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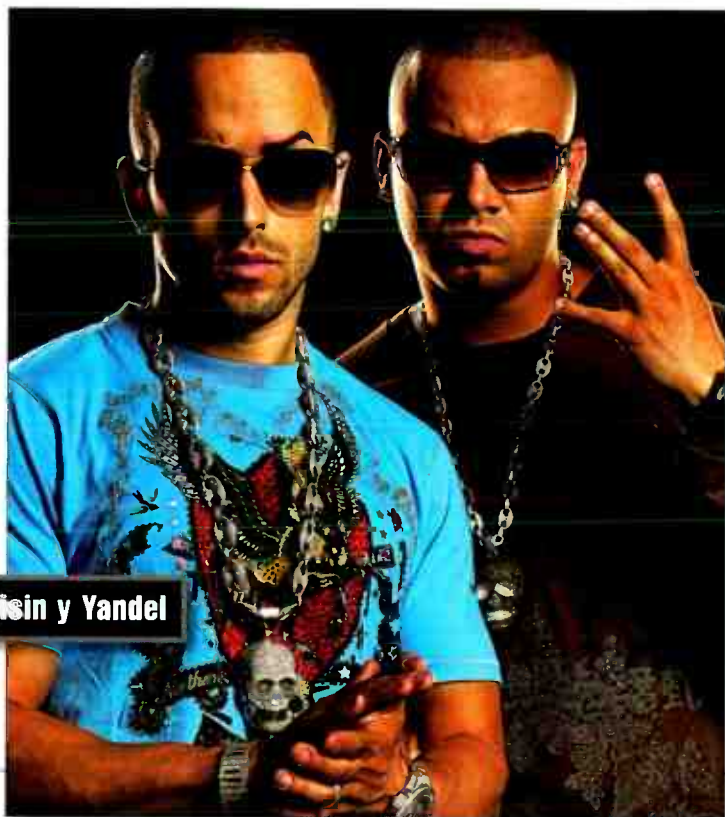
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WorldRadioHistory

HITMAKERS



Wisin y Yandel

Bogart, (bo-'gärt), v: to selfishly take or keep something; hog.

— Webster's New Millennium Dictionary of English

Judging from his flourishing reputation as one of the industry's most potent behind-the-scenes forces, Los Angeles writer/producer Evan "Kidd" Bogart is living up to the dictionary definition of his name. Ever since his dramatic 2006 arrival on the global songwriting scene, the 30-year-old wunderkind seems intent on securing — or "bogarting" — his share of the pop charts.

The son of the late Casablanca Records founder Neil Bogart and music manager Joyce Bogart (Kiss, Donna Summer, Parliament/George Clinton), Evan Bogart has composed or co-written a number of buzzed-about pop tracks, including Rihanna's 2006 international hit, "SOS (Rescue Me)." The tune soared to #1 in 15 countries,

including the U.S., where it nabbed the top spot on the *Billboard* Hot 100, Pop 100, Hot Dance Music/Club Play, Hot Dance Airplay, Hot Digital Songs and Hot Digital Tracks charts. The track also helped Bogart and co-writers Ed Cobb and J.R. Rotem nab a 2006 BMI *Billboard* Number One Award and a 2007 BMI Pop Award.

But Rihanna is just the tip of the iceberg. Bogart has also overseen tracks for heavyweights like Britney Spears ("Everybody"), Jennifer Lopez ("Stay Together"), Sean Kingston ("Take You There"), and Blake Lewis ("Surrender"). He has also worked his wonders for Natasha Bedingfield, The Cheetah Girls, Hilary Duff and others. "I spend the majority of my days and nights in the studio writing songs for artists and projects," Bogart writes matter-of-factly on his MySpace page, offering fans an inkling of his

El Dúo de la Historia or El Dúo Dinámico: Either way, Wisin y Yandel have achieved a mighty measure of fame from shared small-town roots. Both members of the duo are from Cayey, Puerto Rico, where Yandel was a barber and Wisin trained roosters to fight. *Reyes del Nuevo Milenio*, their debut, was released in 2000, and *De Otra Manera* and *Mi Vida: La Pelicula* maintained the flow. In 2004, each of the members released a solo record, Wisin's *El Sobreviviente* (The Survivor) and Yandel's *Quien Contra Mí* (Who's Against Me), two separate offerings that are now considered to be prized collectors' items. But their power is in pairing: It was *Pa'l Mundo*, a number one *Billboard* Latin album that projected the duo outside the Spanish-speaking community and included a guest appearance from reggaeton superstar Daddy Yankee.

Wisin y Yandel continue their collaborations — with R. Kelly on "Burn It Up," Paris Hilton on the reggaeton remix of her debut single "Stars Are Blind," rocker Lenny Kravitz on "Breathe" (a promotional song for Absolut Vodka), the Mexican pop group RBD on "Lento (Remix)," and compatriots La Secta AllStar on "Llora Mi Corazón." Other remix projects include Gloria Estefan, Don Omar and Luis Fonsi.

Not that the industrious duo aren't busy enough with their own projects: They formed their own label, WY Records, and have released an immense outpouring of recent work. A studio album (*Los Extraterrestres*), a remix album (*Los Vaqueros: Wild Wild Mixes*), a live album (*Tomando Control*), and a collection of repackaged archival material (2010 *Lost Edition*) continue to crown them as the most successful duo in the history of reggaeton.

Dan Kimpel

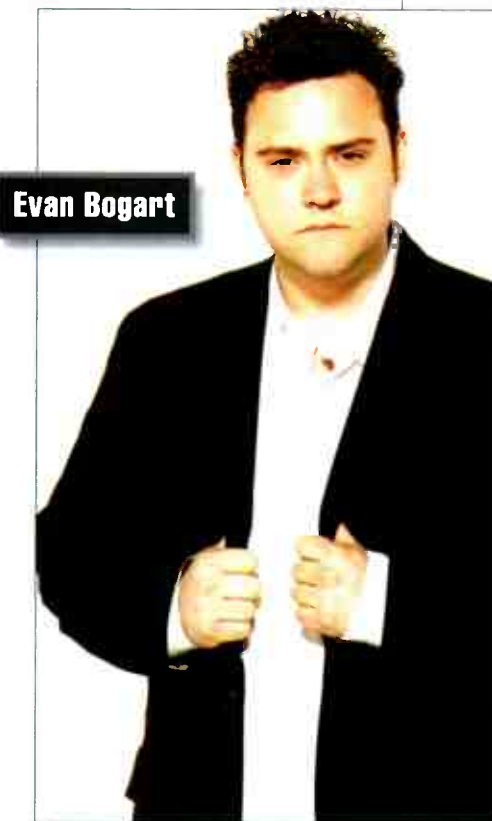
determination and intensity.

Yet despite all the sacrifice, Bogart is living his dream. Continuing his family's tradition of hard work and excellence in music, Bogart launched his career at age 16, working as an intern at Interscope Records where he helped discover and/or promote top-sellers like 2Pac and Eminem. Bogart later co-founded BAT Management and, as a Warner Bros. a&r consultant, helped push Maroon 5 to international renown.

Recently recruited as head writer for the newly formed Beluga Heights publishing and recording company, Bogart is now poised to maximize his formidable potential. In early 2008, it was reported that Bogart is producing new tracks for disco queen Donna Summer. Through this creative collaboration, Bogart has the opportunity to work with one of his late father's most prized musical discoveries.

Dad, no doubt, would be proud.

Bruce Britt



Evan Bogart

Rodney Atkins may appear to be an overnight success, but in reality it was nearly 10 years between the time he signed a record deal with Curb and his breakthrough single, "If You're Going Through Hell," topped *Billboard's* country chart for four weeks.

"There have been a lot of folks who have stuck with me," says Atkins, who won the Academy of Country Music's 2007 Top New Male Vocalist award. "The best thing has been giving credibility to all the folks who believed in me from my family to my label to management."

Clad in faded jeans and a ball cap, and loaded with good ol' boy charm, Atkins has become one of the country format's hottest artists, scoring four consecutive No. 1 singles. "Watching You," inspired by his son, Elijah, topped the chart for two weeks and his winning streak continued with "These Are My People" and "Cleaning This Gun." The album that spawned those hits, *If You're Going Through Hell*, has been certified platinum.

The East Tennessee native credits his success to songs that strike a chord with his audience. "When Elijah was born, I realized at that moment that my time is his time, my time is my family's time," says Atkins, who recorded "If You're Going Through Hell" in his home studio. "So if I'm going to go work recording songs and go on the road and be away from him, I don't want to sing songs that aren't worthwhile. . . . I want to write songs that become a part of their life."



Rodney Atkins

Whether you loved it or loathed it, at some point in the last year you undoubtedly heard the song "Crank That (Soulja Boy)." Given the fun ditty's trajectory from a simple post online to radio, to TV, to three million cell phones and even to a Grammy nomination in 2008, you probably heard it more than once.

Born in Chicago but raised in Atlanta, Soulja Boy — aka DeAndre Way — moved to Mississippi with his father as an eighth grader. Toying with his dad's computer equipment led him and a classmate to post music online. In 2004, Soulja Boy moved back to Atlanta, working to fulfill his longtime musical ambitions while continuing to upload music. In March of 2007 he unleashed "Crank That," with its unmistakable steel pan, through the Internet. It caught on: By May, famed Atlanta producer Mr. Collipark helped broker him

a deal with Interscope. In a matter of months, Soulja Boy's song had become nothing short of a phenomenon.

"Crank That" fast became entrenched in pop culture, with fans making and uploading thousands of response videos, Beyonce adding the dance to her tour, and Soulja Boy doing the dance alongside Ellen DeGeneres on her talk show. The song spent seven weeks at No. 1 on *Billboard's* 100, and set a record for ringtone sales.

More profoundly, Soulja Boy's rapid success seemed like a chapter downloaded from the new handbook on the relationship between the web and the music business. Some have criticized the song's less-than-complex tune and lyrics, while others suggested Soulja Boy would be a one-hit-wonder. Judging by the enthusiasm for his subsequent songs, that seems not to be the case.

Malcolm Venable



Jerry Douglas

It's a brisk March morning in Nashville, and resonator guitarist Jerry Douglas is in a relaxed mood as he finishes up work on his next album, but its title, *Glide*, definitely refers to instrumental technique and sound rather than his career path. Alison Krauss & Union Station, his main gig for the past ten years, may be on hiatus, but Douglas is as busy as ever.

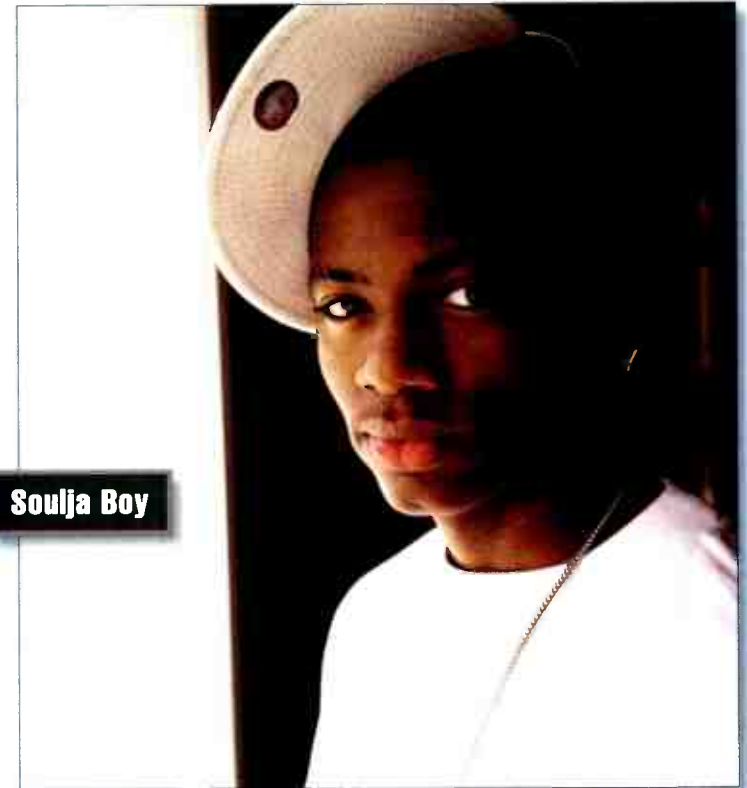
"Well, let's see," he says. "I'm kind of keeping an eye on the new signature model guitars

After his 2003 Curb album, *Honestly*, failed to produce a hit, a friend advised Atkins to be true to himself. "He said, 'What's

wrong with you being you — just ball cap, jeans and work boots — and finding songs that match that image?," recalls Atkins.

Atkins recently wrapped up his opening gig on Brad Paisley's "Bonfires & Amplifiers" tour and is writing songs for his next album. "You wind up creating from silence, like painting a picture on a blank canvas that could bring tears to somebody's eyes," he says of the creative process. "As songwriters, our blank canvas is silence. Then we write a song from an idea that can change somebody's life. Songwriting is the closest thing to magic that we could ever experience. That's why I love songwriting."

Deborah Evans Price



Soulja Boy

by Paul Beard that were just introduced at the NAMM show, and on the Jerry Douglas Aura pedal that Fishman Transducers is making. And I'm doing the 'World Of Slide Guitar' with Derek Trucks, a Hindustani slide guy named Debashish Bhattacharya and Bob Brozman at the Savannah Music Festival, and then I'm hitting the road with my band — we've got a ton of festivals coming up, including Merlefest, Stagecoach, Bonnaroo, Grey Fox, Rockygrass..." Indeed, Douglas has enough on his plate that he nearly forgets to mention

a recent session for a forthcoming album by Rock & Roll Hall of Famer Elvis Costello.

And then there's *Glide*, which features members of the Jerry Douglas Band — fiddle phenom Luke Bulla, bassist Todd Parks, guitarist Guthrie Trapp and drummer Doug Belote — along with a small but stellar list of guests. "It's mainly tunes that I've written," says the long-time Nashville resident, whose "Unionhouse Branch" earned the Krauss quintet a 2006 Grammy for Best Country Instrumental Performance. "There are two

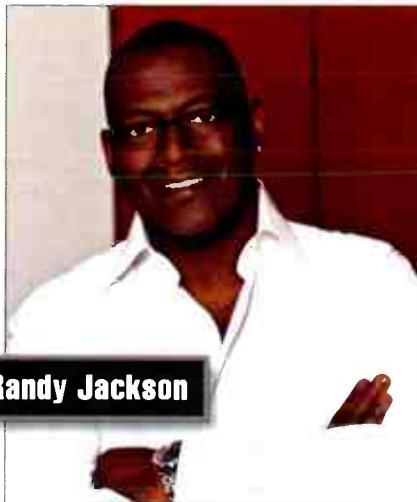
vocals on the record, one by Rodney Crowell and the other by Travis Tritt, so I guess it's more country than my last one. It's not as lap steel-oriented, it's not as edgy, though there is a tune called 'I'm Edgy' that's kind of like 'You Are My Flower' on *Best Kept Secret*; I play lap steel and bass, and Doug played some drums, and it's just an in-your-face power trio."

Another kind of power trio on the album features Douglas, acoustic guitar legend (and long-time colleague) Tony Rice and iconic banjo man Earl Scruggs picking the durable "Home

Sweet Home."

