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# HITMAKERS



**Colbie Caillat**

She's a contemporary pop Cinderella; a singer/songwriter whose soul-melting voice and easy rocking songs transformed her into the most popular unsigned artist on the net. Now, with her signing to Universal/Republic Records, Colbie Caillat officially begins her glass-slippered procession to international stardom.

Colbie's debut album, *Coco*, features the singer delivering bashful, girl-next-door sentiments in a bewitching r&b voice. Upon its summer

2007 release, the album shot to No. 5 on the *Billboard* 200 chart, reaching No. 1 on the iTunes' sales survey. The single "Bobby" penetrated the Top 10, helping *Coco* snap up an RIAA gold certification just months after its release.

Its impressive songs and performances notwithstanding, *Coco* is also notable for its production. The album possesses an aural intimacy that recalls the warm recordings of 1970s artists like Carole King, Bill Withers and James Taylor. *Coco's* soothing retro vibes are no accident. The album was co-produced by Colbie's dad, Ken Caillat, the man who helped oversee the recording of the Fleetwood Mac rock classics *Rumours* and *Tusk*.

Dad played a crucial role in Colbie's creative development, emphasizing the importance of writing one's own songs instead of relying on professional tunesmiths. Colbie took the advice to heart. "I wrote my first song after my very first guitar lesson," she recalls. "Then it just all flowed out."

Nowadays, Colbie collaborates with co-writers Mikal Blue and Jason Reeves. The team crafted the tunes featured on *Coco*, while Blue served as co-producer. "The songs always start out with me," Colbie explains of the collaborative process. "If I get stuck, I can take it to Mikal or Jason. Having people you trust to bounce ideas around keeps the creativity flowing."

Touring in support of *Coco*, Colbie has found herself recounting her charmed childhood during interviews. Recalling the days when Mick Fleetwood and John McVie hung out at the Caillat abode in suburban Los Angeles, Colbie says good-naturedly, "Of course I've learned a lot from them. You'd be a fool not to." Bruce Britt

**A**s a singer, songwriter, guitarist and producer, Brian Howes is an artist whose career knows few limits. He has been the frontman for the Canadian bands DDT and Closure, written songs that have been covered by artists around the globe, and produced such acts as Hedley, Hinder, Skillet, Faber Drive and Puddle of Mudd.

Such musicality and versatility is likely genetic, or at least reflected by his family background. A great-great grandfather was an opera singer, a grandmother was a songwriter, and a saxophonist grandfather played in the swing bands of such legends as Benny Goodman and Louis Prima.

And now Howes is not just carrying on but extending the family tradition. His first band, the punk/ska/hip-hop outfit

DDT, made a splash with an indie label debut that landed them on TMC Records, the Elektra-distributed imprint run by Lars Ulrich of Metallica, and toured with such diverse acts as Public Enemy, Kid Rock, Alice Cooper, The Scorpions and DOA.

His next band, Closure, inked a deal with TVT/Universal and landed a song in the Top 30, "Look Out Below," off their self-titled debut album. Since then, Howes has become a consistent chart presence as a writer and producer.

*Extreme Behavior*, the album Howes produced for Hinder, was a multi-platinum smash, hitting #6 on the *Billboard* Hot 200. The single Howes wrote with the band, "Lips of an Angel," was a Top 10 pop hit for Hinder and a Top 20 country hit for Jack Ingram.

His production work with the Canadian band Hedley resulted in a Canadian platinum album and three #1 singles in Canada that Howes co-wrote with the group, led by *Canadian Idol* semifinalist Jacob Hoggard. He has also written with *American Idol* favorite Chris Daughtry and had songs covered by "Idol" show winners in Germany and Poland.

As a writer, Howes also scored a #1 song in South Africa, "Love the Sinner," by Justin Bergh, a Canadian Top 10 with the song "Sleepless" by Wave, and two Top 40 Mainstream Rock chart hits by the band Skillet off the album he produced for them, *Comatose*.

This year has seen the release of Howes-produced albums by Faber Drive (*Seven Second Surgery*) and Puddle of Mudd (*Famous*).

Recently signed to a co-publishing deal with EMI Music, his is a name that is sure to be seen on the charts and in album credits for years to come.

Rob Patterson



**Brian Howes**

**R**eleasing a song that was written as a joke could have been a mistake. But for hard-rock outfit Seether, there's nothing funny about "Fake It," the infectious first single from the group's recently released third studio effort, *Finding Beauty in Negative Spaces* (Wind-up Records). Frontman, guitarist and principal songwriter Shaun Morgan admits "Fake It" almost didn't make the record. "We wanted to create songs that are a little different," he explains.

Rounded out by drummer John Humphrey and bassist Dale Stewart, what the South African-bred, Los Angeles-based trio has created is a CD full of chart contenders, thanks in part to production whiz Howard Benson (My Chemical Romance, Daughtry).

Headbangers like "FMLYHM," "Breakdown" and "6 Gun Quota" feel right at home alongside more pop-sounding numbers like "Rise Above This," an ironically upbeat

song inspired by the suicide of Morgan's brother.

Formed in 1999 as Saron Gas and signed to Johannesburg-based Musketeer Records, they changed their name in 2002 with the release of their U.S. debut, *Disclaimer*. Radio smashes "Fine Again" and "Gasoline" earned the album gold certification and placed the band on the alternative metal map.

Then came "Broken," a decidedly un-Seether-like ballad reworked as a duet with labelmate (and now ex-girlfriend) Amy Lee of Evanescence. Included on *Disclaimer II* — released as an alternate version of *Disclaimer* — the song was featured in the 2004 film *The Punisher* and became an instant Top 20 hit.

Their success continued with 2005's *Karma and Effect*, a considerably darker effort that steered the band away from "Broken" and produced the singles "Truth," "The Gift" and the eight-consecutive-week *Billboard* chart-topper "Remedy."

Now, with *Finding Beauty*,



**Seether**

Seether hopes fans will embrace the more experimental sound of the new disc.

"We wanted to write and explore the more melodic and musical side of everything," Morgan

says. "We can be heavy and rock out, but we can also write songs that can compete with any other song out there. That was a really big motivation."

*Dana Rodriguez*

## Serj Tankian



**I**t's hard to describe the music of Serj Tankian. The System of a Down singer himself even has a tough time.

"It's definitely a rock record," the unconventional frontman says enthusiastically. "It's a moving album with a lot of ups and downs, starts and stops, and tempo changes. It's depressing but it's uplifting; it's jazzy but it rocks."

The album to which Tankian refers is his solo debut, *Flect the Dead*, a 12-track set that the former software developer wrote, performed, recorded, produced and released himself on his own label, Serjical Strike/Reprise.

