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HITMAKERS

Producer RedOne, it seems, is a lot like the Internet: He's intercontinental, and his work makes the world seem like a much smaller place.

Of Moroccan and Swedish ancestry, RedOne, born Nadir Khayat, fuses house, pop, r&b and urban sounds to create music that's distinctly worldly and modern.

RedOne recalls, with some degree of pride, toiling in the underground European music scene, but his anonymity began to decay in 2005, when his songs "I Wish" and "Little Mama" set dance floors and charts alike blazing in Canada when recorded by Carl Henry. His breakout year, though, was unquestionably 2006.

That was the year his

"Bamboo" kicked RedOne into the big leagues. The sexy, pulsating song was selected from over one thousand entries as the official melody for the 2006 FIFA World Cup, the soccer event akin the Olympics in its appeal to viewers and participants from nearly every country in the world. "Bamboo" became an integral part of the branding campaign for the global sporting event, used during TV broadcasts, commercials and other promotions. FIFA later chose RedOne as the main producer and songwriter for the 2006 World Cup Official Music Program. Shakira, along with Wyclef Jean, performed RedOne's mashup of "Bamboo" and "Hips Don't Lie" in a televised performance at the World Cup Final in

Berlin, a career coup that had millions upon millions around the world tuned into his music.

By now, RedOne had gone viral. Brandy, The Cheetah Girls, Enrique Iglesias, Lionel Richie and Robyn were among those who tapped RedOne for writing and production work. New Kids on the Block used seven RedOne tracks on their comeback album, *The Block*, which debuted at 2 on the *Billboard* 200. Akon was so impressed with RedOne that he's joined forces with him, and the dynamic duo has been working together on an album by Michael Jackson.

Indeed, RedOne's quick ascent from virtual unknown to the heights of pop music in



RedOne

two years shows just how powerful his impact is. You could say things are just beginning to click. *Malcolm Venable*



Shwayze

Rarely in pop music has an artist owed more to serendipity and fortune than pop-rap sensation Shwayze.

A rap-to-riches saga that recalls the Horatio Alger stories of old, Shwayze was just a college kid living on the beach in Southern California when he assumed center stage one night at a Malibu bar. To the delight of the jet-setting crowd, Shwayze — real name Aaron Smith — began firing off freestyle rhymes about being the only black guy in his ultra-chic neighborhood.

In the crowd that fateful night was Cisco Adler, former Whitestarr vocalist and son of influential rock impresario Lou Adler. In the

months following, Shwayze and Cisco struck up a friendship that quickly evolved into a creative alliance. "One summer we just became friends and made a whole record," Adler told Yahoo! Music. "(We had) no label, no nothing. So it was just a pure creative event."

Initial plans called for Adler to produce Shwayze as a solo artist, but kismet once again reared its beautiful head. Four songs into their collaboration, Shwayze and Adler stumbled upon "Buzzin'," an old Adler melody that conformed perfectly with Shwayze's laid-back hip hop vibes. The duo rearranged the track so that Shwayze rapped the verses and Adler crooned the choruses. "We kind of found our sound," Adler said.

Now, Shwayze and Adler are all but joined at the hip. Indeed, Shwayze didn't have to look far for a record deal: The rapper found a home at Adler's fledgling, Universal-distributed indie label, Suretone Records. With its slithery rhymes, rootsy acoustic guitars and soul-inflected counterpoint vocals, Shwayze's self-titled debut album was one of the creeper hits of 2008. The week of its release, the track "Corona and Lime" was the highest-charting new single on the *Billboard* Hot 100.

Now, Shwayze is carving out a multimedia niche that recalls Will Smith's rise to international superstardom. Shwayze and Adler are starring in an MTV reality series, *Buzzin'* and are also featured on the 2008 Warped Tour.

As Shwayze raps in his song "Don't Be Shy": "I'm just a kid livin' a dream..." *Bruce Britt*



Espinoza Paz

In 2008, Espinoza Paz was one of three writers named

Songwriter of the Year at the BMI Latin Awards, due to the success of "Mil Heridas" (Banda Cuisillos), "Prohibido"

(El Coyote y su Banda Tierra Santa) and "Te Compró" (Duelo). His latest hit, "El Proximo Viernes," a song from his 2008 release, *El Canta Autor del Pueblo*, extends a remarkable success story for the young man born Isidro Chávez Espinoza in La Angostura, a town just north of Sinaloa, Mexico. While Paz is a valuable resource for artists in search of hits, his instantly recognizable voice defines him as an artist.

When his father, who was working in the U.S., sent him money to purchase a guitar, Paz began his self-taught musical odyssey. Eventually, he retraced his father's footsteps to Sacramento, California, continuing to work on his music while spending his days laboring in the fields. Upon the death of his mother, he returned to Mexico, eventually traveling north again to Oregon to work as a gardener.

Returning to Mexico once again to devote himself solely to

his craft, Paz performed tirelessly with regional bands during the ensuing years. This connection paid off when Paz pitched his songs to "El Coyote," lead singer of the popular Banda Sinaloense. It was the band's recording of Paz's "Besitos en el Cuello" and "Prohibido" that cemented his reputation as a hit songwriter of regional Mexican music.

Paz made his debut as an artist with *Paz en tu Corazón (Peace in Your Heart)* released in 2007. Also in 2007, regional Mexican giants Cuisillos launched their comeback with their 21st album, *Mil Heridas*, with a title track and four additional songs penned by Paz.

A 2008 release, *Mis Exitos Con Tololoche*, presents a collection of Paz's best-loved hits as performed by their creator; deceptively simple songs, they strike a resonant chord that connects singer to song, audience to artist, and hearts to the soul of regional Mexican music.

Dan Kimpel

Filed securely under "One to Watch," Sonya Kitchell is a singer/songwriter whose sophomore album, *This Storm* (Decca), builds upon and refines the considerable charm of her 2006 debut, *Words Came Back to Me* (Velour Music Group). The new work's 12 tunes convincingly illustrate the now-18-year-old's growing mastery as a musician and songwriter.

With lyrics that range from sharp observations of the human condition to sometimes politically charged insights, Kitchell has augmented the gentle, acoustic sounds of *Words* to include the straight-ahead rock of "Fire," the country-blues twang of "Running," and the massive, commanding chorus of opening track "For Every Drop," all delivered in her alternately intimate and haunting voice.

"I want people to feel excited when they hear the album," Kitchell says. "That ecstatic, elated feeling you get when something



Sonya Kitchell

is so good that it makes you want to listen to it over and over again. I hope to create music that has as much of an effect on others as artists like Joni Mitchell, The Beatles, Janis Joplin, and Leonard Cohen had on me. I know that's setting the bar very, very high but that's my goal."

A goal Kitchell's already well on her way to realizing, as anyone who caught her on tour with Herbie Hancock on his 2007 tour supporting his Grammy-winning album *River: The Joni Letters*, will attest.

"Herbie encouraged me as far as improvising goes and gave me the nod to go ahead and experiment," she says. "If he thinks I'm a good singer, that's a huge compliment and a pat on the back. It made me realize, 'Okay, I can do this.'

"Each night he'd stretch out and improvise, and I'd stretch out and improvise," she adds. "It was like this dance we did every night. And to do that with

someone like Herbie Hancock makes you feel like you can do it with anyone."

Kevin Zimmerman



Delta Goodrem

It's not every 24-year-old recording artist who follows up chart-topping singles in Japan and her native Australia with a couple of years off to re-energize, but then, not every 24-year-old is Delta Goodrem.

"There were a lot of things going on in my life, and I felt a lot of pressure as a result of the attention I was receiving," says Goodrem, whose two albums — 2003's *Innocent Eyes* and 2004's *Mistaken Identity* (both Epic) — were certified 14-times platinum and five-times platinum, respectively, in Australia. That success came fast on the heels of her regular appearances on popular Australian soap *Neighbours*.

"Whilst I was grateful for all the support I received," she says, "it was a very strange experience for me to live out a lot of personal issues that I faced. I felt it was really important to shed a lot of that baggage and

embrace the future. I needed to make some changes and bring the focus of attention back to my music."

Her new album, *Delta* (Decca), marks both her return to active duty and a concerted effort to break in the U.S. Its 12 songs examine life, love, and relationships in a range of styles, from the edgy pop of "You Will Only Break My Heart" to the country-tinged "Woman" and the Celtic-influenced "The Guardian."

"A lot of the words from the songs can be quite deep," she says, "but that doesn't necessarily mean they are always about my life. There are songs on this album which have nothing to do with my own personal experience of events, but which are still honest and emotional, and which tell a great story. A lot of people read into my lyrics and think they know me completely from them, but I'm not always as transparent as people might think." *Kevin Zimmerman*

Pop culture junkies know that Rihanna's meteoric rise to worldwide pop sensation began in her home country of Barbados. Now that one Bajan beauty has captured the eyes and ears of the world, spectators are buzzing about the island's next candidate for international greatness: Shontelle.

A friend of Rihanna's since their teen years, Shontelle Layne was Rihanna's drill sergeant in their grammar school's cadet program, and while her childhood friend shot to superstardom quickly and early, Shontelle's path into the music business has included an impressive detour. Even though she dreamed of a career in music, her family, including her aunt, well-known Bajan singer Kim Derrick, insisted she get an education prior to pursuing musical aspirations. Shontelle took their advice and enrolled at the University of the West Indies, where she studied entertainment law.

While in school, Shontelle started writing music, and it wasn't long before she caught the attention of Sonia Mullins, a Barbados-based music manager. In 2005, she scored a double-punch by penning two hits for Bajan singer Natahlee: the you-go-girl jam "Roll It Gal" and "Colours." Both songs garnered a flood of attention in the Caribbean. Shontelle continued to earn recognition with her pen, as "Roll," recorded by Alison Hinds, snagged the ears of producers Evan Rogers and Carl Sturken of Syndicated Rhythm Productions, an imprint of Universal/Motown. Rogers and Sturken had previously plucked Rihanna from the island, and, recognizing the same international potential in Shontelle, the duo signed her immediately.

Now in New York, Shontelle is turning taste-making heads. Her debut single, "T-Shirt," hit radio in August, and the track has sold more than 170,000 copies, including 36,000 in just one week. *Malcolm Venable*



Shontelle

Few activist rockers are as committed to their mission as Zack de la Rocha, lead singer for Rage Against the Machine. So it's no surprise that his collaboration with former Mars Volta drummer Jon Theodore takes its name from the proclamation found in a famed photo of graffiti by lensman George Rodriguez: "It's better to live one day as a lion, than a thousand years as a lamb."

With de la Rocha on keyboards and vocals and Theodore manning the drum kit, One Day as a Lion describe their music as a stripped down attempt to realize the slogan's sentiment in sound, with highly politicized lyrics and themes. "I've always wanted to experiment with sounds that could provide a kind of tension, something you can't avoid," explains de la Rocha. "When I first heard the sirens and high sax squeals of hip-hop in the late '80s, I was drawn to creating those textures. We wanted to produce a sound that was much larger than what you'd think it could be."

The act began as an informal jam between the two musicians. "It felt like two people having a conversation using whatever phrases were at our disposal. We had to document it," says de la Rocha.

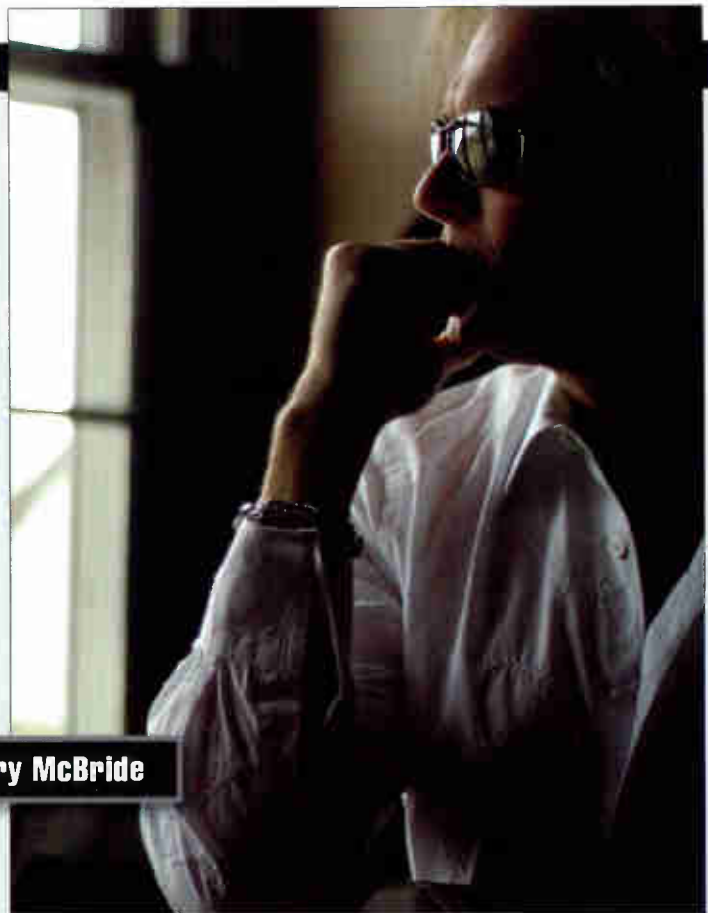
A debut eponymous EP was released last July with little fanfare — "It was really something we wanted people to discover on their own," de la Rocha notes — yet it hit 28 on the *Billboard* 200 and 3 on the Top Independent Albums chart. A full-length album and live performances are expected in the near future.

Though de la Rocha has recently reunited with Rage Against the Machine, he says that One Day as a Lion will continue as an ongoing act. "This is not simply a burst of energy," he concludes. "We want to play shows and be a band and go out and start some noise."

Rob Patterson



One Day as a Lion



Terry McBride

PHOTO: ANTHONY SCARLATI

If Brooks & Dunn have a secret weapon, it's Nashville musician Terry McBride. Since 1996, McBride has landed 20 cuts on the country duo's albums, including "I Am That Man" and "Proud of the House We Built." In 2005, he joined their touring band as the bass player, and he's currently co-producing some tracks on their next album.

"Ronnie (Dunn) and I go in and cut these songs, and some of them turn out so good, they just use them. They don't even re-cut them. They just upgrade them and put them on the record," says McBride. "I just sent Ronnie an email saying I only want credit for what we do, and what I want to do is cut a big ol' hit. That's my ultimate goal. That means more to me than even the credit."

Encouraged by producer Tony Brown, McBride founded and fronted McBride and the Ride, best known for 1992's "Sacred Ground." Coincidentally, Kix Brooks was a co-writer on the hit song. Prior

to his Nashville career, McBride played with Delbert McClinton, as well as Bill Carter & The Blame, an Austin-based band that toured with Stevie Ray Vaughan. He also played in his father Dale McBride's band.

Although McBride insists that he's tired of traveling, he couldn't resist signing up full-time when Brooks & Dunn landed an opening spot for the Rolling Stones in 2006. Besides, he says his most productive co-writing time with Dunn is on the road. Those highways have led to hits like "He's Got You," "Beer Thirty," "Play Something Country" and "Cowgirls Don't Cry," another successful collaboration with Reba McEntire, following 1998's "If You See Him If You See Her," co-written by McBride. The Texas native also achieved a lifelong dream when George Strait cut two of his songs.

McBride realizes his own recording career was short. "but it was the best thing for me," he says now. "I'm so glad I ended up where I have."

Craig Shelburne

HITMAKERS

London native Adele's first experience with a microphone came not too long ago, when she was in her early teens. At that moment, she cast aside any lingering doubt and knew she would become a singer. Her love of poetry provides the foundation for her songwriting, and with influences ranging from the Cranberries and blues great Etta James to neo-soul's Jill Scott, Adele describes her



Adele

music as "heartbroken soul."

Adele's music career began with a performance in grammar school, and after graduating from a performing arts school in the U.K., she started playing in local clubs. She grew her local fan-base through her MySpace page, where she also caught the attention of independent label XL Recordings, which immediately signed her.

In 2007, The BRIT Awards dubbed Adele the first recipient of their Critics Choice Award, created to recognize promising new British acts. After the encouraging nod from the music industry, she released her debut album, *19*, in January of 2008. Featuring singles "Hometown Glory," and "Chasing Pavements," *19* peaked at number 1 on the U.K. charts, was certified platinum in its first week, and is now making huge gains on the U.S. *Billboard* charts.

Building on the strong success of her debut, Adele was set to do an 11-city tour in United States beginning in January of 2009. The excited hum surrounding Adele in the U.K. has surged into an international buzz as critics around the world favorably compare her to recent explosive British exports like Amy Winehouse, Estelle, and Leona Lewis.

Accolades, an impending tour across the pond, and global critical acclaim are coalescing to ensure Adele's success continues to transcend her hard-earned "hometown glory." *Raette Johnson*

Secondhand Serenade is the moniker for singer/songwriter John Vesely's act, but don't get the wrong idea from the name: Direct, firsthand contact with his fans is at the core of his musical career.

When the former bassist with Bay Area bands switched to guitar and recorded an album in 2005, he put the results on his MySpace page and quickly became one of the social networking site's biggest musical success stories. With plays totaling in the multimillions, Secondhand Serenade spent months as the number one independent artist on MySpace, eventually selling some 15,000 copies of the album, *Awake*, and pulling in around \$20,000 a month from music and merchandise sales for the one-time department store clerk.

"I wrote a lot of my songs at Neiman Marcus, and some of them at Bloomingdale's," Vesely recalls. "I did a lot of writing on receipt paper." He came up with the name for his act because his songs were written to serenade his wife and others were hearing them secondhand.

The buzz caught the attention of veteran record executive Daniel Glass, who struck a deal with Vesely to release Secondhand Serenade's music on his Glassnote label. When the company reissued *Awake* in 2007 with two additional tracks, it hit 19 on the Top Independent Albums chart.

Although Vesely recorded *Awake* with just his acoustic guitar and vocals, for its 2008 follow-up, *A Twist in My Story*, he worked with noted producers Danny Lohner and Butch Walker, adding full band arrangements and orchestration. "It just became more complex," Vesely explains. "I only used what I thought each song needed and that meant adding some new layers to the cake." The CD became a number six Top Independent Album and its single, "Fall For You," reached Top 10 in Pop 100 airplay and sales.

Starting out as a performer doing impromptu street shows, Secondhand Serenade has become a busy touring act as a full band. But Vesely remains committed to one-on-one fan

communication, even posting a phone number where he can be reached on his MySpace page, where his music play count is approaching 80 million. "Nothing in my career

would be possible without my fans backing me," he concludes. "They are the most important people in terms of any success I have or will ever have."

Rob Patterson

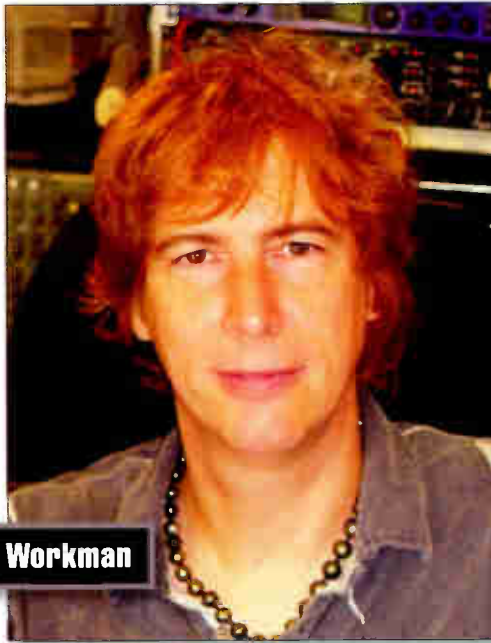
Secondhand Serenade



HITMAKERS

I do want to take guitar lessons. I do want to learn how to fly. Yes, I would like to learn Korean," declares Jim Carrey as the character Carl Allen in the feature film *Yes Man*. Lyle Workman could certainly assist on the first count: The composer taught Carrey how to play guitar for key scenes. "He was very dedicated and hard-working," says Workman of his erstwhile student.

After composing additional music and playing guitar on numerous film scores, Workman emerged as a composer on the surprise hit *40-Year Old Virgin*. The Los Angeles-based Workman has also scored *Superbad* and *Forgetting Sarah Marshall* and contributed additional music for *Knocked Up*, *Made* (with John O'Brien), *Kicking and Screaming*, plus the Django Reinhardt-inspired underscore for the television series *Dinner for Five*. "I'm a person who likes variety," he says. It's a slight understatement: Workman has recorded with a roster of celebrated artists, including Sheryl Crow, Shakira and Dr. Dre, and appeared on Grammy-winning records by Steven



Lyle Workman

Curtis Chapman, All Things New, and the Hank Williams tribute, *Timeless*, while releasing a series of well regarded solo projects and producing other artists. Not confined to the studio, he has also toured with Todd Rundgren, Beck and Sting.