Still, Douglas maintains that he's keeping some perspective on his schedule. "I've been off since the end of December, and it's been great," he notes. "My wife and I went to Scotland for a couple of weeks, and now I'm just trying to keep it together here, trying to figure out how other people live." *Jon Weisberger*

Perhaps we should start calling him "Jackson of All Trades." A Grammy-winning bassist, producer, songwriter and musical director, Randy Jackson has cultivated a reputation as one of the music industry's most powerful supporting players. Now, Jackson is transforming his high-profile gig as an *American Idol* judge into a budding empire.



Randy Jackson

Not only is Jackson the producer of the popular MTV talent competition *America's Best Dance Crew*, he also hosts "Randy Jackson's Hit List," a syndicated Westwood One radio show that contemporizes the all-embracing vibes of classic Top 40 radio. A similar eclecticism informs *Randy Jackson's Music Club, Vol. 1*, the debut CD from the bassist's Dream Merchant 21 Records. "In a way, it's autobiographical," Jackson says of the record. "It covers a lot of my life experience."

In an age of niche programming, *Randy Jackson's Music Club, Vol. 1* is a delectably bold move. The album features pop, rock, r&b, soul, country and gospel tunes performed by radio favorites including soul legend Sam Moore, r&b queen Mariah Carey, country star Travis Tritt, gospel crooner BeBe Winans and Bon Jovi guitarist/vocalist Richie Sambora. Relative newcomers such as Joss Stone, Jason Mraz, Katherine McPhee and Elliot Yamin help round-out the lineup. Dance diva and fellow *American Idol* judge Paula Abdul is featured on the electro-pop debut single, "Dance Like There's No Tomorrow."

In a recent interview with Yahoo! Music, Jackson expressed his hope that the "Music Club" CD would serve as a sort of mission statement. "The idea behind (the record) is, whatever music that's great, that are real artists, I want to sign — be it a country act, or a gospel act, or a hip-hop act, or a pop act, whatever," Jackson said. "I don't want to be held down by genres so much."

Though he is obviously enjoying his stint as a self-styled "dream merchant," Jackson hasn't let ego get the best of him. "On this record I'm not really singing — thank God!," Jackson told Yahoo! Music. "I've saved you guys from that!" *Bruce Britt*

At the astonishingly tender age of 21, Eric Hudson has compiled a discography longer than folks twice his age. The songs to which he lent production read like a playlist of what's hot on radio; the list of names he's worked for sound like the roster at an award show. "Can We Chill," by Ne-Yo, "Flashing Lights" by Kanye West, "Entourage" by Omarion — if it was an r&b hit in recent months, there's a strong likelihood Hudson had a hand in its development.

Even to people in a jaded industry, Hudson's biography is nothing short of astounding: A native of South Orange, New Jersey, Hudson is the son of Lisa Stevens-Crowder and Curtis Hudson, who wrote "Holiday" for Madonna. He started playing instruments at two years old; he started playing professionally at four. He played piano, organ, drums and bass guitar for choirs and gospel groups most of his life, and started a group called The Jazz Funk Project, which performed around the New York Tri-State area during his middle school and high school years.

Playing with the Wyclef Jean Foundation, a foundation started by recording artist Jean, Eric performed at Carnegie



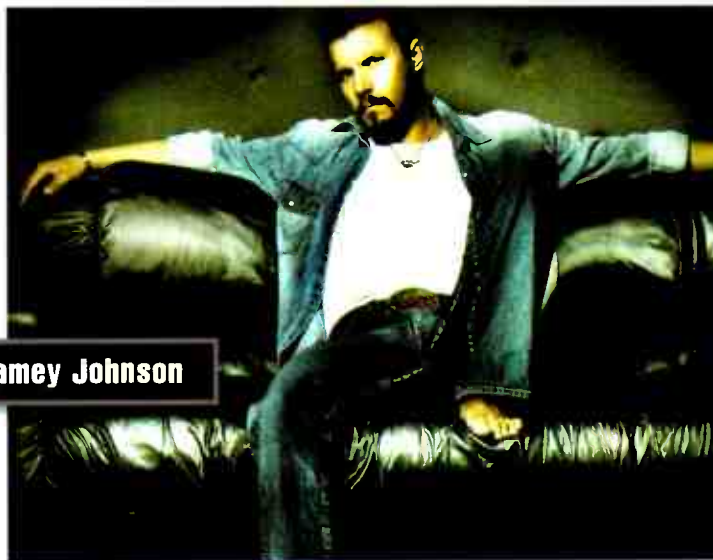
Eric Hudson

Hall with the group and a lineup of esteemed musicians including Eric Clapton and Mary J. Blige. At 14, he found himself playing that night alongside Whitney Houston and Stevie Wonder. In 2002, he performed at the National Democratic Convention's annual fundraiser held at Harlem's famed Apollo Theater. After his performance, Bill Clinton introduced him to Michael Jackson.

Currently producing songs for Usher, Whitney Houston, Chris Brown and Mariah Carey, Hudson is said to be an admirer of Quincy Jones, but this promising talent is quickly becoming an inspiration in his own right. *Malcolm Venable*

I'm not looking for a hit," declares Jamey Johnson. "I have the heart of a minister when it comes to songwriting — I'm looking to reach somebody. If I can write a song that helps me get through something, then odds are it'll help somebody else too."

For someone who isn't looking for a hit, Johnson has certainly been finding plenty of them lately. He co-wrote the Trace Adkins chart-toppers "Honky Tonk Badonkadonk" and "Ladies Love Country Boys," as well as Joe Nichols' recent Top 20 "Another Side of You." But perhaps his most impressive success has come with the George Strait smash "Give It Away," which he penned along with Bill Anderson and Buddy Cannon. The Grammy-nominated tune, which was inspired by Johnson's



Jamey Johnson

then-impending divorce, hit No. 1 and was named Song of the Year by both the Country Music Association and the Academy of Country Music. Johnson is proud of the honors, but just as pleased about the emotional listener

feedback the song elicited.

"There's a lot of couples out there that end in divorce," Johnson says. "It's sad, but that is the case — and if a song like 'Give It Away' helps them understand that they're not in this world

alone... who knows? That might be the song that turns their life around."

The deep-voiced Montgomery, Alabama native enjoyed a 2005 Top 20 hit as a performer with "The Dollar," and remains driven to sing his own material. "Sometimes a song is so personal to me that I just wouldn't want to hear anybody else sing it," says Johnson, who recently signed to the Mercury Nashville label. His newest single is the poignant "In Color."

Johnson is grateful for his accomplishments as both a songwriter and artist, but remains philosophical about it all. "People say, 'Aw, you deserve it,'" notes the former Marine and construction worker. "We all work for it, but *nobody* deserves it. If you got it, you got lucky. God smiled on you for a period of time, and you should accept it as that."

Chris Neal

What does the No. 1 song "Unwritten" have in common with Broadway's *Annie*, TV's *All in the Family* and pop group New Radicals? The answer: singer/songwriter/producer and former child star Danielle Brisebois.

To make the connection, you have to follow a winding career path that eventually led Brisebois to singer Natasha Bedingfield, with whom she co-wrote the international smash. Included on Bedingfield's platinum-selling debut album of the same name, "Unwritten" earned Song of the Year accolades at BMI's 2007 London Awards.

Brisebois also lends her pen to Bedingfield's latest release, *Pocketful of Sunshine*.

In addition to Bedingfield, the 38-year-old Brooklyn native has worked with such diverse acts as Kelly Clarkson, Rod Stewart and Clay Aiken, but her most enduring collaboration is with fellow BMI Award-winning songwriter Gregg Alexander.

Alexander worked on both of her solo discs — 1994's *Arrive All Over You* and the never-released *Portable Life* — and Brisebois even joined his band New Radicals, best known for the controversial hit "You Get What You Give."

A year later in 1999, a clip of her childhood vocals could be heard on rapper Jay-Z's Grammy-nominated song, "Hard Knock Life (Ghetto Anthem)."

"It took two decades," Brisebois says with a laugh, "but I was finally street."

The sample: Brisebois belting out "Hard Knock Life" from *Annie*, the Tony Award-winning musical for which she was an original cast member in the '70s.

Her Broadway success led to her role as Stephanie Mills on the classic sitcom *All in the Family* and the spin-off *Archie Bunker's Place*, which earned Brisebois a Golden Globe nomination at the age of 11.

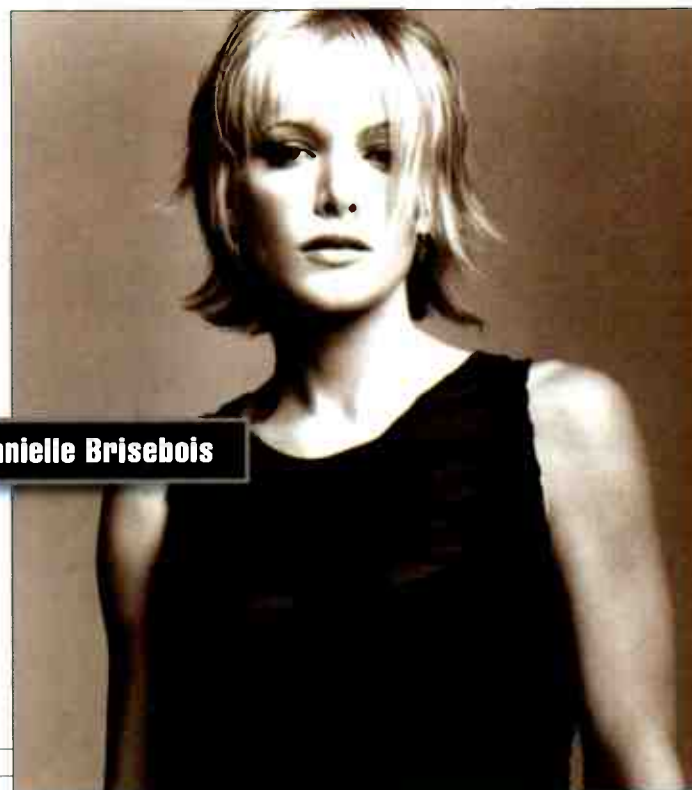
Her '80s acting résumé includes *Knots Landing*, *Murder, She Wrote*, *Days of Our Lives* and *Mr. Belvedere*, landing her the No. 50 spot on

VH-1's "100 Greatest Kid Stars" list. She also performed in the acclaimed film *As Good As It Gets*.

In the '90s, Brisebois quit acting to follow her music passion — a passion sparked at the age of 6 in the halls of the famed Brill Building listening to *Annie* songwriters Charles Strouse and Martin Charnin writing "Hard Knock Life."

And the winding path ends here.

Dana Rodriguez



Danielle Brisebois

HITMAKERS



Banda El Recodo

end sustained by the sonorous tuba, abetted by clarinets and trumpets — 17 musicians and singers in all. Although the assembly bears witness to the Mexican tradition of municipal bands, Lizárraga updated it with a more joyous energy, suitable for festive occasions. In the beginning, Banda el Recodo was strictly a live act, but their first album, released in 1951 included well-loved hits “Mi Gusto Es” and “El Sauce y La Palma.”

Banda El Recodo subsequently broke all records for CDs sold by any band in the history of Mexican traditional music, earning three gold and 16 platinum discs and enjoying astronomical attendance rates, including a show in Los Angeles, California, where they performed for 500,000 people. Don Cruz made his dream a reality, leading the first Mexican band to play on five continents.

Popular myth has it that Banda el Recodo founder Don Cruz Lizárraga sold one of his prize hogs make the down payment on his first clarinet and picked corn to make the payments. Although he passed away in Europe on tour in 1995, the band, founded in 1938 and named for Lizárraga’s hometown, still maintains its familial roots under the leadership of his sons, Luis Alfonso and Joel Lizárraga.

The sound of the band is distinctively Sinaloense, with the low

Seventy years ago, Don Cruz Lizárraga could had never envisioned that the sounds of the Mexican Pacific region could win a succession of Latin Grammy Awards in the U.S., or that the band could be heard in such mediums as ringtones and viewed on YouTube, but it has come to pass. Last year’s release, *Que Bonito... Es lo Bonito*, proves that the enduring legacy of a group named “The Mother of All Bands” remains a timeless musical treasure.

Dan Kimpel

To catch Nashville hit songwriter Casey Beathard in his element, one need only trek over to one of the youth sporting contests he coaches. Amiable, with an easy grin, Beathard looks like the all-American dad and acts like one, too. The soccer, football and baseball coach mentors his athletes enthusiastically, without a hint of brooding artist in his air, while ironically, he composes a hefty chunk of the most popular art Nashville exports.

A vein of lightheartedness and fun weaves throughout most of Casey Beathard’s hits, and that, according to the songwriter himself, is the reason for much of his success. However, his recent No. 1, Kenny Chesney’s “Don’t Blink,” strikes a slightly serious, proverbial chord, further emphasizing his versatility. The tune garnered

Academy of Country Music award nods including Single and Song of the Year at the 2008 nominee announcement in March.

In February of 2008, fellow BMI songwriter and Curb recording artist Rodney Atkins took Beathard’s wry “Cleaning this Gun” to the top slot on the country charts. The sardonic monologue of a father meeting his daughter’s boyfriend for the first time, the song revolves around dad’s subtle warning:

*“Hey y’all run along and have some fun
I’ll see you when you get back
Bet I’ll be up all night
Still cleanin’ this gun”*

Nothing if not contemporarily prolific, Beathard’s pen is also responsible for durable smashes including Chesney’s signature

song, “No Shoes, No Shirt, No Problems,” Gary Allan’s “Right Where I Need to Be,” Trace Adkins’s “Hot Mama,” and Tracy Byrd’s “Ten Rounds with Jose Cuervo” and “Drinkin’ Bone.”

The last two installments of the BMI Country Awards in 2006 and 2007 honored Beathard for Tim

McGraw’s belly-achingly funny “Do You Want Fries with That” and rising star Jake Owen’s “Yee Haw.” 2008 promises even more songwriter success for the industrious father of four, lodged in between hard-fought scrimmages and league championships.

Elisabeth Dawson



Casey Beathard

HITMAKERS

Although his work in the world of film composing is relatively nascent, Paul Cantelon has already had the great fortune of working on such critically acclaimed projects as the Oscar-nominated *The Diving Bell and the Butterfly*, 2005's *Everything Is Illuminated* and most recently Sony's romantic period piece *The Other Boleyn Girl*.

Newcomer or not, Cantelon says he can't complain. But the maestro's success has less to do with luck and more to do with talent. Regarded as a musical prodigy, the California native started his musical career as a classical violinist, making his debut at the age of 13 at UCLA's Royce Hall. At 15 he made the switch to piano and began studying at the Paris Conservatory.

Tragically, Cantelon's career as a concert pianist was cut short after a bicycle accident left him comatose for a month. "At the time it was devastating," recounts Cantelon from New York, where he now resides. "When I came to, I couldn't play anymore."