Although Tankian's sound doesn't stray too far from SOAD's politically fused lyrics and heavy guitars, this virtual one-man band effort couldn't be any more his own. He did, however, borrow drumbeats from bandmate John Dolmayan and former Primus member Bryan

"Brain" Mantia, as well as contributions from guitarist/bassist Dan Monti, who also joins him on the road.

The album's first single, "Empty Walls," was the No. 1 most-added track at both alternative and active rock radio stations across the country, and has been lodged in the Top 10 since its release in September. Fans are clearly embracing the SOAD leader while the band continues an indefinite hiatus that began in 2006.

Born in Beirut to Armenian parents, Tankian's family emigrated to Los Angeles when he was 8. He co-founded System of a Down in 1995 with three Armenian friends and went on to sell more than 12 million albums on the strength of such hits as "Chop Suey!," "Aerials," "Hypnotize" and the Grammy Award-winning rocker "B.Y.O.B."

Tankian is currently winding down a mini promotional tour of the U.S. with his Axis of Justice partner, Audioslave's Tom Morello. Then he heads to Europe with his back-up band, FCC.

"The FCC stands for Federal Communications Commission, the agency that penalizes people, journalists, artists — people that cuss in the press," he notes. "So I thought it would be cool to make the FCC a cuss word. That way, they can penalize themselves."

*Dana Rodriguez*

**A**s his name suggests, Hurricane Chris blew into consciousness during the summer of 2007 like, well, a hurricane. In just a matter of weeks, 18-year-old Chris Dooley, Jr. saw the song he created and performed around his hometown of Shreveport, La. — "A Bay Bay" — go from local delight to national club phenomenon to burgeoning national catchphrase. Much like a storm, the song started out slow then gathered strength: it debuted at No. 95 on *Billboard's* Hot 100, crept up to 85, then, in its third week, jumped to No.

**L**ike a tiny stick of dynamite, Sarah Buxton is small but packs a mighty powerful punch, especially when she's spewing out emotions in the form of a song. Take her recent hit for Keith Urban, "Stupid Boy": The song struck such a chord with Urban's wife Nicole Kidman when she first heard it, that it ended up on his album at her request and went on to be nominated for a 2007 CMA Song of the Year Award.

Honest lyrics that cut straight to the heart of real life have become a trademark for the Lawrence, Kansas native, who



Sarah Buxton

first became enamored with songwriting after discovering Stevie Nicks as a teen. "Stevie's lyrics were like poetry," explains Sarah, "so I started to write poetry of

my own . . . full of angst, and confusion. And the more I became interested in artistry and disinterested in school activities, the more nervous my poor mother became!"

Meeting Nicks in person after graduation sealed the deal for Buxton, who enrolled at Nashville's Belmont University and was soon fronting a southern rock jam band and touring the Southeast. A short-lived marriage at 23 provided plenty of material to write about, and when buddy John Rich gave her a needed push and some encouragement about sticking to her musical guns, Buxton was armed and ready to conquer the country world.

Songs like "American Daughters," "That Kind Of Day," and "Innocence" impressed Lyric Street Records enough to sign her to a deal and release an EP this summer, and she's poised to make her recording debut in 2008. But for a girl who's already packed a lot of living into her 27 years, the biggest adjustment with her artist debut isn't facing

the crowds, or even coming up with witty banter onstage.

As she recently laughed and told the *Lawrence Journal-World*, "Being a songwriter for so many years, it was kind of a shock this year to go through stuff like, 'Golly, I've got to do my hair again? I just did it two days ago!'"

Lorie Hollabaugh

24, and then No. 7. "A Bay Bay" was at one point the No. 7 most-downloaded song on iTunes.

Hurricane Chris was discovered when producer Michael "Mr. ColliPark" Crooms heard the song in Atlanta. "A Bay Bay" is a tribute of sorts to DJ Hollywood Bay Bay, who plays at a club in Shreveport. When he'd arrive, the crowd would scream "Hey Bay Bay," and the chant evolved into a catchphrase that indicated approval with or enthusiasm for just about anything.

Chris circulated his song on his own mixtapes; when he heard it, Mr. ColliPark

contacted the J Records imprint Polo Grounds Music, which signed Chris this year. Mr. ColliPark, producer behind recent work from the Ying Yang Twins and Bubba Sparxxx, will produce Chris's debut album, *51/50*, due later this year.

Chris's music is representative of Shreveport's "ratchet music," a regional style popular in his hometown. Some have compared the underdeveloped potential of ratchet to crunk in Atlanta or bass in Miami. If so, Hurricane Chris could just be the eye of a bigger storm. *Malcolm Venable*



Spoon

**I**n the race for musical success, the modern rock band Spoon has been both the tortoise and the hare. And slow and steady, like the former, is what has ultimately won the race for the Austin, Texas-born act, whose most recent album, *Ga Ga Ga Ga Ga*, hit the Top 10 of the *Billboard* Hot 200 album chart the week of its release on the independent Merge Records label.

Over the course of the six years since Spoon signed with Merge, the group has risen through the sales ranks with four albums of tuneful yet angular songs with sometimes elliptical, often wry and always pointed lyrics, each release spreading the band's audience and renown thanks to hearty critical support and frequent touring. But that was after a first stab at the big time on a major label that didn't take.

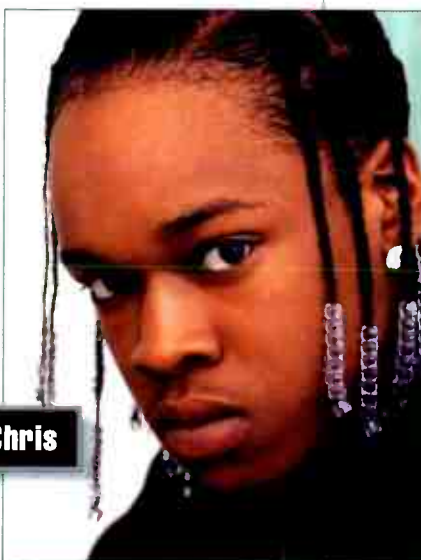
Spoon was founded in Austin in the mid-1990s by singer, guitarist and songwriter Britt Daniel and drummer Jim Eno, releasing a local vinyl EP and playing small clubs before making a splash nationally on the Matador label with their first CD, *Telephono*, in 1996. A deal with Elektra resulted in *A Series of Sneaks*, which didn't come even close to making the sales charts.

Back in the indie game on Merge in 2001 with *Girls Can Tell*, Spoon has since combined a burgeoning musical maturity with a keen creative focus to rise at a comfortable pace in the years that followed. In 2005, with *Gimme Fiction*, it all paid off, as the album debuted at #44 on the Hot 100 and went on to sell some 160,000

albums, a significant figure for an indie release.