Assembling a band of funk superstars that included Parliament/Funkadelic bassist Bootsy Collins, Workman recorded a visceral, groove driven score for *Superbad*. "I knew that the whole process of working with these players would be different than the usual scenario," he laughs. "I had to almost assume, dare I say, a 'James Brownian' kind of role with hand signals and talking them through every cue. I was literally directing this in real time as I was playing along with the band."

Joining with Mark Oliver Everett, "E," and his band, The Eels, Workman also created a distinctive sonic palette for *Yes Man*.

He says that comedy appears to be a natural fit. "The first time I demoed music for a film it was dramatic," he recalls. "But it's been a bunch of comedies, which is really fine by me — repeat business is always wonderful."

Dan Kimpel

Most recording artists prefer to schedule their interviews in advance. James McMurtry doesn't. And a lot of country-influenced songwriters favor comforting, nostalgic themes in their song lyrics. That's not really his bag either.

"The people I know [living]

in the country can tell you where every meth lab in the county is," observes the Texas-based singer/songwriter of the sort of gritty details he includes in his songs. "Of course, not everybody wants to hear anything like reality. There is a place for fantasy in song. That's part of what it's for. But that's not all of what it's for."

McMurtry's niche is a different part of "what it's for." The son of novelist and screenwriter Larry McMurtry, he's offered up rough-edged country-rock songs and unflinching character sketches for nearly 20 years, releasing nine albums on four record labels along the way.

Considering how much detailed portraiture of blue-collar struggles he's done, it made sense that he'd eventually take up for the plights of his song subjects with a talking blues-style, overtly political anthem titled "We Can't Make It Here."

The song drew impassioned responses, positive and negative, when he offered it as a free download before the last presidential election.

McMurtry reflects, "I guess, in retrospect, [writing a political song] could be seen as a logical evolution, but I didn't see it that way at the time. I just got really frustrated with the situation. I do believe that any kind of artist

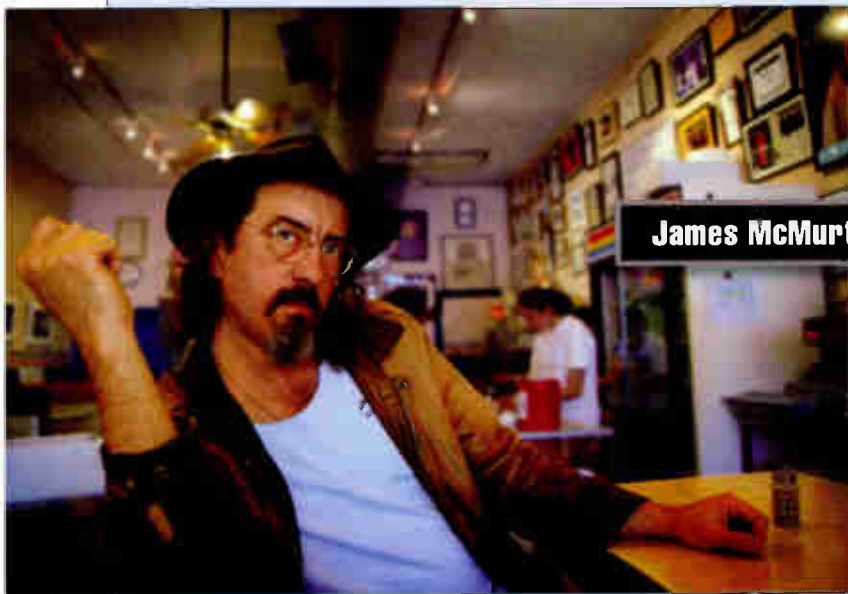
does have a kind of duty at least to point out what's going on."

Having opened the door to writing politically pointed songs, he included a few more — among them a brooding rocker titled "Cheney's Toy" — on his new album, *Just Us Kids*.

McMurtry has a wry, direct style of singing and his longtime backing band, the Heartless Bastards, have plenty of ragged energy. So he pulls off an impressive balancing act: His lyrics never skimp on substance, but they never feel cumbersome either.

As McMurtry puts it, "It's more fun to do it with a groove. You have to sell any song you're singing. I think I took that lesson off the back of a Roy Acuff record. Acuff himself said, 'You know, I'm not a singer — I'm a seller, sort of like Johnny Cash.' I always kind of took that to heart, because the song has to get in through your ears to where you can see it."

Jewely Hight



James McMurtry

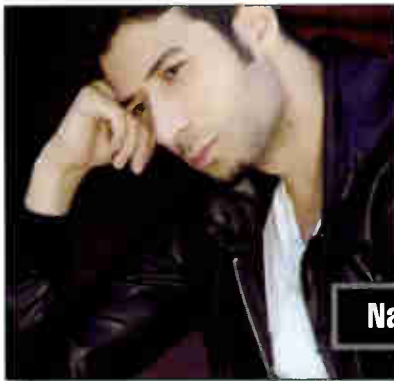
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Nasri

HITMAKERS

Click Click." The track was at least partially responsible for inspiring NKOTB to regroup after a 14-year hiatus.

"It started with . . . Nasri Atweh, this young kid who grew up listening to New Kids records,"

NKOTB singer Joe McIntyre told the *Sacramento Bee*. "We thought ('Click Click Click') was a great direction. It was mature and sexy, and the lyrics spoke to me because they celebrated women, they didn't objectify [them]."

McIntyre and his NKOTB comrades were so impressed by Nasri's music that they became convinced his songs could help fuel a reunion album. Taking to the studio, New Kids hammered out their anticipated 2008 comeback CD, *The Block*. The disc features four Nasri compositions, including the singles "Click Click

Click" and "Summertime." Nasri also co-produced and sang on the album.

Currently living in LA, Nasri is taking full advantage of his breakthrough opportunity. He has since worked with such notable artists as Michael Bolton, JoJo, Mario, Enrique Iglesias and Vanessa Hudgens, among others.

As a solo artist, Nasri has also generated a buzz in Toronto on the strength of his diverse original compositions. His track "Not the Same" possesses a buoyant pop-rock feel of a vintage Chicago tune, while "Sistah Soldier" boasts a sophisticated, Babyface-styled groove. Other tracks, including the yearning "From a Distance" and the percolating dance tune "Half Time," offer further evidence of Nasri's irrepressible songwriting skills.

Bruce Britt

Until recently, Nasri Atweh — known to fans simply as Nasri — was a relatively obscure dance-music artist toiling in his native Toronto. Fast-forward to today and Nasri is best known as the singer, songwriter and producer whose original songs inspired the rebirth of a trailblazing pop group.

The hard-working singer was thrust into the world spotlight when New Kids on the Block founding member Donnie Wahlberg heard Nasri's "Click

Even in Los Angeles, a locale as famous for its multi-hyphenate inhabitants as it is for its palm trees, Pepe Garza is truly remarkable: a songwriter, recording artist, creative consultant, arranger, talent promoter, radio executive and an enthusiastic advocate of Regional Mexican music.

As Program Director of KBUE (La Que Buena) in Los Angeles, Garza has exposed the mainstream Latino radio audience to underground music, especially Latin hip-hop. "It's become an intrinsic part of Mexican culture here in L.A., since a large number of Hispanics share their neighborhoods with African-Americans," notes Garza. "As a result, young Mexican-Americans carry hip-hop in their bloodstream."

Garza goes far beyond discovering new trends, as he also develops recording artists, premieres their material on KBUE, and lets his listeners act

as the tastemakers. When two brothers, Francisco and Sergio Gomez, added banda influences to hip-hop, it was Garza who introduced the soon-to-be-platinum music of Akwid and the term "urban regional" to a worldwide audience.

As a songwriter, Garza's extensive credits include the BMI award-winning "Capricho Maldito," recorded by Los Rieleros Del Norte, and "Estoy Enamorada," by Yolanda Perez. (Using his middle name, "Durón," Garza is also a recording artist himself.) In response to the ongoing lack of immigration reform, Garza penned "Nuestro Himno," a musical social-political statement recorded by Conjunto Primavera, the Twiins, El Chapo, Graciela Beltran and Lupillo Rivera. Most recently, he contributed multiple cuts to Jenni Rivera's 2008 release, *Jenni*.

According to Nielsen SoundScan and the RIAA, more than half of Latin

record sales in the U.S. are in the regional Mexican genre. Still, the music has traditionally been sorely under-represented at awards shows. In response, KBUE instituted "Premios Que Buena," now known as "Premios de la Radio," an award show at the Gibson Amphitheatre in Universal City, California.

"This really is the people's radio station and awards show," Garza says. "It was something that we needed in the music industry to give Regional Mexican music the respect it deserves. This is a positive way of acknowledging our music."

Dan Kimpel



Pepe Garza

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MusicWorld® is published by the Corporate Relations Department of Broadcast Music, Inc., 320 West 57th Street, New York, NY 10019. President & CEO: Del R. Bryant, 320 West 57th Street, New York, NY 10019; Corporate Secretary: Stuart Rosen, 320 West 57th Street, New York, NY 10019; Treasurer: Angelo Bruno, 10 Music Square East, Nashville, TN 37203.

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Sweet Dreams: Roy Orbison and

by Ari Surdoval

BMI legend Roy Orbison — rock & roll's greatest singer, a crooning rockabilly Caruso who brought opera's high drama to the malt shop jukebox, broke the hearts of bobbysoxers, and pioneered the three-minute pop masterpiece — started out in a dust-covered oven called Wink. He was a West Texas sensation by the time he was 17, playing to crowds as big as 10,000 in 100 degree heat and hosting his own radio show. Pale and wiry, with thick glasses, Orbison had a voice big enough to fill the flat Texas emptiness, and when he welded it to his mean, skittering electric guitar, he shot sparks. Orbison knew what he had, and he rode it like a rocket all the way to Memphis, first, and then, history.

In 1956, a failed vacuum-cleaner salesman named J.R. Cash appeared on Roy's radio show in Texas. Dubbed "Johnny" by Sam Phillips, the novice Cash was touring behind his first single on Sun, "Hey Porter" b/w "Cry, Cry, Cry." Cash and Orbison hit it off, and Cash passed along the phone number for Phillips at Sun Records in Memphis. When Orbison made the long-distance call to introduce himself and pass along Cash's recommendation, Phillips screamed, "Johnny Cash doesn't run my company!" and slammed down the phone.

Just like he had with Elvis Presley, Phillips signed Orbison reluctantly. Phillips's heart belonged to artists like the 300-pound blues powerhouse Howlin' Wolf, who Phillips championed as the most significant artist he ever recorded, proclaiming Wolf's music "where the soul of man never dies." But with the gale force of Elvis howling all around him — and with Wolf gone to Chicago to join Waters and Berry at Chess — Phillips knew he could make lightning strike twice in his slapback-slayered Memphis echo chamber. And he did — again and again — but not with Roy Orbison.

Orbison unleashed a string of Sun singles that to this day stand as rockabilly Rosetta stones and BMI treasures: "Ooby Dooby,"

"Go! Go! Go!," "Domino," "Rockhouse," "Claudette," "Devil Doll." Just saying the titles out loud feels like dancing. But in a post-Presley stampede of pompadoured rockabilly hell-cats clawing for the charts, Orbison got lost. "Ooby Dooby" scooted up to No. 59, but that's about it.

Orbison left Memphis in 1958 and moved to Nashville, where he landed a job as a songwriter for Acuff-Rose publishing and a short-lived contract with RCA. When the RCA deal fell through, it seemed like the Texas teen king, who started out at just 13, would be washed up at 23. Nobody seemed to know what to do with Roy Orbison.

Enter Fred Foster. In the spring of 1959, Wesley Rose of Acuff-Rose, Roy's de facto manager, called Foster and asked him to sign Orbison to his fledgling Monument label. Foster heard the power and depth in Orbison's voice, knew nobody had been able to capture it, and decided to frame

Roy Orbison still mesmerizes:

In December 2008, PBS offered multiple opportunities for viewers to catch Orbison's *A Black and White Night*, while to commemorate the 20th anniversary of his death, the BBC aired a four-part documentary, *In Dreams: The Roy Orbison Story*, detailing his landmark career. The recently released comprehensive box set, *Roy Orbison: The Soul of Rock and Roll*, garnered five stars from *Rolling Stone* and has generated substantial sales all over the world. Projects such as these reinforce Orbison's legacy both here and abroad, bringing his music to new generations of listeners around the globe.

it with the sweet, string-heavy Nashville sound pioneered by Chet Atkins at RCA. After a couple cuts that bridged the sound of Sun and what was to come ("With the Bug," "Pretty One," "Uptown"), Foster told him the next song would be the most important of his career. He was right.

On March 25, 1960, Roy Orbison entered the RCA-Victor studio in Nashville for a session with guitar greats Hank Garland and Grady Martin, pianist Floyd Cramer, the Anita Kerr singers and a full string section. Over a happy dum-diddy-doo-wah vocal, bouncing guitar and sugary strings, Orbison steps up to the mic and sings one of rock & roll's most famous opening lines: *Only the lonely know the way I feel tonight.*

Orbison starts softly, almost sighing along with the production. And then, with full force, he nails an unexpected falsetto in the line "That's the chance you have to take..." and jolts the song to a standstill. The sound of that "you" is staggering, transcending everything else in the song, and everything else Orbison had done before. It is the sound of a legend being born.

On playback, everyone knew what they had captured. Everyone except Orbison, that is. Foster offered to pay him for a million copies upfront if that's all he'd ever owe on the song, but as a friend, urged him not to take the deal. Within weeks, "Only the Lonely" was a hit all over the world.

It was a magical session, but perhaps the most extraordinary moment happened with no tape rolling. Early in the day, as the musicians were learning their parts, bass player Bob Moore suggested they needed to put the song into meter so kids could dance to it. Orbison responded, "I don't want people to dance to my songs."

What an incredible declaration. It was 1960. Rock & roll — on the wane after a series of deaths, arrests and scandals — was and had always been *dance music*. With his answer, Orbison revealed his artistic vision: This music could be about more than dancing; it could move people emotionally as well as physically. With the string of incredible singles he recorded after "Only the Lonely," he proved it. "Running Scared," "I'm Hurtin'," "In Dreams," "Crying," and perhaps the song that most

the Birth of the Pop Masterpiece

There is a special place in history for Roy Orbison, who inspired so many incredible artists to write rock & roll that reached for the music's emotional depths.

seamlessly combined Orbison's ability to rock and pine at the same time, "Oh, Pretty Woman," stand today as cornerstones of BMI's extensive catalog, and some of the most beautifully written, performed and recorded songs of all time.

These timeless Orbison classics are the seeds that would bloom into popular music as we now know it. In keeping with its founding principles to provide representation for songwriters of blues, country, jazz, r&b, gospel, folk, Latin and, ultimately, rock & roll, BMI still provides a home for the original musical earth-shakers and game-changers, including Chuck Berry, Muddy Waters, Howlin' Wolf, Buddy Holly, Jerry Lee Lewis, Elvis Presley, Carl Perkins and the Everly Brothers — all legends who recorded music that changed the world. But there is a special place in history and at BMI for Roy Orbison, who inspired so many incredible artists to write rock & roll that reached for the music's emotional depths. His influence can be heard in countless beautifully crafted pop and rock songs, songs that dreamily plunge headfirst into lost love and loneliness, reaching out to the hearts of listeners.

But it is a mistake to measure Orbison solely by the weight of his influences. That is not what makes "Only the Lonely," "Oh, Pretty Woman" or any of his other songs jump from the speakers nearly 50 years later. His music lives today, just as vibrantly as the day it was cut, because he was an unbelievably powerful singer, writer and performer. Who else could lead a band featuring Bruce Springsteen, Elvis Costello, Tom Waits, Jackson Browne, Bonnie Raitt,



James Burton, and k.d. lang — as Orbison did in the incredible *Black and White Night* concert, filmed when he was in his 50s — and hold both the audience and the band spellbound, not just with his voice, but with his very presence? And who else could form a band with Bob Dylan, Tom Petty and George Harrison, and provide the vocal hook that rocketed the band's song to the top of the charts, as Orbison did in the *Traveling Wilburys*?

That vocal hook that Orbison sings on the Wilburys' "Handle with Care" is "I'm so tired of being lonely / I still have some love to give." Sadly, Orbison died soon after the song's success, in December 1988. But that line he sings, like all his heartfelt music, is utterly devoid of irony. His last album, *Mystery Girl* and its single "You Got It," were released posthumously. They were both hits. It was a fitting reminder

that Orbison will live forever, in the hearts of millions, in BMI's extraordinary catalog, and in the inspiration of each new generation that discovers his music.

Today, the classic look of Roy Orbison, skinny, with a slick-backed black pompadour and dark sunglasses, is one of the truly iconic and timeless images of rock & roll. But it is his music, the amazing songs he wrote and performed, and his haunted and haunting, beautiful singing that allow him to live forever as one of the most influential and powerful artists of all time. Once you hear Roy Orbison, his voice never leaves you. Just close your eyes and listen: You'll hear him now.

*Ari Surdoval is a writer and editor living in Nashville, TN. To see more of his writing, check out his blog *The Big Get-Even* at <http://arisurdoval.wordpress.com>.*

PINK IS POISED TO SCALE NEW HEIGHTS

by Bruce Britt

She's the ideal singer/songwriter for a global pop culture obsessed with no-holds-barred candor and "keepin' it real" confessionalism. As if on a quest for some perception-shattering breakthrough, Pink has moderately stripped away most hints of creative artifice since her promising emergence in 2000. As she draws an ever-thinning line between her stage persona and her personal life, Pink's albums, including *M!ssundaztood* (2001), *Try This* (2003), and *I'm Not Dead* (2006), have become increasingly intimate, offering lyrical peeks inside the singer's loves and hates, hopes and fears, and even her political beliefs.

Given her tell-all reputation, it was small wonder when Her Royal Pinkness resurfaced in 2008 with a new single revealing her recent state of mind. Featuring an infectious chain-gang chorus that evokes the glam-rock heyday of T. Rex and Suzi Quatro, "So What" finds Pink fighting serious denial in the aftermath of her real-life separation from motocross racer Carey Hart. "I'm just fine! I don't need you tonight!" she insists in the song's music video as she infuriatingly saws down a tree with her and Hart's names carved into it.

Such self-abasing frankness might be surprising coming from a more guarded artist, but for two-time Grammy winner Pink, it's just another day at the office. The singer's introspection and tomboy image have made her one of pop's most relatable stars, while her collaborations with rock icons Steven Tyler (Aerosmith), Richie Sambora (Bon Jovi) and Tim Armstrong (Rancid) suggest an appreciation and understanding of rock & roll fundamentals. As evidenced by her 2001 interpretation of the LaBelle hit "Lady Marmalade," Pink's pipes are every bit as soulful as those of her collaborators on that number one single, which include Christine Aguilera, Mya and rapper Lil' Kim.

Pink's moxie, songwriting skill and vocal expressiveness have helped her sell 23 million albums worldwide, while capturing five MTV Video Music Awards, and placing eight top 10 hit singles. Her hotly anticipated 2008 album, *Funhouse*, should only add to her impressive vital stats. A musical chronicle of her recent breakup ("this is my most vulnerable album to date," she confesses),

Funhouse had already generated enough pre-release hoopla to make "So What" the first solo number one single of Pink's career. The track topped the charts in the U.S., Australia, New Zealand, Canada and the U.K., while touching off a storm of favorable reviews.

Pink's 2000 debut album, *Can't Take Me Home*, sold over 5 million copies worldwide, producing the Top 10 singles "There You Go" and "Most Girls." Yet for all its crowd-pleasing appeal, Pink's opening salvo only hinted at the creative accomplishments to come.

On the multi-platinum *M!ssundaztood*, Pink seemed to bolt from her stall like a pop-rock Sylvia Plath, laying bare the details of her young life in songs she co-composed with Linda Perry, Dallas Austin and Scott Storch. On tracks like "Family Portrait," "Dear Diary" and "My Vietnam," she exposed the psychic scars from having grown up in a dysfunctional household. On the endearingly neurotic "Don't Let Me Get Me," the Pennsylvania-born songstress admitted to being her own worst enemy.