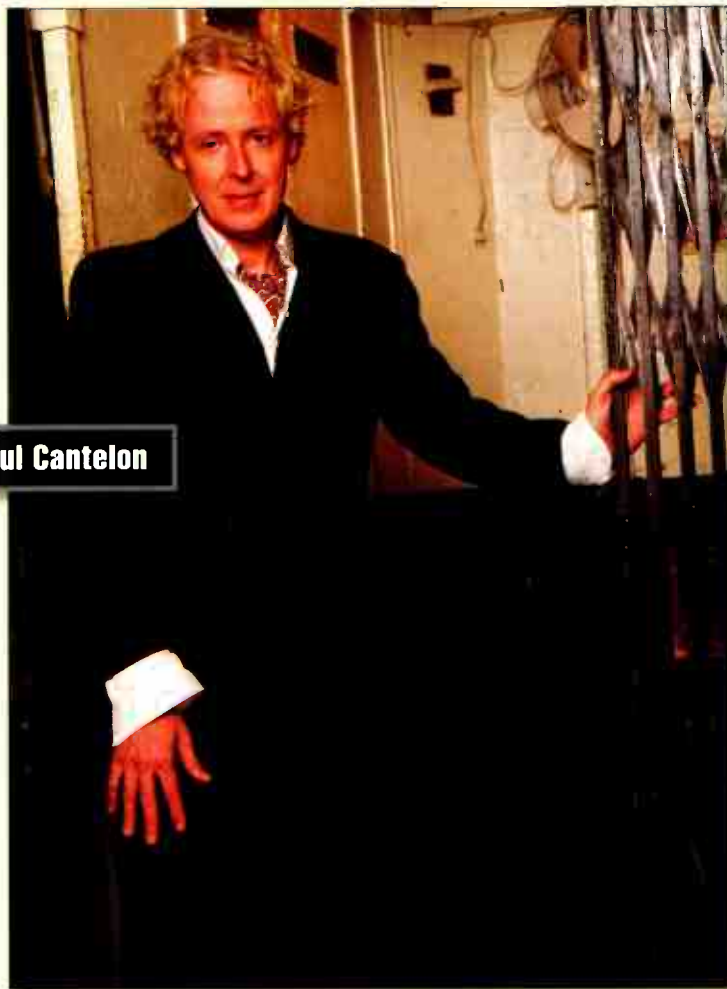
A tragic story indeed, but one

with an ironically positive outcome for Cantelon, who noted that: "I would have never been freed from the constrictions of a concert pianist, and as much as I respect the devotion they put into it, I'd just rather be writing music."

Cantelon relearned his trade at Juilliard and Trinity College, Cambridge. "My approach was completely different, most notably with the violin. When I did finally pick it up again, I began to shriek my 18th century violin through these wonderful '70s SamAmps," he laughs.

That shrieking became the signature sound of '90s alt/rock band The Wild Colonials, which Cantelon founded with singer Angela McCluskey. With the Colonials, he went on to perform with artists ranging from Joe Cocker, The Red Hot Chili Peppers and George Clinton to King Crimson and Ry Cooder.

Cantelon cites Chopin and Bach as two of his formative influences, as well as Erik Satie: "I love the child-like minimalism of Satie," he concedes, which is evident after hearing Cantelon's haunting theme from *The Diving Bell*. *Ada Guerin*



Paul Cantelon



Frankie Storm

Like a plotline ripped from a Hollywood screenplay, the saga of Frankie Storm reads like pure, glitter-sprinkled fantasy.

An achieving high school student with no plans of entering the music biz, Storm was invited in 2005 to write rhymes and

sing counter-melodies for a rapper in her native

Philadelphia. That chance collaboration brought Storm to the attention of the Philly production crew known as The Matrax. Just as The Matrax

team was grooming Storm for a solo singing career, Storm did a sudden about-face and elected to pursue songwriting instead.

It was a bold move that has paid off handsomely. One of the industry's most promising writers, Storm has collaborated with esteemed production teams including Stargate, The Underdogs and Soul Shock & Karlin, while co-composing tunes for major label heavy-hitters like Jennifer Lopez, Raven-Symone, Jaheim, Stacie Orrico and Brook Hogan.

As of this writing, Storm is best known for co-writing "Don't Stop The Music," the Grammy-nominated single from Rihanna's 2006 multi-platinum album, *Good Girl Gone Bad*. The hit track topped the pop charts in Austria, Finland, France, Germany and Israel, to name but a few territories. Rihanna performed the single at the 50th Grammy Awards presentation.

The tunes featured on Storm's MySpace page offer a glimpse inside her hit-savvy soul. Original tunes like "Who Is She" and "Time Up" contrast Storm's kittenish r&b vocals against her semi-classical piano flourishes and simple automated rhythms. One of her most recent compositions, "Fit of Love," reconciles elegant pop and clever r&b in a way that recalls Brenda Russell's best.

Trading on her momentum, Storm has joined with a pair of businessmen to co-found the Walk On Water Music Group (WoW). The label is currently developing two artists and two producers. But considering her dynamic combination of brains, talent and looks, it's probably just a matter of time before the powers-that-be urge Storm to pursue a solo singing career.

"Me being an artist has come up a few times, but the writing has been so wonderful," the ever-shrewd Storm told *MusicWorld*. "It would take a pretty sweet deal to get me on stage." *Bruce Britt*



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HITMAKERS



Ryan Kisor

"I'm interpreting the music the way I think should be; I don't pay attention to how the trumpet player [on the original recording] played that part before me. I play how I want to play," explains Kisor, who turns 35 this spring. "When I play solo, I'm really just channeling what I've learned from all the trumpet players that have influenced me and trying to weave that all together to make my own statement."

Kisor's career started as a child in Sioux City, Iowa: lessons at four, a dance band gig with his father at 10, classical studies at 12, and Clark Terry's band camp at 15, where he fell under the spell of jazz and Terry became his mentor. While a high school senior, the youngster won the Thelonious Monk Institute's first trumpet competition, beating out the likes of Nicholas Payton and Marcus Printup. After graduation,

he moved to New York, enrolled at the Manhattan School of Music studying with Lew Soloff, and became a regular at the jam sessions at Augie's.

He began to build a career by learning the jazz vocabulary and the intricacies of playing with a band. "The more people you hook up with, you keep expanding your vocabulary. It's great to be creative and play some wild crazy [stuff] that's new but if you want to really be a jazz musician, you still need to know the jazz vocabulary," says Kisor.

"The greatest players interact — you've got to interact with the rhythm section. Usually, when you're playing your best stuff is when you're really interacting. Otherwise, it just sounds stale." And Kisor still has the tried-and-true method for keeping fresh: When he doesn't have a gig, you can find him jamming at Small's.

Dave Helland

Trumpeter Ryan Kisor does yeoman's duty on the jazz scene with a dozen releases of his own, a discography that includes sessions not only with Pat Metheny and the Mingus Big Band but also with the legendary Horace Silver and Gerry Mulligan, plus a full-time job with the Lincoln Center Jazz Orchestra as lead trumpeter.



Rev Theory

Once in a while, a truly great rock anthem is born, the kind of song whose chorus demands your fist-raising, top-of-your-lungs participation — a song like "Hell Yeah," the first single from Rev Theory's hard-hitting sophomore effort, *Light It Up* (Interscope).

While fans eagerly await the album's scheduled release in June 2008, radios everywhere will soon be cranking out the infectious tune.

Can't wait that long? Check out the title track featured in Wrestlemania XXIV ads and on

WWE.com. Chosen from among thousands of rockers, "Light It Up" will join the Red Hot Chili Peppers' "Snow (Hey, Oh)" as the official theme songs for World Wrestling Entertainment's annual sports-entertainment spectacular.

The band's story began in 1997, when singer Rich Luzzi, guitarist Julien Jorgensen and drummer Dave Agoglia first met as students at Merrimack College in North Andover, Mass.

"Dave, Julien and I have been friends since college," says Rich. "Julien played hockey and I was on my school football team. But I got hurt. And Julien got hurt.

One night we met at this bar and started singing Pearl Jam songs and he says, 'Dude, I had no idea you had such great pipes.' Out of injury and adversity came opportunity."

With stars in their eyes, the trio moved to New York City in 2001 and quickly became a quartet when bassist Matty McCloskey joined the lineup.

Their rock star dreams soon came true when the group, known then as Revelation Theory, signed to EMI subsidiary Element Records. Their 2005 debut, *Truth Is Currency*, produced the hit "Slowburn," which reached No. 27 on *Billboard's* Mainstream Rock Tracks chart.

Now known as Rev Theory, the foursome has been on the road for the last three years, opening for such A-list acts as Evanescence, Fall Out Boy and Papa Roach. And in between gigs, the tracks for *Light It Up* emerged from the back of the tour bus.

Armed with a new name and a new album on a new label, Rev Theory aims to make a huge impact on the rock world.

Dana Rodriguez

BMI

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FOR ALISON KRAUSS

Sad Songs Are the Secret

By Rob Patterson

When The Society for the Preservation of Bluegrass in America voted then 12-year-old Alison Krauss the Most Promising Fiddler in the Midwest, little did they know, even for all her talents and potential, the achievements that were in her future. Some two decades later, Krauss would be declared "the best known bluegrass singer in the world" by *The Wall Street Journal*. And she became a multi-million selling recording artist, both solo and in tandem with her band Union Station — singing and playing bluegrass, no less — and the most Grammy-winning female in the history of the Awards (among many other awards and honors).

But Krauss's latest triumph would no doubt have left those aficionados of the high lonesome sound who sensed her promise years ago scratching their heads, befuddled and amazed: Winning a Grammy — her 21st to date — for Best Pop Collaboration with Vocals for "Gone Gone Gone (Done Moved On)," sung with Led Zeppelin front man Robert Plant on their already gold and soon-to-be-platinum album *Raising Sand*. But the creative union with Plant wouldn't have seemed such a surprising stretch back then to Krauss.

"I love hard rock. It's just the greatest," she says. "That's basically what I grew up with." And even though she is the heroine of contemporary acoustic roots music, she and her brother, noted bassist Viktor Krauss, sometimes like to strap on electric guitars and turn the amps up to 10 for fun at home.

The 37-year-old Krauss was raised in Champaign, Illinois, and started studying classical violin at the age of five, "but not really long enough to do any damage," she quips. She soon became enamored of bluegrass fiddling, won herself a deal with Rounder Records at 14 and debuted on album with *Too Late To Cry* in 1987. Not long after she also joined the band Union Station, with whom she continues to record and tour.

Since then, Krauss has forged a career that has taken bluegrass music to new commercial heights as well as expanded its

artistic range, all without forsaking the genre's roots and integrity. And the 21 Grammy Awards she has won along with earning two double-platinum and four gold albums on her own and with Union Station tell only part of her impressive musical journey.

She discovered and produced the young progressive bluegrass stars Nickel Creek and produced country superstar Alan Jackson's *Like Red on a Rose*, hailed as "a masterpiece" by *The Chicago Sun-Times*. She appeared on the groundbreaking Grammy-winning *O Brother, Where Art Thou?* soundtrack album and the subsequent *Down from the Mountain Tour*, and earned Oscar nominations for her two contributions to the *Cold Mountain* soundtrack ("The Scarlet Tide" and "You Will Be My Ain True Love") and performed on the telecast of the 75th annual Academy Awards Ceremony.

Krauss has sung and/or played on bluegrass, country, pop, jazz, classical and polka albums, and shared vocals on recordings with such diverse artists as Sting, James Taylor, Vince Gill, John Waite, The Chieftains and Brad Paisley. She has had a number of albums and singles ascend to the upper reaches of the country charts, and also landed an album in the pop Top 10 with her 2007 collection, *A Hundred Miles or More*.

Her collaboration with Plant came about after the two met at a

Leadbelly tribute concert where they both performed. "There's so much romance in contrast," she says of recording *Raising Sand*. "It was a real life-changing experience." The week the disc was released last fall, it was the second-best-selling album in America, and the duo will follow their Grammy win with a spring 2008 tour.

No matter how wide and far-flung her musical experiences have been, for Krauss it still all finally comes down to the song. And her tastes run towards material that expresses sadness, heartbreak and melancholy. "I've just always been drawn to the sadder ones, and not because I want a sad song," she explains. "It just seems like they're more believable to me. I always look for tunes that I

"I always look for tunes that I can relate to, and I always say if they make you feel like crap, you oughta do 'em. That's pretty much the approach."

can relate to, and I always say if they make you feel like crap, you oughta do 'em. That's pretty much the approach."

Yet for all her stunning achievements, Krauss remains modest about her musical ambitions other than aspiring to create the highest quality music. "My goal is to make good records. I never had any big dreams about doing something on a huge scale," she confesses. "But I have dreamt about liking my records. That's the kind of stuff I dreamt about."

Rob Patterson is a 30-plus year veteran of the rock journalism wars who lives in Austin, TX.



Celebrating Three Years of breaking new artists on the music industry's longest running podcast.

Here are just a few success stories of artists who were featured on BMI's podcast:



ALEJANDRA ALBERTI

Recent *People En Español* featured artist Alejandra Alberti garnered a 2007 Latin Grammy nomination for Best New Artist, while the rising star's debut single, "Quiero," garnered iTunes Song of the Week bragging rights, and her "Dignidad de Mujer" jumped into rotation on MTV Tr3s.



NEWTON FAULKNER

U.K. crooner, songwriter and guitarist Newton Faulkner's debut, *Hand Built by Robots*, already climbed to the top of the U.K. charts; *Aware/Columbia* released Faulkner's acclaimed album in the U.S. on April 29.



JUSTIN NOZUKA

Pop-soul wunderkind Justin Nozuka recently signed with Glassnote Records. After joining VH1's elite "You Oughta Know Artist on the Rise" ranks and enjoying "Large" Video Rotation on the channel, Nozuka released the anticipated album *Holly* April 15.



LUDO

Wry buzz-band Ludo inked a five-album deal with Island Records and released *You're Awful, I Love You* in February 2008; a spot on MTV's TRL and regular rotation of their video "Love Me Dead" on mtvU have catapulted the former indie darlings into the mainstream spotlight.

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TWEEN DREAMS

HOW THE 6-TO-14 DEMOGRAPHIC CAME TO RULE THE WORLD

By Kevin Zimmerman

Rock and pop album sales may have been slumping for the past several years; rap and hip-hop receipts are in a downward spiral. But one category continues to mine gold and platinum-level sales, seemingly without effort: the "tween pop" genre, dominated by acts like Miley Cyrus, Aly & AJ, the Jonas Brothers, and the Naked Brothers Band.

That these acts rarely appear on Top 40 radio or MTV has hardly made a difference, as most of them are featured regularly on Nickelodeon and the Disney Channel. In fact, 15-year-old Cyrus — still best known to her legions of fans as the title character of the hit Disney series *Hannah Montana* — is well on her way to being a billionaire within three years, according to a recent MSNBC report.

The 3-D film *Hannah Montana and Miley Cyrus: Best of Both Worlds Concert* stunned some observers when it debuted as the #1 film in the country in February, earning \$31.1 million in three days. But those observers probably hadn't been paying attention to the steadily mounting Mileymania, which saw the titular tour garnering \$36 million in ticket revenues in 2007, making it the 15th highest-grossing concert tour in North America for the year.

Her two albums, 2006's *Hannah Montana: Songs from and Inspired by the Hit TV Series* and 2007's *Hannah Montana 2: Meet Miley Cyrus*, have collectively sold well over seven million copies worldwide.

All this from a sitcom about an average teenage girl who lives a double life as a famous pop singer? Well, yes, when you consider that *Hannah* is the #1 cable show among the target



MILEY CYRUS



ALY & AJ

6-14 "tween" group. (When you factor in all broadcast shows, it's behind only *American Idol* for that demographic.)

The daughter of country singer/actor Billy Ray Cyrus, Miley beat out some 1,000 other girls to land the *Hannah* role. "I've always loved singing, and I've always loved acting and dancing," she says. "Getting this opportunity with Disney, I get to do it all. They let you do everything you love."