Although Spoon could be aptly described as rock for the thinking class, Daniel reveals that his songwriting process, for all the praise his wordplay has received, starts with the music and a groove. "To me, it has always been about the melody and the feel first," he says, "and then if you can have an incredible lyric in there as well, that's the whole package."

Rob Patterson



Hurricane Chris

Andy Andy



**C**harismatic and adventurous, singer/songwriter Andy Andy is an artist with rising international appeal. The scion of a musical family in the Dominican Republic, Andy Andy began his career as a merengue performer before crossing over with the nickname "Andy Fan" to sing *bachata*, an indigenous Dominican genre highlighted by themes of heart-break, set to jaunty dance rhythms.

First entering the musical arena with his *Billboard* Award-nominated debut, *Aqui Conmigo*, Andy Andy delivered a follow-up, *Necesito un Amor*, that spun off two hits, the title track and "Voy A Tener Que Olvidarte," and was honored with a Latin Grammy nomination for Best Contemporary Tropical Album. His third release, *Ironia*, introduced the artist as the creator of his own record label, Wepa Music, in conjunction with UBO (Urban Box Office). Earning three 2006 *Billboard* Latin Award nominations, all 14 tracks were co-produced by the singer and paired with a companion documentary DVD. The first single from the release, "Que Ironia," was mixed in three separate versions: *bachata*, ballad and reggaeton.

With his fourth and latest studio album, *Tu Me Haces Falta* (EMI Televisa Music), Andy Andy unveils the emotional power of the ballad. Two of his co-writes, "Vida" and "Ay Amor," reveal his command as a songwriter and composer and he avows that the birth of his son has provided a new perspective. With his latest CD available for the first time in Mexico and Europe, and a home base in the U.S., Andy Andy's ambitious artistry connects the tropics to the world.

Dan Kimpel

**P**eter Golub epitomizes the orchestral composer in the 21st century. He shifts from movies to theater to concert hall and finds fresh musical challenges in each.

"Composers still grapple with the same issues: how to communicate with notes and harmonic possibilities and rhythm," he says. "But now, there is a wide diversity of possibilities in terms of music and styles from all parts of the world. The really interesting work is in putting that together in unique, personal ways."

New York-born, Yale-educated Golub, 42, now lives in Los Angeles, where he is currently co-writing the score (with James

Newton Howard) for *The Great Debaters*, a Denzel Washington-directed film based on a true story of black college students in the South during the 1930s.

He has received acclaim for his music for the popular 2006 documentary *Wordplay*, for the 2002 HBO film *The Laramie Project* (about the murder of Matthew Shepard) and for the recent documentary *Stolen*, about a famous Boston art theft. His haunting incidental music for the revival of the William Inge play *Come Back, Little Sheba* will be heard on Broadway starting in January.

Success in the film and theater worlds hasn't caused Golub to shun the concert hall, however. His work for chorus and orchestra, "Dark Carols," an ironic look at Christmas performed by the Kiev Philharmonic, is just out on CD, and two chamber works (for flute and piano, and cello and marimba) were recently premiered as well.

Golub also serves as director of the film music program for the Sundance Institute. Its BMI-sponsored Composers Lab, in which composers and directors meet to discover the possibilities

of marrying music and image, just celebrated its 10th year.

"I used to teach composition in college," Golub says, "so I like the process of nurturing up-and-coming artists. Sundance's philosophy really fit my own. I thought it was really important that the composers program be integrally tied with the filmmakers lab. We've had a real impact."

Jon Burlingame



Peter Golub

**L**ast May, amid the glaring scrutiny of the global media, 17-year-old Jordin Sparks made

history. From a field of 24 semifinalists, Sparks vanquished all comers to become the youngest winner ever on *American Idol*.

Now comes the really hard part.

As previous winners have learned, post-*Idol* life can be an eye-opening crash course in professional entertaining. But as she consistently demonstrated throughout the show's sixth season, Sparks possesses the creativity, spiritual wherewithal and family grounding to withstand the tumults of stardom. Capable of plying her voice into a saloon-worthy country twang, a balladeering croon or a rafter-raising r&b shout, Sparks could take her pick of musical genres.

The singer's vocal skills are ably showcased on her self-titled debut album,

which Sparks herself describes as "Top 40, radio-friendly, uplifting stuff." On the single "Tattoo," she sings of exiting a dysfunctional relationship, but not without regrets and cherished memories. Listening to the resolve in her voice, few uninitiated listeners would guess the tune is sung by a high schooler.

Sparks's transcendent expressiveness has helped endear the singer to TV viewers, radio listeners and the media. She's been profiled in popular magazines like *People*, *US Weekly*, *Glamour* and *VIBE*, while "Tattoo" received a thumbs-up from *Billboard*. "Sparks kick-starts her career with a genuine showcase of her beautiful voice," the trade publication declared. "[It's] an ideal fit for a first fall hit."

Enthusiastic reviews are nothing new for Sparks. She first demonstrated her world-beating



Jordin Sparks

## HITMAKERS

**T**he five musicians in The Bravery — Sam Endicott (vocals/guitar), John Conway (keyboards), Anthony Burulcich (drums), Michael Zakarin (guitar) and Mike H. (bass) — exploded onto the New York scene in 2003, quickly taking by storm both the town (*The Village Voice* tabbed them as “New York’s Official Next Big Thing”) and the music industry (regular MTV rotation and favorable mentions in *Rolling Stone*).

Gaining kudos as a key part of the then-hip “new New Wave” of bands like Bloc Party, Scissor Sisters, and The Killers, due to apparent musical debts to the likes of The Smiths and The Cure, the group has moved into more mature and serious territory with its second album, *The Sun and the Moon* (Island).

“I had heard a couple of Smiths records before, but the only time we’d heard the Cure was after we’d recorded the [first] album and everyone kept mentioning them,” says Mike H.

“The funny thing is that Sam’s never owned a record by any of those bands,” adds Burulcich. “He’s never owned a Cure record, never owned a New Order record. He wanted to have a DIY sound that was influenced by disco — hence the electronics — and make something new.”



With the new album’s more unaffected approach, Endicott says, “It’s as different as it can be and still sounds like us. It’s a lot more organic, less synthetic sounding, but there are still a lot of unusual sounds on it. We went so synth crazy on the first one, then you start writing a song that way and you think, ‘Well, we’ve already done this song, kind of,’ so you try to do something new.”

Kevin Zimmerman

moxie in 2004 when she won the talent portion of the “Music in the Rockies” competition for aspiring contemporary Christian music artists. That same year, she performed twice on *America’s Most Talented Kids*, winning in her first appearance. She has sung the national anthem for the Phoenix Suns, the Arizona Cardinals and the Arizona Diamondbacks and has toured twice with Grammy-winning singer Michael W. Smith.