Though she had triumphantly established her composing credentials with *M!ssundaztood*, Pink bravely elected to dismantle her song collaborating team, and opted instead to create a follow-up album with the assistance of Rancid singer/songwriter Tim Armstrong. Her rock-inflected 2003 album, *Try This*, looms as one of the greatest creative curveballs in recent pop history. The single "Trouble" cracked the upper regions of *Billboard's* Top 40, earning Pink a Grammy Award for Best Female Rock Vocal Performance.

In 2006, Pink issued her fourth album, *I'm Not Dead*, featuring the singles "Who Knew" and "U + Ur Hand." Her open letter to George W. Bush, "Dear Mr. President," features accompaniment by folk-rock duo, Indigo Girls. In the music video for the single "Stupid Girls," she willfully sets herself apart from her peers, offering up delectably acidic parodies of the new crop of female pop star/socialites. The clip nabbed the MTV Video Music Award for Best Pop Video.

Now, with the release of *Funhouse* and the success of "So What," Pink's popularity and artistic integrity are poised to scale new heights.

Bruce Britt is a Los Angeles-based award-winning journalist, feature writer and essayist.

Pink's introspective, sometimes mischievous lyrics and tomboy image make her one of pop music's most relatable stars.





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Kara DioGuardi Delivers with Start-to-Finish Finesse

By Edd Hurt

An ambitious practitioner of the old-fashioned art of matching song and artist, Kara DioGuardi wasn't sure if her agent had gotten hold of the right person a few months ago. But the news was indeed good: Already an amazingly successful songwriter who had come up in the record business the hard way, the New York-born DioGuardi learned she was on the short list to become the newest judge on *American Idol*. As she told an interviewer in late summer 2008, "Did you dial the wrong number?" were the first words out of her mouth when she got the call. DioGuardi will join Randy Jackson, Paula Abdul and Simon Cowell when *Idol* gets cooking for its eighth season early in 2009. She brings considerable expertise in virtually every area of the music business, and will likely prove an acute judge of both musical acumen and the kind of drive it takes to make it in a competitive but rewarding arena.

The daughter of New York politician Joseph J. DioGuardi, Kara DioGuardi grew up in the New York City suburb of New Rochelle, went to North Carolina's Duke University in search of an opera career, and ended up majoring in political science. Fresh out of school in 1993, she landed a job at *Billboard* magazine, where she mainly did marketing. She had her eye on the creative side of the business, and she used her considerable singing skills to open doors.

Now an in-demand hit writer and record producer, she's described herself as a songwriter who also loves crafting the finished product — the performance that defines the song. In a string of hits for Christina Aguilera, Celine Dion, Santana and Gwen Stefani, DioGuardi stands with Diane Warren as the poet of teenage aspiration and tough, big-hearted love. Something like Ashlee Simpson's "Pieces of Me" manages to be breezy, sexy and somehow wounded. Like Taylor Swift, DioGuardi appears to be tuned into a unique emotional frequency, and her songs turn on repeated phrases (for example, the "ha ha ha, ha ha ha" chorus of

"Beep," a 2006 hit for the Pussycat Dolls) that seem simple but display her true craft.

A prolific writer who sports an impressive list of BMI Pop Awards, including Pop Songwriter of the Year in 2007, DioGuardi has achieved a success described by immense numbers. Her songs and productions have sold upwards of 100 million records, with Santana's "I'm Feeling You" serving as a good representation of her ability to write great crossover hits. Among her other accomplishments, DioGuardi has made a name for herself in the Latin pop field, as Thalia, Marc Anthony and RBD have cut her compositions, and the roll-call of artists who have recorded her sweet, fiercely independent songs includes Stefani, Avril Lavigne, Kelly Clarkson, and Kylie Minogue. Many of the artists are beloved enough to safely operate under one name, but DioGuardi has also written hits for aspirants farther below the radar, like Martine McCutcheon, who scored in the U.K. with "I've Got You."

These days, DioGuardi runs her own company, Arthouse Entertainment, with a stable of around 15 writers, all pitching and composing. As she said earlier this year, "I find talent, and I sign talent." She also boasts an enviable position at Warner Bros. Records: Senior Vice President of A&R. She's a mogul-in-the-making with creative chops, which should help her as

An in-demand hit writer and record producer, Kara DioGuardi described herself as a songwriter who also loves crafting the finished product — the performance that defines the song.

she navigates the waters of *Idol*.

Earlier this fall, DioGuardi hit the road to audition up-and-comers in the art of the popular song, with stops in Louisville, Ky. and Salt Lake City. Arthouse itself continues to crank out hits for mainstream juggernauts including the Pussy Cat Dolls' *Doll Domination*, released in September 2008. She's been trying her hand at country music, and chart-topping success feels almost inevitable given the reception of "Lost," which she wrote for Faith Hill. Sugarland and Martina McBride also number among the Nashville-based artists who have cut songs written either by DioGuardi or by one of the Arthouse crew. Kara has the current Pink single, "Sober," and Arthouse writer Kasia Livingston has two songs on Britney Spears's *Circus* while Greg Wells has two cuts songs on Katy Perry's *One of the Boys*.

With the addition of one-woman powerhouse Kara DioGuardi, it should be a good season for *Idol*.

Edd Hurt is a writer who makes his home in East Nashville and has many spiritual homes as well.



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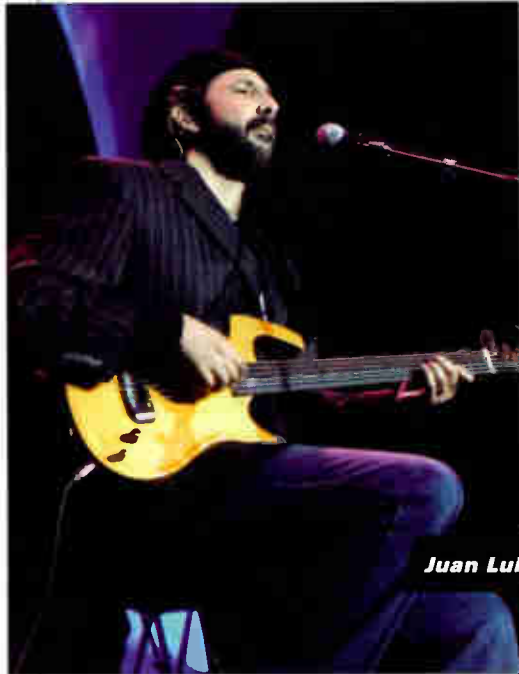
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Bachata: Sweet Success for the 'Music of Bitterness'



Juan Luis Guerra

by Dan Kimpel

Set to a deceptively jaunty rhythm, the lyrics of the Dominican-born musical genre bachata illustrate perilous stories of ruined romance, unrequited love and everyday struggles. Once considered vulgar and unsophisticated "ghetto music" by the Dominican elite, bachata — due in no small part to the migration of Dominican Republicans to other parts of the world — has transcended its humble origins to emerge as a multi-million dollar industry. Like its stateside musical counterparts, blues and country, bachata has emerged from the dusty rural enclaves to become a celebrated soundtrack for the cities.

The most well-known proponent of bachata and the Dominican Republic's most revered musical export, Juan Luis Guerra attended the prestigious Berklee College of Music in Boston before returning home to form the vocal group 4.40. When he blended merengue rhythms, African harmonies and Caribbean melodies into the mix, Guerra's intriguing

hybrid was distilled into a massive string of hits. In 1990, his CD, *Bachata Rosa*, a five-million seller, introduced Guerra as an international star. Retiring from live performance in 1995, he returned to win three Latin Grammy Awards in 2000. With his comeback, Guerra inaugurated his "Tour 20 Años," commemorating his two decades in the music business. Awarded the *Billboard* "Spirit of Hope" in 2005 in recognition of his charity work through the foundation that bears his name, he opened shows for The Rolling Stones in San Juan Puerto Rico in 2006, and in 2007, he was awarded a record-tying five Latin Grammy Awards in one night. At 51, Guerra continues to expand his artistry, his influence and the persuasive power of his music to make the world dance, think and feel. This year he was honored with seven *Billboard* Latin Awards nominations and three wins.

Adding vibrant youthful appeal to the traditional Bachata mix, Xtreme, formed in 2004 by New York Latin music producers George Zamora and Sergio George, is a pop/r&b/bachata Dominican vocal duo consisting of two New York-born vocalists, Danny D and Steve Styles. The music of Xtreme is a heady mixture of the "tipico" sounds of the Dominican motherland and the street-smart rhythms that New York Dominicans grow up hearing in their neighborhoods. Xtreme's latest CD, *Haciendo Historia*, and the chart-topping single "Shorty, Shorty," display a more mature sound for the duo, who have now taken proactive creative roles in producing their music.

First entering the musical arena with his *Billboard* Award-nominated debut, *Aqui Conmigo*, Dominican born Andy Andy began his career as a merengue performer before crossing over with the nickname "Andy Fan."

Honored with a Latin Grammy nomination for Best Contemporary Tropical Album of the Year for *Necesito un Amor*, his third album, *Ironia*, included reggaetón, remixes and a version of the Otis Redding classic "Sitting On the Dock of the Bay." *Tu Me Haces Falta* displayed new directions as it



Xtreme

revealed the singer as a persuasive songwriter and composer with a ballad-rich collection of songs influenced by the birth of his son (also named Andy). Recognized for his commitment to the Latino community,



Andy Andy

Once considered vulgar and unsophisticated “ghetto music” by the Dominican elite, bachata has transcended its humble origins to emerge as a multi-million dollar industry.



Marcy Place

his cousin Jose “Joe Wonder” Frias and D’lesly “Dice” Lora delivered their patented

the artist was honored by the governor of New York with a proclamation for his ongoing philanthropic efforts and as an example for youth. Now residing on the east coast of the U.S., Andy Andy continues to radiate the considerable star power that prompted his nickname, “The New International Ambassador of The Bachata.”

“Everyone has their time in life,” muses Marcy Place’s songwriter, engineer, producer and vocalist J.C. on his MySpace page. Marcy Place’s debut album, *B From Marcy*, reveals pop and r&b overtones, urban rhythms and the street-smart sensibility that has put this trio of major players in the pantheon of modern Latin music. Marcy Place’s hit single, “Todo Lo Que Soy,” featuring Don Omar, established them on Billboard’s Tropical and Latin Rhythm airplay chart, and they maintain strong connections to the reggaeton superstar through business and creative endeavors: The company they are signed to, Siente Music — a joint venture between the Cisneros Group and Universal Music Latino — has inked a licensing deal with Omar’s Orfanato Music Group to distribute their CD.

The dictionary definition of “unique” reads: “existing as the only one or as the sole example,” and the Bronx-born trio Unique extends that description by incorporating core jazz elements into the infectious rhythms of bachata, resulting in a distinctive musical hybrid that is both original and captivating. Jonathan “Jay Unique” Frias,

mix in two singles, “No Tengo Amor” and “Me Rechasas,” that dominated the airwaves in the Dominican Republic and their recently released CD, *What’s Good*, will introduce their melodic, bilingual artistry to young audiences everywhere.

Ballads meet the boulevards with the tough and tender musical mix of the Bronx-based group H4. A quartet of boyhood friends whose natural camaraderie extends into charismatic harmonies, H4 began singing in high school and developed their audience-pleasing style at local clubs and neighborhood



Unique

social events. On the strength of their first single, “When You Feel Alone,” the young foursome — El Sweetie, Villa Swing, Jun Jun and Albert — still unsigned, traveled to Texas, California and Illinois to perform for ever-expanding audiences. Demonstrating the rich harmonies and

wistful romanticism that are their trademarks, H4’s forthcoming full-length release, *Wanted*, promises to balance their bachata balladry with merengue influences.

Today, bachata is as popular as salsa and merengue in Latin American dancehalls and, due the creative talents of artists like those profiled here, has become a true international phenomenon.

Frequent MusicWorld contributor Dan Kimpel is a Los Angeles-based author, journalist and educator whose latest book, “*Electrify My Soul: Songwriters and the Spiritual Source*,” explores the axis of creativity and spirituality. Visit www.dankimpel.com.



H4

HANK WILLIAMS, JR. RECEIVES ICON TRIBUTE

Taylor Swift, Casey Beathard, Sony/ATV Music Take Top Country Honors

The 56th Annual BMI Country Awards celebrated the genre's elite Tuesday, November 11 at BMI's Music Row offices in Nashville.

Hosted by BMI President & CEO Del Bryant and BMI Vice President, Writer/Publisher Relations, Nashville Jody Williams, the black-tie ceremony toasted the writers and publishers of the past year's 50 most-performed country songs in the BMI repertoire.

Casey Beathard earned his second BMI Country Songwriter of the Year crown, while Taylor Swift's smash "Teardrops on My Guitar" garnered Robert J. Burton Song of the Year honors. Publishing powerhouse Sony/ATV Music Publishing Nashville claimed its seventh consecutive Country Publisher of the Year title, and an all-star tribute recognized Hank Williams, Jr. as a BMI Icon.

First named BMI Country Songwriter of the Year in 2004, Casey Beathard co-wrote five of the songs in the most-performed list to claim his 2008 Songwriter of the Year title: Rodney Atkins' "Cleaning This Gun (Come On In Boy)," Kenny Chesney's "Don't Blink," George Strait's "How 'Bout Them Cowgirls," Billy Ray Cyrus and Miley Cyrus's "Ready, Set,

Don't Go" and Tracy Lawrence's "Find Out Who Your Friends Are," featuring Kenny Chesney and Tim McGraw

Song of the Year "Teardrops on My Guitar" was co-written and recorded by Taylor Swift and published by Sony/ATV Tree. The song earned iTunes' no. 1 country song of 2007 bragging rights as it achieved RIAA Digital Platinum certification in early 2008. The second single off her triple-platinum selling eponymous debut, "Teardrops on My Guitar" ushered

in the year of Taylor Swift, during which the 18 year-old proceeded to shatter records, becoming the only female artist in *Billboard* country chart history to release five consecutive top ten singles from a debut album.

With 15 songs among this year's top 50, Sony/ATV Music Publishing Nashville (through its companies Sony/ATV Acuff Rose, Sony/ATV Melody and Sony/ATV Tree) picked up its seventh consecutive BMI Country Publisher of the Year win.

The publishing giant accumulated the highest percentage of copyright ownership thanks to award songs including "Never Wanted Nothing More," "Famous In a Small Town," "Watching Airplanes," "Long Trip Alone" and "Love You."

The capstone of the evening took the form of the tribute to newly crowned BMI Icon Hank Williams, Jr., featuring performances by Lynyrd Skynyrd, Gregg Allman, Robert Randolph and Kenny Chesney. Hank Williams, Jr.'s career has profiled

the aspirations, trials and carousals of the everyman in an unabashedly proud and instantly recognizable voice. Nicknamed "Bocephus" by his legendary father Hank Williams, the younger Williams's waggish songs and roguish persona have unified through their celebration of rebellion. A sly songwriter and robust vocalist capable



The evening's big winners gather onstage (l-r): Phil Graham, BMI Sr. VP Writer/Publisher Relations; Troy Tomlinson, President & CEO of Sony/ATV Music Publishing Nashville, the Country Publisher of the Year; Country Songwriter of the Year Casey Beathard; Icon honoree Hank Williams, Jr.; Taylor Swift, writer of Country Song of the Year "Teardrops on My Guitar"; BMI President & CEO Del Bryant; and BMI VP, Writer/Publisher Relations, Nashville Jody Williams.

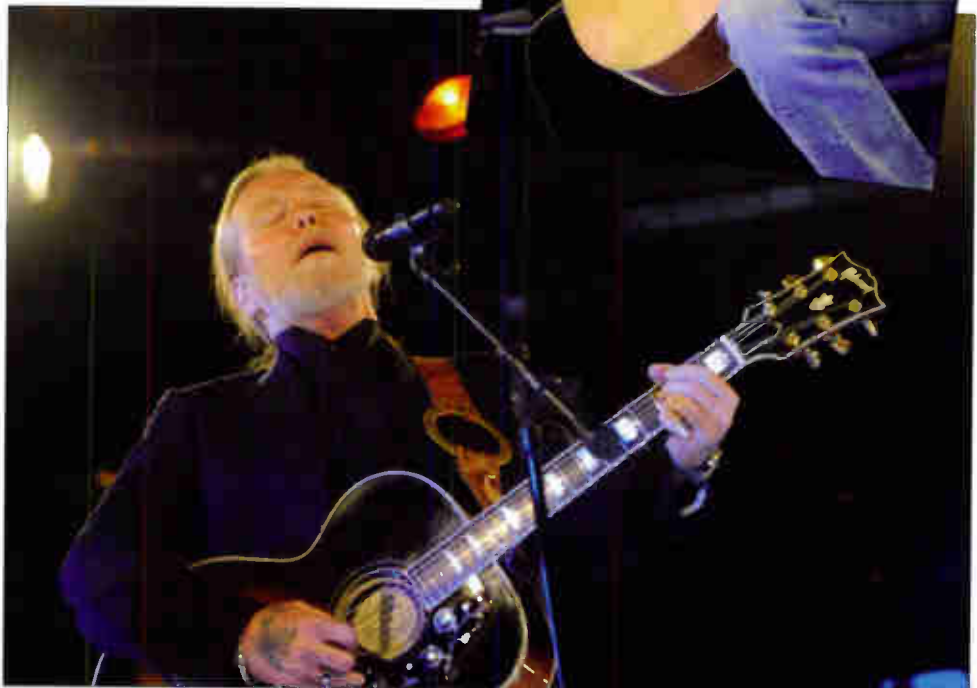


of conveying startling emotion and making deceptively ordinary characters shine, he boasts a catalog that includes honky-tonk classics "All My Rowdy Friends," "A Country Boy Can Survive," "Born to Boogie," "Dixie On My Mind," "Family Tradition," "Whiskey Bent and Hell Bound" and "Texas Women." Each composition represents a candid piece of Williams himself: He wrote every song

on that list alone. In addition to 10 no. 1 singles, he found mainstream success on the pop charts and through penning and performing the multiple Emmy award-winning theme to *Monday Night Football*; six of Williams's albums reached platinum status, while 20 were certified gold and 13 reached the number 1 spot on the charts.

A complete list of BMI country Award winners is available on bmi.com.

The evening's highlight was a musical tribute to Icon honoree Hank Williams, Jr. featuring (clockwise from top) Lynyrd Skynyrd, Kenny Chesney, Gregg Allman and Robert Randolph.



Jacksons, T-Pain Take Center Stage at Urban Awards



BMI saluted the world's premier r&b, rap and hip-hop songwriters, producers and publishers September 4 at its annual Urban Awards. BMI President & CEO Del Bryant and Vice President, Writer/Publisher Relations, Atlanta Catherine Brewton hosted the ceremony at the Wilshire Theatre in Beverly Hills.

T-Pain, one of the industry's hottest songwriter/artists, earned the coveted Songwriter of the Year crown and shared the Producer of the Year trophy with crossover king Jonathan "J.R." Rotem and hip-hop visionary Kanye West. Song of the Year honors went to Beyoncé's "Irreplaceable," co-written by Ne-Yo, Amund Bjørklund (TONO) and Espen Lind (TONO), while Universal Music Publishing Group secured the Publisher of the Year title. The night's festivities culminated with the presentation of BMI Icon honors to the legendary Jacksons, whose achievements were celebrated with a musical tribute. Throughout the ceremony, the audience also enjoyed live performances of many of the award-winning songs by music's biggest stars, including Rick Ross, T-Pain, Lil' Wayne, Ray J, LLOYD, Mario,

JoJo, Keri Hilson and Yung Berg.

T-Pain's resounding claim to the Songwriter of the Year title is buoyed by his jaw-dropping seven contributions to BMI's most-performed list: "Bartender," "Buy U a Drank (Shawty Snappin')," "Cyclone," "Good Life," "I'm a Flirt," "Kiss Kiss," "Low" and "Shawty." The past year found T-Pain everywhere, as he collaborated with hip-hop elite including Yung Joc, Akon, Baby Bash, Kanye West, R. Kelly, T.I., Chris Brown, Flo Rida and Plies. Flo Rida's "Flow" featuring T-Pain became an international smash, topping charts in a diverse slew of countries including Finland, Ireland and Australia.

Song of the Year "Irreplaceable" also topped charts all over the world, reigning at the number 1 spot on the Billboard Hot 100 for ten consecutive weeks. Co-penned by Ne-Yo, along with songwriters Amund Bjørklund and Espen Lind (both members of Norwegian performing right society TONO and represented in the U.S. by BMI), and published by EMI-Blackwood Music, Inc., Super Sayin' Publishing and Universal Music-Z Songs, Beyoncé's

T-Pain shows off his Urban Songwriter of the Year award.