While young girls have always had a collective voice in just what makes a pop act popular — ranging from Frank Sinatra's notorious bobbysoxers to Beatlemania's screaming and fainting multitudes to SRO shows by New Kids on the Block — it's been the rise of the Disney Channel and Radio Disney that have helped fuel this current wave. The 2006 premiere of *High School Musical* on the tv network was the shot heard 'round the pop world — a shot whose repercussions are still being felt via its various spinoffs, including a made-for-television sequel and a big-screen third edition, due out in October. (It should come as no surprise that Cyrus had a cameo in *High School Musical 2*.)

Meanwhile, Radio Disney has become the driving audio broadcaster for tweens, heavily featuring such Disney Channel talent as Cyrus and *Phil of the Future* co-star Alyson Michalka, who with her sister Amanda formed the tween-pop duo Aly & AJ. And as was the case with Cyrus, the pair started at an early age. "We've been performing and role-playing since before we can remember," Aly says.

The sisters' debut album, 2005's *Into the Rush*, went platinum,

and last year's *Insomniatic* won favorable reviews for its state-of-the-art dance production. (Both albums were released on Disney's Hollywood imprint.) Aly & AJ also opened several dates on Cyrus' *Both Worlds* tour, as did the Jonas Brothers, three siblings who also record for Hollywood.

The latest album by the pop trio (Kevin, Joe, and Nick), 2007's *Jonas Brothers*, went platinum and led to the group's solidifying its Disney relationship: In addition to appearing in the *Both Worlds* film, the Jonases will perform a Disney Channel concert special, movie (*Camp Rock*, airing in June) and tv series, *J.O.N.A.S!* (*Junior Operatives Networking As Spies*), due to premiere in 2008. A new album is tentatively scheduled for the summer.

Again, starting young — and maintaining a busy-bordering-on-hecktic schedule — have been key factors in the act's success. "My whole family was [made up of] music lovers," says Kevin. "We were always into the old-school rockin' music. When we're sitting at home, we don't want to be there. We want to be out

THE JONAS BROTHERS



ONE CATEGORY CONTINUES TO
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THE NAKED BROTHERS BAND



playing or writing songs. This is what we want to do."

While Disney may be a powerhouse presence in the tween pop scene, it's not the only one. Nickelodeon got into the act with its acquisition of the 2005 indie film *The Naked Brothers Band: The Movie* and subsequent TV series. *Naked Brothers* tells the story of two brothers, Nat and Alex (played by real-life brothers Nat and Alex Wolff), once members of a successful group called the Silver Boulders that breaks up. The boys decide to form a new group with an attention-getting name — see title — and misadventures and hilarity ensue. (Older viewers may be reminded of the original *Monkees* series, while younger ones could probably only identify "I'm a Believer" as "that song from *Shrek*.")

"Real Brothers, Real Music, Not Really Naked," is the tagline for both the original film and the series, which launched in 2007. The project began when actress Polly Draper, best known for the series *thirtysomething*, started filming a Christopher Guest-styled mockumentary about her sons Nat and Alex's band.

Recalling a memory of the two when they were very young, emerging from a bath and declaring "We're the Naked Brothers Band!," Draper helped shape the film into the multi-media project it's become, even going so far as casting her husband, former *Arsenio Hall* bandleader Michael Wolff, as the boys' tv father.

"It's all based on reality," Nat says. "It's not like work. It's things we might say or do or want to say or do. I like the feeling of creating something that wasn't there. If we have another season, I'm totally getting ideas."

A self-titled album came out in late '07, with all songs written by the brothers. With the predictable merchandising spinoffs — DVDs, books, etc. — coming down the pike, the Naked Brothers seem poised to become tween pop's next big thing.

For his part, Nat says he's encouraged by the recent gains made by his tween pop peers. "Now," he says, "kids can actually make their mark."

Kevin Zimmerman has covered pop music for such publications as Spin, Music Business International, The Chicago Tribune and MOJO. He lives in Connecticut with his wife and son, both of whom are huge fans of the Backyardigans.

SMOKY MOUNTAIN SAGE

THE INCOMPARABLE

DOLLY PARTON

by Elisabeth Dawson

U tter the name "Dolly Parton," and music critics, historians and pop culture addicts indulge in gushing career retrospectives. Awards made of gold and other precious metals line Parton's shelves, linear and harsh when compared to the warmth and insuppressible life that radiates from their honoree. These trophies are reserved for the creative community's elite and, typically, its elders. Walking canes and faces etched by time accompany most "living legend" award recipients; a youthful 62 years old, Parton defies the status quo. But then, that's how she won those awards in the first place.

While some may view her new album as an effort to reenter the mainstream country sphere, upon closer inspection, it becomes clear that her relevance and ubiquitous presence never dimmed in the world she arguably helped create.

Parton's success caroms off her penchant for experimentation. She takes risks, both musically and in business, with the bravado and wry confidence of an artist both comfortable with and in need of constant growth.

Dubbed *Backwoods Barbie*, Parton's latest release masterfully couples artistic chances with mainstream appeal. Stacked with Dollyisms — sly one-liners, for the uninitiated — her new songs pierce heartbreak, praise Jesus and glorify new love with originality and vigor. Her signature phrasing, provocative and tender, appears thrillingly ageless and capable. Many of the standout songs on the album,

including "I Will Forever Hate Roses" and "Made of Stone," tackle heartache with tearful country panache, while the quirky honky-tonk rendition of Fine Young Cannibals' "She Drives Me Crazy" recalls Parton's other recent creative rolls of the dice, which include bluegrass spins

The importance and legacy of Parton's ascendancy in a male-dominated industry cannot be overstated. She has found conventional barriers utterly inconsequential, deftly using them as comedic fodder as she simultaneously knocks them down.

on Collective Soul's contemporary rocker "Shine" and the Led Zeppelin classic "Stairway to Heaven."

Backwoods Barbie's droll title track actually alludes to heavier subject matter. The importance and legacy of Parton's ascendancy in a male-dominated industry cannot be overstated. She has found conventional barriers utterly inconsequential, deftly using them as comedic fodder as she simultaneously knocks them down. Early in her career, Parton established her own publishing company and today,

she controls all the rights to her compositions. She owns her own label, and, in the past, has leased her albums to other labels during new-release promotional time windows; she and her album receive the leasing company's strategic marketing and distribution hives, while Parton retains both ownership of the project and the creative license to make her music her way.

Sharp business acumen in high heels and rhinestones, Parton shunned convention with unequalled foresight and confidence. Further, and perhaps most iconically, she has embraced her strength without forsaking her femininity: The two are intertwined and harmoniously co-dependent, providing the catalyst for her success.

From escaping rural poverty to charming Hollywood, her gumption, talent and grace are legendary. America discovered Parton through country icon Porter Wagoner; the Thin Man from the West Plains recognized the sassy young blonde's potential, and their well-known story revolves around the charged power of two stubbornly brilliant artists.

Lucrative film and television production company executive, entrepreneur, philanthropist and actress, her résumé extends broadly and deeply. In one respect, Parton has literally taken her business full circle. Through the ever-expanding Dollywood and its restaurant, water-park and other subsidiaries, she transformed the hills and valleys of her hardscrabble Sevier County upbringing into one of the nation's top tourist destinations. According to dollypartonmusic.net, her theme park draws approximately 4.5 million visitors annually to Pigeon Forge, Tennessee. Her ventures don't just entertain: The Smokey Mountains haven employs more than 3,000



people, providing economic stability to an area once awash in poverty.

As a philanthropist, Parton has a very real sense of purpose and subsequent impact. Her most visible altruistic endeavor, the Dollywood Foundation, promotes children's literacy throughout the United States and Canada. The organization provides one new book each month for preschool children in more than 800 communities and 41 states; in 2007 alone, the foundation distributed more than five million books.

Named a BMI Icon in 2003, Parton's songwriting catalog provides the structural base of her empire. Songs including "Nine to Five," "Coat of Many Colors," "Jolene," "I Will Always Love You," "Joshua," "Two Doors Down" and "Yellow Roses" are enduring classics, written by Dolly alone. Amidst contemporary country music's distinct collaborative approach to songwriting, her well-documented propensity to write alone provides empirical insight into her intelligence and depth. The Songwriters Hall of Fame welcomed her in 2001, and in 2007 bestowed its prestigious

Johnny Mercer Award upon her.

Her buoyancy in an industry that consumes both its young and old underscores her brilliance. The Country Music Hall of Famer has earned seven Grammys, ten Country Music Association Awards, five Academy of Country Music Awards and three American Music Awards, while Tinsel Town honored the *Best Little Whorehouse in Texas*, *Steel Magnolias* and *Nine to Five* star with a home on the Hollywood Walk of Fame.

However, Parton's contributions transcend time and industry, evidenced by her numerous honors reserved for architects of the cultural fabric of a nation: The Library of Congress recognized her with the Living Legend Award in 2004; in 2005, she received a National Medal of Arts. The following year, the Kennedy Center for the Performing Arts also touted her considerable accomplishments.

Legend. Icon. A lifetime of singular achievement. These retrospective honors pay fitting homage but also imply a finality that neglects Parton's contemporary potency. In short, Parton still creates, both

relevantly and feverishly. She is frighteningly prolific. In addition to promoting *Backwoods Barbie's* release and no. 2 debut on the *Billboard* country charts, she is composing the original music and lyrics for Broadway's production of *Nine to Five*. An aura of expectancy surrounds her.

When asked about her tangential successes in film and other media, she once told *Rolling Stone*, "Everything is based on a song." Songs are her therapy, her inspiration and her gifts to the entire world. Her newest autobiographical gem offers humble glimpses into Dolly Parton's iconic life — a life unlike any other:

*"I'm just a 'Backwoods Barbie,'
Too much makeup, too much hair
Don't be fooled by thinkin'
That the goods are not all there
Don't let these false eyelashes
Lead you to believe
That I'm as shallow as I look
Because I run true and deep"*

Elisabeth Dawson is on the editorial staff of MusicWorld.

BMI Educates and Entertains at SXSW 2008

The South By Southwest Music Conference and Festival commandeered the streets and venues of Austin, Texas March 7-16. BMI sought to educate and entertain through indie-endowed showcases, insightful panels in both the film and music portions of the conference and invitation-only industry mixers. BMI firmly underscored its widespread presence at the festival with a red-letter bill on Friday, March 14, at the newly refurbished Austin Music Hall. The marquee lineup featured revered singer/songwriter Bruce Robison, the incomparable Shelby Lynne, wry swing-king Junior Brown and twang-rock favorites Reckless Kelly.



BMI's Doreen Ringer Ross moderated SXSW's "Conversation with Moby" on Tuesday, March 11. The internationally distinguished musician discussed his music's relationship with cinema, the challenges and rewards accompanying the composition of original scores and his new project, "Moby Gratis," which seeks to offer his music to independent filmmakers free of charge. Pictured are (l-r): Kobalt Music Publishing's Suzanne Moss and Moby, with BMI's Doreen Ringer Ross and Anne Cecere.



Nashville's American Bang brought their boisterous southern rock to the BMI-sponsored Girls Rock Camp Austin showcase March 12. Pictured are (l-r): American Bang's Ben Brown, Jaren Johnston and Neil Mason, BMI's Beth Mason and American Bang's Kelby Ray.



Junior Brown's rollicking set at BMI's Friday night Austin Music Hall show was a highlight of the festival.



After a successful panel on March 9 traversing the contemporary issues surrounding music and film, BMI's Doreen Ringer Ross hosted her annual dinner at Austin favorite, Manuel's. Pictured at the intimate gathering are (l-r): panel participant and composer Alex Wurman, Doreen Ringer Ross, director and panel contributor Jody Lambert, with Woodstock Film Festival co-founder Laurent Rejto, songwriter and panel participant Dennis Lambert and filmmaker Ron Mann seated in front.

PHOTOS: RANDALL MICHELSON



Passionate Latin rockers Circo graced BMI's Club de Ville showcase stage Thursday, March 13. Pictured after the performance are (l-r): BMI's Marissa Lopez, Circo's Fofe and Orlando, BMI's Porfirio Pina, with Circo's Javier Romero and Tristan Reyes.

Los Angeles trio the Dollyrots brought hearty doses of sass and spunk to the BMI Club de Ville showcase. Pictured below are (l-r): BMI's Tracie Verlinde, the Dollyrots' Chris Black and Kelly Ogden, BMI's Myles Lewis and the Dollyrots' Luis Cabezas.



BMI presented popular SXSW panel "Songwriters Tell Tales," Thursday, March 13. Moderated by BMI's Jody Williams, the in-depth discussion delved into the business and art of both intellectually and lucratively successful songwriting. The panel relied on a diverse hive of creative minds, including Kelly Willis, Shawn Phillips and Chip Taylor. Pictured below are (l-r): Jody Williams, Chip Taylor, Kelly Willis, Shawn Phillips and BMI's Phil Graham.



Twangy roots rockers Reckless Kelly delivered a signature scorching set at the Austin Music Hall. Pictured at the show are (l-r): Reckless Kelly's Jimmy Mcfeeley, ME Television's Kevin Conner, Reckless Kelly's Willy Braun, Jay Nazz and Cody Braun, with BMI's Mark Mason.



Shelby Lynne delivered a scorching set, stacked with tunes from her recent release, *Just A Little Lovin'*, a tribute to Dusty Springfield.



Little Jackie delivered savvy contemporary r&b during her set at Club de Ville. Pictured (l-r) are BMI's Charlie Feldman, Little Jackie, S-Curve Records' Steve Greenberg and BMI's Nick Robinson.



BMI's Acoustic Brunch offered fresh brunch fare and warm acoustic sounds, as ten up-and-coming BMI singer/songwriters performed 15-minute snap-shot sets on the lawn of the Four Seasons Friday. Pictured are (l-r): BMI's Casey Robison, *Billboard's* Brian C. Kennedy and Jonathan Cohen, performers Kaki King and Eldar, with BMI's Samantha Cox.

A Well Tuned Ear Brings Mark Ronson 'Back To Black'

by Dave Simons



ark Ronson was still a teenager when he began doing DJ work around Manhattan's club scene, and within a few short years, the unique mix sensibilities of the London-born, Soho-based producer made Ronson one of the most in-demand names in hip-hop circles, garnering party invites from the likes of Tom Cruise (for whom Ronson remixed the *Top Gun* theme). While the exposure may have been good for business, Ronson realized that "music is too important to me to be known eternally as that 'celebrity DJ guy'" and he soon began devoting his full attention to recording and producing.

In 2003, Ronson issued his first collection, *Here Comes the Fuzz*, a smattering of

Rather than immediately issue a follow-up, however, Ronson went to work mixing for others. In 2006, a Ronson-produced cover of Lewis Taylor's "Lovelight" for Brit star Robbie Williams made it all the way to the UK Top 10. That track served as a prelude to Ronson's biggest credit to date: Amy Winehouse's sophomore effort *Back to Black* and its worldwide smash "Rehab," which wound up scoring a trio of Grammy awards including Record of the Year and Song of the Year, while giving Ronson himself the coveted title of Producer of the Year.

"I was really inspired when I first met Amy," says Ronson of the *Back to Black* sessions. "I asked her what she wanted her record to sound like and she said, 'All I listen to is '60s jukebox pop music.' Some of it I knew, like the Shangri Las, and some of it was really obscure. That was really just an interesting thing to embark on to start. We were just sitting in my little studio in

Green") and featuring guest vocals from a star-studded cast of clients, including Williams, Dirt McGirt (aka ODB) as well as songwriter Lily Allen. *Version* has since gone double-platinum in the UK (with sales of over 600,000), enabling Ronson to snag a Brit Award for Best Male Artist.

