundance Composers Lab, a major component of the Sundance Institute Film Music Program, which is dedicated to supporting emerging film composers and enhancing the role of music in independent film. BMI's Doreen Ringer Ross, Vice President of Film/TV Relations, serves as an advisor to the Lab, held each year in July and August in Sundance, Utah. Fellows for the 9th Annual Sundance Composers Lab included Terry Dame (*Closer to Heaven, The Incredibly True Adventure of Two Girls in Love, Puccini for Beginners*), Viktor Krauss (*Dr. T and the Women*), Jessica Lurie (*The Jessica Lurie Ensemble*), Craig Richey (*Friends with Money, Lovely and Amazing*), Hahn Rowe (*Clean, Shaven, Spring Forward*), and Martin St. Pierre (*The Wish, Falling Forward*), who participated in workshops and creative exercises under the guidance of leading film composers and film music professionals during the two-week lab.



Pictured (l-r, back): Terry Dame, Viktor Krauss, Hahn Rowe, Martin St. Pierre, Craig Richey, BMI's Doreen Ringer Ross, Scott Fraser and Matt Anderson of the Sundance Institute; (front): Jessica Lurie, Sundance Composers Lab Advisor Ed Shearmur, Sundance Institute Film Music Program Director Peter Golub, Sundance Composers Lab Advisor George S. Clinton, and percussionist Steven Schick.



Composer Lab Fellow Jessica Lurie gets some pointers from George S. Clinton.



Ed Shearmur (l) mentors composer Terry Dame.



Sundance Composers Lab Advisor Terence Blanchard, Feature Film Program Director Michelle Satter, Peter Golub, Doreen Ringer Ross, and Sundance Composers Lab Advisor Ron Shelton.

Sundance Composers Lab Advisor Rob Messinger, music supervisor Tracy McKnight, Sundance Film Festival Director Geoff Gilmore, Doreen Ringer Ross, Peter Golub, New Line Cinema Music President Paul Broucek.



TREVOR RABIN FINDS FREEDOM IN FILM COMPOSING

By Dave Hellend

Writing film scores is like being in four or five bands at once, according to Trevor Rabin. But how often does even the busiest session player have several releases at the top of the charts the same week? That was Rabin's experience last summer when he had four films released in one month — *Snakes on a Plane*, *The Guardian*, *Flyboys* and *Gridiron Gang* — with three among the top ten-grossing films simultaneously.

Rabin began his career as a film score composer a decade ago after almost four decades as successful pop rocker with progressive band, Yes. The son of a lead violinist in the Johannesburg Symphony Orchestra and a mother who taught piano, orchestral music had always interested him. Work on his own recordings as well as with Yes gave him chances to explore some of those ideas, but if he wanted to make a living at it, movies seemed to be his best career move.

A project starts with him viewing a rough cut, writing music as it rolls, trying to get a feel for the film. Eventually there comes a "Eureka" moment that gives him a theme to develop, and then another and another. After he's got a number of themes — for action, for romance, for suspense, for specific characters — he'll mock up what he calls an "underture" to play for the director and producer.

"I think the hardest part is realizing those themes. Those are the things that provide you with the tools to write the score. The next hardest thing is to make sure those can interact and coexist with each other and at times have a dialogue with each other musically speaking," explains Rabin.

"Even if you have the organic sounds that rightfully attach themselves to film, if there's no theme there then those things can't sustain themselves throughout the film. You need theme to tell musical story, you need theme so you can provide variations on the theme, and twists in the themes and interaction between themes to go along with characters."

This 52-year-old South African native began piano lessons at age 6, guitar at age 12, and formed a band, The Conglomeration, with his brother at age 14. But while any bunch of kids can practice in the garage and perform in the school lunchroom, Master Rabin started playing recording sessions at age 15. After a stint in the South African military's entertainment unit, he formed Rabbit, which became South Africa's biggest pop group. The band's debut, *Boys*

Will Be Boys, went gold faster than any South African band before it, and their second release, *A Croak and a Grunt in the Night*, shipped gold, which in South Africa is 20,000 units. "Some countries the gold record is worth more than your royalties," he quips.

After leaving the group he resettled in London, playing sessions, producing and releasing three solo albums. In 1981 he moved to California and began work with Chris Squire and Alan White after the breakup of Yes. Songs written for a Rabin solo project became the basis for the reformation of Yes when vocalist Jon Anderson joined them. The

result was the band's biggest album, *90125*, due to the hit single "Owner of a Lonely Heart." Rabin left the band in 1995 for film scoring.

"I wish people would listen to the 'Remember the Titans' score or 'The Guardian' score with the same interest as *90125*. I'm very happy and proud of *90125*, but I don't think in any way, shape or form it's close to my best work when I look at certain film scores I've done," says Rabin.

"Film scores are looked upon as one of the devices to put the movie together as opposed to legitimate music. I think that film composing gives one the most freedom. Being in a band and doing a rock & roll album has so many aspects that can be confining. Doing film scores, there's nothing confining about it. Once you finish that movie you can be a chameleon and try a completely different style."

Dave Hellend is a former associate editor of Down Beat magazine and a regular contributor to Grammy.com.

"THERE'S NOTHING CONFINING ABOUT [FILM SCORING]. ONCE YOU FINISH THAT MOVIE YOU CAN BE A CHAMELEON AND TRY A COMPLETELY DIFFERENT STYLE."