Pictured (l-r) are: BMI President & CEO Del Bryant; Icon honorees Tito, Jackie, Randy and Marlon Jackson; and BMI Vice President Catherine Brewton.





"Irreplaceable" was certified multi-platinum and became the United States' best-selling single of 2007.

One of pop music's most influential quintets, The Jacksons blazed a trail for r&b and pop music, creating a sound and musical image that is emulated to this day. Hailing from Gary, Indiana, and formed in 1966, the Jackson brothers — Jackie, Tito, Jermaine, Marlon, Michael and, joining in 1976, younger brother Randy — were a true American success story, transcending race and redefining the sound of pop and r&b music. They were the first group to have their first four singles hit number 1, and they remain one of the most globally influential pop and r&b groups in history. The Jackson 5 were inducted into the Rock and Roll Hall

of Fame in 1997. In addition to being premier recording and performing artists, the Jacksons wrote multiple hits, including the '80s "Shake Your Body (Down to the Ground)," "2300 Jackson Street," "Can You Feel It," and "State of Shock."

T-Pain, Jonathan "J.R." Rotem and Kanye West shared the Producer of the Year win thanks to individually logging the most producer credits on charting songs over the past year. The BMI Top Urban Producers list also included DJ Montay, Mr. ColliPark, Polow Da Don, Rodney Jerkins, Soulja Boy Tell'em and will.i.am.

The Universal Music Publishing Group earned the BMI Urban Publisher of the Year trophy by scoring the highest percentage of copyright ownership in award songs. The publishing giant's 20 hits on the most-performed list include "Throw Some D's," recorded by Rich Boy featuring Polow Da Don; Song of the Year "Irreplaceable"; Flo Rida's "Low" featuring T-Pain; "You," recorded by LLOYD featuring Lil' Wayne, and Ciara's "Promise."

In addition to the BMI performance awards, trade publication *Billboard* recognized the BMI-affiliated writers whose songs reached number 1 on the R&B/Hip-Hop Songs, Hot Rap Tracks, Hot R&B/Hip-Hop Airplay and Hot 100 charts during the past year.

A complete list of BMI Urban Award winners can be found on bmi.com.

The evening included live performances of many of the award-winning songs by some of music's biggest stars, including (from top): JoJo and Lloyd, T-Pain and Rick Ross, Kerri Hilson, and Mario among others..

BMI Urban Awards 08

PUBLISHER OF THE YEAR
Universal Music Publishing Group

BMI ICON
The Jacksons



SONGWRITER OF THE YEAR

T-Pain



T-Pain

Kanye West



PRODUCERS OF THE YEAR

TOP PRODUCERS

Mr. Collipark

Polow Da Don

Rodney Jerkins

Soulja Boy Tell'em

will.i.am

DJ Montay



SONG OF THE YEAR "IRREPLACEABLE"

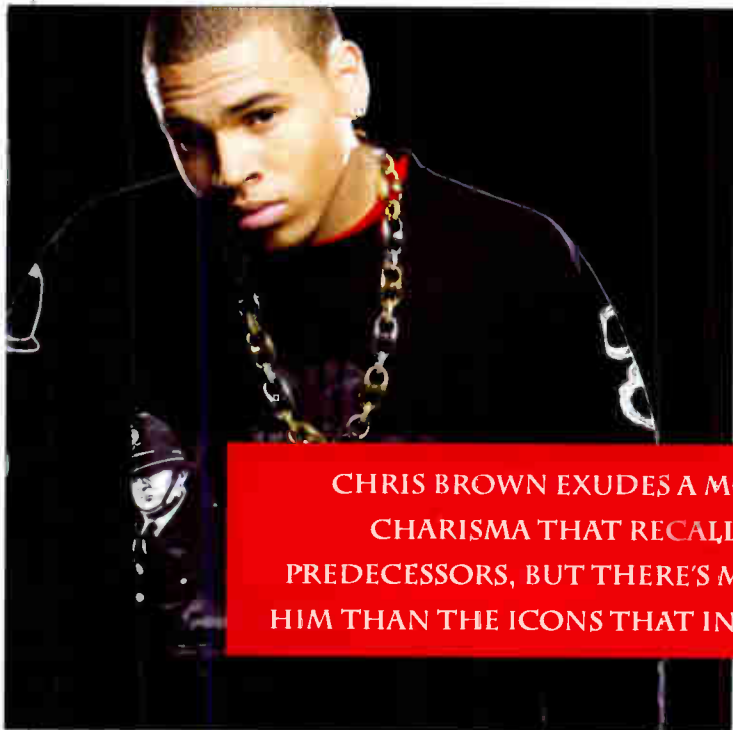
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|------------------------------|-----------------------------|---------------|---------------------------------|-------------------------|--------------------------|---------------------|
| Hurricane Chris | Phunk Dawg | Ezekiel Lewis | Patrick "J. Que" Smith | Joseph "Bluestar" Smith | Shawn MIMS | Prodigy |
| L.O.S. DA MYSTRO | LUNG JOC | T.I. | T.I. | Spectacular Smith | Joseph "Rev Run" Simmons | Earl "E-40" Stevens |
| Jovan "Jibba" Campbell | Korey "Big Oomp" Roberson | Chris Brown | Slatt | Jason "PJ" Pittman | Calvin Miller | Jasper Cameron |
| Lamont "Belle" McClendon, II | Chris Brown | Slatt | Corey "Slickadelaphante" Mathis | Calvin Miller | Jasper Cameron | Elvis Williams |
| Baby Bash | Slatt | Slatt | Mario Winans | Calvin Miller | Jasper Cameron | Elvis Williams |
| Lil Jon | Kimberly "Lil Kim" Jones | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| Craig D. Love | James Mtume | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| Tony Love | Colvin "Colvo Da Gr8" Kenon | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| LLOYD | H. Kelly | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| Big Zak Wallace | Howard "MC Assault" Simmons | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| Michael Dean | Fat Joe | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| DJ Toomp | Lil Wayne | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| James Ingram | Marcus "Pleasure P" Cooper | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| John Legend | Diamond Blue Smith | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |
| | | Slatt | Lil' Scrappy | Calvin Miller | Jasper Cameron | Elvis Williams |



CHRIS BROWN

CASTING HIS OWN SHADOW



CHRIS BROWN EXUDES A MODE OF THE CHARISMA THAT RECALLS HIS POP PREDECESSORS, BUT THERE'S MUCH MORE TO HIM THAN THE ICONS THAT INFLUENCED HIM.

by Malcolm Venable

From the moment Chris Brown leapt into pop stardom with "Run It," he was dubbed his generation's Usher or Michael Jackson. But perhaps he is neither. The comparisons are unavoidable: With a lean physique, smooth voice and dancing that marries pop choreography with hip-hop street moves, Brown exudes a mode of the charisma that recalls his pop predecessors. However, there's much more to Chris Brown than the icons that influenced him.

Brown proudly admits to absorbing Jackson, along with legends Sam Cooke, Anita Baker and Donnie Hathaway, while growing up in Tappahannock, Virginia. His mother, Joyce, who remains a vital member of Brown's current management team, encouraged his talent, and at 13, they began pursuing a record deal. They started locally, working with Virginia production groups. Two years later, Brown was singing in front of L.A. Reid; Jive

signed him in 2004.

In 2005, "Run It," his debut single, composed of throbbing bass and a storm of synthesizers, was aptly titled: It was a runaway hit. Discos, teen girls, radio, the Internet — everyone gobbled up the song. In its first week, "Run It" went straight to the top of the Billboard Hot

100 and became the first single from a male artist

to debut at the top spot. Its accompanying video smartly merged Brown's dance ability with a dash of hip-hop grit, a pinch of boy-versus-girl drama and tight shots of Brown's heartthrob mug. A star was born.

His 2005 eponymous debut became a critical and commercial victory. Though the music was clearly tailored for young ears, it was surprisingly appealing to adults, deftly bundling high school revelry, puppy love and magnetic swagger. Marquee music makers including Scott Storch, Dre & Vidal, Sean Garrett and Cool & Dre contributed to the project, and awards poured into Brown's arsenal. "Run It" went platinum, along with second single "Yo (Excuse Me Miss)." *Chris Brown* debuted at No. 2 on the Billboard 200 and proceeded to sell two million copies.

Brown maintained his momentum. In addition to co-headlining the "The Up Close and Personal Tour," he supported Beyonce Knowles on the Australian leg of her "Beyonce Experience" tour. He cooed alongside Bow Wow's raps on "Shortie

Like Mine," and his "Say Goodbye" landed on the soundtrack for kid-friendly dance movie *Step Up*.

Chris Brown generated a whopping 23 award nominations in 2006. He won nine trophies, including a Viewer's Choice BET award for "Yo (Excuse Me Miss)," three *Billboard* awards (Male Artist of the Year, New Artist of the Year and Artist of the Year), a Teen Choice Award, a NAACP Award, a Soul Train Award and more.

In 2007, Brown released his sophomore effort, *Exclusive*. "Kiss Kiss," the second single off his charged second album, put the prince back atop his perch. Jester genius T-Pain produced and guest-starred on the song, which shot to number one on the *Billboard* 100. Next, ballad "With You," produced by Stargate, hit number two on the Hot 100 and charted well globally, hitting Top Ten charts in countries including Bulgaria, Brazil, Ireland, Malaysia and a host of other places far away from small-town Virginia.

On the strength of hit singles and its fresh-faced star, *Exclusive* debuted at four on the *Billboard* 200, number two on the Top R&B/Hip-Hop Albums chart, and was certified platinum. In 2008, the singer re-released the album, renaming it *Exclusive: The Forever Edition* to reflect the new inclusion of international smash "Forever." A precursor to cross-format success in Brown's future, "Forever" also gained traction as the jingle for a Wrigley's Doublemint gum commercial featuring Brown himself. In November, 2008, he underscored his success with multiple wins, including Favorite Artist of the Year, at the American Music Awards.

In addition to continuing to deliver electrifying musical performances, Brown set out to conquer television and film. Guest appearances in Disney's *The Suite Life of Zack & Cody* and UPN's *One on One* led to a starring role alongside veteran actors in the 2007 holiday film *This Christmas*.

Today, not yet 20 years old, Brown has sold millions of records and ringtones and scored endorsement deals and acting credits. A new breed of superstar, Chris Brown draws respectfully from legends and giants to cast his own larger-than-life shadow.

Malcolm Venable is a music junkie whose work has appeared in VIBE, Time Out New York, Entertainment Weekly and Interview.

Seether Finds Positives in 'Negative Places'

By Rob Patterson

Seether singer, guitarist and songwriter Shaun Morgan is not one for half measures. So when he embarked on the recording of *Finding Beauty in Negative Places*, the transplanted South African band's latest and fourth U.S. release, Morgan arrived at the studio with some 60 songs for his bandmates Dale Stewart (bass) and John Humphrey (drums) and producer Howard Benson to consider. "I wanted to have an album that was that powerful, something that I was really proud of from start to finish," he says.

The band's many fans seem to agree that he achieved that goal. The album went Top 10 on the *Billboard* 200 and has launched two number one Modern Rock chart singles: "Fake It" (also number one Mainstream Rock) and "Rise Above This" (number two Mainstream Rock).

"Fake It," which Morgan says he wrote as "a joke," was a song that was nearly left off the album and he never expected to release as a single. "But there was something I found endearing about the song. And the more we all started to listen to it, the more we realized it had to be the first song off of the record."

The title of the other recent hit, "Rise Above It," could also serve as a summation for Morgan and Seether's path to musical prominence, as well as an allusion to recent events in his life (his break-up with Evanescence singer Amy Lee and a stint in rehab). Rock music was, after all, what helped him transcend a childhood fraught with conflict with his mother's devout Afrikaans Christian family and their disapproval of him due to his father's English heritage.

"It was suicide or the guitar," says Morgan, who had to sneak out of the house for band practices. The guitar won out thanks to his determination and love for music. Seether started out in the homeland as Saron Gas, playing parties, college gigs, clubs, wherever they could. Their 2000 South African debut album, *Fragile*, made enough noise to catch the attention of New York-based Wind-Up Records and score the band a deal with the label.

With a name change to Seether, a slot on the Ozzfest tour and the 2002 release *Disclaimer*, the band went international, and today they make their home in Los Angeles. The album nosed into the Top 100, and two singles, "Driven Under" and "Gasoline," scored high on the Modern Rock and Mainstream charts. The group set out on relentless touring that won them fans gig by gig on the

strength of their post-grunge sound, earning positive comparisons to one of Morgan's primary inspirations, Nirvana.

On the verge of cutting a second U.S. album, Seether instead hit the road again opening for Evanescence. Lee started joining Seether onstage to sing their song "Broken" as a duet with Morgan, and a re-recording of the number with her on became a Top 20 pop hit. Seether remixed and redid tracks on *Disclaimer*, added eight new recordings, and released it all as *Disclaimer II* in 2004.

Their hard work and paid off when Seether's next CD, *Karma and Effect*, went Top 10 and earned the band their first number one Mainstream Rock hit, "Remedy." A live album and DVD, *One Cold Night*, followed in 2006. Seeding the clouds on a regular basis is part of Morgan's credo. "It's kind of important for us to have music out all the time," he explains.

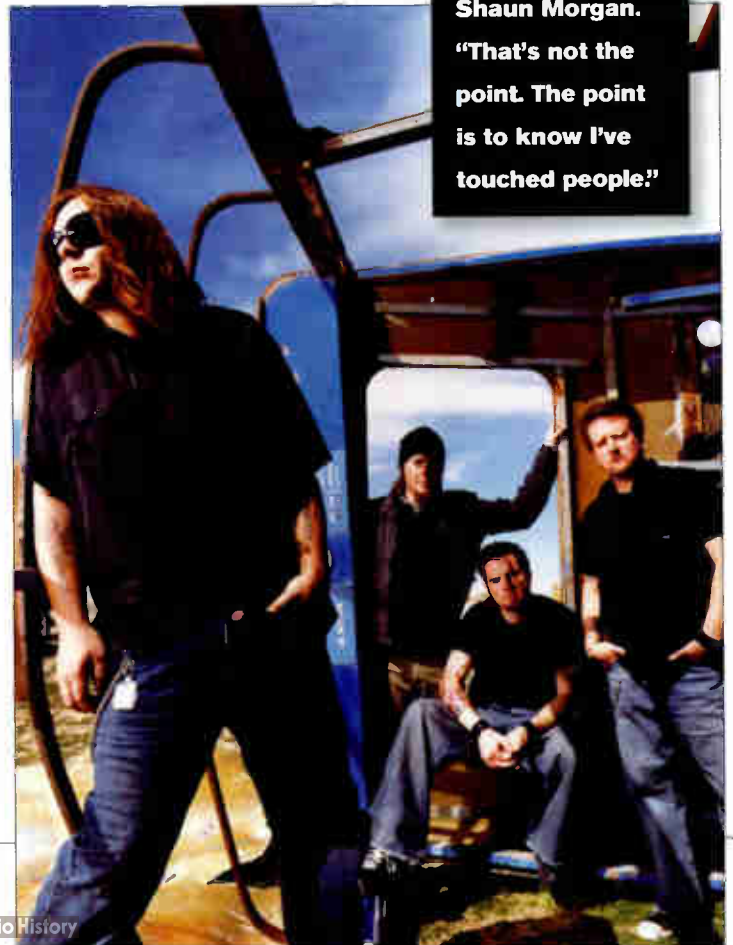
Finding Beauty in Negative Places signaled Seether's arrival in the top echelon of rock bands when it debuted at number nine. The album's title expresses Morgan's wisdom about finding silver linings in life's dark clouds. "At some point in my life I decided to see the good in the bad," he explains.

Back on the road for most of 2008, Seether added touring guitarist Troy McLawhorn as an official member. The band plans to keep their output up in 2009, their 10th anniversary, with a set of unreleased and early tracks.

Ultimately, Morgan seeks to connect with listeners in the same deep way that music spoke to him and offered succor and inspiration in dark moments. "I don't care if no one knows what I look like," he concludes. "That's not the point. The point is to know I've touched people."

Rob Patterson has written about popular music for scores of varied publications for more than three decades.

"I don't care if no one knows what I look like," says Shaun Morgan. "That's not the point. The point is to know I've touched people!"



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JIM JONSIN: BANGING OUT BEATS

By E. Monique Johnson

Jim Jonsin's first big taste of success was bit-ter-sweet. He produced Lil Wayne's smash "Lollipop," and while the subsequent waves of triumph included Jonsin's first trip to the top of the Billboard Hot 100, his collaborator and friend Static Major wasn't there to bask in the glory with him.

"Static Major, may he rest in peace," Jonsin muses. "He was a buddy of mine. He knew 'Lollipop' was going to be a no. 1 record. Three or four weeks before it even came out he said it was going to be a no. 1. He told Wayne, 'This is going to be the record of your career'."

Static Major's declaration proved prescient, as the song morphed into a phenomenon, sweeping through clubs across country. Given the single's success, it may shock some fans that it took Jonsin less time to create the tune than brewing a pot of coffee.

"I was actually working on Danity Kane's project," Jonsin recalls. "They came in saying, 'We need the next "Showstopper,"' because I had done that record." He adds, wryly, "They always want the next 'something' that you have already done."

Feeling rushed, Jonsin offered the first beat that popped into his head. "I was being sarcastic and started hitting the keyboard," he says. "I said, 'Do you want something like this? [Mimicking "Lollipop"'s beat].'" The enthusiastically affirmative response set the conception of "Lollipop" in motion. "It was one of the easiest beats I've ever made in my life," Jonsin says, laughing. "I think it took seven minutes to make."

While "Lollipop" marks his biggest hit to date, Jonsin has produced a slew of charting singles, including T.I.'s no. 1 "Whatever You Like," Jamie Foxx's "Unpredictable," Trina's "Here We Go," and "Let's Go" by Trick Daddy. The 38-year-old Brooklyn-born, south Florida-raised Jonsin's growing stack of hits is partially indebted to good musical genes.

"My father was a drummer in a band early on, and he used to play drums in the house," recalls Jonsin, who also plays drums, along with bass and keyboards. "My mother cut records with her brothers. She played instruments, too, and her brothers were in a



Given "Lollipop"'s success, it may shock some fans that it took Jim Jonsin less time to create the tune than brewing a pot of coffee.

band in Brooklyn." He values musicianship's place in production, and his own sound nods to a bygone era. "I'm more of an old-school kind of hip-hop producer," says Jonsin. "A lot of my stuff comes from banging on a drum machine and sequencing, but then I always use live guitars and keyboard. Then I use bass and 808 bass to complement that. I'd like to have live instruments in almost everything that I do."

The ability to combine elements of multiple genres promises to serve Jonsin well in his new endeavor: independent label Rebel Rock. "I'm trying to find an artist who is self-contained so we can learn from each other and build," he explains. Jonsin describes one of his discoveries, B.o.B., as similar to OutKast's Andre 3000 with a decidedly rock twist. Another project, Ally, also elicits excitement from the producer: "She's 18 years-old, plays guitar, plays piano, sings, writes — she's great."

Jonsin's hit handiwork also recently resurfaced as a political peace-making anthem created by children. A group of Atlanta school kids rewrote lyrics to T.I.'s Jonsin-produced "Whatever You Like" to encourage Americans to vote in the presidential election: Lyrics "Obama on the left / McCain on the right / We can talk politics all night / and you can vote however you like" resonated with listeners, and the new version of the song became an Internet sensation.

The self-described "hip-hop head" aspires to become one of the most prolific producers in music history. "I get inspired by great music," he says. "You know, music that gives you the goose bumps. You find yourself cracking a tear because the song makes you feel a certain way."

Reflecting on his surge of recent hits, Jonsin admits the path leading to his winning streak wasn't easy, musing that success is "hard work, dedication, and a lot of sacrifice. It took me close to 15 years to get my first hit and 20 years to get my first no. 1."

E. Monique Johnson is Managing Editor for Upscale magazine and has contributed to People and Ebony, among others publications. She has also appeared as an entertainment expert on CNN and local radio, and is based in Atlanta.