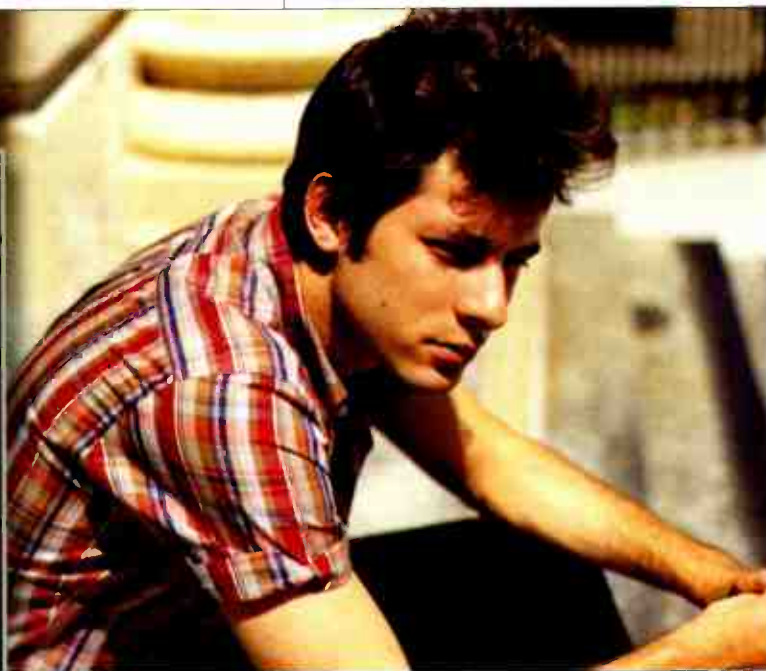
The grab-bag of styles that distinguishes *Version* is reflective of Ronson's diverse musical background (the stepchild of Foreigner guitarist Mick Jones, Ronson grew up with one ear on British rock and the other hip-hop and electronica). "I've always tried to skip genres and incorporate different styles," he says, "and with *Version*, I've taken these songs that I love and turned them into Motown/Stax '70s versions. I keep the utmost respect and appreciation for the original songs I use. I'm just trying to find something in it, add something to the arrangement or change a groove."

Case in point: Ronson's notable remix of Bob Dylan's 1966 *Blonde on Blonde* cut "Most Likely You'll Go Your Way (And I'll Go Mine)," which appeared as a limited bonus disc for the three-disc *DYLAN* set issued in late 2007. Initially, the track's old-school production value proved to be something of a challenge for Ronson, as Dylan's lead vocal included ample leakage from the live backing. His solution: Make all the new ingredients much louder with added percussion thrown in for good measure. The resulting mix lends a distinct funkiness to the 40-year-old classic (and garnered an enthusiastic thumbs-up from the Bard himself).

"I didn't want to make it like, 'Oh check it out, Bob Dylan goes hip-hop,' that would have been really cliché," Ronson recently told *Rolling Stone*. "I'm under no illusions that it's better than the original. It's just another approach to that song. There's always gonna be people who cry sacrilege... but I like to think that I did something interesting and cool with the track."

Dave Simons is a faculty advisor for Songwriter101.com and is the author of "Studio Stories: How the Great New York Records Were Made" and "Read the Beatles: Classic and New Writings on the Beatles, Their Legacy, and Why They Still Matter."

"I was really inspired when I first met Amy [Winehouse]," says Ronson of the *Back to Black* sessions. "I asked her what she wanted her record to sound like and she said, 'All I listen to is '60s jukebox pop music!'"



hip-hop sides that included the single "Ooh Wee" featuring Ghostface Killah and

Nate Dogg, which reached the UK's Top 20. When his label, Elektra, was swallowed up as part of a merger a year later, Ronson formed his own imprint, Allido Records.

New York, demoing all this stuff and being excited because we liked it."

After a four-year pause, last spring Ronson finally issued his second solo album, *Version*, which finds the producer expanding his cover territory to include everything from Coldplay ("God Put a Smile on My Face") to The Jam ("Pretty

Radiohead Takes the Road Less Traveled

By Dave Funtis

After 10 years and a half-dozen gold and platinum albums to its credit, in 2004 Radiohead approached its label, looking to renegotiate its contract. "We didn't ask for a load of cash to re-sign," said songwriter/guitarist Thom Yorke, leader of Britain's electronic-pop kingpins. "What we wanted was some control over our work and how it was used in the future by them; that seemed reasonable to us, as we cared about it a great deal."

But when the two parties couldn't see eye to eye, Radiohead decided to venture into the world of Internet independence. With the release of the much-anticipated seventh effort, *In Rainbows*, the Oxfordshire-based band is seemingly none the worse for wear. Initially offered as a digital download only, *In Rainbows* reportedly moved 1.2 million copies on its first day online (a physical package arrived in stores a short time later). Removing themselves from the big-label chain of command allowed the group to have their album up and running within days of completing the mastering job.

In reality, Radiohead's latest mode of delivery is perfectly in keeping with a band that has long maintained an accessible online presence, including faithfully blogging to fans about upcoming shows and other news (notice of a free *In Rainbows* release performance even sported an interactive London street map). Perhaps the most eye-raising move was allowing fans to select their own price for the music they purchased, a highly egalitarian concept conceived by the band's manager that even Yorke initially had qualms with. "But it was really good," Yorke told Talking Head David Byrne in a recent *Wired* magazine interview. "It wasn't nihilistic, implying that the music isn't worth anything at all; it was the total opposite. And people took it as it was meant. Maybe that's just people having a little faith in what we're doing."

Radiohead — Yorke, brothers Johnny Greenwood (lead guitar) and Colin Greenwood (bass), guitarist Ed O'Brien and drummer Phil Selway — formed in the mid-'80s as Oxfordshire high-school students under the moniker On a Friday. Signing with EMI in 1991, the band changed its name to Radiohead (from a title of a Talking Heads tune) and released its debut album, *Pablo Honey*, two years later. Though slow out of

the gates, the unexpected success of the debut single, "Creep," eventually made *Pablo Honey* a platinum seller.

The band continued the trend with 1995's *The Bends*, featuring the MTV-rotated "Fake Plastic Trees" and "Just," also aided by a triumphant tour with heroes REM. With 1997's *OK Computer*, Radiohead exploded into the global mainstream. Employing a more experimental and moody sound, *OK Computer* remains one of the definitive pop works of the past 20 years and marked a creative turning point for songwriter Yorke, whose tracks "No Surprises," "Karma Police" and "Paranoid Android" would serve as stylistic touchstones for artists like Coldplay and Muse. A concerted effort to deviate from the commerciality of *OK Computer*, the challenging, heavily electronic *Kid A* (2000) yielded no hit singles yet still went platinum and scored a Grammy nod for Best Alternative Album, while 2001's *Amnesiac*, which included tracks remaindered from the *Kid A* sessions, provided the band with its biggest single to date, the Top 20 smash "Knives Out."

Two years in the making, *In Rainbows* marks a return to a more organic, guitar-based sound, and has garnered unanimously positive reviews in the process. "Jigsaw Falling into Place," the album's lead-off single, is fast and propelling, and is matched by

aggressive, riff-based tracks like "Bodysnatches," as well as the ethereal "Weird Fishes/Arpeggi" and "Reckoner." As Yorke explained to *The Independent's* Christoph Dallach, *In Rainbows* was a conscious effort "to describe in 45 minutes, as coherently and conclusively as possible, what moves us. It is, at least in our opinion, our classic album, our *Transformer*, our *Revolver*, our *Hunky Dory*."

While touting the benefits of Internet marketing, Yorke freely admits that working outside of the industry mainstream is much less daunting, given Radiohead's massive fan base. "The only reason we could even get away with this . . . is the fact that we've gone through the whole mill of the business in the first place. It's not supposed to be a model for anything else. We're out of contract, we have our own studio, and we have this new server. It was the obvious thing. But it only works for us because of where we are."



Radiohead's latest mode of delivery is perfectly in keeping with a band that has long maintained an accessible online presence, including faithfully blogging to fans about upcoming shows and other news.

Dave Funtis is a freelance columnist and producer/owner of Funtisound Studios, a New England-based recording facility.

BMI Showcases Provide a Forum for Top New Talent

BMI hosts more than 200 showcases across the U.S. and in the U.K. each year as part of its affiliate support programs. Showcasing the talents of its songwriters, composers and bands in acoustic and electric settings, these events include the Pick of the Month series in both Los Angeles and New York, BMI Sessions and Wavelength showcases in London, 8 off 8th in Nashville, BMI Presents in Nashville and Atlanta, Acoustic Lounge in Los Angeles and Noche Bohemia in New York. The songwriter/artists pictured here represent a cross-section of the extraordinary talent who performed for enthusiastic audiences at these events.



The Duke Spirit's Liela Moss performs live at BMI's Pick of the Month in Los Angeles.

Latin Grammy nominee Kinky performs at a BMI showcase prior to the Latin Grammy awards in Las Vegas



Shown at the London Wavelength showcase in February are songwriter Nick Ingram (l) of The Yeah You's and BMI's Brandon Bakshi.



Atlanta's Manchester Orchestra meets BMI execs prior to their BMI Pick of the Month in Los Angeles (l-r): BMI's Tracie Verlinde, Manchester Orchestra's Jeremiah Edmond, Robert McDowell, Andy Hull and Jonathan Corley, BMI's Casey Robison and Joe Maggini, and the band's Chris Freeman.



Singer/songwriter Joselyn and BMI's Porfirio Piña are pictured, below, at the BMI Presents: Noche Bohemia showcase in New York.



New group The Mores, above, delivered their delicately penned, string-lead melodies at the March edition of the BMI Sessions showcase in London.

Shown at the Travis County Troubadours showcase in Nashville are (l-r): BMI's Jody Williams, "Crossfire" co-writers Ruth Ellsworth Carter, Bill Carter and Reese Wynans, Sunny Sweeney, Bruce Robison and Monte Warden.



Mandi Perkins performs.



BMI singer/songwriter Joshua James (second from right) celebrates after his performance at BMI Presents in Utah with (l-r) BMI's Samantha Cox, Casey Robison and Tracie Verlinde.

CHRIS LENNERTZ MASTER OF MUSIC-SPEAK

“MUSIC IS
A LANGUAGE,

by Jon Burlingame

Young composers interested in writing music for films, television and video games often ask the pros how to get started, what to do to get their music heard, how to become successful. Here's what they should do: Study the career of Christopher Lennertz.

Lennertz, 36, is one of the fastest-rising composers in Hollywood. He scored one of last year's top-10 grossing films, *Alvin and the Chipmunks*; has an Emmy nomination for his work on the Warner Bros. series *Supernatural*; and has achieved prominence in the game world with music for *The Simpsons*, the James Bond installment *From Russia with Love* and three of the popular *Medal of Honor* games.

It's not just the diversity of media that Lennertz loves; he also relishes the chance to write in every genre of music. *Alvin's* filmmakers, for example, didn't want their score to be cartoony despite the presence of animated characters. "This was about three young orphan boys in search of a family," he explains. "Lush, beautiful strings worked best."

Meanwhile, on *Supernatural* — Lennertz's third season on the hit CW series — he's writing "ambient, orchestrally flavored horror music with a touch of world influence and a touch of electronics," he says.

And in the ever-growing world of video-game music, Lennertz is already a superstar. Says Steve Schnur, music executive at Electronic Arts: "Chris is one of my go-to guys. He is not only a forward-thinking musical genius but a reliable, technologically minded, diverse composer whose work goes well beyond interactive media. Simply put, he understands the medium and its audience but writes music that goes beyond 'just games.'"

Lennertz grew up in Pennsylvania playing trumpet and guitar. He traces his passion for film music to a 1992 encounter with Henry Mancini, who was scoring *Tom & Jerry: The Movie* on the old Universal scoring stage. Lennertz's USC composition teacher was friends with the pianist on the date and suggested a visit.



AND I'M THE
MEMBER
OF THE
FILMMAKING
TEAM THAT
SPEAKS
MUSIC.

"In one day, Mancini was able to do classical styles, bluegrass, big-band," Lennertz recalls. "I thought, 'that's what I want to do.' The next day, I knocked on the door of Buddy Baker," the veteran Disney composer who was then in charge of the film-scoring program at USC. Before long, Lennertz was completing a bachelor's degree in composition while also taking classes with such film-music luminaries as Elmer Bernstein, Bruce Broughton and Christopher Young.

The ambitious Lennertz was also interning at Roger Corman's film company, getting on-the-job experience by writing music for low-budget thrillers. Meanwhile, friends he had made at USC's Cinema school called him as they began getting their own first films as directors.

A fan of composer Basil Poledouris, he offered to help the composer of *Lonesome Dove* move into a new studio and wound up working for him for over two years, orchestrating and programming synthesizers. A similar gig, transcribing music for Michael Kamen on *101 Dalmatians* quickly led to orchestration work and an eight-month apprenticeship.

A music executive he met while lunching with Poledouris remembered Lennertz and called him for a 1998 Warner Bros. TV series called *Brimstone*. He got the job, and

although the show was short-lived, another series, *The Strip*, followed, as did other TV projects, including *America!*, a Hallmark Channel documentary series that demanded a grand-scale orchestral approach.

That music was precisely the style sought by the producers of the *Medal of Honor* videogames, one of which (2003's "Rising Sun") won Lennertz the Interactive Academy Award for best original score.

His breakthrough movie was the direct-to-video *Dr. Dolittle 3*, which so impressed 20th Century-Fox executives that Lennertz subsequently landed such big-screen features as *The Comebacks* (which needed a triumphal sports anthem) and *Alvin and the Chipmunks* (including fascinating orchestral choices involving wooden mallets and reverse-tracking of percussion sounds designed to evoke the sound of falling pine needles in the forest).

Lennertz sums up his feelings about the job: "Music is a language, and I'm the member of the filmmaking team that speaks music. To me, the biggest payoff is when you feel like you've answered their questions — you've translated their story into music. You've added the musical piece of the puzzle to make it whole."

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

GUSTAVO SANTAOLALLA

SOUND, SILENCE AND THE SPIRIT THAT MOVES HIM

by Dan Kimpel

Composer/producer/musician and Surco Records co-founder Gustavo Santaolalla is at the axis of a swirling sonic universe.

"Right now I'm recording on a track with Bajofondo Tango Club; working on an album with Javier Garcia; also, a project called Terraplane, a mixture of Argentinean and Latin folk/ethnic music with electronica, and I'm trying to finish some paperwork because I'm going to Mexico tomorrow to play with Bajofondo," he confirms.