Sparks’s competitiveness can be partially attributed to her dad, former pro football star Phillippi Sparks. Though the NFL vet took some hard knocks during his 20-year NFL career, even he is in awe of his daughter’s innate skill and psychic toughness. “I never got to the Super Bowl,” a proud Phillippi Sparks told the *Arizona Republic* after Jordin’s *American Idol* victory. “She did.”

Bruce Britt

**A**s his producing credits grow, J.R. Rotem is proving that he can hold more than his own in the music industry. Working as a songwriter, his energy and dedication have led him to work with 50 Cent, Destiny’s Child, Rihanna, and Britney Spears.

Born in South Africa, the 32-year-old producer and songwriter has long had a love for music and began playing the piano at a young age. With the support of his parents, Rotem set out to pursue a career as a musician, studying classical music until junior high school. After hearing Run DMC’s *Raising Hell* album, he became enthralled by hip-hop and would later begin his career in the studio instead of on stage.

While majoring in piano performance at the prestigious Berklee College of Music in Boston, Rotem aspired to be a film composer. His goals later

shifted towards music production after being inspired by Dr. Dre’s *The Chronic* and Snoop Dogg’s *Doggystyle* albums.

When his music got into the hands of producer Dwayne Wiggins of Tony, Toni, Tone fame, his buzz in the industry began to grow. Initially, one of Rotem’s beats was reserved for an En Vogue album, but was later used for the songs “Fancy” and “My Song” off of Destiny’s Child’s *Survivor* album. From there, the ball started rolling and never stopped. Dr. Dre, one of his musical idols, heard a Rotem production and wanted a song, jump-starting his career.

Along the way, “Beautiful Girls” by Beluga Heights artist Sean Kingston, reached the top spot on the *Billboard* Hot 100 chart, helping Rotem further establish himself.

Since those big breaks, Rotem’s resume has continued to grow, reading like a who’s who of



hits, with his finely tuned musical ear making him a standout as a producer. He’s come a long way from practicing the piano as a child.

Latifah Muhammad

**N**ew York City-based four-piece Interpol made its bones by delivering sharply-executed, stripped-down rock that has invariably been called “angular” and “atmospheric” by rock critics whose thesauri haven’t been updated since 1985.

Yet while comparisons to post-punk progenitors like Joy Division and Gang of Four aren’t entirely off base, Interpol has recently been expanding its musical and emotional palette, as evidenced by its third album, *Our Love to Admire* (Capitol).

While easily recognizable as the work of the same quartet who birthed 2002’s well-received debut, *Turn on the Bright Lights* (Matador), *Admire* finds the band raising the stakes, both in terms of songwriting — via the pop-perfect likes of “Mammoth” and “No 1 in Threesome” — and production, which has broadened enough to include strings, brass, and keyboards (sometimes all at once, as on the ornate “Wrecking Ball”).

“We never really talked about what we were going to do for this record,” says guitarist Daniel Kessler. “You can talk about wanting to do this and wanting to do that, but it doesn’t really get us anywhere. I wouldn’t have been able to predict that we would have made this record.”

Interpol grew out of a partnership between Kessler and fellow New York University student Greg Drudy (drums), which eventually expanded to include fellow NYU friend Carlos Dengler on



bass and keyboards, and Paul Banks, a guitarist/vocalist whom Kessler had met in France. Soon after the band started playing gigs in 2000, Drudy was replaced by current drummer Sam Fogarino.

“On this record, basically, when we started writing we were very, very open to any route that we wanted to take,” Dengler says. The result is an album he half-jokingly calls “our Bruckheimer masterpiece,” and given its epic swirl — and growing commercial success — it’s a point that’s hard to argue. *Kevin Zimmerman*

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**Dave Douglas**

**Y**ou have to develop your language somewhere. For me, that happens when I’m composing. Putting something on paper means ‘I wouldn’t mind hearing this again.’ That takes guts and develops the inner ear,” explains Dave Douglas. The 44-year trumpeter is a musician of many parts with almost two-dozen albums available from his Greenleaf Music website. He is director of the Banff International Workshop

in Jazz and Creative Music and co-founded the Festival of New Trumpet Music. For this jazzman, “[Improvising and composing] go hand in hand, each illuminating the other.”

Douglas’s septet — with a standard horns-and-rhythm line up — plays his compositions as well as those of Don

Cherry, Marylou Williams, Booker Little, and Wayne

Shorter. Other projects have featured music by Stravinsky, Messiaen, Webern, and Weill. Keystone performs music to accompany shorts by the silent film actor/director Fatty Arbuckle. The Tiny Bell Trio focuses on Eastern European folk music. Brass Ecstasy — five-pieces, inspired by Lester Bowie’s Brass Fantasy — covers tunes by Rufus Wainwright, Mary J Blige and Bjork.

“I try to arrange my own material as freely as if I don’t owe myself anything,” explains

Douglas. “That way you can make the unkindest cuts, which are sometimes necessary. But I think that with someone else’s material you have to ask yourself if the piece still makes sense or if you want it to. Do you want it to be recognizable?”