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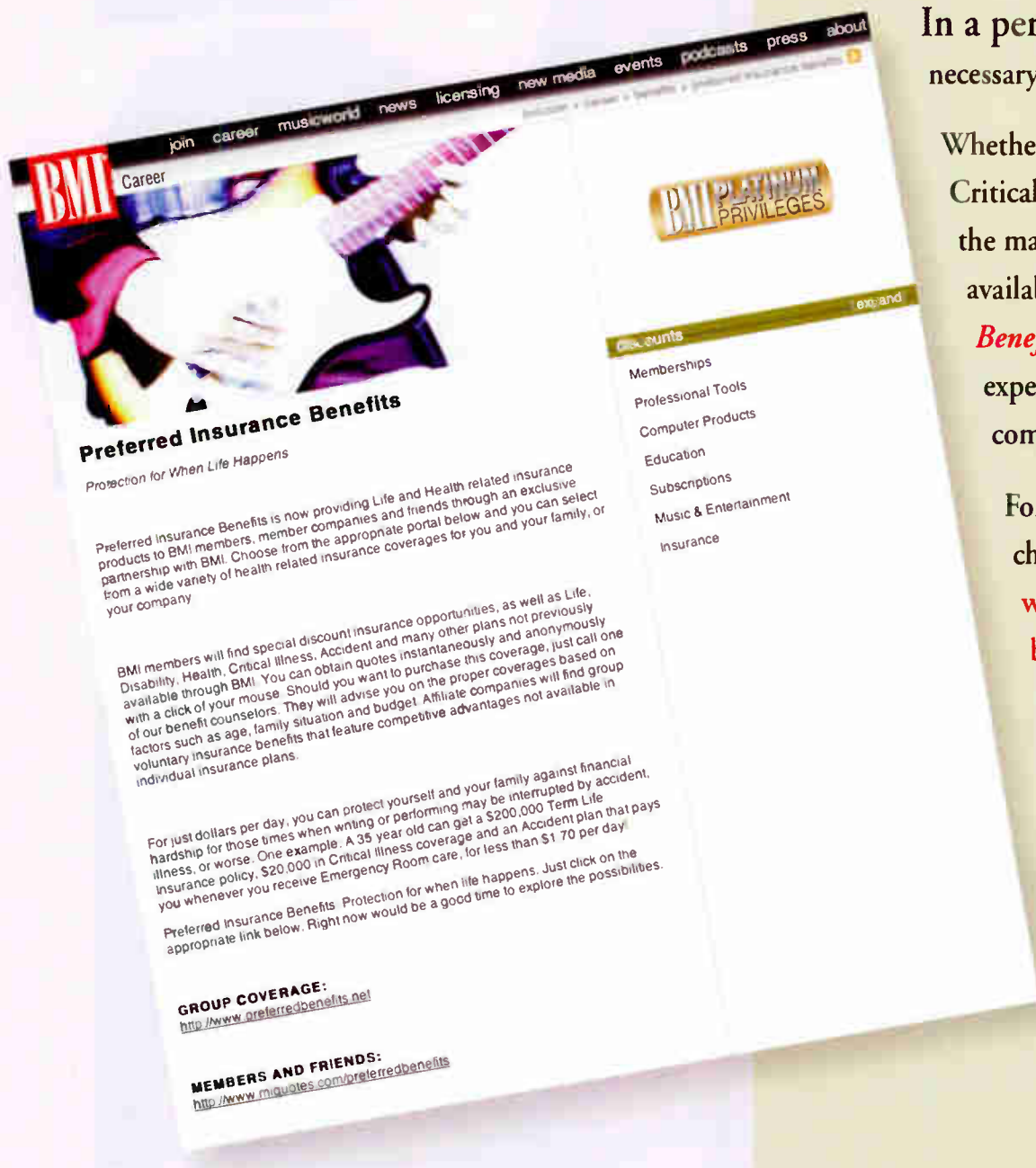


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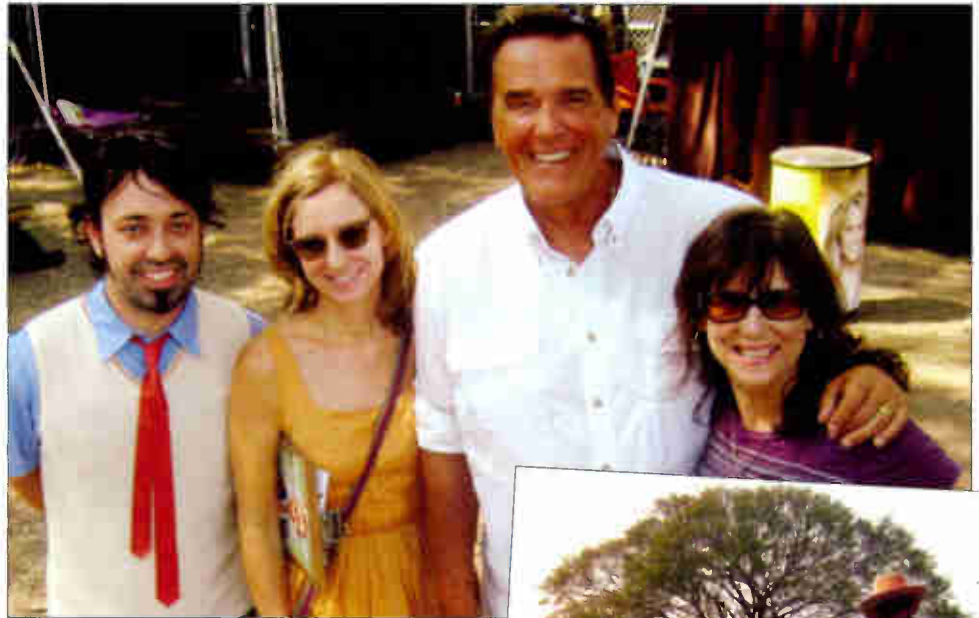


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That's a Wrap

BMI Orchestrates Another Ace ACL Stage

BMI continued its sponsorship of the Austin City Limits Music Festival September 26-28 in Austin, Texas. The BMI stage claimed its traditional shady spot near the festival's main entrance and offered attendees an eclectic mash-up of Texas roots, southern rock, and funky folk courtesy of tastemakers and buzz-inducing up-and-comers Ben Cyllus, Paula Nelson, Sunny Sweeney, Bobby Bare, Jr., Ryan Bingham, Donavon Frankenreiter, Bonnie Bishop, We Go to 11, Band of Heathens, City and Colour, American Bang, Elizabeth Wills, Belleville Outfit, The Massacoustics, Colour Revolt and South Austin Jug Band.



Game-show legend and longtime BMI affiliate Chuck Woolery stopped by ACL Fest to enthusiastically introduce his friend Ben Cyllus to the opening day crowd on Friday morning. Pictured are (l-r): Ben Cyllus, BMI's Kay Clary, Chuck Woolery, and McGuckin PR's Jill McGuckin.



Ryan Bingham and The Dead Horses play to the gathered crowd.

Hometown favorites the South Austin Jug Band perform on the BMI stage.



Pictured at the festival are (l-r): Lost Highway Records Vice President of A&R Kim Buie, BMI stage performers Ryan Bingham and Donavon Frankenreiter, with BMI's Clay Bradley.



Pictured are (l-r): back row: Belleville Outfit's Marshall Hood and special guest fiddle player Warren Hood, BMI's Clay Bradley, Belleville Outfit's Rob Teter and Jonathan Konya, with BMI's Kay Clary and Mark Mason; front row: Belleville Outfit's Jeff Brown, Phoebe Hunt and Connor Forsyth.

Jill McGuckin

Jill McGuckin

Rascal Flatts' Jay DeMarcus: Singing Every Chance He Gets

By Chris Neal

As a young boy in Columbus, Ohio, Jay DeMarcus went with his family to see Dolly Parton perform at the Ohio State Fair.

He loved Dolly, but the person who grabbed his attention sat a few feet behind her: the drummer. DeMarcus loved the sound of the drums, the way the lights reflected off the cymbals, the way in which the drummer drove the band and gave it a pulse. He managed to get a drumset, and spent hours in his room playing along to tapes of the band his father played with in local nightclubs.

DeMarcus explains, "My earliest memories are of us sitting around the living room on Friday and Saturday nights and everybody coming around to the house and picking up whatever instrument was laying around and playing music all night long."

Wayne DeMarcus encouraged his son, but he also believed if Jay was serious about music, he should learn to write songs. "It's okay if you want to be a drummer," Wayne said, "but I'd really love it if you'd learn a melodic instrument so you could write and be creative." DeMarcus took his father's advice, learning to play piano, and eventually guitar, bass, mandolin and more.

By age 10 he was writing songs. He fell in love with songwriting, and, in 1992, he headed for the ultimate tune-smith's Mecca: Nashville. Five years later he convinced his cousin Gary LeVox, coincidentally a talented singer, to join him in making the move from Columbus to Music City.

"When Gary moved to Nashville, we started writing together," DeMarcus recalls. "We caught up on lost time. We sang every chance we got. We just hit it hard. We'd stay up endless nights writing music and playing together."

DeMarcus found work as the bandleader for country star Chely Wright, whose guitarist happened to be Oklahoman Joe Don Rooney. DeMarcus, Rooney and LeVox quickly joined forces to form Rascal

Flatts, and Lyric Street Records released their self-titled debut album in 2000.

Eight years later, Rascal Flatts is one of country's biggest acts. They're a prime concert attraction, hauling in more than \$41 million on the road last year alone. Their five albums are all multi-platinum sellers, including last year's double-platinum *Still Feels Good*. They've racked up 20 Top 10 hits, 13 of which are collected on the new

Greatest Hits Volume 1. And they've won 12 Academy of Country Music awards, six Country Music Association awards and a mantel full of other trophies.

One particularly special honor was the ACM's 2008 Humanitarian Award. The trio has raised money for numerous charities, most notably donating proceeds from their annual fall Nashville concert to the Monroe Carell Jr. Children's Hospital at Vanderbilt, a tradition that has generated more than \$2 million for the facility.

Throughout the group's career, DeMarcus has pushed himself by taking on outside songwriting and production projects. He began his production career a decade ago with gospel singer Michael English, and produced legendary rock group Chicago's 2006 comeback album *Chicago XXX* ("a dream come true," longtime fan DeMarcus says). He also manned the boards for Jessica Andrews' forthcoming album and new single, "Everything," along with individual tracks for James Otto and Jo Dee Messina.

DeMarcus's songs have been recorded by Trace Adkins ("Southern Hallelujah"), Chicago ("90 Degrees and Freezing"), Wright ("Jezebel") and brother-in-law Otto ("You Don't Act Like My Woman"). He has also co-written at least one song on every Rascal Flatts album, including the Top 5 hit "Winner at a Losing Game" and the fan favorite "Here's to You." Still, he says the group is more interested in cutting great songs than cutting their own songs.

"As songwriters, we'd all love to have multiple cuts on our records," he said recently. "It would be a wonderful thing. But at the end of the day, you have to cut music that is simply, bar none, hit music, no matter who writes it or who contributes to it. You've got to put your ego aside and say, 'This is the best song for Rascal Flatts to cut at this point in time.'"

Chris Neal is music editor at Country Weekly and a regular contributor to Performing Songwriter, The Nashville Scene and American Profile, among other publications.



Throughout the Rascal Flatts' career, Jay DeMarcus has pushed himself by taking on outside songwriting and production projects.

TURNING STORIES INTO SONGS

SUGARLAND'S KRISTIAN BUSH

by Jewely Hight

These days, when people picture Kristian Bush working with a musical collaborator, they most likely think of Jennifer Nettles. As the effervescent duo Sugarland, Bush and Nettles have risen to the top of the heap of contemporary country acts with broader-than-country appeal. They're known for bright harmony-singing and energetic live performances. But they also co-write nearly all their material, which is far from a given in current country music.

This isn't Bush's first major partnership. During the '90s, he played with Andrew Hyra in a duo called Billy Pilgrim that blended acoustic guitars and har-

forlorn, mandolin-sweetened number resembling the classic "Long Black Veil" on their latest album, *Love on the Inside* — proves, Bush focuses mainly on the universal power of the story or emotion itself. "In a case like 'Genevieve,' the narrator is a male and he is pining for a lover that has vanished," Bush says. "His regret is what you hear first, not his gender."

Nettles may be the one singing the songs with her strong drawl, but Bush is essential to Sugarland's songwriting chemistry. "You can find me in the melodies, the chord progres-



"THE LYRICAL PLACES YOU FIND ME MOST ARE IN THE LYRICS THAT 'SHOW' MORE THAN 'TELL.' I LIKE TO DESCRIBE WHAT THE LISTENER IS SEEING AND LET THEM MAKE UP THE MIDDLE RATHER THAN TELLING THEM."

monies with the moody alt-rock of the day. Needless to say, the songs he wrote then were worlds away from Sugarland's warm, down-to-earth, pop- and rock-informed country.

And Bush can easily explain why: "Those songs were the product of my life to date: 17 to 22 years-old. You can imagine what angst was bubbling in the 'alt-English-major-wish-I-could-impress-girls-college' version of Kristian. The songs were still quite high energy; they just weren't focused lyrically."

Settling into adulthood and transitioning into country songwriting were formidable enough changes for Bush to undergo. Then there was writing with a female vocalist in mind. Fortunately, he was already schooled in writing from different perspectives. "I graduated from Emory University in Atlanta with a creative writing degree, and my biggest lesson while [I was] there was to try and create narrators that were believable," he explains. "When [that's] really achieved, the listener becomes really invested in the story or the song."

As Sugarland's song "Genevieve" — a

sions, the song style and structure," he says. "The lyrical places you find me most are in the lyrics that 'show' more than 'tell.' I like to describe what the listener is seeing and let them make up the middle rather than telling them."

And the vigorous workout Bush gives his acoustic guitar and mandolin figure prominently in Sugarland's sound, too. "I do like to play my acoustic instruments with wild abandon and see just how much energy they contain," he notes. "I'm hard on them, but I'm happy with the way it sounds."

Bush's playing lends the duo's songs a folk element, not that he's any sort of acoustic purist. "I feel just as natural on my acoustic instruments as I do on my electric ones," he observes. "I don't play much electric on the albums to date, because I keep finding better players than me."

With all its acoustic and electric layers, *Love on the Inside* paints a clearer picture of the colorful stylistic range Sugarland is capable of than their first two albums, *Twice the Speed of Life* and *Enjoy the Ride*. They move from U2-sized anthem ("Love") to hooky '80s-inspired rock

("Take Me As I Am") and tongue-in-cheek honky-tonk ("Steve Earle"). And it all feels fairly natural.

No doubt Bush and Nettles's broader musical awareness comes, in part, from their varied musical backgrounds, — in rootsy music with alt-rock and soul leanings, respectively — and their unbounded tastes. "I like to think that, stylistically, the things that help Jennifer and I evolve are a combination of bravery and musical literacy," muses Bush.

The wide territory Bush and Nettles cover on their latest album also suggests their collaborative songwriting success is no fluke. "I have not had any cuts with other artists, but I think that will start happening soon," Bush predicts. "My guess is that folks finally believe that we are writing hits consistently."

Jewely Hight is a freelance writer based in Nashville. She is a regular contributor to No Depression, The Nashville Scene, SF Weekly, Performing Songwriter, American Songwriter, Georgia Music Magazine and several other publications.

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US Bank
Entertainment/Music Division
1711 Broadway
Nashville, TN 37203

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BMI is pleased to offer "The Card" as a service that allows songwriters and composers who do not currently have a bank account to enjoy many of the advantages of an ATM card for access to their BMI royalties.

Here's How "The Card" Works: If you authorize BMI to issue you "The Card," we will deposit your quarterly royalties directly to a bank account set up in your name.



You can then withdraw your royalties using "The Card" from more than 800,000 ATM machines around the country (normal ATM transaction fees will apply).

You can use "The Card" in supermarkets and other stores that accept *debit* cards. It is not a *credit* card.

Your money is only available in your "Card" account at the time of the regular quarterly royalty distribution.

You will receive your royalties in a timely and efficient manner without the worry of being away when checks arrive, cashing them on the road, or misplacing them.

To apply for "The Card," go to www.bmi.com/careers and click on **LOGIN NOW** for a PDF-formatted application.

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If you already have a bank account, consider the advantages of BMI's *Direct Deposit* program for your royalty payments. *Direct Deposit* provides you with instant access to your funds. Whichever option, receive your royalties in a timely and efficient manner, without the worry of waiting for checks to arrive, cashing them or misplacing them.

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BRYAN FERRY RECEIVES ICON HONORS AT LONDON AWARDS

BMI lauded U.K., Europe and Jamaica's premier songwriters, composers and music publishers Oct. 7 at the 2008 BMI London Awards. The ceremony was hosted by BMI President & CEO Del Bryant, along with Executive Director, Writer/Publisher Relations Europe & Asia, Brandon Bakshi. Staged in the Grand Ballroom of London's Dorchester Hotel, the event honored the past year's most-played songs on U.S. radio and television, saluting numerous U.K. songwriters, composers and music publishers alongside music creators from Europe and other international markets. The highlight of the gala dinner and awards ceremony was the presentation of the prestigious BMI Icon award to Bryan Ferry (PRS). He joins past Icons including Peter Gabriel, Ray Davies, Steve Winwood, Van Morrison, amongst others.

Other top award winners were songwriters Amund Bjørklund and Espen Lind (both members of Norwegian performing right society TONO and represented in the U.S. by BMI), along with Ne-Yo, who received the prestigious Robert S. Musel Award for Song of the Year for Beyoncé's "Irreplaceable." The song is published by EMI Music Publishing Ltd./Stellar Songs Ltd.; the song and songwriters also received the BMI Urban Song of the Year prize earlier this year.

Modest Mouse's "Dashboard" earned BMI's College Song of the Year crown for tallying the most performances on American college radio. The infectious lead single off the band's *We Were Dead Before The Ship Even Sank* album, "Dashboard"



Bryan Ferry accepts his Icon award as BMI President & CEO Del Bryant and Senior Vice President Phil Graham look on.



was co-written by Johnny Marr (PRS), Tom "King Sour" Peloso and Joe Plummer and published by Chrysalis Music.

The BMI Dance Award went to Ian Dench and Amanda Ghost (PRS) for "Beautiful Liar," recorded by genre-bending combo Beyoncé and Shakira. "Beautiful Liar" was published by Bucks Music Group Ltd. (PRS), EMI Music Publishing Ltd. (PRS) and Kobalt Music Publishing Ltd. (PRS).

Prestigious "Million-Air" certificates were also presented throughout the evening in recognition of those songs that have achieved more than three million U.S. radio and television performances, the equivalent of more than 17 years of continuous airplay. The Rolling Stones' "(I Can't Get No) Satisfaction," co-penned by

The evening's big winners (l-r): Publishers of the Song of the Year, Tim Blacksmith of Stellar Songs, Ltd. and Guy Moot of EMI Music Publishing; BMI's President & CEO Del Bryant; Icon honoree Bryan Ferry; Espen Lind (TONO) and Amund Bjørklund (TONO) writers of "Irreplaceable," which won Robert S. Musel Award for Song of the Year; and BMI Senior Vice President Phil Graham.

Sir Mick Jagger (PRS) and Keith Richards (PRS), and Eric Clapton's (PRS) "Layla," co-written by Clapton and Jim Gordon, both topped the list with seven million performances each, while John Lennon's self-penned "Imagine" was recognized for six million performances. Five-million performance honorees included "Higher Love" co-penned by Steve Winwood (PRS) and Will Jennings; Graham Lyle's (PRS) "What's Love Got To Do With It"; and "You Really Got Me," composed by BMI

Icon Ray Davies (PRS). BMI Icon Steve Winwood also composed two more songs in the list: "Gimme Some Loving" (4 million) co-written by Muff Winwood and Spencer Davies (both PRS), and "Valerie" (3 million) which was also co-written by Will Jennings.

Additional award-winners whose compositions soared past the three million performance mark included Shania Twain (PRS), Graham Gouldman (PRS), The Bee Gees' Barry, Maurice and Robin Gibb (all PRS), Sir Paul McCartney (PRS), Fleetwood Mac's Christine McVie, Roxette's Per Gessle (STIM), Mats Persson (STIM), Paul Herman (PRS), Mort Shuman (SACEM), Wally Badarou (SACEM), Stig Anderson (STIM), and ABBA's Benny

Amund Bjorklund, Spencer Davis and Espen Lind enjoy the festivities.

Lily Allen flashes her medallion while "Darren and Tunde of production team Future Cut look on.

Andersson (STIM) and Björn Ulvaeus (BUMA).