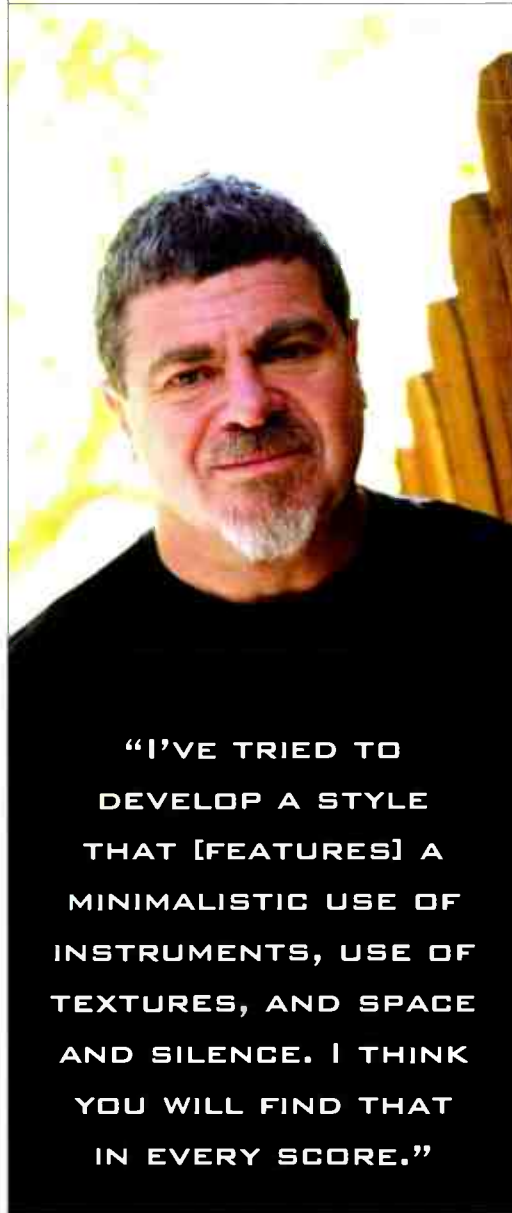
This year's BMI Latin Icon, he is also in the early stages of formulating the score to *On the Road*, a long-awaited film of the Jack Kerouac classic that defined the beat era of American counterculture. While the book is filled with references to Charlie Parker and bebop, Santaolalla is considering how to avoid the obvious. "I'm thinking of a different kind of score," he laughs, "but I'm not going to tell you." To date, Santaolalla has scored only seven films. "I'm very picky," he concurs. These credits include two Oscar-winning scores: *Brokeback Mountain* and *Babel*, as well as *Amores Perros*, *21 Grams* and *The Motorcycle Diaries*.

Defying convention, Santaolalla will often create the music before the film is shot, with director Ang Lee's *Brokeback Mountain* the most extreme example of this approach. "I met Ang Lee only once before I did the music. I find it better to work from a more abstract side rather than scoring 'When the guy comes out of the car and goes into the house and we're supposed to be scared.' I prefer to work from what the story makes me feel, or makes me think about, and, obviously, listening to how the director perceives the story."

The taciturn director offered few verbal clues. "Ang Lee is not a director who talks too much, and you can probably certify this with actors who have worked with him. When I met with him I had already read the story, and we were talking about guitar and strings. We were in sync, and I added it should have dissonant elements. Then I

went to the studio and did it. In an interview he said he put together the narrative of the movie to the music, but it was his genius. When he did his first cut, it was magic to watch the film and see how he blended the music with the images and the story."

Santaolalla's signature cinema sound includes silence. "That's been one of my trademarks. I don't discount the possibility of doing a big symphonic piece or something more beefy because I like to explore everything. But so far I've tried to develop a style using an approach that [features] a minimalistic use of instruments, use of textures, and space and silence. I think you



"I'VE TRIED TO DEVELOP A STYLE THAT [FEATURES] A MINIMALISTIC USE OF INSTRUMENTS, USE OF TEXTURES, AND SPACE AND SILENCE. I THINK YOU WILL FIND THAT IN EVERY SCORE."

will find that in every score. *Brokeback* is not like *Babel*, but they have that in common."

Born in Argentina in 1952, Santaolalla, while still a teenager, co-founded Arco Iris, a group that pioneered the fusion of rock and Latin American folk. In the mid-'70s, his band Soluna, which included future hitmaker Alejandro Lerner, recorded one album before Santaolalla departed for Los Angeles. In California, he played with Wet Picnic with his future Surco partner Anibal Kerpel, then briefly returned to Argentina, where he tracked his first solo record. Emerging as Latin alternative music's preeminent record producer, Santaolalla subsequently worked with Mexican acts Fobia, Molotov, Café Tacuba, Julieta Venegas, the Colombian superstar Juanes and Argentine rock bands Divididos and Bersuit Vergarabat among many others.

Accolades, Oscars, Grammy Awards and gold and platinum records notwithstanding, Santaolalla divines a deeper purpose to his creative endeavors. "As a kid, I was going to be a priest. I had my first spiritual crisis at 11: I came with questions that had to do with if God was almighty and infinitely kind, then how could eternal punishment exist? And if the devil and hell could exist, and God couldn't take care of it, then maybe the devil was on God's payroll. They wanted to send me to an exorcist! But my parents were very understanding."

"Then I started studying Eastern religion, and I joined a community and lived a monastic life between 18 and 24 years old. I was celibate, I fasted once a week and I meditated. Then I split from that and regained all of the time that I had lost at full throttle!" His creative gifts, Santaolalla shares, come with deep responsibilities. "I've always been on that sort of quest, that search, and I have a powerful connection. It's a big part of who I am and why I do what I do. To affect people in a positive way is a spiritual task."

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.

BMI Celebrates 15 Years at Sundance Film Festival



BMI participates in the Sundance Film Festival and Sundance Composers Lab to help further the dialogue between composer and director regarding the role or character that music plays in independent film. Through its ongoing relationship with the Institute and its programs, BMI maintains a pivotal position in furthering education for both directors and composers regarding music's role in film. Celebrating 15 years of creative input at the festival, BMI presented its annual composer/director roundtable, Music & Film: The Creative Process; its annual BMI Sundance Snowball; and its third year of programming music at Turning Leaf Vineyards Leaf Lounge.

The Black List's director Timothy Greenfield Sanders, composer/songwriter Neal Evans and producer Elvis Mitchell with Doreen Ringer Ross.



The BMI Composer/Director Roundtable (l-r, front row): composer John Frizzell, *Henry Poole Is Here*; director Amy Redford, *The Guitar*; composer Mervyn Warren, *A Raisin in the Sun*; director Alex Gibney, *Gonzo: The Life and Work of Dr. Hunter S. Thompson*; composer Christopher Young, *Sleepwalking*; Sundance Composer Lab advisor George S. Clinton; director Timothy Greenfield Sanders, *The Black List*; composer Neal Evans, *The Black List*; (back row) director Patrick Creadon, *I.O.U.S.A.*; composer Peter Golub, *I.O.U.S.A.*; producer Neil Meron, *A Raisin in the Sun*; director Jan Schuette, *Love Comes Lately*; composer David Schwartz, *Gonzo: The Life and Work of Dr. Hunter S. Thompson*; BMI's Doreen Ringer Ross; composer Henning Lohner, *Love Comes Lately*; composer Mark de gli Antoni, *Roman Polanski: Wanted and Desired*; and composer Christopher Anderson Bazzoli, *The Wind and the Water*.



Songwriter Steve Smith with singer and Sundance Composer Lab Fellow Ginger Shankar.

Photos: Randall McNeilson



BMI's Casey Robison and Tracie Verlinde, songwriter Nick Urata from the band DeVotchKa, and BMI's Samantha Cox and Ray Yee.

Composer and Sundance Board member Kurt Bestor, Doreen Ringer Ross and Sundance Institute Executive Director Ken Brecher.



BMI's Linda Livingston, composer/songwriter Michael Penn (*Sunshine Cleaning*, *American Teen*), Doreen Ringer Ross and agent Laura Engel.



Director Patrick Creadon, Doreen Ringer Ross and composer/Sundance Composers Lab director Peter Golub.



Director Amy Redford speaks at the BMI Composer/Director Roundtable.

Doreen Ringer Ross, *Henry Poole Is Here's* composer John Frizzell and director Mark Pellington, and actress Adriana Barraza.



TRAILBLAZER AWARDS HONOR GOSPEL GREATS



Trailblazer honorees gathered onstage for a group shot (l-r): Pastor Marvin Winans; Mighty Clouds of Joy members Michael Cook, John Valentine, Richard Wallace, Ron Staples and Joe Ligon; Vanessa Bell Armstrong; BMI's Catherine Brewton and Wardell Malloy; "Um Good" songwriter Percy Bady; and BMI's Malik Levy.



Co-host Dorinda Clark Cole carries the audience through the presentations and performances.

BMI saluted gospel greats Vanessa Bell Armstrong, Mighty Clouds of Joy and Pastor Marvin Winans at its ninth Annual Trailblazers of Gospel Music Awards Luncheon on Friday, Jan. 11, 2008. Hosted by gospel queen Dorinda Clark Cole and BMI Vice President, Writer/Publisher Relations Catherine Brewton at Rocketown in Nashville, the invitation-only celebration attracted gospel music's premier songwriters, recording artists, music industry executives and legends.

Guests enjoyed an afternoon of fellowship and praise as live musical performances paid homage to the honorees. BMI President & CEO Del Bryant also presented an award to esteemed songwriter Percy Bady for penning gospel's most-performed song of 2007, "Um Good." Recorded by Grammy Award-winner Smokie Norful, the tune is the first single

from Norful's critically acclaimed October 2007 release *Life Changing*. Top gospel artists J. Moss, Kelly Price and Dave Hollister performed tributes to contemporary and traditional gospel bridge-builder Vanessa Bell Armstrong; legendary Mighty Clouds of Joy received musical laudation through performances by Keith "Wonderboy" Johnson and Rance Allen, who was also joined on stage by the Mighty Clouds members for an encore; and Pastor Marvin Winans received his musical salute courtesy of Grammy-nominated vocalist Anthony Hamilton, songwriter/musician Tommy Simms, 2007 Trailblazers honoree Fred Hammond and Lovell Pye. Performances by Marvin "Coconut" Winans, Jr., Dorinda Clark Cole, Smokie Norful and Juan Winans were also among the event highlights, while elite musical director Donald Lawrence led an all-star background choir.

BMI's Catherine Brewton praised the

dedication of the guests and honorees, saying, "BMI is extremely proud of you and all that you do to advance the Kingdom of God through gospel music. The Mighty Clouds of Joy, Vanessa Bell Armstrong and Pastor Marvin Winans: We come together to salute these trailblazers — pioneers who continue to bring us the truth of gospel music."

PHOTOS BY ARNOLD TURNER AND KAY WILLIAMS



BMI President & CEO Del Bryant, Catherine Brewton, Pastor Marvin Winans and Wardell Malloy (above).



Marvin "Coconut" Winans, Jr. gives a stirring performance in tribute to his father, Pastor Marvin Winans (above).



J. Moss performs Vanessa Bell Armstrong's "Look Beyond My Faults." (at right).

Kindred vocalists Rance Allen (left) and Mighty Clouds of Joy's Joe Ligon (right) treat guests to a rare collaborative performance. (below).



Keith "Wonderboy" Johnson kicks off the musical tribute to Mighty Clouds of Joy, performing "I Came to Jesus."



Anthony Hamilton (l) and Tommy Simms perform "Question Is" in tribute to Pastor Marvin Winans.

THE CLARK

by Deborah Evans Price

If there were an award for the comeback of the year, The Clark Sisters would be picking up the trophy. After all, the Detroit-based siblings have been steadily gathering accolades since they burst back on the scene last year with the EMI Gospel release *Live... One Last Time*.

In February, they won three Grammys: Best Gospel Performance, Best Traditional Gospel Album and Best Gospel Song. A month earlier, they swept the Stellar Awards, winning four honors, including Artist of the Year, Traditional Group/Duo, and CD of the Year for *Live... One Last Time*. "We kept saying 'If we just get one, we'll be happy'," says Jacky Clark Chisholm of the Stellar honors.

The Clark Sisters also earned four nominations for the Gospel Music Assn. Dove Awards, including Artist of the Year, scheduled for April 23 at Nashville's Grand Ole Opry house and aired live on the Gospel Music Channel.

"We had no idea this would happen," says Elbernita "Twinkie" Clark of the group's current success. "The Stellar Awards were so gratifying and then there were the Grammys. We hadn't won a Grammy. That's something my mama always wanted for us. It's something we dreamt of having and finally it happened

"[THE GRAMMY AWARDS WERE] SOMETHING WE DREAMT OF HAVING," SAYS TWINKIE CLARK. "AND FINALLY IT HAPPENED AFTER ALL OF THESE YEARS. IT JUST SHOWS THAT HARD WORK PAYS OFF."

after all of these years. It just shows that hard work pays off."

Twinkie and her siblings — Clark Chisholm, Dorinda Clark Cole, and Karen Clark Sheard — were all powerfully influenced by their mother, Dr. Mattie Moss Clark. A legendary songwriter, arranger and choir director, she founded the Clark Conservatory of Music in Detroit and was

SISTERS SING



State Minister of Music for the Church of God in Christ.

"It starts with mom," says Clark Sheard, who penned the Grammy-winning hit "Blessed and Highly Favored." "Mom was a great songwriter, an anointed songwriter. . . . It was an amazing thing to see my mother developing a song. She would have six tape recorders around the house because when God would give her a melody, she'd have to tape it right away. She taught us, 'You'll lose that melody if you don't get it down.' When Twinkie began to write she always had a tape recorder close by the same way mom did."

Following in her mother's footsteps, Twinkie became the producer, arranger and songwriter who propelled the group's early success. She became a highly regarded songwriter in an era when there weren't many female gospel writers.

In the '70s and '80s, the group exploded with such songs as "Expect Your Miracle" and their signature tune "You Brought the Sunshine." In the years that followed, the group splintered and each sister went on to record solo projects.

In July 2006, the Clark Sisters recorded *Live... One Last Time* in Houston with producer Donald Lawrence. The project was released in April 2007 and was followed by a special edition CD/DVD release in June. The sisters then hit the road on a highly successful reunion tour, which continues through this summer.

Clark Sheard, whose daughter KiKi is continuing the family's legacy with

her own recordings on EMI Gospel, says she and her sisters were initially nervous about how their reunion record would be received. "We were just thinking, 'Are they going to accept us with the new music they are hearing? Are they going to accept us doing praise and worship? Are they going to accept us doing the contemporary music?' We thought about the new generation but didn't want to lose the old listeners," she says, crediting Lawrence with helping them strike the right balance. "Having songs that appealed to all ages was a total success. It helped us to be remembered and to be accepted."

The Clark Sisters continue to work on solo projects (Clark Cole's new solo effort, *Yesterday*, was scheduled for April release) and also plan on another album together. Twinkie says the group would like to tour overseas sometime in the coming year and she'd love to see the Clark Sisters score a crossover hit. "When 'You Brought The Sunshine' crossed over, it was extremely powerful," she says. "We had no idea that people were getting saved listening to the music in clubs, bars and things like that. We're hoping that this is going to continue to happen. While there's a lot of excitement in the air and while God is blessing, we really want to try to walk in all the doors we can."

A freelance writer based in Nashville, Deborah Evans Price covers Christian/gospel music for Billboard and is a frequent contributor to Country Weekly, CCM and other publications.

LICENSING NEWS

Dean Dillon and Scotty Emerick Entertain Emmis Execs



Emmis Communications held its annual managers meeting recently in Indianapolis where they were treated to an intimate concert by two of BMI's most prolific country songwriters, Dean Dillon and Scotty Emerick. The pair entertained the Emmis executives with some of their biggest hits while telling the stories behind their creations which have been recorded by the likes of George Strait, Toby Keith, Kenny Chesney and George Jones. Pictured above are (l-r): BMI's Mason Hunter, Emmis Communications Radio Division President Rick Cummings, Dean Dillon, Scotty Emerick and Emmis Communications' CEO Jeff Smulyan.