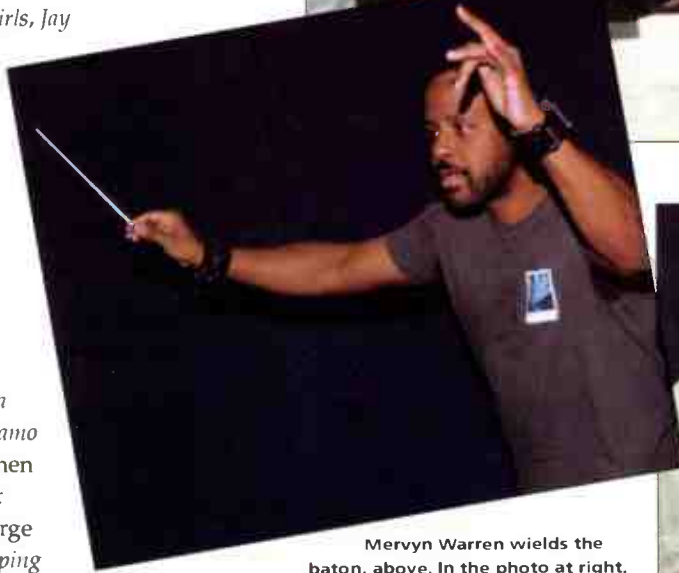
Conducting Workshop Completes Ninth Year

The BMI Conducting Workshop completed its ninth year with "Conducting for the Film Composer," a two-week course taught by conductor/composer Lucas Richman and coordinated by BMI's Ray Yee,

Senior Director of Film/Television Relations. Designed for composers who wish to refine their conducting skills, the free annual workshop is limited to eight BMI-affiliated film and television composers. This year's students included Joseph Julian Gonzalez (*Resurrection Blvd.*, *Price of Glory*), James Venable (*Powerpuff Girls*, *Jay and Silent Bob Strike Back*, *Clerks 2*), Joseph Vitarelli (*Revelations*, *Last Seduction*), Andreas Kapsalas (*Black Gold*), Mervyn Warren (*Honey*, *The Wedding Planner*, *A Walk to Remember*), Walterio Pesqueira (*Mujeres Insumisas*, *La Usurpadora*, *Plaza Sesamo [Sesame Street]*), Stephen Ridley (*The Sharktank Redemption*) and George Shaw (*Purity*, *Kidnapping of Ingrid Betancourt*).



George Shaw conducts the orchestra.



Mervyn Warren wields the baton, above. In the photo at right, Lucas Richman gives some pointers to Stephen Ridley.



Conducting Workshop participants included (l-r, front): composer Andreas Kapsalis, contractor David Low, pianist Alan Steinberger, conductor/composer Lucas Richman, BMI's Ray Yee, concert master Endre Granat, BMI's Anne Cecere, composer Walterio Pesqueira, composer Joseph Julian Gonzalez and composer, James Venable; (back row) editor Chris Ledesma, cellist Victor Lawrence, composer George Shaw, composer Mervyn Warren, violinist Mark Robertson, composer Stephen Ridley, composer Joseph Vitarelli and BMI's Phil Shrut.

ACL Fest Finds Success in Diversity

Over 130 bands, thousands of sweaty fans and a few adversarial thunderstorms created the grab bag of memorable moments from the 2006 Austin City Limits Music Festival held in Austin, Texas. Produced by Capital Sports & Entertainment and Charles Attal Presents, the ACL Festival evolved from the PBS award-winning televised concert series "Austin City Limits" and celebrated its fifth birthday this year. BMI sponsored one of eight stages at the event, showcasing 15 artists whose sounds reflected the stylistic hodgepodge so responsible for much of the festival's international acclaim. Representing a cross-section of the country's musical landscape, Claire Small, The Greyhounds, Joy Davis, Daniella Castro, Trish Murphy, Melissa Reaves, Troy Campbell, Eli Young Band, Elvis Perkins, South Austin Jug Band, Peter Dawson, Robin Lindwick, Rodney Hayden, the White Ghost Shivers and New Monsoon made the BMI stage a must-see.



The White Ghost Shivers commandeered a golf cart with BMI's Mark Mason (at wheel) before their show.



Killer songstress Trish Murphy (c) is pictured with BMI's Perry Howard and Jody Williams.



Popular country rockers the Eli Young Band played to a stacked crowd.



South Austin Jug Band members paused for a quick photo with friends. Seen here are (l-r): SAJB lead guitarist Willie Pipkin, bassist / vocalist Will Dupuy, BMI Austin rep Jill McGuckin, fiddle player Brian Beken, lead vocalist / guitarist James Hyland, booking agent Nancy Fly, mandolin player Dennis Ludiker with SAJB guest banjo picker and full-time Jason Boland & The Stragglers fiddler Noah Jeffries.

Jill McGuckin

Photo: Kaitlyn

New Media Scene

BMI, SpiralFrog Complete Licensing Agreement

BMI has completed a licensing agreement with broadband entertainment network SpiralFrog, a music download website based on an advertising revenue model that will launch early this year in the United States. Through its licensing agreement with BMI, SpiralFrog is able to legally use the more than 6.5 million musical works represented by BMI.

"Songwriters create the musical excitement that attracts the public to digital entertainment,"

said Del Bryant, BMI President & CEO. "SpiralFrog's fresh approach to offering music in an advertising-driven model opens an exciting new opportunity for the public to discover our music. We are pleased to be working with SpiralFrog as a BMI licensee to expand the opportunity for legitimate music distribution in the digital domain."

"SpiralFrog is enthusiastic about this license," said Joe Mohen, SpiralFrog Chairman and Founder. "It is only with

support of industry leaders like BMI that we can help create market-driven solutions to Internet piracy so that young people can get the music they want from legitimate sources. BMI has been a leader in licensing all genres of music since it was created in 1939, and now, just as it was then, it is taking the lead in granting new licenses on commercially reasonable terms. Their business solutions allow legitimate internet companies like ours to compete

with pirate sites."

Headquartered in New York, SpiralFrog will offer advertising-supported legal downloads of audio and video content licensed from the catalogs of the world's leading record labels and from independents. The company offers a compelling alternative to illegal file-sharing and pirate sites in a secure environment, at no cost.

SPIRALFROG

Digital Licensing Center Hits User and Revenue Benchmarks

BMI's Digital Licensing Center (DLC), the music industry's first fully automated end-to-end solution for licensing copyrights online, celebrated its sixth full year of operation in December. The DLC was created to make it easy for small webcasters to secure public performance rights online. The utility, which initially beta-launched in May 2000, was fully redesigned in 2004 with additional features.