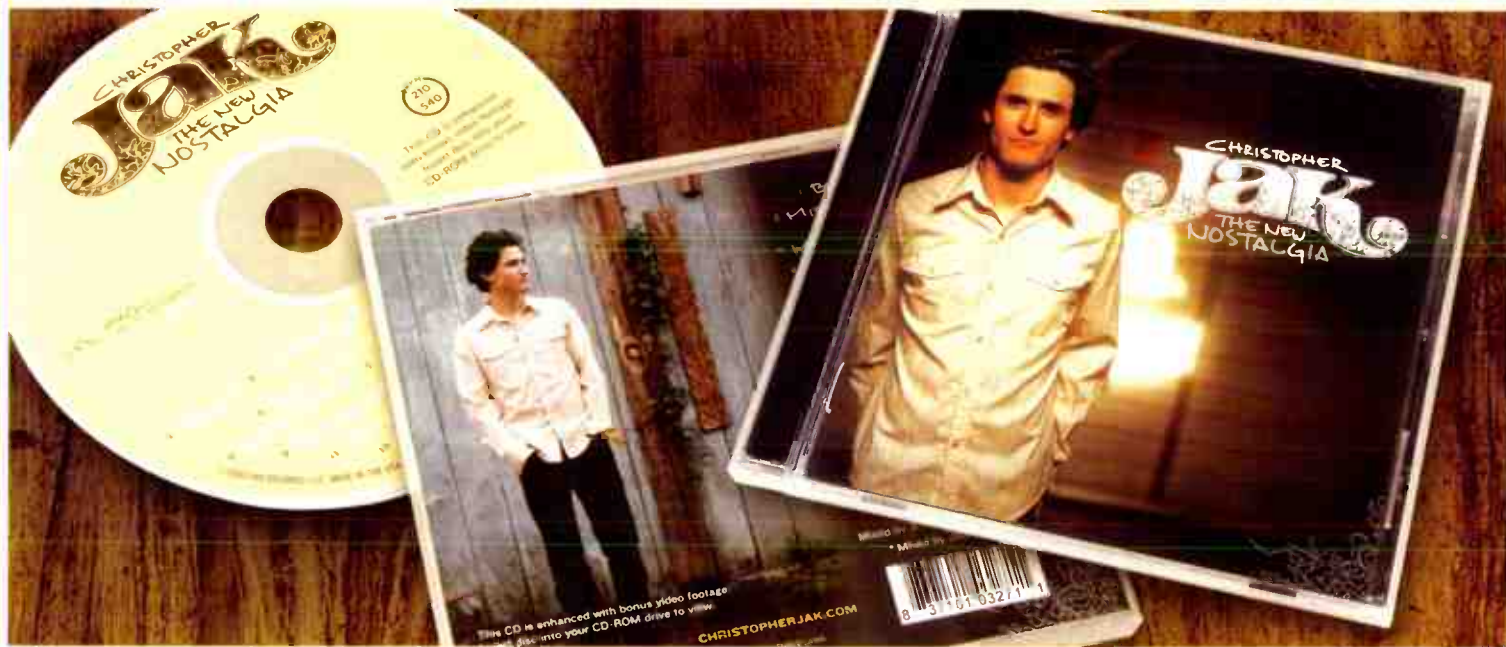
Educated at Phillips Exeter Academy, Berklee, the New England Conservatory, and NYU, Douglas’s discography lists John Zorn, Don Byron and Anthony Braxton as well as Sean Lennon, Suzanne Vega, Cibo Matto, and Tom Waits. His first big break came in the late ‘80s when he joined Horace Silver’s band.

“Horace thought that what makes a player great is not what they play over each chord, but how they get from one chord to the next: voice leading, resolution. Horace really drove home that what was hip was the movement in the line,” notes Douglas. That’s a lesson I have kept with me even in the most abstract situations.”

*Dave Holland*



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# Fats Domino: Rock & Roll Royalty Revisited

By Tim Ghianni

**F**ats Domino's signature dancehall piano playing and drawling tales of love made him Elvis's top rival during the dawn of rock & roll.

When pressed, Fats softly declares undying admiration for Presley. "I like Elvis myself," Domino says over the phone from his New Orleans residence. "So does everybody." With a humble air that warmly wraps around each of his concessions, Fats says he was simply "lucky" such songs as "I'm Walkin'" and "Blueberry Hill" allowed him to support his family.

The man's authentic modesty is awe-inspiring, especially when Fats could argue he doesn't get enough credit for creating the rock-&-roll sound. His induction into the 1986 inaugural Rock and Roll Hall of Fame class prompted more comparisons to the Memphis boy who would be king: The Hall notes that Fats Domino "sold more records (65 million) than any other Fifties-era rocker except Elvis Presley."

In fact, any query about who "started" rock & roll could be answered by taking roll call of that class. In addition to Fats and Elvis, 1986 alumni include Buddy Holly, Chuck Berry, James Brown, Little Richard, Jerry Lee Lewis, Ray Charles, Sam Cooke and the Everly Brothers.

The man the musicians themselves look to as the architect of rock sounds is, perhaps, most telling. "Elvis called Fats the 'King of Rock 'n' Roll.' Bob Marley said reggae started with Fats Domino," says r&b scholar Rick Coleman, author of the 2006 biography "Blue



Monday: Fats Domino and the Lost Dawn of Rock 'n' Roll."

Evidence of his importance can be found on Vanguard Records' new double-CD set, *Goin' Home: a Tribute to Fats Domino*, which benefits Tipitina's Foundation, a non-profit foundation dedicated to musical rebirth in the Crescent City.

On the tribute album, Paul McCartney sings "I Want to Walk You Home" and his Beatles mate John Lennon sings "Ain't That a Shame." The Fab Four's 1968 "Lady Madonna" is homage to Domino. That same year, Fats cut his own version, marking his last appearance in the Billboard Top 100 pop singles.

Other iconic contributors to *Goin' Home* include Elton John performing "Blueberry Hill," B.B. King's "Goin' Home," Tom Petty and the Heartbreakers' "I'm Walkin'," Robert Plant's "It Keeps Raining" and Willie Nelson's "I Hear You Knockin'."

The emotional peak comes with Neil Young's "Walking to New Orleans," which he sang at a Katrina fund-raising concert. Fats's version, released June 1, 1960, was his last Top 10 pop hit. A potent string of wonder and musical history preceded that nostalgic song.

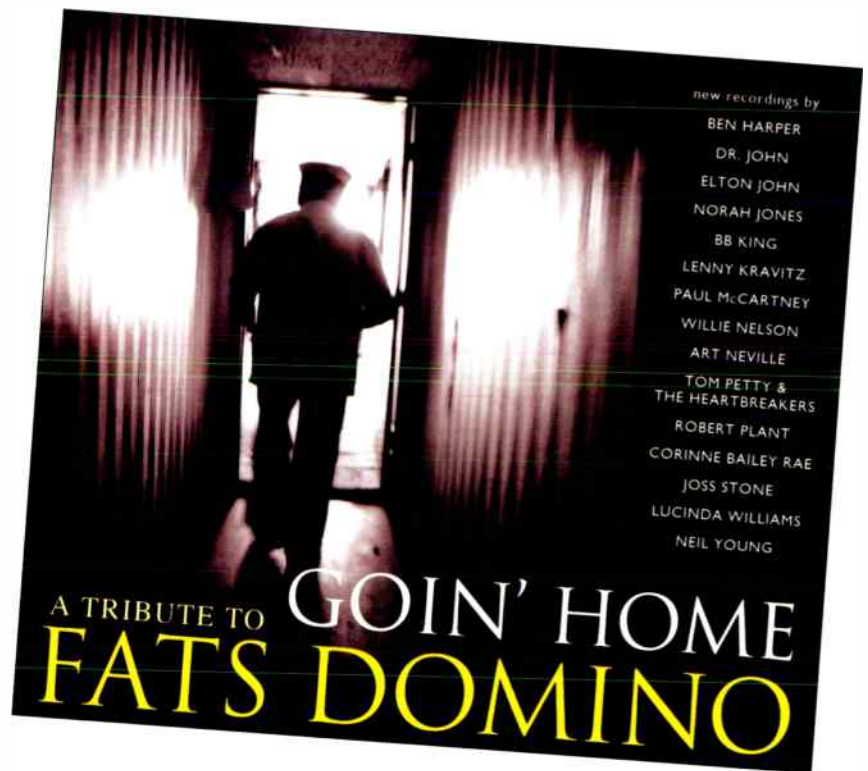
On Dec. 10, 1949, Fats Domino cut eight tracks at Cosimo Matassa's J&M Studios. Among them: "The Fat Man," often called "the first rock & roll song."