BMI singer/songwriter Alissa Moreno was the featured entertainment at New Northwest Broadcasting's Annual President Awards Banquet in Seattle, where each year they honor the company's most productive sales executives. Alissa entertained the award winners as well as NNB management with songs from her new album, which includes cuts that have appeared in a number of television shows, including *Laguna Beach*, *The Hills*, *Hope and Faith*, *Wonderfalls*, *The Drive*, *How I Met Your Mother* and a variety of other projects. After her performance, the entire NNB group posed for a photo (below) with Alissa (c). Also pictured are her manager, Felice Keller (to Alissa's right), BMI's Dan Spears (top left) and author/coach/motivational speaker Bill Resler (to the right of Dan Spears).

Alissa Moreno Delivers Powerful Performance to New Northwest Broadcasters



RAB and BMI Continue 'FastStart' Minority Scholarship Program

BMI entered its seventh year as a sponsor of the Radio Advertising Bureau (RAB) FastStart to Radio Sales Success Minority Scholarship Program, where each year, 25 sales training scholarships are awarded to minorities in the radio industry.

Recipients may choose to attend the RAB Radio Training Academy in Dallas; the two-and-a-half-day off-campus Academy Extension course, conducted around the U.S.; or the online "Foundations," "Selling Internet Advertising," or "Advanced" courses. Over 150 BMI-funded scholarships have been awarded since the program's inception seven years ago.

"We are delighted to provide these scholarships that will give 25 minorities in radio sales training from the RAB," noted Mike O'Neill, BMI Senior Vice President, Licensing.

"With their steadfast support, BMI continues to champion diversity and training in radio," observed Mike Mahone, Executive Vice President, Member Services, RAB. "We are grateful for their ongoing commitment to our industry and to this very important scholarship program."



BMI/RAB FastStart Minority Scholarship Recipient Elizabeth A. Cannon, CRMC Recruitment & Marketing Specialist, Cumulus Media-Huntsville, addresses radio industry executives during the RAB Awards breakfast this past February. Cannon thanked BMI and the RAB for providing her with the opportunity to develop and enhance her sales skills in radio industry and her personal growth.

LICENSING NEWS

BMI Boosts NABOB Reception



BMI co-sponsored the pre-dinner reception at NABOB's 24th Annual Communications Award Dinner. This year's honorees included BMI songwriters Eartha Kitt, Nancy Wilson and Louis Gossett, Jr. Also honored were Idris Elba and Ne-Yo. The evening's performance featured BMI artists Kool and the Gang. Pictured (l-r): Idris Elba; BMI's Michael Steinberg and Jose Gonzalez; NABOB Dinner Chairperson Lois E. Wright; Louis Gossett, Jr.; Ne-Yo; BMI's Catherine Brewton; NABOB Chairman Pierre M. Sutton; BMI's Michael O'Neill; and NABOB's Executive Director and General Counsel James L. Winston.

BMI Boosts RAB Convention Events



BMI also co-sponsored the RAB's Mentoring and Inspiring Women in Radio (MIW) reception during the recent RAB 2008 Convention. Pictured above (l-r): BMI's Mark Barron; Southern California Broadcasters Association President and MIW Radio Group Executive Committee member Mary Beth Garber and RAB's Mary Bennett and Rene Cassis.

BMI was invited to provide the musical entertainment at the Cox Television Sales Training Conference, held in Orlando, where BMI songwriter, Rock & Roll Hall of Fame inductee and founding member of The Byrds Roger McGuinn sang his hits and told the stories behind his songs to some 300 Cox executives. McGuinn wrote a number of The Byrds' biggest tunes, including: "You Showed Me," "Eight Miles High" and "Mr. Spaceman." Pictured after the show are (below, l-r): Cox TV's Pat Abel, former Cox TV VP of Sales Bill Spell, Roger McGuinn, Cox TV VP of Sales Jane Williams and BMI's Mason Hunter.

McGuinn Makes Musical Magic at Cox TV Conference



BMI songwriters Sarah Buxton and Maia Sharp recently entertained a group of 40 radio industry group executives during the RAB 2008 Convention held in Atlanta. Pictured below (l-r): BMI Board member Susan Davenport Austin, Sarah Buxton, Maia Sharp, BMI's Michael O'Neill and NAB Executive Vice President John David.



CRS New Faces Show Features BMI Talent



BMI talent dominated the lineup for the annual CRS New Faces show Friday, March 7 in Nashville. Golden girl Taylor Swift, Georgia-crooner Luke Bryan, "Alyssa Lies" scribe and singer Jason Michael Carroll and "Yee Haw" singer/songwriter Jake Owen staked their claim as the conduits for country music's rosy future by performing before an audience of industry heavyweights and radio VIPs. Pictured above are (l-r): BMI's Dan Spears, Eric Church, Jennifer Hanson, Casey Beathard, Dean Dillon and BMI's Mark Barron.

BMI Continues To Connect with Associations Across the Nation



BMI sponsored an in-the-round performance by renowned songwriters Stephony Smith and Lee Thomas Miller at the Schermerhorn Symphony Center in Nashville, entertaining IMLA members (International Municipal Lawyers Association) and their new General Counsel & Executive Director Chuck Thompson. Pictured (l-r) in the first photo are BMI's Michele Reynolds and Jessica Frost; Mary Vlach, Associate Director, Membership Services, IMLA; Roger Horner, City Attorney, Brentwood, TN; Veronica Kleffner, Deputy Executive Director, IMLA; Stephony Smith; Trina Shropshire-Paschal, Associate Director for Events, IMLA; BMI's Jack Flynn and Cleve Murphy; and Lee Thomas Miller. In the second photo, Chuck Thompson greets Stephony Smith.



BMI sponsored the American Hotel & Lodging Association (AH&LA) CEO dinner attended by more than 150 of the top hotel names in the U.S. David Pack, leader of pop/rock group Ambrosia, provided entertainment for the hoteliers. Pictured (l-r) are: Shannon Nicko Adaway, Director, Convention & Events, AH&LA; David Pack; and BMI's Michele Reynolds.

In February, BMI made a presentation to restaurateurs at the International Blues Challenge (IBC) in Memphis. The world's largest gathering of blues acts represents an international search by The Blues Foundation and its affiliated organizations for the blues band and solo/duo blues artists ready to take their act to the international stage. IBC Executive Director Jay Sieleman (r) is pictured here with BMI's Jack Flynn.



In January, BMI provided the musical entertainment for the Florida Restaurant & Lodging Association (FR&LA) Winter Board Meeting & Installation Banquet, attended by new National Restaurant Association (NRA) President & CEO Dawn Sweeney. Pictured above (l-r): Carol Dover, President & CEO, FR&LA; Dawn Sweeney; BMI's Cleve Murphy; and Richard Turner, General Counsel, FR&LA.





▲ **Song Stars.** BMI and *The Los Angeles Times* held their second annual "How I Wrote That Song" songwriter panel in Los Angeles on Saturday, February 9 at the Key Club. The sold-out event featured an elite cross-section of established hitmakers, including Rodney Jerkins, Chris Daughtry, Fat Joe, Ben Moody of Evanescence, Polow Da Don, Anthony Hamilton and Brian Howes. Pictured at the event are (l-r, front): BMI's Myles Lewis and Barbara Cane; Chris Daughtry; BMI's Catherine Brewton; the LA Times' Ann Powers; Anthony Hamilton; BMI's Tracie Verlinde and Byron Wright; (back row) BMI's Samantha Cox; Hinder's Cody Hanson; Rodney Jerkins; Hinder's Austin Winkler; BMI's Ian Holder; Polow Da Don; Brian Howes; Ben Moody; Fat Joe; BMI's Phil Graham and Malik Levy.



▼ **Putting The Wammie On Them.** BMI was once again a key sponsor of WAMA's (the Washington Area Music Association) annual Wammies in February, celebrating the top talent in the Washington, DC area. Pictured at the event are (l-r): WAMA's Mike Schreiber, SAW's (Songwriter Association of Washington) Jean Bayou and BMI's Fred Cannon, who praised the organization for its "long record of support for the Washington-area music community."



▲ **Ghent Fest.** A major part of the 34th Ghent Film Festival was the seventh edition of the World Soundtrack Awards, which bestowed BMI's Clint Mansell with its Best Original Soundtrack of the World and People's Choice Award for *The Fountain*. Also included in the evening was The Flemish Radio Orchestra, conducted by Dirk Brosse, who performed top quality film music for a sold out concert hall. Both the ceremony and the concert were hosted by world famous composers such as David Arnold, Alberto Iglesias, Clint Mansell, Maurice Jarre and Daniel Tarrab. Pictured (l-r) are: composer Steve Barton, agent Rob Messinger, Clint Mansell, BMI's Doreen Ringer Ross, and composers David Arnold, Mychael Danna and Harry Gregson-Williams.



▼ **Praising Famous Men.** BMI proudly sponsored the after party for the inaugural Musicians Hall of Fame induction ceremony in Nashville. After honoring the members of the A Team, the Blue Moon Boys, The Tennessee Two, the Funk Brothers, The Memphis Boys and the Wrecking Crew at the Schermerhorn Symphony Center, the revelers moved to the Musicians Hall of Fame to continue the celebration. Pictured at the event are (l-r): host Creed Batton, the Musicians Hall of Fame's Joe Chambers, guitar legend Scotty Moore and BMI's Jody Williams.



▲▶ Viva Las Vegas. BMI, along with Heineken and NocheLatina.com, hosted the second annual "Noche de Estrella" bash in Las Vegas, celebrating BMI's 2007 Latin Grammy nominees. The event, held the night before the Latin Grammy's at the Jet nightclub at the Mirage resort, featured live performances by Kinky and Alejandra Alberti, and appearances by Heineken's "Estrella" contest winners. Pictured in the photo above are (l-r) are Kinky's Ulises Lozano, SiTV's Malverde, Kinky's Gilberto Cerezo, BMI's Porfirio Piña, Kinky's Omar Gongora and Cesar Pliego, BMI's Marissa Lopez and Kinky's Carlos Chairez. The photo at right shows (l-r): Alejandra Alberti, Porfirio Piña, Latin Grammy winner Sebastian Kryz, Marissa Lopez, and Christina Castrillon.



▲ Lounging Around. BMI rang in the New Year in true acoustic fashion at The Acoustic Lounge, held January 7 at Genghis Cohen. The showcase, which is free and open to the public, is held on the first Monday of the month. BMI presented four talented singer/songwriter at this year's first installment: Nicholas Alan, Xolie Morra, Leslie of Leslie and the Badgers and Audra Hardt. Shown after an SRO are (l-r): BMI's Joe Maginni, Nicholas Alan, Xolie Morra, Leslie, BMI's Anne Cecere, Audra Hardt and and BMI's Casey Robison.

▼ Beautiful People. Singer/songwriter James Blunt (r) received his 2007 BMI Internet Award for the song "You're Beautiful," co-written with Amanda Ghost and Sacha Skarbek, during a visit with BMI's Nick Robinson. "You're Beautiful" received the most plays on BMI-licensed websites for the past year and was the first song to receive this honor at BMI's London Awards. Blunt was also presented with BMI Pop Awards for the songs "High" and "Goodbye My Lover."



ARNOLD TURNER

MARK ALLAN

▶ **Hitmakers.** Well-wishers and hardy revelers gathered at BMI's Music Row offices to cheer one of Nashville's most beloved singer/songwriters, **Ronnie Bowman**. A premier bluegrass vocalist and longtime BMI songwriter, Bowman co-penned **Kenny Chesney's** recent No. 1 hit, "Never Wanted Nothing More," with good friend and fellow versatile talent **Chris Stapleton**. Pictured are (l-r): Sony ATV's **Troy Tomlinson**, BMI's **Jody Williams**, **Chris Stapleton**, **Ronnie Bowman** and **Kenny Chesney**.



▲ **Enemy Troops.** BMI sponsored a Recording Academy screening of the documentary *Public Enemy: Welcome to the Terrordome* at the Director's Guild in New York. Following the screening, BMI's **Charlie Feldman** moderated a Q&A featuring some of the film's principals. Pictured (l-r) are: *Terrordome* producer **Walter Leaphart**, *Public Enemy's* **Professor Griff**, **Charlie Feldman** and *Public Enemy's* **Chuck D**.



▲ **Keynoters.** BMI was a sponsor of the **Billboard/Hollywood Reporter Film & TV Music Conference**, held at the Beverly Hills Hilton in Los Angeles. BMI sponsored the opening keynote with composer **Alan Menken** and moderator **Richard Kraft** of Kraft-Engel management. Pictured (l-r) are: BMI's **Linda Livingston**, **Richard Kraft**, *Billboard* magazine's **Tamara Conniff** and **Alan Menken**.

◀ **They Got To Woodstock.** BMI hosted a "Music for Film" panel at Utopia Studios in the Bearsville Theater Complex in Woodstock, NY. The panel was one of many events surrounding the annual **Woodstock Film Festival**, held in the Catskills in upstate New York, which presented a full line-up of 150 "fiercely independent" films, panels, concerts, parties and special events. Pictured (l-r, back): composers **Brett Morgan** and **William Ross**, animator **Bill Plympton**, director **Todd Kwait**, singer/songwriter **John Sebastian**; (seated) composer/producer **David Torn**, BMI's **Doreen Ringer Ross**, who moderated the panel, and **Woodstock Film Festival** founder **Meira Blaustien**.

JOHN RUSSELL

MARTIN LOUIS



▲ **Inner Circle.** BMI hosted the Songwriter's Circle at New York's famed Bitter End in March, with guest songwriters **John Oates**, **Hugh Prestwood**, **Kylie Sackley** and **Jeff Cohen**. Pictured at the SRO event are (l-r, seated): **Kylie Sackley**, Songwriter's Circle creator **Tina Shafer**, **Jeff Cohen**, **John Oates**; (standing) singer/songwriter **Rickie Trudeau**, the Songwriter's Circle's **Shai Navon**, guest, **Hugh Prestwood**, and BMI's **Charlie Feldman**.

▼ **Excellent Event.** Univision's 20th Anniversary of Premio Lo Nuestro (Excellence in Latin Music), held at the American Airlines Arena in Miami, attracted Latin music's biggest stars. The televised live event, considered one of the most prestigious award ceremonies held in the U.S. to honor Latin music, feted such BMI luminaries as **Ricky Martin** (Album of the Year), **BMI Icon Juan Luis Guerra** (Best Male Artist and Song of the Year, "Bendita La Luz," with Mana), **Intocable** (Regional Mexican Album of the Year; Band or Duo of the Year), **Sergio Vallin** of Mana (Artist of the Year for Mana) and **AB Quintanilla III** presents: **Kumbia Kings** (Best New Artist Nominee). Shown at the event are award nominee and presenter **Gloria Estefan** and BMI's **Jake Cavazos**.



◀ **Snowed In.** Moments before stepping onstage at their "Little Noise Sessions" acoustic gig at the Union Chapel in north London, **Snow Patrol's Gary Lightbody** and **Nathan Connolly** were presented with BMI Awards for more than a million combined U.S. performances of their hits "Chasing Cars" and "Hands Open." The performance was held to benefit Mencap, the United Kingdom's leading learning disability charity. Pictured backstage are (l-r): BMI's **Nick Robinson**, **Gary Lightbody**, **Nathan Connolly** and BMI's **Tabitha Capaldi**.



▲ **Good Folks.** The 2008 edition of the Folk Alliance Conference took up residency at the Marriott hotel in downtown Memphis February 20-25. BMI's showcase featured a slew of clever troubadours, including Los Angeles' **Bill Reveles**, New York City's **Natalia Zukerman**, Brooklyn's **Nels Andrews**, Memphis's **Giant Bear**, Nashville's **Garrison Starr** and **Ford Turrell**, along with Madisonville, Kentucky's **Tommy Womack**. Pictured are (l-r): singer/songwriters **Ford Turrell** and **Tommy Womack**, manager **Mary Sack** and BMI's **Bradley Collins**.