In addition to winning Dance Song of the Year, "Beautiful Liar" garnered BMI Pop and Urban Awards for writers Ian Dench and Amanda Ghost (both PRS); Dench and Ghost also scored Pop Awards for Jordin Sparks's "Tattoo," and College Song of the Year "Dashboard" garnered Pop Awards for its creative hive. Kanye West's "Stronger," co-written by West,



Thomas Bangalter (PRS), Guy-Manuel de Homem-Christo (PRS) and Michael Dean, earned awards in both Pop and Urban categories as well, as did Song of the Year "Irreplaceable." Iconic rocker Pete Townsend (PRS) garnered three awards in the TV Music Awards field, while KT Tunstall (PRS) and Julieta Venegas (SGAE) each secured two awards in the Pop and Latin fields, respectively. Composers Rupert Gregson-Williams and George Fenton (both PRS), also earned two awards each: Gregson-Williams in the Film category and Fenton in Film and Emmy Award-winning divisions.

A complete list of award winners is available at bmi.com/London.

Don Black shows off his medallion.

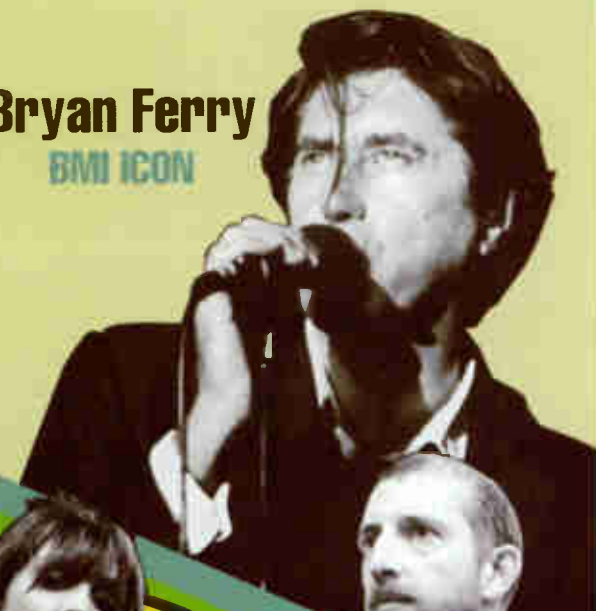


Celebrating their BMI Awards are (l-r): Giorgio Tuinfort (BUMA), RedOne (STIM) and recording artist Pixie.

PHOTOS: MARK ALLAN

BMI LONDON AWARDS '08

Bryan Ferry
BMI ICON



Amund Bjørklund (PRS/TONO)
Song of the Year
IRREPLACEABLE
(The Robert S. Muzil Award)

Espen Lind (PRS)
Ne-Yo
EMI Music Publishing Ltd./
Stellar Songs Ltd. (PRS)



Collage Song of the Year
DASHBOARD as performed by **Modest Mouse**
Johnny Marr (PRS), Tom "King Sour" Peloso, Joe Plummer • Chrysalis Music Ltd. (PRS)



Amanda Ghost (PRS)
Dance Award
BEAUTIFUL LIAR
Bucks Music Group Ltd. (PRS)
EMI Music Publishing Ltd. (PRS)
Kobalt Music Publishing Ltd. (PRS)

Pop Awards
1973
James Blunt (PRS)
Mark Batson (BMI)
EMI Music Publishing Ltd. (PRS)

BEAUTIFUL LIAR
Ian Dench (PRS)
Amanda Ghost (PRS)
Bucks Music Group Ltd. (PRS)
EMI Music Publishing Ltd. (PRS)
Kobalt Music Publishing Ltd. (PRS)

DASHBOARD
Johnny Marr (PRS)
Tom "King Sour" Peloso (BMI)
Joe Plummer (BMI)
Chrysalis Music Ltd. (PRS)

DEAL WITH IT
Joe Belmaati (PRS)
Mich "Cutfather" Hansen (PRS)
Remee (KODA)
Jay Sean (PRS)
Cutfather Publishing Ltd. (PRS)
Joe Belmaati Publishing Ltd. (PRS)
TwoPointNine Publishing Ltd./Jayded Entertainment Ltd. (PRS)
Universal Music Publishing Group (STIM)
Warner/Chappell Music Publishing Ltd. (PRS)

IMAGINE
John Lennon (PRS)

IRREPLACEABLE
Amund Bjørklund (PRS/TONO)
Espen Lind (PRS/TONO)
Ne-Yo (BMI)
EMI Music Publishing Ltd./Stellar Songs Ltd. (PRS)

LOVE LIKE THIS
Wayne Wilkins (PRS)
EMI Music Publishing Ltd. (PRS)
In-Genius Songs Ltd. (PRS)

OTHER SIDE OF THE WORLD
Martin Terefe (PRS)
KT Tunstall (PRS)
Sony/ATV Music Publishing (UQ) Ltd. (PRS)

REHAB
Amy Winehouse (PRS)
EMI Music Publishing Ltd. (PRS)

SAY OK
Arnthor Birgisson (STIM)
Savan Kotecha (BMI)
Kobalt Music Publishing Ltd. (PRS)
Maratone AB (STIM)

SEXY LADY
Don Black (PRS)
John Barry (BMI)

SMILE
Lily Allen (PRS)
Clement Dodd (BMI)
Jackie Mittoo (SOCAN)
Universal Music Publishing Group (PRS)

STRONGER
Thomas Bangalter (PRS)
Guy-Manuel de Homem-Christo (PRS)
Michael Dean (BMI)
Kanye West (BMI)
Imagem Music Ltd. (PRS)

SUDDENLY I SEE (2nd Award)
KT Tunstall (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

THE SWEET ESCAPE
Giorgio Tuinfort (BUMA)
Piano Songs/Talpa Music (BUMA)

TATTOO
Ian Dench (PRS)
Amanda Ghost (PRS)
Ne-Yo (BMI)
EMI Music Publishing Ltd. (PRS)
Kobalt Music Publishing Ltd. (PRS)

WHINE UP
Kat DeLuna (BMI)
Elephant Man (PRS)
Red One (STIM)
AIO Entertainment Ltd. (STIM)
Greensleeves Publishing Ltd. (PRS)

Latin Awards
COMO UNA MARIPOSA
José María Muneta Gómez (SGAE)
Chrysalis Music S.L. (SGAE)
Universal Music Publishing Group (SGAE)

ERES PARA MÍ
Julieta Venegas (SGAE)
EMI Music Publishing Ltd. (PRS)

ME VOY
Julieta Venegas (SGAE)
EMI Music Publishing Ltd. (PRS)

Urban Awards
IRREPLACEABLE (2nd Award)
Amund Bjørklund (TONO)
Espen Lind (TONO)
Ne-Yo (BMI)
EMI Music Publishing Ltd./Stellar Songs Ltd. (PRS)

STRONGER
Thomas Bangalter (PRS)
Guy-Manuel de Homem-Christo (PRS)
Michael Dean (BMI)
Kanye West (BMI)
Imagem Music Ltd. (PRS)

Cable Award
THE HILLS
Natasha Bedingfield (PRS)
Danielle Brisebois (BMI)

Emmy Award
PLANET EARTH - POLE TO POLE
George Fenton (PRS)

Film Music Awards
10,000 B.C.
Harald Kloser (AKM)
Thomas Wander (AKM)

BEE MOVIE
Rupert Gregson-Williams (PRS)

FOOL'S GOLD
George Fenton (PRS)

THE GOLDEN COMPASS
Alexandre Desplat (SACEM)

I NOW PRONOUNCE YOU CHUCK AND LARRY
Rupert Gregson-Williams (PRS)

SHREK THE THIRD
Harry Gregson-Williams (PRS)

TV Music Awards
CSI
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)
Kevin Kiner (BMI)

CSI: NY
Pete Townshend (PRS)
Bill Brown (BMI)

GREY'S ANATOMY
Carim Clasmann (PRS)
Galia Durant (PRS)

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

MULTI-MILLION PERFORMANCE AWARDS

3 Million
CAN'T BUY ME LOVE
John Lennon (PRS)

DANCING QUEEN
Slig Anderson (STIM)
Benny Anderson (STIM)
Bjorn Ulvaeus (BUMA)
Universal Music Publishing Group (STIM)

EIGHTS DAYS A WEEK
John Lennon (PRS)

FOREVER AND FOR ALWAYS
Shania Twain (PRS)

IF I CAN'T HAVE YOU
Barry Gibb (PRS)
Maurice Gibb (PRS)
Robin Gibb (PRS)
Universal Music Publishing Group/
Gibb Brothers Music (PRS)
Warner/Chappell Music Publishing Ltd./Crompton Songs (PRS)

LIVE AND LET DIE
Sir Paul McCartney (PRS)
EMI Music Publishing Ltd. (PRS)

OVER MY HEAD
Christine McVie (BMI)

SOMETHING ABOUT YOU
Wally Badarou (SACEM)
Universal Music Publishing Group (PRS)

SUSPICION
Mori Shuman (SACEM)
Doc Pomus (BMI)

VALERIE
Steve Winwood (PRS)
Will Jennings (BMI)
F S Ltd. (PRS)

WITH A LITTLE HELP FROM MY FRIENDS
John Lennon (PRS)

4 Million
BUS STOP
Graham Gouldman (PRS)

GIMME SOME LOVING
Spencer Davies (PRS)
Muff Winwood (PRS)
Steve Winwood (PRS)
F S Ltd. (PRS)
Universal Music Publishing Group (PRS)

LISTEN TO YOUR HEART
Per Gessle (STIM)
Mats Persson (STIM)
Jimmy Fun Music (STIM)

MAN! I FEEL LIKE A WOMAN!
Shania Twain (PRS)

THANK YOU
Paul Herman (PRS)
Cheeky Music Ltd. (PRS)

THAT DON'T IMPRESS ME MUCH
Shania Twain (PRS)

5 Million
HIGHER LOVE
Steve Winwood (PRS)
Will Jennings (BMI)
F S Ltd. (PRS)

WHAT'S LOVE GOT TO DO WITH IT
Graham Lyle (PRS)
Gooding Ltd./Hornall Brothers Music Ltd. (PRS)

YOU REALLY GOT ME
Ray Davies (PRS)
Edward Kassner Music Co. Ltd. (PRS)

6 Million
IMAGINE
John Lennon (PRS)

7 Million
(I CAN'T GET NO) SATISFACTION
Sir Mick Jagger (PRS)
Keith Richards (PRS)

LAYLA
Eric Clapton (PRS)
Jim Gordon (BMI)
E.C. Music Ltd. (PRS)
Warner/Chappell Music International Ltd. (PRS)

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JOHN OTTMAN

A SCORING SENSIBILITY ROOTED IN THE '70S

by Jon Burlingame

John Ottman may not be the only professional filmmaker to have director, editor and composer credits. Some directors also edit, and a handful of directors create their own scores. But Ottman is very likely the only one who has not only won awards in more than one field but is actually taken seriously as a composer.

"Seven or eight years ago," he says, "I started to have my own identity as a composer, and feeling comfortable with it. I've achieved a style, and I've embraced that."

And why not? Four of Ottman's films have crossed the \$100 million threshold at the box-office, and fans raced out to buy the soundtrack CDs. All, interestingly, are comic-book adventures — *Superman Returns*, *X2: X-Men United* and the two *Fantastic Four* movies — even though his credits also include such modern classics as *The Usual Suspects* and popular films like *The Cable Guy*.

Ottman's film-scoring sensibility is rooted in the 1970s. "For me, that's the heyday of film music," he explains. He takes a classic approach to the orchestra and, when called for, writes a good old-fashioned melody — themes and variations designed specifically for the film, like the movie music he admired growing up.

Contemporary film-music trends drive Ottman crazy. First, there's too much music, he says. "It doesn't tell a story on its own, as many classic film scores do. It's all wallpaper, or an extension of the sound design. You feel more of a soul in the older scores than in the scores of today."

So Ottman works hard to accomplish that task even in his most difficult assignments. Like *Valkyrie*, his latest score, which accompanies the new Bryan Singer film starring Tom Cruise as a World War II German army officer who leads an assassination attempt on Adolf Hitler.

"The challenge of the movie was: How do you keep people on the edge of their seats when they know how the story ends?" Complicating that challenge: Ottman was not only the composer, he was also the editor on the movie.

Ottman and Singer have been friends since the mid-1980s, when they attended film school together at the University of Southern California. Singer discovered Ottman's prowess as an editor, and at the same time understood his desire to be a composer. *Valkyrie* marks their sixth collaboration (including *Usual Suspects*, *Apt Pupil*, *X2* and *Superman*).

"I edit only at gunpoint," says Ottman with a

laugh. "The silver lining is, I get to be a filmmaker on the movie. The editor has a lot of control on a film so I have very few people to make happy with the music: basically myself and Bryan. I know I'm going to have a hand in making a good film that I'm going to score."

The downside can be the time it takes. Ottman spent a year and a half on *Valkyrie*, including five months on Berlin locations in 2007 and then editing and scoring throughout all of 2008. "Bryan said, set aside six months, it's this little movie, it'll be fun," Ottman recalled. "I should have put a stop date in the contract," he says with a laugh.

The Usual Suspects was Ottman's first high-profile gig, winning Ottman an editing award from the British Film Academy as well as attention for his deceptively charming score. Since then, he has created the orchestral action, graced with choir, for the mutant super-heroes of *X2*; the lyrical music for Halle Berry in *Gothika*; a fun,

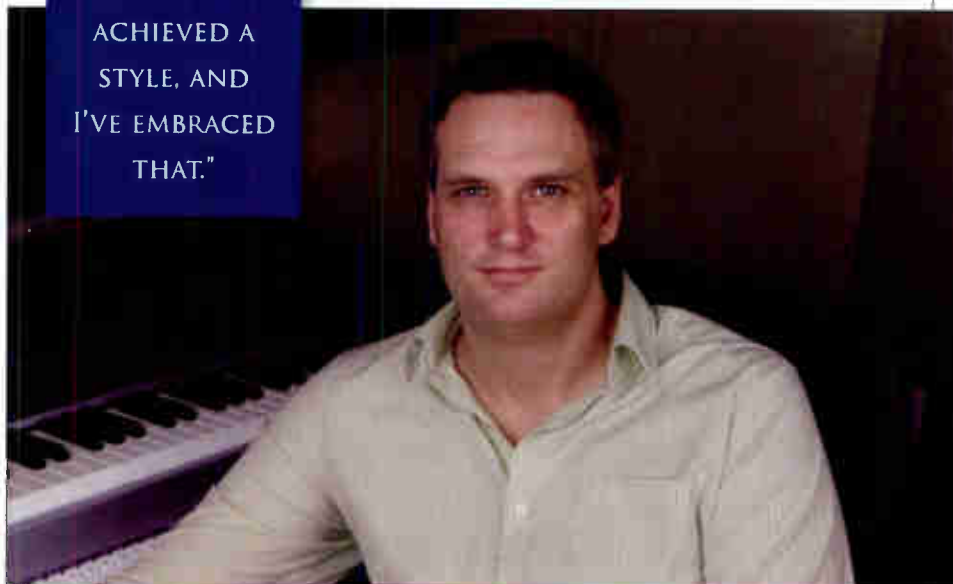
retro '60s sound, featuring bongos and electric piano, for *Kiss Kiss Bang Bang*; the warmth and heroism, complete with allusions to John Williams's classic themes, of *Superman Returns*; and the otherworldly grandeur of the Silver Surfer's music in the second *Fantastic Four* film.

He received an Emmy nomination for his music for TV's short-lived *Fantasy Island* remake. And in the case of *Urban Legends: Final Cut*, he performed the triple feat of directing, editing and scoring his own movie.

After 18 months on *Valkyrie*, Ottman is glad to be back doing what he likes best: writing music. He always says "never again" when one of his editing/scoring gigs ends — at least until next time.

Jon Burlingame writes about film music for *Daily Variety* and *The New York Times*.

"SEVEN OR EIGHT YEARS AGO," SAYS JOHN OTTMAN, "I STARTED TO HAVE MY OWN IDENTITY AS A COMPOSER, AND FEELING COMFORTABLE WITH IT. I'VE ACHIEVED A STYLE, AND I'VE EMBRACED THAT."



New Media Scene

Symposium Focuses on Copyright Collections in the Digital Age

Songwriters' and composers' interests took center stage at the Library of Congress on October 27 to inform Capitol Hill staff and the policy community of promising new methods to expand royalty collections in the Digital Age. A panel of academics, government officials, composers, and music industry representatives gathered for a Washington summit organized by The George Washington University Law School's Intellectual Property Law Program and Creative and Innovative Economy Center.

The meeting at the Library of Congress was the second in "The Creative Industries in

Transition: New Directions for the Digital Era" series and showcased academic research papers that are supported by The George Washington University Law School and sponsored by BMI.

"Intellectual property is one of the driving forces of the economy, especially now with the financial troubles on Wall Street," noted Ralph Oman, a Creative and Innovative Economy Center fellow who teaches copyright law at The George Washington University Law School and previously served as U.S. Register of Copyrights from 1985-1993. "Performing right organizations work. They are the most transparent and most trustworthy solution to create value

for and protect the rights of songwriters, composers, and their small businesses by collecting money around the world when their songs are performed. These organizations are a key part of the machinery."

"Let us consider the massive and disproportionately positive influx of income the export of our intellectual property has on our nation's balance of trade, not only in song, but also in film and theatrical products," said program panelist Maury Yeston, Ph.D, a multiple Tony Award-winning Broadway composer and former director of undergraduate music studies at Yale University. "As someone who is currently in production with a \$90 million American film

musical, I know the strength and extension of copyright protection is in the national interest, even more critical during economic times like these," said Dr. Yeston.

BMI President & CEO Del Bryant offered perspective from within the performing right arena, stating, "There is certainly no dispute that entertainment, information and copyright are in an era of dramatic change. This change has been evolutionary. It's been going on for a long time. For those of us in the music industry, it started nearly 15 years ago when music started to hit the web.

"It's clear that entertainment is changing. As they say in the technology business, it's scaling



Event participants (l-r): Richard Conlon, BMI Vice President, New Media & Strategic Development; Robert Brauneis, Co-Director GW IP Law Program; Ralph Oman, former Register of Copyrights and current Pravel Professorial Lecturer and GW CIEC Fellow; Maury Yeston, Tony Award-winning composer/lyricist, former Professor and Director of Undergraduate Music Studies, Yale University; Tanya Sandros, General Counsel, U.S. Copyright Office; Del Bryant, President & CEO, BMI; Fred Cannon, BMI Senior VP, Government Relations; and, seated, Susan O. Mann, Senior Director, Intellectual Property Policy, Microsoft Corp.; and Bhamati Viswanathan, GW CIEC Research Associate.

fast. Clearly, technology is nurturing an explosion of creativity. So will all of the 5 million bands on MySpace become commercial hits or even commercially viable? Probably not. But they do deserve a chance to express themselves and present their creative work to the public. When they do so, the copyrights that they create deserve our respect and, if the creator desires it, fair compensation when they are exploited. Likewise, businesses deserve a marketplace where they can get access to copyrights for a fair price and take their shot at building the next generation of entertainment.

"To make all of this happen, we need fair, market-driven copyright clearance and payment systems. You, as policy makers, are in a pivotal role to help frame these systems. Some innovative solutions have been proposed, ranging from Music Rights Organizations to ISP levy systems, global licensing solutions and more.

"Unfortunately, to date, the biggest winner in this evolving world has been inertia. It's a paradox. We are here today to chip away at that inertia in a thoughtful and balanced way. We cannot wait until the next round of Congressional hearings or rate-setting proceedings to hurriedly craft the next big idea.

"We need to be proactive, and collaborative. We need to blend the best thinking from the best minds across all aspects of these issues and come up with solutions that work for creators and copyright owners, solutions that work for business and solutions that foster strong, progressive public policy for America's copyrights both here in the U.S. and around the world.

"That's why we launched the New Copyright Era initiative. We believe that a productive, balanced and thoughtful dialog among the academic, business and policy communities is crucial to setting the stage for the future of copyright — and the future of creativity. I thank you again for joining us today and hope you will keep up to date with the New Copyright Era Initiative at our website, newcopyrightera.org."



Tony-winning Broadway composer Maury Yeston makes an impassioned plea for copyright protection during the panel discussion. From left: Susan Mann, Yeston, Tanya Sandros, Robert Brauneis and Ralph Oman.

The screenshot shows the website's header with the title "CREATIVE INDUSTRIES IN TRANSITION" and subtitle "NEW DIRECTIONS FOR THE DIGITAL ERA". Below the header is a navigation menu with links for ABOUT, PAPERS, EVENTS, PANELISTS, PRESS, PARTNERS, and CONTACT US. A "read more" link is visible. The main content area features a quote on the left: "Since the invention of the printing press, changes in technology have driven changes in copyright law. Legislators are challenged by the marketplace uncertainties fostered by technology changes. The Internet has posed important challenges to copyright law. In its early years, the Internet provided inexpensive and helpful communication means for academics, public researchers, and defense industry engineers before the computer network expanded by design in the 1990s to include millions of consumers and businesses." In the center is a video player for "Creative Industries in Transition: New Directions for the Digital Era: Symposium II". On the right is a "Panelists" section listing Bhamati Viswanathan, John M. Whealan, Susan O. Mann, and Steny H. Hoyer with their respective titles and roles.