DLC royalty revenues for 2006 were up 76% versus 2005, while nearly 200 new websites executed BMI licenses through the service in 2006. The DLC serves the performance licensing needs of nearly 500 small websites.

"It's working. . . . The DLC has met its mandate to simplify music copyright licensing," said Richard Conlon BMI's Vice President of New Media & Strategic Development.

"Small websites need dedicated resources where they can license their properties and pay their public performance fees online. For BMI, the DLC performs the administrative tasks of licensing and revenue booking for small sites, enabling us to keep headcount down. We plan to raise the current revenue ceiling for eligible sites from the current \$43,000 to more than \$50,000 in the first quarter of 2007 to make the utility available to more sites."

The system allows Internet sites to execute BMI licenses with one Klik-thruSM transaction, eliminating the need for paper contracting. Websites

can visit the DLC and secure their BMI licenses 24 hours a day online. The service accepts electronic fee payments via credit card. All activity on the DLC reads over automatically into BMI's billing and music use tracking systems.

Since the re-launch in 2004, nearly 5,000 new media businesses have registered at the service to learn more about BMI's copyright licensing solutions for webcasters. The service initially served small web properties generating less than \$500 in annual fees for BMI. The Digital Licensing Center is located in the New Media section of BMI.com.

BMI

>>> Digital Licensing Center <<<

Philippine Society Hosts CISAC Online Experts Conference

Mon Del Rosario, President of FILSCAP, the Philippine performing right society, recently hosted a BIEM/CISAC "Online Experts" meeting in Manila, chaired by BIEM's Bryan Lam. Rights societies from territories around the world, including Japan, Hong Kong, Korea, Thailand, and Australia, participated, with BMI's Richard Conlon representing U.S. performing right interests.

The purpose of the meeting was to share approaches to licensing the new media and discuss business solutions to problems ranging from trans-border copyright issues to different models for licensing the public performing right. The working group will also closely monitor developments in China and India in an effort to help support the digital music copyright market.

Jazze Pha's '1, 2 Step' Named Urban Ringtone of the Year



Top 10 Urban Producer Jazze Pha was on hand at the BMI Urban Awards to receive the Ringtone of the Year award for his song "1, 2 Step." The Ciara smash, which tallied the most downloads during the awards period, was also named BMI's first Internet Song of the Year at the company's 2006 Pop Awards. Jazze Pha is pictured here with BMI's Richard Conlon.

BMI, CCA Finalize WorshipCast License Agreement

BMI and the Church Copyright Administration (CCA), a leader in Christian copyright clearances for six years, have announced a new package licensing agreement for CCA members' Internet websites. The licensing agreement allows the CCA to facilitate licensing CCA members' websites through CCA's WorshipCast package.

The CCA introduced their WorshipCast License on October 1, 2006; it is designed to provide churches a legal right to webcast worship music performed by a church's praise/worship team.

"Worship music is a cornerstone in the U.S. and we're happy to help support the further growth with the Church Copyright Administration," said BMI's Scott Andrews.

"Their WorshipCast service is a unique, trend-setting program that will benefit the Christian

music and publishing industries by generating new sources of performance royalties. We're proud to be a partner with this organization and to help grow the marketplace for the genre."

"Through the support of BMI, we are able to help facilitate the commitment by churches to be copyright compliant," says CCA President Susan Fontaine Godwin. "Through our Internet streaming site, WorshipCast, we are able to offer a one-stop license that will help simplify the legal use of music on church websites. It is a groundbreaking endeavor for the CCA and we appreciate all of BMI's help and support in the Christian music industry on behalf of their songwriter and composer affiliates."



Music 2.0 Panel Spotlights Digital Rights Management

BMI's Richard Conlon spoke on the "Covering Your (Musical) Assets" panel (focusing on digital rights management) at the Music 2.0 conference in Los Angeles. Pictured (l-r) are: moderator Eric German, Partner, Mitchell Silberberg & Knupp; Alby Galuten, VP, Digital Media Technology, Sony Corporation of America; Conlon; Marc Morgenstern, Vice President, Rights Holder Relations & Music Sales, Navio; Bruce Davis, CEO, Digimarc; and Jamie Perlman, Director, Business Development, SNOCAP.



BMI/Hanna Pantle

LICENSING NEWS

BMI, HBO Ink New Licensing Pact

BMI has reached a new five-year licensing agreement with HBO and Cinemax. The previous contract between BMI and HBO, signed in 2003, expired at the end of 2006. The new agreement, which began in January 2007, gives HBO/Cinemax and all of their multiplexed channels continued access to the more than 6.5

million musical works represented by BMI.

"This new agreement reflects the significant value of the BMI repertoire, while providing an uninterrupted revenue stream for our writers and publishers," said BMI President & CEO Del Bryant. "We're pleased that the music of our songwriters and composers will be carried to nearly 40 million HBO and

Cinemax subscribers in the United States."

The musical creations by our songwriters and composers can be found on HBO Original Series Programs such as *Big Love* (theme music by BMI Icon Brian Wilson); *The Sopranos*, *The Wire*, *Rome*, *Deadwood*, *Entourage*, *Curb Your Enthusiasm*, *Real Time with Bill Maher*, *Def Comedy Jam*, *Sex and the City*,

Six Feet Under, *Carnivale*, *Lucky Louie* and *Real Sports*. In addition, BMI music is featured in numerous movies on HBO and Cinemax, including *Brokeback Mountain* (movie score and original film song "A Love That Will Never Grow Old" by Gustavo Santaolalla); *War of the Worlds* (music by John Williams) and *The Dukes of Hazzard* (music by Nathan Barr).