Domino's songbook also includes "All By Myself," "Be My Guest," "Bo Weevil," "Don't Blame It On Me," "Every Night About This Time," "Let the Four Winds Blow," "Going to the River," "My

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Girl Josephine," "I'm in Love Again," "Please Don't Leave Me," "Poor Me," "So Long," "Something's Wrong," "Three Nights a Week," "Valley of Tears" and "Whole Lotta Loving." In Fats's fashion, the man is quick to share credit with co-writer and producer Dave Bartholomew.

While the music is universally present, Fats had settled in to a peaceful life with family and dear friends, flying contentedly below the world's contemporary radar — until Katrina nearly killed him. The musician and his family chose to ride out the storm in their home in the Lower 9<sup>th</sup> Ward, the working-class neighborhood where he grew up. As helicopters plucked victims off roofs, there were media reports Fats was missing. That fear ended with the publication of a *New Orleans Times-Picayune* photo of Domino being helped off a boat after being rescued from his house.



Like almost everyone in the Lower 9<sup>th</sup>, he lost everything. But Fats says, "I ain't missed nothing, to tell you the truth, and I was able to replace what I lost." Today, he and his family live in a West Bank suburb, while their home is being rebuilt.

Thanks in large part to Tipitina's Foundation, Fats Domino has become the quintessential face of New Orleans' rebirth. The foundation is an offshoot of the New Orleans music venue. "Before the storm, our programs were designed to uplift the music culture of New Orleans," says Bill Taylor, executive director. "Since Katrina, it's about saving that same culture."

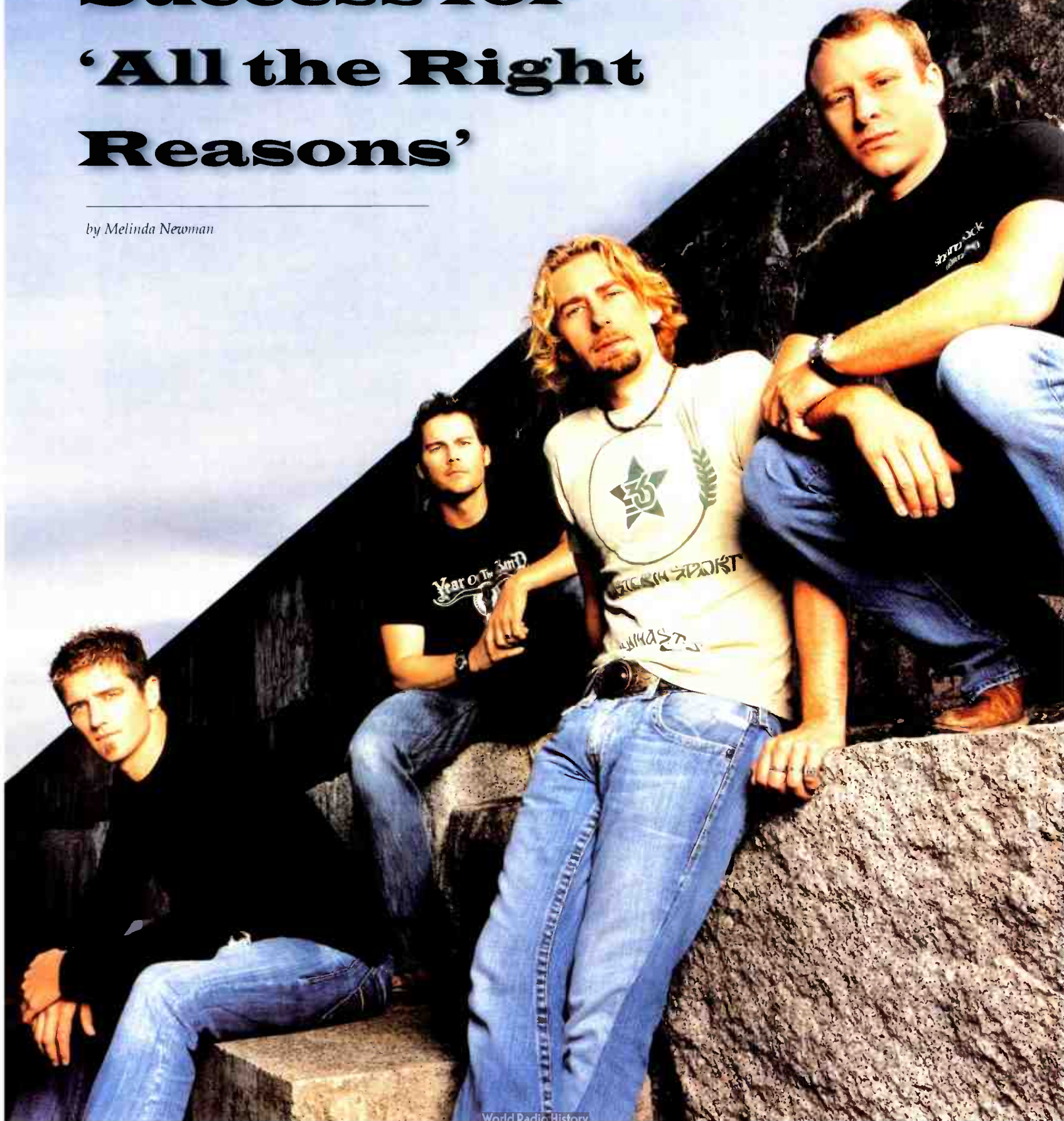
In May of 2007, Fats tore through an exhilarating 32-minute set at Tipitina's. Proceeds benefited the foundation's drive to provide musical instruments to New Orleans public schools, and to help musicians recover. Profits from the *Goin' Home* tribute will also go to Tipitina's Foundation. Twenty-five percent of monies earned at that red-letter show went toward the restoration of Fats' Lower 9<sup>th</sup> home. In addition to helping Domino rebuild, funds will also fuel the construction of a Lower 9<sup>th</sup> community center and other programs aimed at lifting the neighborhood.

Haydee Ellis, the longtime family friend who helped orchestrate the concert and album, says her experiences recruiting talent for *Goin' Home* demonstrate the appreciation artists have for Fats. "I talked to Randy Newman. . . . I said 'we would enjoy your participation on this album'." Newman, who performs "Blue Monday," emphatically told her, "I'd love to. I've been stealing from Fats for years."