The newcopyrightera.org website offers details on "The Creative Industries in Transition: New Directions for the Digital Era" events and participants.

Maury Yeston emphasizes a point while talking with Richard Conlon (I) and Ralph Oman.

LICENSING NEWS

One of the highlights of this year's New Northwest Broadcasters President's Club Awards dinner, held in Portland, OR, was a performance by up-and-coming BMI singer/songwriter Chelsea Williams, who originally made her mark in the L.A. music scene by playing on the Santa Monica Promenade for tips. To date, she has sold more than 40,000 CDs as a result of her street performances. Pictured after her set are (l-r): New Northwest Broadcasters President Pete Benedetti, Williams, NNB EVP/CFO Trila Bumstead, and BMI's Dan Spears.

Chelsea Williams Performs for New Northwest Broadcasters Honorees



Ingram Picks Up the TAB in Austin



Texas native Jack Ingram returned home at the request of BMI to meet and greet Texas broadcasters at the Texas Association of Broadcasters summer convention in Austin. The Big Machine Records artist and BMI songwriter, who helped kick off the TAB annual gathering by attending the opening reception, will release a new album in early 2009. Pictured prior to the reception are (l-r): BMI's Mason Hunter; Ingram; Jason Hightower, owner/GM, KMOO-FM; BMI's Dan Spears; Scott Parsons, VP/GM, Gap Broadcasting-Lubbock; and TAB VP Oscar Rodriguez.

BMI Pop Giants Transmit Their Hits at LPTV Gathering

Low-power television station owners and operators were treated to a lunchtime concert by long-time BMI songwriters Larry Hoppen and John Ford Coley at the Community Broadcaster Association's annual convention, held at the Golden Nugget in Las Vegas. Hoppen, founding member and lead singer of the '70s pop band Orleans, and Coley, one half of the highly successful pop duo England Dan and John Ford Coley, sang one smash hit after another, including "Still the One," "Dance with Me," "Love is the Answer" and "I'd Really Love to See You Tonight." Pictured after their performance are (l-r): BMI's Jose Gonzalez, CBA Executive Director Amy Brown, Hoppen, Coley, CBA President Ron Bruno and CBA Vice President Greg Herman.



Steele is Strong for Commonwealth



2007 BMI Country Songwriter of the Year Jeffrey Steele was the featured performer at Commonwealth Broadcasting's annual company meeting, held in Bowling Green, Kentucky. Steele cranked out some of his biggest hits, including "My Town," "These Days," "The Cowboy in Me" and his Grammy-nominated smash "What Hurts the Most." Pictured after the performance (l-r) are: Commonwealth Broadcasting VP Dale Thornhill, Commonwealth Broadcasting's Vickie Newberry, Steele, Commonwealth Broadcasting President & NAB Radio Board Chair Steve Newberry, and BMI's Mason Hunter.

Shawn Mullins Rocks Cox TV



BMI was asked to provide the musical entertainment at Cox Television's 2008 Sales Managers' Meeting, held at their corporate headquarters in Atlanta. BMI award-winning singer/songwriter Shawn Mullins entertained Cox executives in his hometown with a number of tunes from his catalog, including "Shimmer," "Beautiful Wreck" and the Grammy-nominated hit "Lullaby." Pictured after the performance are (l-r): BMI's Mason Hunter; Harry Delaney, VP/GM, WHIO-TV; Cox Television VP of Sales Jane Williams; Mullins; John Witte, VP/GM, KFOX-TV; and Ray Carter, VP/GM, WPXI-TV.

Coppola Sisters Inspire Women 'Rising Through the Ranks'



BMI presented a performance by country duo Kate and Kacey Coppola at "Rising Through the Ranks," the 2008 Women in Radio Management & Leadership Training Program. The two-day seminar at the Radio Advertising Bureau (RAB) Academy in Dallas was held in conjunction with BMI and the Mentoring and Inspiring Women (MIW) in Radio Group. Identical twins, the Coppolas, who were recently signed to Big Machine Records, penned a song on George Strait's new album and were finalists on the CMT show *Can You Duet*. BMI's Darlene Rosado (front row, third from left) and the Coppola's (front row, fourth and fifth from left) pose with the "Rising Through the Ranks" class of 2008.

At the 2008 Mid-Atlantic Broadcasters Conference, held in Atlantic City, members of both the New Jersey Broadcasters Association and MD/DC/DE Broadcasters Association gathered to learn about ways that radio could use the Internet to generate new revenue and listeners. BMI's Dan Spears (l) used the occasion to present a BMI gold record to Phil Roberts who retired as President of the NJBA after almost 20 years on the job.

NJBA's Phil Roberts Gets Gold from BMI



LICENSING NEWS

BMI, Association Partners Continue Cooperative Efforts

National Association of College & University Business Officers Conference



BMI provided the musical entertainment at the General Session & Closing Luncheon for the National Association of College & University Business Officers (NACUBO) Annual Conference in Chicago. Since the inception of the College & University Agreement over 30 years ago, BMI and NACUBO have built a strong partnership. Pictured (l-r) John Walda, President, NACUBO greeting BMI's Brian Philbin after the performance.

Arkansas Hospitality Association Banquet



▲ For the fifth year in a row, BMI provided the musical entertainment for the Arkansas Hospitality Association Annual Banquet. Pictured at the event are AHA President & CEO Montine McNulty (l) and BMI's Jessica Frost.

▼ In September, BMI held a roundtable licensing discussion during the Society for Healthcare Strategy & Market Development (SHSMD) Annual Educational Conference in San Francisco. SHSMD is the premier organization for 4,500 healthcare professionals responsible for strategy development and implementation in a wide array of healthcare organizations. Pictured (l-r) are: Shelley Schoenfeld, Hospital Relations Strategist, Physicians Practice; BMI's Michele Reynolds; and Gerri Lutes, Director Protocol & Events Oregon Health & Science University

Society for Healthcare Strategy & Market Development Educational Conference



Council of State Restaurant Associations Summer Conference



BMI sponsored a dinner for the Council of State Restaurant Associations (CSRA), formerly the International Society of Restaurant Association Executives, during their Summer Conference, held in Asheville, North Carolina. Pictured (l-r, standing): David Siegel, Executive Vice President, Hospitality Minnesota; Douglas O'Flaherty, Director of Operations, Hospitality Association of South Carolina; BMI's Marsha Williams; Jim Hopper, President & CEO, Oklahoma Restaurant Association; BMI's Cleve Murphy; Steve Chucru, President & CEO, Arizona Restaurant Association; Patti Colley, Director Strategic Programs & Events, Oklahoma Restaurant Association; Jana Shelton, Vice President Membership Development; (seated) Montine McNulty, President & CEO, Arkansas Hospitality Association; Beth Madden, Vice President Business Development, National Restaurant Association; BMI's Josh Lagersen; and Tracy Webster, Director of Membership Services, Restaurant Association of Maryland.

BMI's Michele Reynolds (l) and Tamara Scarbrough congratulate composer Michael Daugherty on the Nashville Symphony performance of *Metropolis Symphony*, performed at the Schermerhorn Symphony Center in November. Prior to the concert, Daugherty and Giancarlo Guerrero held a "Classical Conversation" fielding questions from over 100 concert-goers.

Classical Conversation Boosts 'Metropolis Symphony'



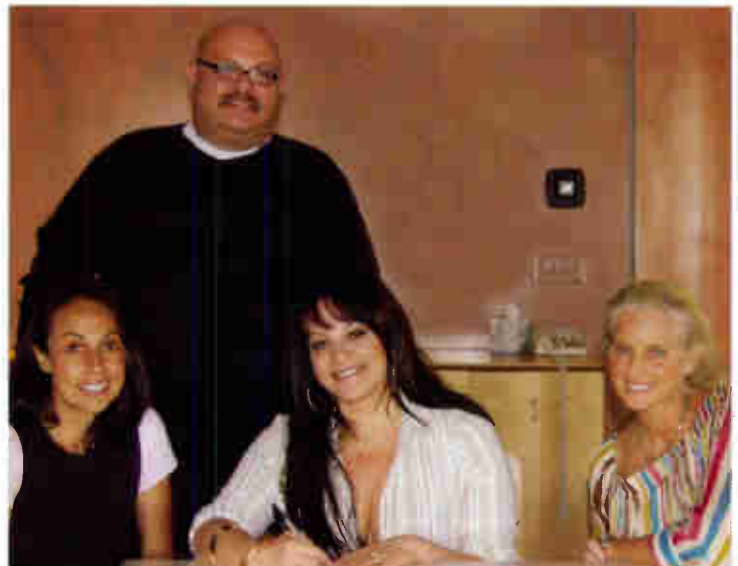


▲ ▶ **These Go to 11.** BMI celebrated and nurtured the art of conducting by hosting its annual Conducting for the Film Composer workshop, now in its 11th year. Taught by BMI Classic Contribution Award-winner, conductor and composer Lucas Richman, this innovative course aimed to develop and refine the conducting skills of eight BMI film and television composers who were selected to participate as students. This year's exemplary class of participants included working film and television composers. Pictured in the photo above are (l-r) back row: BMI's Ray Yee, participants Gingger Shankar, Dan Slider, and Rob Cairns, BMI's Doreen Ringer Ross, participant Billy Sullivan, BMI's Linda Livingston, participant Mark Koval and BMI's Phil Shrut; front row: David Low, participant Michael Picton, Lucas Richman, with participants Barbara Cohen and David Kitay. The photo at right captures David Kitay (left) learning from Lucas Richman (right).



▲ **What's My Name Again?** A luncheon July 11 provided the cozy setting for toasting Carrie Underwood's chart-topper "Last Name." Co-hosted by BMI, the party feted the three co-writers, Underwood, Luke Laird and Hillary Lindsey, whose lyrical wit paired with an infectious melody made "Last Name" the seventh consecutive no. 1 hit for the powerhouse vocalist. Pictured are (l-r): Carrie Underwood, front and center, with co-writer Luke Laird, BMI's Beth Mason, co-writer Hillary Lindsey and BMI's Jody Williams.

▼ **Guilty of Greatness.** BMI is proud to welcome Fonovisa recording artist Jenni Rivera, affectionately nicknamed "La Diva de la Banda," to its growing family. Rivera, a front-runner in the regional Mexican music genre, has built a career that spans more than a decade, and boasts a more than 12-album discography that has garnered platinum sales. Her latest release, *Culpable o Inocente*, is in stores now. Shown in BMI's conference room are (l-r): BMI's Delia Orjuela, business manager Pete Salgado, Rivera, and BMI's Barbara Cane.





▲ **CriStyle Clear.** BMI helped kick-off the 2008 Atlantis Music Conference and Festival by presenting a Producer/Songwriter panel Thursday, September 18 at Atlanta's Center Stage in Midtown. Moderated by BMI's Catherine Brewton, the discussion thrived on the insight of a diverse cross-section of elite producers, managers and songwriters including Jeffrey Steele (Rascal Flatts, Tim McGraw, Montgomery/Gentry), CriStyle (Mariah Carey, Brandy, Teyana Taylor), DJ Montay (DJ Unk, Flo Rida, Three 6 Mafia), DJ Toomp (Mariah Carey, Kanye West, TI), and Jasper Cameron (Ciara, Lloyd, Nelly), with Zack Odom and Kenneth Mount (Cartel, Mayday Parade). In addition to performing their own compositions, participants also revealed stories behind the songs and strategies for hit-making success. Audience members in the packed venue engaged in a Q&A segment, posing a flurry of thought-provoking questions to the panelists. Pictured are (l-r): BMI's Byron Wright and Catherine Brewton, Zack Odom, Kenneth Mount, CriStyle, DJ Toomp, Jasper Cameron, Jeffrey Steele and BMI's David Claassen.



▶ **Heartbreaker.** Black Eyed Peas frontman will.i.am recently visited BMI's Los Angeles office to discuss his exciting list of current projects. In addition to working on a new Black Eyed Peas album, the multi-talented artist, songwriter and producer is developing a new social website, *DipDive.com*, with Interscope Records; a compilation album with Kanye West, Q-Tip, Common and Lupe Fiasco; and along with the other Black Eyed Peas members, he has created The Peapod Foundation to encourage social change by uniting people, especially children, through the universal language of music. Shown are (l-r): BMI's Malik Levy and Nicole Plantin; will.i.am; and BMI's Barbara Cane.

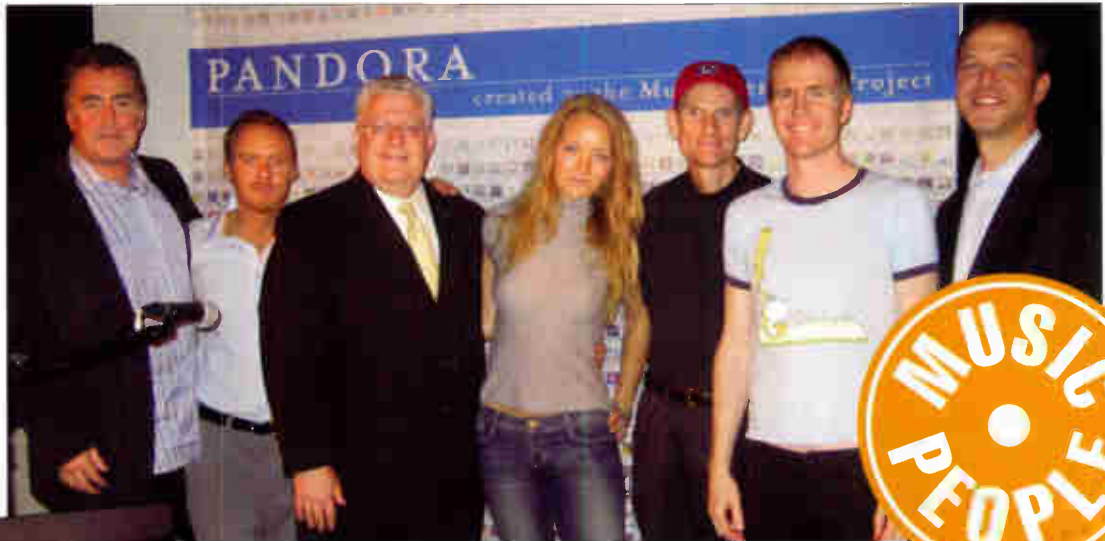


▲ **Mike + The Mechanics' Genesis.** BMI's Brandon Bakshi recently caught up with Mike Rutherford (PRS) of Genesis and Mike + The Mechanics fame at an industry event in West London. Rutherford's prodigious career spans more than 30 years and includes high-profile work as a songwriter, guitarist and bass player. Rutherford not only co-founded Genesis, a band that went on to sell more than 100 million albums worldwide, but also Mike + The Mechanics, whose hit singles including "All I Need Is A Miracle" and "The Living Years" carved out an enviable place for the band in music history. Pictured are (l-r): BMI's Brandon Bakshi and Mike Rutherford.



▲ **Lookin' Good.** BMI toasted the veteran trio of hit-makers behind BMI songwriter Keith Urban's no. 1, "You Look Good in My Shirt," Monday, November 3 in its Music Row offices. Written by BMI troubadours Tony Martin, Mark Nesler and Tom Shapiro, the single originally earned a spot on Urban's 2002 release *Golden Road*, but its effervescent popularity led to its second recording for his *Be Here* project and subsequent release as a single. Pictured are (l-r): co-writers Mark Nesler, Tom Shapiro and Tony Martin; Keith Urban; Disney Music Publishing Vice President Lisa Ramsey Perkins; BMI's Jody Williams; EMI Music Publishing Executive Vice President and General Manager, Nashville Gary Overton; President & CEO of Capitol Records Nashville Mike Dungan; Sony/ATV Senior Vice President, Creative Terry Wakefield; and Disney Music Publishing Senior Vice President & General Manager Doug Howard.

▼ **Ponderosa Stomp.** BMI and *MetroMix.com* partnered to offer a day of soapbox derby racing and southeastern indie rock sounds at the 3rd Annual Atlanta Downhill Challenge November 15. Staged at the Starlight Theatre, the action kicked off at noon and continued well into the evening, as more than 70 drivers of homemade soapbox carts vied for wins. Nashville rockers The Hollywood Kills jump-started the day's music and were followed by Charleston's neo-grunge rockers All Get Out, Atlanta indie darlings Ponderosa, Nashville's funk and Latin-infused Here Come the Mummies, and Atlanta's experimental rock-popsters Snowden. Pictured are (l-r): Ponderosa's Jonathan Hall and Kalen Nash, BMI's David Claassen, and Ponderosa's Kris Sampson and John Dance.



▲ **Pandora's Box.** On October 7, the BMI Government Relations department launched its Business Educational Initiative with a visit to Pandora, where the executives and staff were treated to a performance by BMI singer/songwriters Alissa Moreno and Fred Smith. BMI executives Fred Cannon, Richard Conlon and Myles Lewis accompanied the performers, and the visit also included an informative sitdown with Pandora President Joe Kennedy and Digital Media Association Executive Director Jon Potter to discuss BMI's advances in new media, general and media licensing. Shown are (l-r): BMI's Richard Conlon, Myles Lewis and Fred Cannon; BMI songwriter Alissa Moreno; Pandora's Joe Kennedy; BMI songwriter Fred Smith; and DiMA's Jon Potter.



MATT ADDINGTON



◀ ▲ **Sun Scribes.** The Sundance Institute Composer's Lab was held last summer, July 22 thru August 7, in Sundance, Utah. This year's Composers Lab Fellows were Matt Cartsonis, T. Griffin, iZLER, JJ Lee, Vivek Maddala and Nicholas Pavkovic. During the two-week lab, Fellows participate in workshops and creative exercises under the guidance of the industry's leading film composers and film music professionals. BMI has been a sponsor and participant in the lab since it was reintroduced in 1998. Pictured in the photo at left are (l-r): Tyler Bates, advisor composer, former lab fellow (1999); Doug Frank, President of Music for Warner Brothers Pictures, advisor; BMI's Doreen Ringer Ross, Sundance Composer advisor; Peter Golub, Director of Sundance Film Music Program; Rob Messinger, composer agent, advisor; and Tracy McKnight, music supervisor advisor. Pictured in the second shot, above, are (l-r): Front row: Matt Cartsonis, composer lab fellow; iZLER, composer lab fellow; BMI's Doreen Ringer Ross, Sundance Composer advisor; Todd Griffin, composer lab fellow; and Vivek Maddala, composer lab fellow; back row: Nick Pavkovic, composer lab fellow; Scott Johnson, Director of Production, Sundance Film Music Program; JJ Lee, composer lab fellow; Penka Kouneva, composer, former composer lab fellow (2001); and Rob Messinger, advisor agent.

▼ **It's An Art.** BMI and *Oficina del Musico.com* presented the El Arte de la Composicion (The Art of Songwriting) panel at The Puerto Rico Conservatory of Music September 10. The panel, created to explore what it takes to achieve a professional and artistically relevant songwriting career, featured speakers **Gustavo Laureano** (La Secta All Star), **Willy Rodríguez** (Cultura Profética), **Luis Perico Ortiz** (producer, composer and musician), **Glenn Monroig** (artist, composer, producer and musician), **Lewis "Butch" Magruder** (Si Señor) and **Voltio** (Reggaeton artist). Shown are (l-r): Willy Rodriguez, Luis Perico Ortiz, Lewis "Butch" Magruder, Glenn Monroig, Randy Luna, Voltio, BMI's Joey Mercado and Gustavo Laureano.



▲ **An Offer He Couldn't Refuse.** BMI's Brandon Bakshi paid a visit to Kingston, Jamaica, to present reggae/dancehall producer Donovan "Don Corleon" Bennett a BMI London Award for the smash "Break It Off," written and recorded by Rihanna and Sean Paul. Corleon is also the founder of Don Corleon records. Shown are Corleon (left) and BMI's Brandon Bakshi (right).