Broadcasters Get a Boost from BMI Songwriters

BMI songwriter Steve Cropper performed at the 2006 Marconi Awards & Dinner, held during the NAB Radio Show in Dallas, Texas. Cropper led The Formats, a band made up of uniquely talented VIPs in the broadcasting industry, including BMI President & CEO Del Bryant, who sang back-up. Shown after the performance are BMI's Mike O'Neill, NAB President & CEO David Rehr, Cropper, Bryant, and NAB Vice President John David.



BMI award-winning country songwriter Jeffrey Steele rocked the house at New Northwest Broadcasters' Annual President Awards Dinner, held in Seattle. An audience of New Northwest's corporate executives, general managers and top sales people were on hand to watch one of BMI's most prolific singer/songwriters perform songs from his vast repertoire. Pictured after the show (l-r) are: BMI's Dan Spears, NNB CFO Trila Bumstead, Steele, NNB President Pete Benedetti, and BMI's Michelle Mazzara.



BMI songwriter Taylor Swift performed at Beasley Broadcast Group's Annual Management Meeting, held in Philadelphia, where she belted out a number of selections from her debut album, including her hit song "Tim McGraw." Pictured (l-r) at the event are: Beasley Broadcast Group, Inc. CFO Caroline Beasley, BBGI President Bruce Beasley, Swift, BBGI Chairman George Beasley, BMI's Dan Spears, and Big Machine Records' Scott Borchetta.



BMI brought in award-winning songwriter Stephen Allan Davis to perform for the Citadel Business Manager's Meeting in Las Vegas, where he entertained attendees with his unique combination of musicianship, songwriting and storytelling. Davis performed his hits "Take Time to Know Her," recorded by Percy Sledge, and "Amy's Back in Austin" by Little Texas, as well as new tunes. Pictured (l-r) are Davis; Citadel Corporate Business Manager Julia Martin and BMI's Mason Hunter.



BMI provided the entertainment for Clear Channel's annual Broadcast Accounting holiday party, held in San Antonio. BMI songwriters Brandon Kinney and Wynn Varble performed a humorous set of hits and new music for an enthusiastic group of Clear Channel employees. Pictured after the performance (l-r) are: Broadcast Accounting Supervisor Angela Coy, Kinney, Clear Channel Chief Accounting Officer Herb Hill, BMI's Dan Spears, Clear Channel Broadcast Controller Susan Hicks, Varble, Clear Channel Vice President, Broadcast Accounting Rick Mangum, and BMI's Michelle Mazzara.

BMI provided the musical entertainment at the annual Radio One Business Managers Meeting, held in Washington, DC. BMI songwriter/Capitol recording artist John Paul White entertained an enthusiastic group of Radio One executives at their opening night dinner. Pictured (l-r) are: BMI's Dan Spears, Radio One VP, Finance Greg Bublitiz, Radio One Senior VP, Finance Debbie Cowan, White, BMI's Ben Tischker, and Radio One CFO Scott Royster.



LICENSING NEWS

BMI, Association Partners Continue Cooperative Efforts

National Restaurant Association Public Affairs Conference

For the fourth year, BMI hosted a breakfast and addressed 750 state restaurant executives and their board members at the National Restaurant Association Public Affairs Conference in Washington, DC last September. The NRA is the leading business association for the restaurant industry.



Pictured (l-r): Steve Anderson, President & CEO, National Restaurant Assoc.; Jeff Messenger, owner, Mount Vernon Restaurant, Chattanooga, TN; BMI's Marsha Williams; Ronnie Hart, President & CEO, Tennessee Restaurant Assoc.; BMI's Cleve Murphy.



Restaurant Association of Metropolitan Washington (DC) RAMMY's

Pictured (l-r): Keith Overton, VP, Tradewind's Resort; Richard Turner, General Counsel, Florida Restaurant & Lodging Assoc.; BMI's Cleve Murphy; Burton "Skip" Sacks, Past Chairman, National Restaurant Assoc.; Manny Paula, COO, Kelly's; Paul Hartgen, Incoming President & CEO, International Society of Restaurant Association Executives and President & CEO Nevada Restaurant Association.



BMI provided musical entertainment for the Restaurant Association of Metropolitan Washington's (DC) annual RAMMY's Awards Dinner in June. Pictured (l-r): Lynne Breaux, President, Restaurant Assoc. of Metropolitan Washington; BMI's Marsha Williams; Jim Simpson, Former Executive Director, National Licensed Beverage Association.

International Society of Restaurant Association Executives Summer Conference

BMI hosted a dinner for the International Society of Restaurant Association Executives during their Summer Conference in Hollywood, Florida. ISRAE is a society of restaurant association executives across the country working together to promote professional development through education, collaboration and the exchange of ideas and information.



Pictured at the dinner are (l-r): Montine McNulty, Executive Director, Arkansas Hospitality Assoc.; Peter Christie, President & CEO, Massachusetts Restaurant Assoc.; BMI's Marsha Williams; Simon Flynn, President & CEO, Connecticut Restaurant Assoc.; BMI's Jessica Frost; Patrick Horn, Membership Director Restaurant Assoc. of Metropolitan Washington; Lynne Breaux President Restaurant Assoc. of Metropolitan Washington.

Texas Restaurant Association Foodservice Expo



BMI sponsored the Culinary Showcase for the Texas Restaurant Association Foodservice Expo in Houston in June. This was the 69th show for the TRA and the second largest foodservice show in the nation, with more than 27,000 attendees. Pictured (l-r) are: BMI's Jessica Frost; Robert Westbrook, President, CiCi's Pizza & TRA Board Member; and BMI's Michele Reynolds

Michigan Licensed Beverage Association Fall Conference



BMI presented to the Board of Directors at the Michigan Licensed Beverage Association Fall Conference in September as part of its continuing efforts to educate the marketplace about music licensing and the importance of compensating the creators of music. Pictured (l-r) are: BMI's Jessica Frost; Michael Brown, General Counsel, Michigan Licensed Beverage Assoc.; BMI's Marsha Williams; and Cathy Pavick, Executive Director, Michigan Licensed Beverage Assoc.