*Tim Ghianni is a freelance writer, based in Nashville.*

# Nickelback Secures Success for 'All the Right Reasons'

by Melinda Newman





Album sales continue to fall in the record industry, but don't try telling that to the members of Nickelback. *All the Right Reasons*, the group's fifth album, has been certified seven-times platinum since its 2005 release.

The blockbuster is one of the top sellers of this century and is the first album to spend its first 100 weeks in the *Billboard* 200's top 30 since fellow Canadian Shania Twain achieved that feat with 1997's *Come On Over*, according to the trade publication.

Nickelback — lead vocalist/guitarist Chad Kroeger, bassist Mike Kroeger, guitarist Ryan Peake and drummer Daniel Adair — goes from strength to strength. 2001's *Silver Side Up* is six-times platinum in the U.S., while its successor, 2003's *The Long Road*, is triple platinum.

Strong songwriting is what drives Nickelback's efforts. At BMI's 2007 Pop Awards this past May, Nickelback took home songwriting honors for "Photograph" and "Saving Me." That follows "How You Remind Me," BMI's 2003 Pop Song of the Year.

When it came time to enter front-man Chad Kroeger's studio outside of Vancouver to record *All the Right Reasons*, the quartet allowed itself plenty of the play time that recording in a home studio allows; it worked on the project for seven months. "You can take your time and explore and go down every single avenue until you find out whether or not you're hitting a dead end, and we did that," Kroeger told *Billboard* earlier this year.

Instead of thinking of surpassing sales of past efforts, the members of Nickelback focused on making the best album they could. Once completed, "it wasn't like we all sat back and said, 'Oh my God, this is going to be the biggest record of our

***All the Right Reasons*, the group's fifth album, has been certified six-times platinum since its 2005 release and has spawned a remarkable six No. 1 singles on various Billboard charts.**

lives,'" said Chad Kroeger. "It was us sitting around saying, 'Wow, we're really proud of this record, and I hope that everyone else is going to love it half as much as we do.'"

And it's clear that their fans love it just as much as the band, if not more: *All the Right Reasons* has spawned a remarkable six No. 1 singles on various *Billboard* charts. Nickelback has sold around 25 million albums since forming in 1995 in Alberta and millions of concert tickets. Digitally, the band is also a hit, selling more than 7 million song downloads and at least 5 million ringtones, according to *Billboard*.

While Chad Kroeger is involved in other pursuits, songwriting is his main passion. For example, he wrote "Into the Night," the first single from an upcoming greatest hits package from Carlos Santana, and also sings on the tune. The song's Latin salsa vibe is a nice departure from Nickelback's material and shows the different facets of Kroeger's talents. Kroeger, who is signed to Warner/Chappell, is writing for a number of other artists as well,

including some well-known country acts.

Kroeger has just finalized a new venture with Clive Davis and also continues to run 604 Records, which is home to Theory of a Deadman, among other acts.

The band is also proving to be very good at doing good, raising more than \$600,000 for Amnesty International and International Children's Awareness Canada by donating all of the proceeds from the digital sale of the audio single and video for "If Everyone Cared." Not only did Nickelback pitch in its profits, the band got its label, Roadrunner, distributor WEA Corp. and Warner/Chappell to come on board.

Nickelback inspires such devotion from those who work with the band and their fans because they are more than willing to put in the hard work.

"What it really comes down to is work ethic," said bassist Mike Kroeger. "We work hard to make quality songs, and try to go further than that. We work with radio, retail, international, press, the fans. We want them to feel connected to us. It's what drives us."

More importantly, Nickelback's fans feel that bond and know it is very real. And as the band takes a long-deserved break, it can reflect on what it means to be one of the most popular bands in rock.

"A lot of people use pop as a bad word, but 'pop' is short for popular," notes Chad. "I'm not insulted by the word pop; it just means we're popular. Last time I checked, popular is a good thing in the music business."

*Melinda Newman is a Los Angeles-based entertainment journalist who writes for the Los Angeles Times, People, Performing Songwriter, The Hollywood Reporter and the Associated Press, among others.*

by Chris Neal

# Teardrops, Guitars and Stars: How Taylor Swift Stole America's Heart

I'm the kind of person who jumps into things head-first," declares Taylor Swift. "I never want to do something halfway." That's why, when Swift began writing songs at age 12, she did so for hours every day, playing her guitar until her fingers bled. It's why she was good enough by age 14 to become the youngest writer ever to sign a publishing deal with Sony / ATV. And it's why she put everything she had and everything she was into her self-titled debut album.

Audiences have responded to Swift's wholehearted zeal for music with some passion of their own. The platinum *Taylor Swift* has spent over two months atop *Billboard's* country albums chart and spun off the hit singles "Tim McGraw," "Teardrops on My Guitar" and "Our Song." Swift has found herself a nominee at the Country Music Association Awards and Academy of Country Music Awards, and a winner at the CMT Music Awards. Her songs have been played more than 20 million times on MySpace, and she has become the first female solo artist to write or co-write every song on a platinum debut — all before her 18<sup>th</sup> birthday.

If fame has turned her head, Swift doesn't let on. "I've tried not to let the fact that a few more people know my name change anything about me," she says. "I don't ever want to be afraid of talking to people or become jaded. I know from the outside of all of this looking in, it might look like I'm a completely different person."

Swift knows how it is to feel like an outsider looking in. As a middle-schooler in Wyomissing, Pennsylvania, she felt like an outcast in the dog-eat-dog middle-school social hierarchy and channeled her feelings into her music. "Writing songs gave me something to look forward to during the day," she explains. "Finally, I had something to think about all day at school, instead of thinking about the fact that I would've given anything to be like everybody else. Songwriting has helped me get to the point where I thank God every day that I'm nothing like everybody else."

One of the first songs Swift ever wrote, at age 12, wound up on her debut

album: "The Outside," a chronicle of her feelings of alienation. "It's very honest, and I love that," she says. "I remember standing in the hallway at school, back in Pennsylvania, and looking at the girls who I wished I was friends with, or the guys I wished would notice me. Everyone feels

that way at some point in their lives, and I'm just really glad that I was able to get it out through a song and get over it." Recognizing both her prodigious talent and her unstoppable drive, Swift's parents moved to the Nashville area to allow their daughter to pursue her dream. There, she began collaborating with other writers, most crucially Liz Rose, who would eventually co-write seven of *Taylor Swift's* 11 songs. Her circle of influences, which in Pennsylvania had skewed toward pop singer/songwriters like Sheryl Crow and Avril Lavigne, now expanded to include Craig Wiseman and Sugarland's Jennifer Nettles.