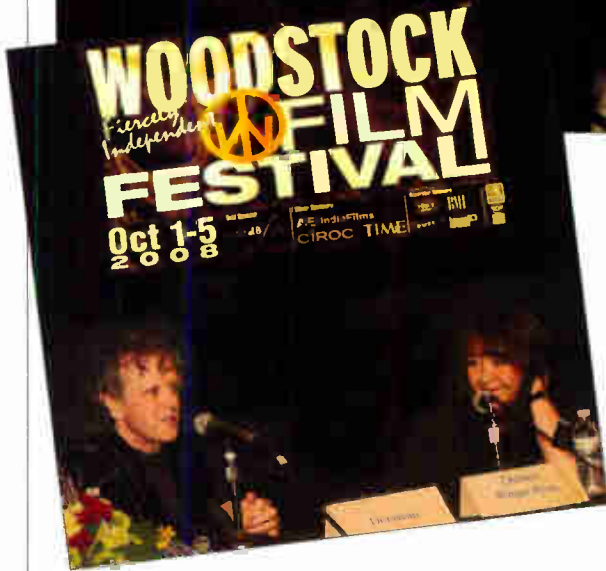
▶ **Good Ole ELO.** Songwriter and Electric Light Orchestra frontman **Jeff Lynne** (PRS) was awarded BMI Million-Air certificates for "Turn to Stone," which has earned more than one million airplays, and "Don't Bring Me Down," for generating more than two million airplays. BMI's **Linda Livingston** and **Phil Graham** presented Lynne the certificates during a recent visit to his studio in Los Angeles. Shown are (l-r): BMI's Linda Livingston, Jeff Lynne, and BMI's Phil Graham.



▲ **Setenta.** BMI presented a special Citation of Appreciation to superstars **Banda El Récodo** in recognition of their 70 years of outstanding service and many contributions to the world of Latin music. The plaque was presented during the Latin Radio & Entertainment Convention at the Los Angeles Airport Marriott Hotel, where the band also received special recognition for their career. In addition to current band members, **María de Jesus Lizarraga**, widow of group founder **Don Cruz Lizarraga**, and her two sons, **Alfonso** and **Joel Lizarraga**, who are the leaders of the band, attended. Shown are: BMI's **Delia Orjuela** (center, right), **María de Jesus Lizarraga** (center, left) and **Banda El Récodo**.



▲ **His Way.** BMI songwriter **Jay Sean** (PRS) recently signed to U.S. record label **Cash Money Records**, home to BMI songwriter and artist **Lil Wayne**. Jay is a former medical student who has become a major player in the U.K. urban scene. *Touch* magazine in the U.K. described him as "the U.K.'s answer to Ne-Yo," while *The Independent* called him "an urban legend in the making." His album, *My Own Way*, will be released in the U.S. in the spring of 2009. Shown at recording session October 28 at The Hit Factory in Miami are BMI's **Jake Cavazos** (left) and **Jay Sean** (right).



▲ **Rebel Rousers.** The Musicians Hall of Fame inducted another class of the American musical elite on Tuesday, October 28 in Nashville. The overwhelming majority of 2008 inductees are longtime BMI songwriters: Booker T. and the MGs, The Memphis Horns, The Muscle Shoals Rhythm Section, The Crickets, Duane Eddy, Al Kooper and Billy Sherrill have all perennially called BMI home. In honor of these artists and their profound accomplishments, BMI sponsored the reception immediately following the ceremony. Pictured are (l-r): back row: inductees Will McFarlane, Steve Cropper, Spooner Oldham, Clayton Ivey, Pete Carr, Jerry Allison, Duane Eddy, Jimmy Johnson, Sonny Curtis, and Donald "Duck" Dunn; second row: inductees Booker T. Jones, Randy McCormick, David Hood, Wayne Jackson, Andrew Love and Joe B. Maudlin, Musicians Hall of Fame's Joe Chambers and inductee Roger Hawkins; front row: BMI's Jody Williams, with inductees Billy Sherrill and Barry Beckett.

◀ **Mellow Fellow.** The Woodstock Film Festival, one of the top regional film festivals in the U.S., featured a Q&A discussion and concert with legendary singer/songwriter Donovan during its October 1-5 run. BMI was a returning festival sponsor, while BMI's Doreen Ringer Ross moderated the "Music in Film" Q&A with Donovan and hosted a dinner celebrating filmmakers, composers, songwriters, community leaders, and industry executives. Pictured are (l-r): Donovan and BMI's Doreen Ringer Ross.

▼ **Salón Acústico.** BMI's November edition of the Acoustic Lounge series provided an evening devoted to Latin sounds. This installment featured performances by Uruguay's Paula Lobos, who brought her r&b and pop stylings; Nati and Darwin of Vanaz, who provided soulful ballads as well as upbeat pop tunes; and La Marisoul and Gloria Estrada of Los Angeles-based Latin group La Santa Cecilia, who served a unique blend of sounds rooted in Spanish music. The Acoustic Lounge showcase is held on the first Monday of each month at Genghis Cohen (740 N. Fairfax Avenue in Hollywood) and is free and open to the public. Shown are (l-r): keyboardist Todd Christopher Soto, Paula Lobos, La Santa Cecilia's Gloria Estrada and La Marisoul, BMI's Marissa Lopez, Vanaz's Nati and Darwin, and BMI's Delia Orjuela.



▲ **Viva el Mexico.** BMI presented Noche Mexicana on Tuesday, September 16 at the Rumba Room. Presented with LATV, the invitation-only showcase celebrated the success of Mexican artists and songwriters whose buzz-worthy promise is spawning platinum-selling projects and accolade-lined careers. The musically stacked evening featured performances by Yolanda Pérez, Los Buitres, Ahui, Adrian Reyes, Los Famosos Del Norte and Jerry Demara. Shown are (l-r): BMI songwriter/producer Adolfo Valenzuela, BMI's Delia Orjuela, Fonovisa/Disa President Gustavo Lopez, performer Yolanda Pérez, BMI's Marissa Lopez and BMI songwriter Fausto Juarez.

► **Teach Your Children Well.** New York City-based organization Music for Democracy (MFD) staged a fundraiser at St. Raphael's Cathedral Sunday, October 12 in Manhattan. BMI's Charlie Feldman attended the gala, which featured a live performance by BMI Icons **David Crosby** and **Graham Nash**, along with calls to action from several guest speakers who delved into the hotbed of contemporary issues. Pictured are (l-r): Air America's **David Bender**, BMI's Charlie Feldman, MFD National Director **Bear Kittay**, **David Crosby**, **Graham Nash**, MFD Communications Director **Chris Foster**, MFD Executive Director **Mitch Manzella**, and MFD Policy Director **Aaron Agulnek**.



◀ **Dream Big.** Hip-hop hero **Yung Joc** thrilled Atlanta-area youth Sunday, November 9 during the BMI and Life Changing Ministries sponsored Youth Day at New Life Tabernacle. The program's theme, "Pursuing Your Dream," echoed throughout Yung Joc's inspirational speech, while a fiery performance by gospel rapper **Mouthpiece** also motivated the young crowd. Pictured are (l-r): BMI's **Byron Wright** and **Catherine Brewton**, **Yung Joc**, **Pastor A.R. Cooper** and **Lady Cooper**.

▼ **New Music First.** The BMI-sponsored CMJ Music Marathon Festival showcase, held October 22, featured seven bands that convened at Crash Mansion for an explosive night of live music. A diverse lineup of nascent talent hit the stage, displaying high-energy and pulsating sounds and reflecting CMJ's 28-year history of celebrating new music first. Showcase performers **Passenger** pose with BMI's **Ben Tischker** (far left); **Glenda Miller** (2nd from left); **Casey Robison** (3rd from right); **Samantha Cox** (2nd from left) and **David Claassen** (far right).



▲ **Songs without Borders.** BMI recently celebrated the success of its songwriters on Latin radio at the second annual RadioNotas.com and Monitor Latino Conference in Los Angeles. The BMI-sponsored convention brought Latin radio programmers from across the U.S. and Mexico together with Latin music industry executives to discuss the future direction of the genre. BMI presented a certificate to **Adolfo** and **Omar Valenzuela** – also known as "The Twins" – during the event in recognition of their influential work as producers in the regional Mexican sphere. Shown at the conference are (l-r): songwriter/producer **Homero Patron**; BMI's **Marissa Lopez**; Peermusic Creative Director **Yvonne Gomez**; BMI's **Joey Mercado**; Monitor Latino President **Juan Carlos Hidalgo**; BMI's **Delia Orjuela**; songwriter/producer **Omar Valenzuela** and **Fonovisa** Label Manager **Nelson Medoza**.



▼ **Bring the Family.** BMI songwriters swept the short list of 2008 Nashville Songwriters Hall of Fame inductees: hit writers Matraca Berg and Tom Shapiro entered the elite ranks in the Songwriter category, while prolific songman John Hiatt joined the Hall in the Songwriter/Artist field. Influential publisher Bob Beckham also received the foundation's inaugural Mentor Award. The Hall of Fame candidates were officially inducted Sunday, October 26 at the 39th Annual Nashville Songwriters Hall of Fame Dinner & Induction Ceremony, presented by AT&T. Pictured are (l-r): Roger Murrah, Chairman of the Nashville Songwriters Hall of Fame Foundation; BMI President & CEO Del Bryant; Bob Beckham; Matraca Berg; John Hiatt; Tom Shapiro; with BMI's Jody Williams and Phil Graham.

▲ **Showing Initiative.** BMI teamed up with the Songwriters Association of Washington (SAW) and the Baltimore Songwriter Association on October 10 to present the first in a series of four Courtyard Concerts to help raise awareness for the Institute of Human Virology's Jacques Initiative. Attendees at the event, held at the University of Maryland Medical Center's Baltimore campus, were treated to performances from Victoria Vox and BMI singer/songwriters Bob Sima and Susan Souza. Jacques staff also distributed educational materials and conducted free HIV testing. A member of the IHV Board of Advisors, BMI's Fred Cannon linked the organizations to assist in getting the word out about the initiative, which was developed to create better outcomes for patients living with HIV/AIDS. Shown are (l-r): back row: Derek Spencer; BMI songwriter Bob Sima; songwriter Victoria Vox; SAW and BMI Consultant Rob Goad; BMI songwriter Susan Souza; and BMI's Fred Cannon; front row (l-r): Kathy Bennett; Jacques Initiative's Jeff Weaver; two patients of the Jacques Initiative; and SAW's President Jean Bayou.



KRISTA LEE / KRISTA LEE PHOTOGRAPHY



▼ **Bring It On Back.** Legendary Righteous Brothers crooner Bill Medley performed alongside the Pacific Symphony Orchestra November 8 at the Orange County Performing Arts Center. BMI songwriters Barry Mann and Cynthia Weil, who co-wrote "You've Lost That Loving Feeling" with Phil Spector, attended the event. The 1964 Righteous Brothers rendition is the most-played song in the history of radio. Medley's son Darrin stepped into late partner Bobby Hatfield's shoes to sing the famous duet alongside his father. Shown are (l-r): BMI's Linda Livingston, Bill Medley, Cynthia Weil and Barry Mann.



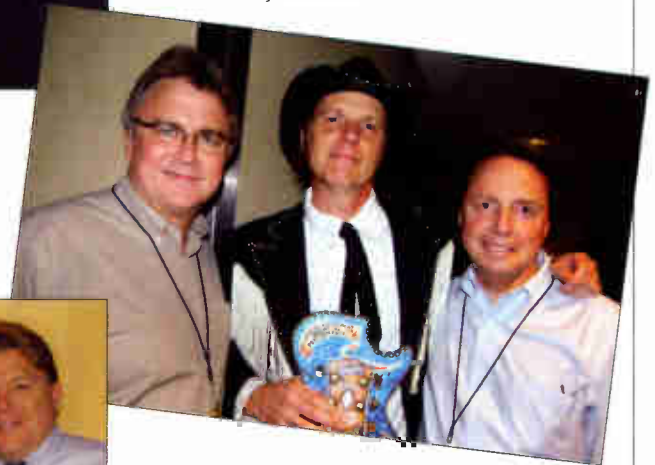
◀ ▲ **Run Around.** BMI's Pick of the Month is a monthly showcase series which highlights a hand-picked band or artist deserving of a closer listen. At the September installment of the series, BMI hosted pop-rock quartet Run, Run at the Viper Room, while the October edition featured witty songwriter, musician and comedian Jon Lajoie. Past BMI Pick of the Month artists include Macy Gray, Counting Crows and The Feeling. Shown in the photo above are (l-r): BMI's Joe Maggini; Run, Run, Run's Alex Speck, Francisco DeCun and Xander Smith; BMI's Casey Robison; Run, Run, Run's Doug Palmer and Nic Speck; and BMI's Myles Lewis. Pictured in the second shot, left, are (l-r): Jon Lajoie and BMI's Casey Robison.





▼ **Reckless Country Soul** – with Fervor. BMI continued its enthusiastic support of the Americana Music Festival and Conference in 2008, sponsoring the 9th annual installment of the roots music extravaganza. On Thursday, September 18, BMI's official showcase offered wistfully soulful singer/songwriter Sarah Siskind and melodically brazen rockers the Branded Sons. At the Americana Honors & Awards ceremony held in the historic Ryman Auditorium Thursday evening, BMI artists, producers and songwriters delivered stunning performances and took home loads of the organization's hand-crafted awards. Pioneering rock-roots synergists Jason and the Scorchers claimed Lifetime Achievement honors in the Performance field. Pictured are (l-r) BMI's Phil Graham, Jason and the Scorchers' Jason Ringenberg and BMI's Jody Williams.

▲ **Latin Alternative**. BMI proudly presented Verano Alternativo (Alternative Summer) in conjunction with *LARemezcla.com*, *Filter Magazine* and *Descargaclub.com* August 20 at the Knitting Factory in Los Angeles. The event celebrated Latin music by showcasing an array of bands who reflect the genre's diversity, including SSB, Quetzal, Allá, and ZocaloZúe, who have each created distinct sounds by incorporating both their cultural heritage and passion for experimentation. Pictured are (l-r): SSB's Quincey McCrary, BMI's Delia Orjuela, SSB's Salvador Santana and BMI's Marissa Lopez, with SSB's Emerson Cardenas and Jose "Crunchy" Espinosa.



▲ **Funkadelic**. Funk legend George Clinton recently stopped by BMI's Nashville offices to chat with staffers. Pictured are (l-r): BMI's Jody Williams and Thomas Cain, George Clinton and Carlton Scott, with BMI's Mark Mason and David Preston.

▼ **Hit It**. BMI London, along with the U.K.'s *Hit Sheet* magazine, presented one installment its monthly series of showcases on September 25 at the Cobden Club in West London. The series, designed to give the finest unsigned, breaking and established singer/songwriters the opportunity to perform for key industry executives, featured a diverse range of performers including Andy Fleet, girl-band Stonefoxx, Bo Pepper and Zena, who earlier this year was nominated in the '02's Top 10 Undiscovered Acts UK. Shown are (l-r): BMI's Simon Aldridge, Bo Pepper's Dolly Pepper and Matt Park, Zena, Andy Fleet, Stonefoxx members Stacy Burton, Lizzie Williams and Gem Allen, and BMI's Brandon Bakshi.



▲ **Signed, Sealed, Delivered**. Puerto Rican-bred pianist, songwriter, and producer Marlow Rosado recently visited the BMI offices to solidify his affiliation during a break from co-writing for a new Marc Anthony album. Known for his songwriting prowess visible on Alejandra Guzman's album *Lipstick*, Rosado has also played with artists including Celia Cruz, Ricardo Montaner, and Olga Tanon. His songwriting credits include Anthony Cruz's "Empese a Llorar," Anais's "No Quiero Sufrir" and Brenda K. Starr's "Te Voy a Ver Muy Mal." Pictured are (l-r): manager Martha Cancel, Marlow Rosado and BMI's Porfirio Piña.





▼ **A Good Day for Believers.** BMI hosted a celebration of “firsts” Thursday, October 9 in its Music Row lobby: “Do You Believe Me Now” marked the first trip to the top of the charts for BMI songwriters, co-producers and long-time friends Joe West and Dave Pahanish, Jimmy Wayne’s first top single as an artist, The Valory Music Company’s breakthrough climb to no. 1, and publishers Wright of Center and My Good Girl Music’s inaugural chart-topper as well. Celebrants marked the occasion with a jam-packed party and a unique full-band performance from Jimmy Wayne, featuring Hall & Oates’ John Oates. Oates and Wayne delivered a rendition of the duo’s “Sara Smile” – a seminal song in Wayne’s acquisition of a record deal – and “Do You Believe Me Now.” Pictured are (l-r): BMI’s Jody Williams, Wright of Center Music’s Cole Wright, BMI songwriter Joe West, Jimmy Wayne, BMI’s Perry Howard, My Good Girl Music’s Kelly King, BMI songwriter Dave Pahanish, BMI’s Clay Bradley, BMI Icon John Oates, The Valory Music Company’s Scott Borchetta, and William Morris Agency’s Greg Oswald.

▲ **Shake, Rattle & Roll.** BMI sponsored Don’t Knock the Rock Film and Music Festival’s Music in Film, TV and New Media roundtable discussion August 16 at the Silent Movie Theatre in Los Angeles. Panelists addressed the changing landscape of music rights and new media while educating attendees on song placement in film, television and new media; obtaining music rights for films; and the art of composing original music. Shown are (l-r): front row: panelists Natural Energy Lab’s Danny Benair, director Allison Anders (*Gas, Food, Lodging, Grace of My Heart* and *Sugar Town*), music supervisor Howard Paar (*The L Word* and *Herbie Fully Loaded*), producer/composer CJ Vanston (*A Mighty Wind* and *For Your Consideration*) and Bug’s Mara Schwartz; back row: moderator and acclaimed actor-musician Michael Des Barres, with panelists BMI’s Doreen Ringer Ross, Disney’s Scott Holtzman, Paramount’s Liz McNicoll and director Denny Tedesco (*The Wrecking Crew*).



ALAN MAYOR



▼ **Indie Sounds.** BMI sponsored a panel discussion, Making Your First Feature: Music Makes the Movie, at the 4th annual IFFP Filmmaker Conference, held September 14-19 in New York. Held September 14, the panel addressed finding the right sound for a film on an indie budget. BMI’s Doreen Ringer Ross moderated the discussion, which included advice from composer Nathan Larson, director Craig Zobel, music supervisor Barry Cole and Bank Robber Music founder Lyle Hysen. Shown are (l-r): composer Nathan Larson, director Craig Zobel, BMI’s Doreen Ringer Ross, music supervisor Barry Cole, and Bank Robber Music founder Lyle Hysen.

RAY TAMARRA

▲ **Here’s Lookin’ at You, Kid.** Celebrated BMI composer David Newman recently raised his baton to conduct the Hollywood Bowl Orchestra for *The Big Picture: The Films of Warner Bros.* The event, held August 31 at the Hollywood Bowl, paid tribute to the movie house’s 85-year history with music ranging from the various composers of *Casablanca*, *Rebel Without a Cause*, and *Blazing Saddles*, to *Harry Potter* and *The Dark Knight*, with film scenes projected on the big screens around the Bowl. Newman, in his 21-year career, has scored more than 100 films, ranging from *War of the Roses*, *Hoffa*, *Bowfinger*, *Heathers*, *Serenity* and *Ice Age*. Shown are (l-r): Steve Linder, Senior Vice President, IMG Artists; BMI’s Doreen Ringer Ross; David Newman; John Michael Higgins, actor/show host; and Brian Grohl, Hollywood Bowl manager.



RANDALL MICHELSON



◀ **Gat It Right.** Keith Gattis and Adam Hood kicked off BMI's new Nashville showcase series, BMI Presents at 12th & Porter, Tuesday, October 21. Slated for quarterly installments, the showcase will highlight the lifeblood of the Nashville music community: songwriters. Tapped by BMI in recognition of their current potency or potential, the artists featured will reflect the diverse hive of creators impacting today's country charts and the evolving Music Row hit-making paradigm. Pictured are (l-r): Crossfire 3's Mark Brown, BMI's Clay Bradley, Keith Gattis, Crossfire 3's Steve Markland, BMI's Bradley Collins, Crossfire 3's Ed Williams, and BMI's Jody Williams.

BRENDAN GETZ

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.

Del Bryant
President & CEO

John Cody
Executive Vice President & COO

Robbin Ahrold
Vice President, Corporate Communications & Marketing

Tom Annastas
Vice President, General Licensing

Brandon Bakshi
Executive Director, Writer/Publisher Relations, Europe & Asia

Jean Banks
Senior Director, Theatre & Jazz

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Thomas Cain
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Shelby Kennedy
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Executive Director, Writer/Publisher Relations, Los Angeles

Linda Livingston
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Marissa Lopez
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