▼ **Like Father, Like Son.** **Salvador Santana**, son of legendary Grammy winner and BMI Icon **Carlos Santana**, paid a visit to BMI's Los Angeles office to talk about his forthcoming album, *SSB*. Since forming in early 2004, the **Salvador Santana Band (SSB)** has been on a mission to take its music to the people. Much like his father's band, **Salvador's** group is dedicated to the art of fusion, both culturally and musically. Pictured are (l-r): BMI's **Marissa Lopez**, **Santana**, and BMI's **Casey Robison**.



MARK ALLAN



▶ ▲ **Spreading Holiday Cheer.** Songwriter Eric "Bluetooth" Griggs of Underdog Entertainment joined BMI in co-hosting a festive holiday party in Los Angeles on December 10, 2007. Along with the holiday cheer, the BMI holiday event brought forth a giving atmosphere, as donations were made to the Toys for Tots Organization. Griggs is pictured in the photo at top right with BMI's Catherine Brewton. Shown in the photo above with Catherine Brewton are (l-r) Capitol recording artist Latoya and Geffen recording artist Slim Thug, while in the photo at bottom right, Brewton greets songwriter Makeba Riddick.

ANNAMARIA DISANTO



▲ **Hallmarks.** Bob DiPiero, Lester Flatt & Earl Scruggs and Hank Williams, Jr. were honored for their songwriting contributions and welcomed to the esteemed ranks of the Nashville Songwriters Hall of Fame during the 38th Annual Hall of Fame Dinner and Induction Ceremony held Sunday, October 14. In addition to the Nashville Songwriters Hall of Fame inductions, the hall's sister organization, the Nashville Songwriters Association International (NSAI), presented its annual Songwriter Achievement Awards, and the BMI winners jumped together for a Class of 2007 photo. Pictured at the ceremony are (l-r, back row): Bobby Pinson, BMI's Jody Williams, Bob DiPiero, Taylor Swift, Earl Scruggs, Bill Anderson, Jamey Johnson, Flatt's widow Gladys Flatt and granddaughter Tammy Brumfield, with Shawn Camp; (front row) Chairman of the Nashville Songwriters Hall of Fame Foundation Roger Murrah, Luke Bryan, Jeff Hanna, Sarah Buxton and Bobby E. Boyd.

CURTIS HIEBUN

► **Eclectic Event.** BMI's March edition of the Acoustic Lounge series boasted a provocative lineup of soul, folk and Latin-tinged artists poised for a breakthrough. Held at Genghis Cohen in Hollywood, the event featured singer/songwriters Nettie Rose, Ignacio Val, Duane' Neillson and Richard Harris. BMI's Acoustic Lounge takes place the first Monday of each month, is free and open to the public. Pictured after the performance are (l-r, back): BMI's Barbara Cane, Ignacio Val, BMI's Marissa Lopez, Duane Neillson, Nettie Rose, Richard Harris, BMI's Casey Robinson; (front) BMI's Myles Lewis and Tracie Verlinde.



◀ **London Bridge.** BMI saluted Europe's premier songwriters, composers and music publishers at its most recent London Awards, held in the Grand Ballroom of London's Dorchester Hotel. During the Film & Television Awards portion of the evening, Alexandre Desplat (SACEM) garnered multiple awards in recognition of his composing skills for *The Queen* and *The Painted Veil*, while David Arnold (PRS) was honored for scoring the latest in the James Bond series, *Casino Royale*. Pictured at the event are (l-r): BMI's Del Bryant and Doreen Ringer Ross, Alexandre Desplat, David Arnold and New Line Cinema's Paul Broucek.

▼ **Riding High with Ramon.** Superstar Norteño songwriter, accordionist and vocalist Ramon Ayala recently performed a sold-out show at the Los Angeles Gibson Amphitheatre, where he was greeted backstage by BMI's Delia Orjuela and Marissa Lopez. Ayala has defined Norteño music with the signature songs and definitive instrumental stylings that have made him a superstar on both sides of the Rio Grande. Shown backstage after the show are (l-r): Marissa Lopez, songwriter Antonio Zamora, Ramón Ayala, and Delia Orjuela.



▲ **Starstruck.** Los Horoscopos de Durango —Vicky and Marisol Terrazas — met with BMI executives, peermusic publishing execs, radio execs and songwriters after their Los Angeles show at the Nokia Theatre, where they opened for Conjunto Primavera. Pictured (l-r): songwriters Oswaldo Villarreal and Adrian Pieragostino, BMI's Delia Orjuela, Vicky Terrazas, BMI's Marissa Lopez, peermusic's Yvonne Gomez, Marisol Terrazas, songwriter Manelik Martinez, and (kneeling) songwriters Ernesto Cortazar and Edgar Cortazar.

EDDIE SAKAKI



◀ **Fest Faves.** BMI proudly sponsored the 22nd Annual Frank Brown International Songwriters Festival this year in Gulf Shores, Alabama, offering showcases featuring a tiptop grab-bag of Nashville country and innovative pop songwriters, including **Bob DiPiero, Bobby Pinson, Rodney Clawson, Trent Tomlinson, Max T. Barnes, Tim James, Kendell Marvel, Jeff Stevens, Kate York, Trent Dabbs, Sam Ashworth, and Betsy Roo.** Pictured are (l-r, back row): BMI's **Perry Howard, Bobby Pinson, Bob DiPiero, Rodney Clawson and Jeff Stevens;** (front row) BMI's **Harry Warner, Max T. Barnes and Tim James.**

▼ **Grusin Honored.** Composer **Dave Grusin** was honored as a Society of Composers & Lyricist (SCL) Ambassador at the organization's holiday party in Los Angeles. The SCL Ambassador Program was created to recognize and acknowledge a select group of composers and lyricists whose musical contributions have greatly developed, strengthened and influenced the artistic community, while wholly benefiting our society. Their achievements are used as standard for future generations of film composers and songwriters. Shown at the event are (l-r): SCL's **Ray Colcord,** BMI's **Doreen Ringer Ross, Dave Grusin,** and BMI's **Alison Smith.**



▲ **Studio Session.** Puerto Rican siren and merengue superstar **Melina León** recently made her way to peermusic studios in Miami for a writing session with Sony BMG Colombian rocker **Alicastro** for her upcoming album. Shown in the studio are (l-r): **Alicastro, Melina León, BMI's Jake Cavazos.**



▲ **Master-Full.** Writers who participated in this year's BMI Lehman Engel Musical Theatre Workshop Master Class got together recently for a group shot. Pictured (l-r): are **Diane Daltner; Andy Karl; John Kander, composer of *Chicago, Cabaret and Curtains*; David Yazbek, composer-lyricist of *Dirty Rotten Scoundrels* and *The Full Monty*; moderator and Workshop Steering Committee member **David Spencer;** **Robert Yarnall; Fred Thaler and BMI's Jean Banks.****





▼ **KT Connects.** Singer/songwriter KT Tunstall was presented with two BMI Million-Air awards when her songs "Black Horse and the Cherry Tree" and "Suddenly I See" achieved a combined total of 1.2 million U.S. performances. The awards were presented before one of two sold out shows at The Roundhouse in London in support of her second album, *Drastic Fantastic*. Tunstall (c) is pictured receiving her awards from BMI's Nick Robinson and Tabitha Capaldi.

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▲ **Carrie On.** Hit recording artist Carrie Underwood may now add the moniker "hit songwriter" to her bejeweled resume, as the pop culture phenomenon celebrated her first self-penned No. 1 hit, "So Small," at BMI's Music Row offices. Underwood co-wrote the uplifting tune with fellow BMI songwriter Luke Laird and Hillary Lindsey, and it marks her fifth consecutive residency atop the charts. During the presentation, BMI's Jody Williams praised the dedication and skill of Underwood's behind the scenes team, which includes Oglesby Writer Management's Chris Oglesby, producer Mark Bright, Joe Galante and his staff, 19 Management's Ann Edelblute and all of Edelblute's 19 Management colleagues. Pictured are (l-r): Oglesby Writer Management's Chris Oglesby, Luke Laird, Hillary Lindsey, Carrie Underwood, BMI's Shelby Kennedy and Jody Williams, producer Mark Bright, RCA's Joe Galante and CMA's Tammy Genovese.



▲ **Casey Connects.** BMI hosted a lively party in its Music Row lobby for serial hitmaker Casey Beathard and the rest of the creative hive behind Kenny Chesney's multi-week no. 1 hit, "Don't Blink," co-penned with Chris Wallin. Pictured at the late afternoon bash are (l-r): BMI's Jody Williams, co-writer Chris Wallin, Casey Beathard, producer Buddy Cannon and Sony ATV's Troy Tomlinson.

JOHN RUSSELL



◀ **Riding The Wave.** The March BMI Wavelength showcase, held at The Regal Room in London's The Distillers club, continued its history of showcasing the finest acoustic singer/songwriters in the UK. Catherine Tran, pictured in the photo at left with BMI's Nick Robinson, played an intricate acoustic set, Brown Music served up a blend of urban feel-good music, Pete du Pon delivered a moving set with introspective melodies, while Kamilla Thompson, pictured in the photo above with Nick Robinson, paid homage to her musical tradition with a striking performance.

KATURA JENSEN



▼ **They Know The Score.** BMI Film/TV executives Doreen Ringer Ross and Ray Yee were guest speakers at the University of Southern California's (USC) Scoring for Motion Pictures and Television class taught by author Jon Burlingame. BMI composer Chris Lennertz joined the two in speaking about the role of the composer as well as his career. Pictured after the class are (seated) Chris Lennertz and Ray Yee with (standing) Brian King, USC, Director, Scoring for Motion Pictures & Television, Doreen Ringer Ross and Jon Burlingame.

▲ **Sing-ular Event.** Critically acclaimed singer/songwriter Jim Bianco recently made a stop at the BMI L.A. office to serenade the staff with songs from his new album, *Sing*. Bianco's music has also been aired on radio, placed in movies such as *Waitress*, and on Bravo and HBO. Pictured (l-r): Dan Berlant and Josh Sanderson of Black Sand Music; BMI's Joe Maggini, Linda Livingston, Myles Lewis and Barbara Cane; Jim Bianco; and co-producer and bandmate Brad Gordon.



◀ **'Easy' Does It.** Music Row gathered in a wintry sport paradise to celebrate Dierks Bentley's fifth No. 1 hit, "Free and Easy Down the Road I Go." Co-writers Robbie Harrington and Brett Beavers were on hand along with co-conspirators Rodney Janzen and Bentley, as well as a slew of industry well-wishers. The Sommet Center's ready-and-waiting hockey rink provided the unique backdrop, and revelers were treated to a hockey match featuring Bentley himself following the party. Pictured are (l-r): BMI's Jody Williams, Robbie Harrington, Brett Beavers, Dierks Bentley, Capitol's Mike Dungan and BMI's Bradley Collins.

▼ **Big Picture.** Celebrated composer David Newman recently raised his baton to conduct the Hollywood Bowl Orchestra for "The Big Picture: The Films of Paramount Pictures." The event, held at the Hollywood Bowl, commemorated the 95-year legacy of the movie house giant with film music performed live. Featured were works from movies ranging from 1927's *Wings* to 2006's *Dreamgirls*. Pictured (l-r) are: Carol Goldsmith (widow of Jerry Goldsmith), BMI's Doreen Ringer Ross, event host Leonard Nimoy, and David Newman.



▲ **Speaking of Music.** BMI sponsored a panel entitled "Los Artistas Hablan" (The Artists Speak) at the inaugural Puerto Rico Music Business Conference, the first music business-oriented event in Puerto Rico. The panel, which featured BMI's Delia Orjuela, Jerry Vila and Joey Mercado along with Randy Luna of Randy Luna Entertainment, drew participants from around the globe. Shown after the panel are (l r): Delia Orjuela, Randy Luna, Jerry Vila and Joey Mercado.



▲ Party On. BMI celebrated a record-breaking year by spreading the holiday spirit with some of the Latin music community's finest singer/songwriters and industry professionals, marking the first annual holiday soiree held by the BMI Miami office. The event was held at South Beach Macarena, and featured performances by artists such as Jacob Groten and Manolo & Los de Lucia. Pictured (l-r): BMI's Jake Cavazos, Billboard's Leila Cobo and songwriter/producer Sebastian Kryz, winner of Latin Grammy Award for Producer of the Year.



◀▲ Big Deal. The Big State Festival invaded Texas World Speedway in Bryan/College Station, Texas, and BMI proudly sponsored the inaugural event, which married country lifestyle and music through two days of non-stop barbeque, stock-car racing and performances by over 50 artists, including BMI's Willie Nelson, Tim McGraw, Robert Earl Keen and Miranda Lambert. BMI presented a stage featuring Monte Warden, the Ginn Sisters, the Barbwires, the Gougers, Drew Kennedy, Colin Gilmore, Mark McKinney, Blue Mother Tupelo, Jerrod Niemann, Sunny Sweeney and Granger Smith. Pictured in the photo at left are (l-r): BMI's Bradley Collins and Mark Mason, with Blue Mother Tupelo's Ricky and Micol Davis. Pictured in the photo above are (l-r): CMT's Craig Shelbourne and BMI's Mark Mason with Reckless Kelly's Willy and Cody Braun.



◀ Finn-tastic. New Zealand's Liam Finn was feted by BMI as its February choice for the Pick of the Month showcase, held at Hotel Café. Finn, whose debut, *I'll Be Lightning* (Yep Roc), has won raves from critics and fans alike, was hand-picked for the opening slot on Eddie Vedder's west coast tour. Pictured (l-r) are: BMI's Casey Robison and Barbara Cane, Finn, and BMI's Joe Maggini and Myles Lewis.



▲ Tractor Pull. BMI and thriving indie publisher Big Tractor mingled over Mexican food during an informal lunch at Nashville's U.S. Border Cantina. Big Tractor's impressive writers have penned songs for contemporary country's elite, including Tim McGraw, Faith Hill, George Strait, Toby Keith, Brooks & Dunn, Trace Adkins and LeAnn Rimes. Pictured are (l-r): BMI's Mark Mason, Big Tractor's Madeleine Parlatore, BMI's Shelby Kennedy, Big Tractor's Jason Krupek, songwriter Monty Criswell, Big Tractor's Cynthia Anderson, songwriter Clint Ingersoll, BMI's Jody Williams, Perry Howard and Thomas Cain, songwriters Wade Kirby and Mike Willis, with (front) songwriter Misty Loggins and BMI's David Preston, Beth Mason and Bradley Collins.

MCGUCKIN PR



◀ **Zacharias Scores Berklee Scholarship.** Composer Javier Zacharias was named the 2008 BMI Film Scoring Scholarship recipient at a presentation during the 10th annual BMI Day at Berklee College of Music. BMI composer Mark Mancina (in whose name this year's scholarship is given), Walt Disney Music President Chris Montan, BMI's Doreen Ringer Ross, Berklee President Roger Brown and Berklee Film Scoring Chair Dan Carlin presented the scholarship to Zacharias at the event. Pictured at the presentation are (l-r): Dan Carlin, Chris Montan, Doreen Ringer Ross, Roger Brown, Javier Zacharias, Mark Mancina; and Berklee Dean of Professional Writing Kari Juusela.

PHIL FARNSWORTH

BMI Staff/Titles

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

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