▲ **High Honor.** The BMI Lehman Engel Musical Theatre Workshop was presented with a special Tony Award at the 16th Annual Tony Honors for Excellence in the Theatre. Tony Award winners and Workshop alumni Lynn Ahrens and Stephen Flaherty presented the prestigious award to Advanced Workshop moderators Richard Engquist and Maury Yeston at a gala luncheon held at Tavern on the Green in New York City. Pictured after the ceremony are (front row): Tony Honors recipient Gerard Alessandrini, Yeston, American Theatre Wing President Douglas Leeds, Shubert Organization Chairman Gerald Schoenfeld, actress Angela Lansbury, American Theatre Wing Chairman Sondra Gilman, Tony Honors host Cynthia Nixon, Engquist, Tony Honors recipient Biff Liff; (middle row): Ahrens, Flaherty, Workshop Steering Committee members Nancy Golladay, Jane Smulyan and David Spencer; (back row): Workshop moderator Rick Freyer, Workshop alumnus Judd Woldin, BMI Workshop Director Jean Banks, Workshop Steering Committee members Patrick Cook and Frank Evans, and Workshop alumna Linda Kline.

STEVE LOWRY

▶▶ **Oh, Brother.** BMI hosted an intimate reception at its Music Row offices for Bee Gees legend Barry Gibb, along with his wife Linda, and their two sons, Ashley and Stephen, to introduce one of music's most preeminent songwriters to Music City's finest.

Gibb is surrounded by BMI staffers Bradley Collins, Beth Mason, Harry Warner, Jody Williams, Phil Graham, Mark Mason and David Preston.



Gibb (c) is welcomed by Phil Everly of the Everly Brothers and BMI's Del Bryant.



◀ **School Spirit.** EMI Music Publishing Co-Chairman/CEO and Syracuse University alumnus Martin Bandier (c) is pictured with BMI's Phil Graham (l) and Brandon Bakshi celebrating the launch of the Bandier Program for Music and the Entertainment Industries at SU London.

SUSAN GREENHILL

▼ **Idolized.** "American Idol" contestant Chris Daughtry, fourth place finalist on the popular show's fifth season, stopped by the BMI Los Angeles office to talk about his No. 1 debut CD, *Daughtry* (19 Entertainment/RCA Recordings). Welcoming Daughtry (c) to the BMI L.A. office are his manager Sterling Mclwaine, and BMI's Tracie Verlinde, Barbara Cane and Myles Lewis.



▲ **He Writes the Canciones.** BMI L.A. and peermusic hosted a special reception to present the 2006 BMI Latin Songwriter of the Year award to Latin rock superstar Juanes, who was unable to attend the awards ceremony due to his European tour. Congratulating the Colombian rocker are (l-r): BMI's Delia Orjuela, peermusic's Catherine Schindler and Yvonne Gomez, Juanes, peermusic's Kathy Spanberger, Juanes' manager Fernan Martinez and BMI's Barbara Cane.



▲ **(The) Word.** BMI and the Songwriting Series presented "A Conversation with Donald Lawrence" at BMI's New York office. The panel, moderated by Zomba's Max L. Siegel, offered participants an opportunity to engage in a one-on-one conversation with the gospel music legend. Pictured after the panel are (l-r): BMI's Wardell Malloy, Lawrence, BMI's Catherine Brewton, the Songwriting Series' Gwendolyn Quinn and Siegel.

◀ **Beat Masters.** BMI was on hand at the 13th Annual Billboard Dance Music Summit held in Las Vegas. BMI London's Brandon Bakshi took part in the "Across the Pond" panel, which focused on the international dance music scene. Shown at the conference are (back row): DJ / producer Agostino Carollo; Music 2 Mix's Eddie Gordon, who served as moderator; artist Darude; Kaiser Saucy and Lord Fader of the Loose Cannons; (front row): Petrol Records' Richard Bridge; Bakshi; and Audiojelly.com's Ricky Simmonds.



▼ The Other Side. BMI L.A. and Latino cable channel Mun2 joined forces to present "Al Otro Lado del Hip-Hop II," a showcase celebrating the exploding Latin urban music scene, featuring Latin hip-hop act La Sinfonia, "LURban" singer/rapper Rigo Luna, regional hip-hop group Mexiclan and bilingual rapper Eddie G; DJ Joe Matrix spun a fresh mix in between sets. BMI's Delia Orjuela (standing, left) is pictured with members of La Sinfonia and Matrix at the Knitting Factory in Hollywood.

▲ Fame-ous Folks. The Nashville Songwriters' Hall of Fame christened two more BMI members, Jimmy Buffett and Hugh Prestwood, at the 2006 induction ceremony hosted by the Nashville Songwriters Association International (NSAI) and the Nashville Songwriters Foundation (NSF). Pictured at the gala are (l-r): NSF Chairman and Hall of Fame songwriter Roger Murrah, BMI's Jody Williams, Prestwood, Buffett, and BMI's Del Bryant and Phil Graham.



▲ Hitmaker. BMI hit songwriter Denny Randell was recently presented with several "Million-Air" certificates as a composer on songs totaling more than 12 million broadcast performances. 1965's "A Lover's Concerto" received a four million performance award, while "Let's Hang On" and "Working My Way Back to You" earned three million and five million airplays, respectively. Randell (c) is congratulated by BMI's Charlie Feldman and Phil Graham in the New York office.



EDDIE SAKAKI



Livingston and Ringer Ross also congratulated O'Connor and Wise, who earned the prestigious Outstanding Music and Lyrics statuette for their song "A Wonderful Normal Day" from *MADtv: Episode 1111*.

◀ ▼ Ready for Primetime. BMI composers Edward Shearmur, Greg O'Connor and Jim Wise were among the winners of the 2006 Creative Arts Primetime Emmys presented at the 58th Annual Emmy Awards ceremony.

Congratulating Shearmur (c), who took home the trophy for Outstanding Main Title Theme Music for his work on the Showtime cable series *Masters of Horror*, are BMI's Linda Livingston and Doreen Ringer Ross.





▲ **Bahama Mamas.** The BMI-sponsored Nassau Songwriters' Festival invaded paradise for the third consecutive year, as the Bahamian town for which the festival is named provided host to an exciting mixture of premiere songwriters, artists and stars on the rise. Pictured are (l-r): (first row) Curb recording artist Lee Brice with BMI's Mark Mason; (second row) Halfway to Hazard's D-Tox, singer-songwriter Sherrie Austin, r&b producer / hit songwriter Ben Margulies, BMI's Mary Loving, and RPM Management's Ryan Cook; (third row) hit songwriters Kendell Marvel and James Slater, Travis Television's Greg Travis, Halfway to Hazard's Chad Warrix, hit songwriters Kylie Sackley and Keith Stegall, GAC's Storme Warren, songwriters Mitzi Dawn and Tim James, and BMI's Bradley Collins.



▲ **Badge of Honor.** BMI London's Brandon Bakshi (l) congratulates Fleetwood Mac member Christine McVie (r), who was among the honorees at the 33rd Annual Gold Badge Awards presented by the British Academy of Composers and Songwriters in London.



▲ **Inside Info.** BMI, Gibson and *Billboard* presented the latest installment of the "Industry Insider" series entitled "Insight Into Black Music." The panel, moderated by *Billboard's* Gail Mitchell, featured four key urban music executives at the Gibson Guitar showroom in Beverly Hills. Pictured after the panel are (l-r): Mitchell; BMI's Malik Levy, InfoSpace Mobile's Jaunique Sealy, Famous Music Publishing's Billy Calloway, Coalition Group Management's Troy Carter and BMI Award-winning songwriter, artist and producer Mike City.



▲ **'Cold' is Hot.** Writer/Publisher execs from the BMI L.A. office met up with members of Columbia, S.C., hard rock trio Crossfade to present them with a 2006 BMI Pop Award for their hit "Cold." The band was on tour during the ceremony held last May and unable to attend. Shown are (l-r): BMI's Joe Maggini, Crossfade's Mitch James and Ed Sloan, BMI's Myles Lewis, and Crossfade's James Branham.



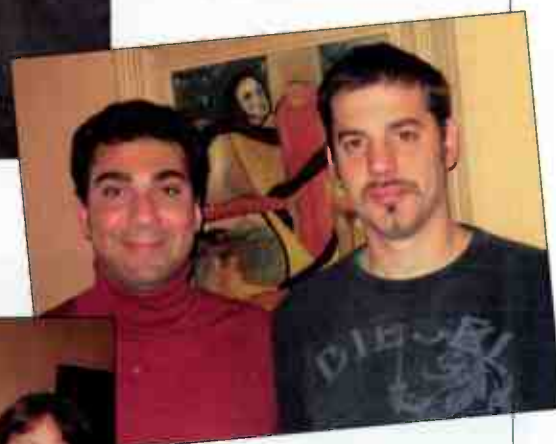
◀ **Birthday Bash.** The Standard Hotel on L.A.'s Sunset Strip was the location of a recent birthday celebration for BMI songwriter/rapper Taboo (r) of multicultural hip-hop group the Black Eyed Peas. BMI's Anne Cecere (l) is seen here wishing him a happy birthday.

► **Muchas Muchachas.** BMI presented a new generation of female talent at its Latin Alternative showcase held at S.O.B.'s in New York City during the Latin Alternative Music Conference. Rocking the stage were songstresses Sacha Nairobi, Tatiana Klauss and Coral, along with New York Latin rock band Julissa. Pictured after the show are (l-r): Alejandro Lagrotta, Julissa, Klauss, BMI's Porfirio Piña, Coral, and BMI's Delia Orjuela and Del Bryant.

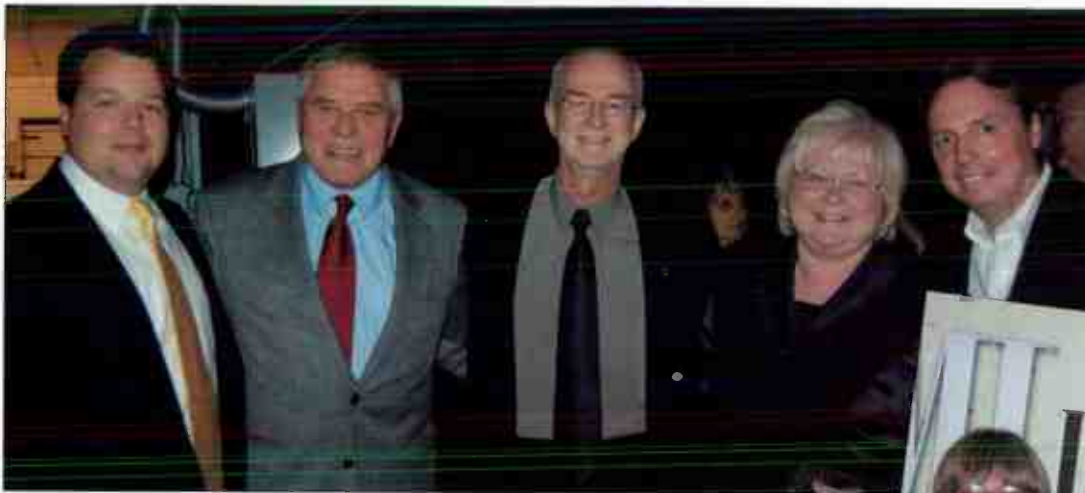


▲ **Mexican Música.** Executives from BMI's Latin Music team gathered in Los Angeles for *Billboard's* inaugural Regional Mexican Music Summit. Pictured at the BMI-sponsored event are (l-r): Twiins Enterprises' Adolfo Valenzuela, Sony BMG's Nir Seroussi, regional Mexican group Montez de Durango's José Luis Terrazas, Arpa Music's Alejandro Garza, BMI's Delia Orjuela, composer / producer Homero Patrón, Warner / Chappell Latin America's Gustavo Menéndez and Twiins Enterprises' Omar Valenzuela.

▼ **Mockumentary Music.** BMI's Brandon Bakshi (l) welcomed British composer Erran Baron Cohen (PRS) to the BMI London office to talk about his score to the hit movie *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. His brother is actor Sacha Baron Cohen, who stars in the blockbuster film.



◀ **Hail to the Queen.** BMI's Doreen Ringer Ross was on hand to support Golden Globe Award-winning French composer Alexandre Desplat at a special screening of *The Queen*. Presented by BMI and the Society of Composers & Lyricists, the movie was followed by a Q&A with Desplat. Pictured are (l-r): Buena Vista Motion Picture Group VP Kaylin Frank, manager Robert Urband, journalist / moderator Jon Burlingame, Ringer Ross, Desplat, Kraft-Engel Management partner / agent Laura Engel and SCL Executive Director Laura Dunn.



▲ **The Bluegrass Is Always Greener.** BMI execs were on hand to celebrate bluegrass music's biggest night at the International Bluegrass Music Association's annual awards show and pre-party. BMI elder statesmen and budding stars alike were honored on the stage of the Grand Ole Opry House in Nashville. Pictured are (l-r): BMI's Bradley Collins, BMI songwriting icon and bluegrass aficionado Tom T. Hall, legendary bluegrass producer and songwriter Carl Jackson, Hall's wife, Dixie Hall, and BMI's Jody Williams.

▼ **All That Jazz.** BMI continued its long and rich history in both jazz music and jazz music education as a major sponsor of the 34th Annual International Association for Jazz Education (IAJE) Conference held recently in New York City. The four-day gathering featured a special performance by members of the esteemed BMI Jazz Composers Workshop. BMI's Jean Banks (c) is pictured with 2007 Grammy-nominated jazz virtuoso Joe Lovano and Workshop Musical Director Jim McNeeley, also a 2007 Grammy nominee.



▲ **Lounge Singers.** BMI Los Angeles presented another installment of its monthly "Acoustic Lounge" showcase, featuring performances by Alan Morphew, Dax, Andrea Hamilton and Skyler Stonestreet. Gathered after the show at Genghis Cohen are (l-r): BMI's Paige Sober, Morphew, Dax, Hamilton, Stonestreet and BMI's Myles Lewis.

▼ **Musical Scholar.** The BMI Foundation presented its inaugural Robert Sherman Scholarship to Millikin University student Andrew James (Drew) Nellesen, who received a \$1,000 scholarship, endowed by BMI composer Robert Sherman. Congratulating Nellesen (c) are Alice Gambel, creator of the Valparaiso Musical Theatre program of which Nellesen is an alumnus, and BMI's Jean Banks.



▲ **Total Recall.** Friends and family of songwriter Morgane Hayes invaded BMI's Music Row offices to fete her first No. 1 hit, Carrie Underwood's "Don't Forget to Remember Me." Pictured at the party are (l-r): BMI's Shelby Kennedy, EMI's Tom Luteran, Arista's Butch Waugh and Skip Bishop, Hayes, 19 Recordings' Chris Oglesby and BMI's Jody Williams.



▼ **Royalties, Mon.** Executives from the BMI London office made their way to the Caribbean to host a cocktail party with the Royalty Network Inc. The music industry meet and greet, held at the Liguanea Club in Kingston, Jamaica, featured top executives from the Jamaican Association of Composers and Publishers (JACAP) discussing international music royalties. BMI's **Brandon Bakshi** (c) meets with JACAP General Manager **Hugh Beckford** and JACAP Chairman **Steve Golding**.

▲ **Now Hear This.** BMI Grammy and Oscar-winning composer **Gustavo Santaolalla**, who scored the music to the blockbuster film, *Babel*, participated in a Q&A session following a special screening presented with the Society of Composers & Lyricists. Pictured are (l-r): SCL Executive Director **Laura Dunn**, BMI composer **Chris Farrell**, BMI's **Doreen Ringer Ross**, Santaolalla, and his musical partner **Anibal Kerpel**.



◀ **Walk This Way.** BMI's **Barbara Cane**, **Tracie Verlinde** and **Joe Maggini** were on hand to celebrate the induction of legendary BMI songwriters **Kris Kristofferson** and the late **Waylon Jennings** into the Hollywood RockWalk in Los Angeles. BMI country singer / songwriter **Jessi Colter**, Jennings' widow, accepted the posthumous induction in his honor. Pictured at the induction ceremony are (l-r): **Colter**, **Cane**, **Kristofferson**, **Verlinde**, BMI songwriter / producer **T-Bone Burnett** and **Maggini**.



▶ **Movie Music.** BMI sponsored a panel discussion entitled "Putting Music Into Your Film" during the 28th Annual Independent Feature Project Market (IFP) held last fall in New York. Moderated by BMI's **Doreen Ringer Ross**, panelists included music supervisor **Sue Jacobs** (*Little Miss Sunshine*), composer **Pete Nashel** (*The Night Listener*), director **Patrick Stettner** (*The Night Listener*), TVT Records VP **Patricia Josephs** and producer **Peter Saraf** (*Little Miss Sunshine*). Shown after the panel are (l-r): **Jacobs**, **Nashel**, **Ringer Ross**, **Stettner**, IFP Executive Director **Michelle Byrd** and **Saraf**.

RAY TAMARRA



Pictured after Annekei's performance are her attorney Paul Rothenberg, BMI's Ben Tischker and Myles Lewis, Annekei, and BMI's June Neira, Joe Maggini and Tracie Verlinde.

◀ ▼ Tasty Tunes. Hot new music and tasty food were on the menu at the 2006 CMJ Music Marathon held in New York, where BMI hosted a series of lunchtime performances by Danish singer / songwriter Annekei, Philadelphia's Eric James and Toronto transplant Justin Nozuka. BMI also served up a "Not So Acoustic Brunch," featuring sets by The Broken West, Bound Stems, Oh No! Oh My! and The Rosewood Thieves.



Bound Stems' Evan Sult, Dan Fleury, Bobby Gallivan, Janie Porche and Dan Radzicki share a brunch group hug.



◀ Not Forsaken. Vapor / Sanctuary Records recording artists Los Abandoned took the stage at the filled-to-capacity Troubadour in Los Angeles during a recent BMI "Pick of the Month" showcase, where the band delivered its bilingual blend of hooky, high-energy pop / punk rock and retro-folklore. Pictured after their performance are (front row): BMI's Joe Maggini, Los Abandoned's Don Verde, BMI's Delia Orjuela, Los Abandoned's Vira Lata and Dulce; (in back): Los Abandoned's Lady P and BMI's Myles Lewis.



▲ Honor Roll. Three-time Grammy winner and BMI Gospel Trailblazer Yolanda Adams was among the recipients of the Texas chapter's Recording Academy Honors, held recently at the Austin Convention Center. Seen after the ceremony are (l-r): Austin City Limits producer and NARAS National Board Chairman Terry Lickona, NARAS President Neil Portnow, NARAS Texas Chapter Executive Director Theresa Jenkins, NARAS National Vice Chairman Jimmy Jam, Adams, gospel singers Mary Mary, and BMI's Thomas Cain and Jody Williams.



◀ **Party People.** BMI celebrated the kick-off to the Latin Grammys at the Bacardi Noche Latina pre-party held at Joe's Pub in New York, featuring performances by BMI Latin Grammy nominees Motel, Javier García and Inés Gaviria. Seen celebrating are (l-r) Motel's Jose Luis Damina Luna, BMI's Jerry Vila, Motel's Ruben Puente García, BMI's Porfirio Piña, Motel's Rodrigo Dávila Chapoy, BMI's Delia Orjuela and Motel's Emil Guillermo Méndez.

▶ **Fine Fellows.** Congratulations to James Woodward and John Kaefer, winners of the BMI Foundation's 18th Annual Pete Carpenter Fellowship for aspiring film and television composers under the age of 35. Their prize included an internship with celebrated BMI composer Mike Post (*Hill Street Blues*, *NYPD Blue*, *Law and Order*), who was Carpenter's longtime writing partner.

Woodward (c, photo at right) is congratulated by Post and BMI's Linda Livingston.



Kaefer (l, photo above) is pictured with Livingston and Post in Post's Burbank studio.



▲ **Broadway Bound.** The Tony-honored BMI Lehman Engel Musical Theatre Workshop hosted a group of 20 students from Valparaiso (Indiana) High School for a one-day "mini-workshop" session. The teens, who actively write musical theatre pieces during the school year under the direction of Alice Gambel using the teachings of Workshop founder Lehman Engel, come to New York every other year to present their works to the Workshop's esteemed faculty. Students and teachers from Valparaiso are gathered here with Workshop faculty. Pictured are (back row): Dan Nellesen, Elizabeth Uzelac, Drew Nellesen, Richard Engquist, Tom Leland, Andria Kessler, Molly Vass, Tanau Popli, Aaron Porter, Mark Blane, Alan Chambers; (middle row): Ann Nellesen, Becky Schoon, Kathy McMillan, Laura Punter, Jamie Patton, Lindsay Babcock, Erin Gerig, Erika Marinello; (front row): Frank Evans, BMI's Jean Banks, Nancy Golladay, Gambel, David Spencer, Pat Cook and Daniel Pritchett.

BMI/DANA RODRIGUEZ



▲ **Following In Their Footsteps.** Legendary songwriters Boudleaux and Felice Bryant, the husband and wife writing team who penned such classics as "Bye Bye Love" and "Wake Up Little Susie," were among the inaugural inductees in the Music City Walk of Fame. Boudleaux passed away in 1987 and Felice in 2003, but their sons, BMI President & CEO Del Bryant (l) and Nashville real estate executive Dane Bryant (r), were on hand to celebrate the tribute on their parents' behalf.

▼ **Feeling Fine.** U.K. band The Feeling kicked BMI's "Pick of the Month" showcase into high-gear when they doused a packed Key Club with music from their release, *Twelve Stops and Home*. Pictured after their performance are (top row): The Feeling's Kevin Jeremiah (guitar) and Paul Stewart (drums), BMI's Ray Yee, and The Feeling's Richard Jones (bass); (bottom row): BMI's Tracie Verlinde, Myles Lewis and Barbara Cane; The Feeling's Ciaran Jeremiah (keyboards) and Dan Gillespie Sells (vocals & guitar); BMI's Anne Cecere; The Key Club's Andrea Egger; BMI's Joe Maggini; and EMI Music Publishing's Tami Lester.

▼ **Mac Daddy.** Friends, family and admirers converged on BMI's Music Row offices to congratulate Christian music superstar tobyMac on an impressive feat in any genre: two simultaneous Gold albums. Pictured at the reception are (l-r): Publisher Eddie DeGarmo, BMI's Beth Mason, tobyMac and BMI's Jody Williams.



▼ **They've Got Rhythm.** BMI hosted a panel entitled "Merengue: Popular Music and the Industry" at El Museo del Barrio in New York City. Panelists included (l-r): top New York merengue promoter Vidal Cedeño, Dominican producer / manager Rafael "Cholo" Brenes, urban merengue artist Amarfis Aquino, BMI's Porfirio Piña, merengue producer Henry Jimenez (and his son), and ethnomusicologist Edgardo Díaz Díaz, who served as moderator.





◀ Ready, Set, Go. BMI Nashville presented "Would You Go with Me" co-writers Shawn Camp and John Scott Sherrill and recording artist Josh Turner with traditional No. 1 cups during a recent reception held at BMI's Music Row offices. Sherrill, Turner and Camp show off their trophies to BMI's Jody Williams (r).

BMI Staff/Titles

For your convenience, the following is a list of the names and titles of BMI staffers whose pictures may appear in this issue.

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