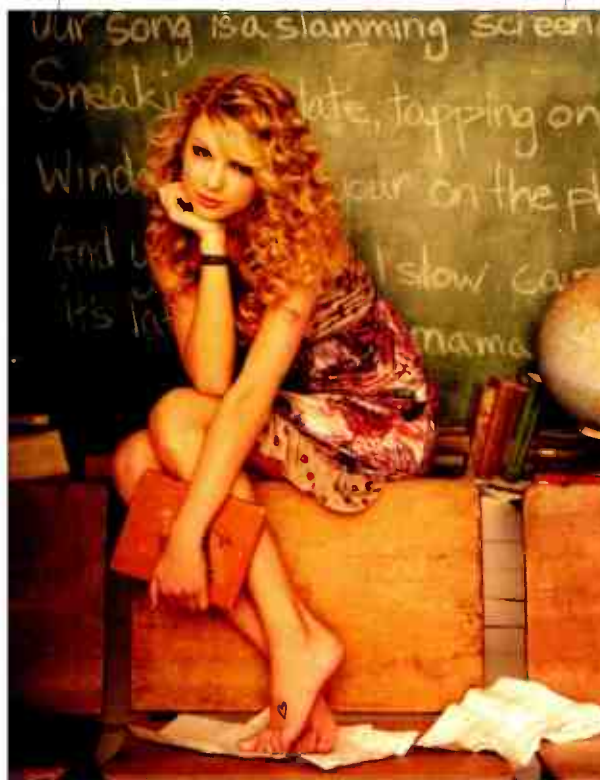
It didn't take long for Swift's talent to be recognized again. Music Row veteran Scott Borchetta heard her sing at the legendary Bluebird Café, and had soon signed her to his new record label, Big Machine. Her debut was released in October 2006, and within months the onetime "outcast" had become a role model for teenage girls across America — even a few of the ones who spurned her back in middle school.

"I did a concert in my hometown a few months ago to a sold-out theater, and watched those cool girls stand in line for two hours so I could sign their CDs," notes Swift, now a home-schooled high-school senior. "I think that moment took it a step beyond the word 'surreal'."

Now that Swift has gone from singing about Tim McGraw to opening shows for him, she hopes to turn her breakout success into a lasting career. She's confident that as long as she continues to do just what she did when she first began writing at age 12 — tell the truth about her thoughts and feelings through her songs — everything will work out fine.

"I know my lifestyle has changed, but I haven't changed as a person," she says. "I'm still the girl who's fascinated by love stories and wants what she can't have. I'm still the girl who comes back home and drives by her ex-boyfriend's house with her best friend. There are still guys in my high school who will never notice me. That's what I write songs about."

*Chris Neal is a Nashville-based music journalist who serves as music editor for Country Weekly magazine.*



**Taylor Swift's songs have been played more than 20 million times on MySpace, and she has become the first female solo artist to write or co-write every song on a platinum debut — all before her 18<sup>th</sup> birthday.**

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## BMI ICON



### WILLIE NELSON

#### PUBLISHER OF THE YEAR

### SONY/ATV MUSIC PUBLISHING NASHVILLE



### JEFFREY STEELE SONG OF THE YEAR

#### "What Hurts the Most" Jeffrey Steele Publishers: Gottahaveable Music Bug Music/Songs of Windswept

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Jason Michael Carroll  
More Than Rhymes Music  
Universal Music-Careers

**AMARILLO SKY**  
Big Kenny  
Rodney Clawson  
Love Music  
Travin' Girl Music  
Lucy Thumb Music  
Head My Pickles Music

**ANYWAY**  
Martina McBride  
Brad Warren  
Brett Warren  
Bucky and Clyde Music  
Delemmava Music Publishing  
StyleSonic Music

**BRAND NEW GIRLFRIEND**  
Bart Allmand  
Shane Minor  
Jeffrey Steele  
3 Ring Circus Music  
Bug Music/Songs of Windswept  
EMI-Blackwood Music, Inc.  
Jeffrey Steele Music  
Shane Minor Music

**BRING IT ON HOME**  
Wayne Kirkpatrick  
Sell The Cow Music  
Warner-Tamerlane Publishing Corp.

**THE DOLLAR**  
Jamey Johnson  
Big Gassed Hittles  
EMI-Blackwood Music, Inc.

**DON'T FORGET TO REMEMBER ME**  
Morgane Hayes  
EMI-Blackwood Music, Inc.  
WZ2 Songs, Inc.

**EVERY MILE A MEMORY**  
Brett Beavers  
Steve Bogard  
Home with the Armadillo Music  
Rancho Papa Music  
Sony/ATV Melody

**EVERY TIME I HEAR YOUR NAME**  
Jeffrey Steele  
Bug Music/Songs of Windswept  
Gottahaveable Music

**FEELS JUST LIKE IT SHOULD**  
Pat Green  
EMI-Blackwood Music, Inc.  
Greenhouse Music

**GET DRUNK AND BE SOMEBODY**  
Scotty Emerick  
Toby Keith  
Florida Room Music  
Tokeno Tunes

**GIVE IT AWAY**  
Bill Anderson  
Jamey Johnson  
Big Gassed Hittles  
EMI-Blackwood Music, Inc.  
Mr. Bubba Music, Inc.  
Sony/ATV Tree

**HOW 'BOUT YOU**  
Brett Beavers  
Eric Church  
Run The Troline Music  
Sony/ATV Tree

**I GOT YOU**  
Craig Morgan  
Phil O'Donnell  
Daphil Music  
Immokatee Music  
Magic Mustang Music, Inc.  
Triple Shoes Music

**I'LL WAIT FOR YOU**  
Harley Allen  
Bill Anderson  
Coburn Music, Inc.  
Harley Allen Music  
Mr. Bubba Music, Inc.  
Sony/ATV Tree

**IT JUST COMES NATURAL**  
Jim Collins  
Mary Green  
Hope-N-Cal Music  
Sexy Tractor Music  
Sycamore Canyon Music  
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**KEROSENE**  
Miranda Lambert  
Nashville Star Music  
Sony/ATV Tree

**LADIES LOVE COUNTRY BOYS**  
Jamey Johnson  
George Teren  
Big Gassed Hittles  
EMI-Blackwood Music, Inc.  
House of Full Circle Music

**LEAVE THE PIECES**  
Jennifer Hanson  
Chaylynn Music  
Sony/ATV Acuff Rose

**LIFE AIN'T ALWAYS BEAUTIFUL**  
Tommy Lee James  
Ballad Boy Music  
Still Working For The Man  
Music, Inc.

**LITTLE BIT OF LIFE**  
Danny Wells  
Gimme Them Gimme Them Songs  
Songs of Dazahit  
Songs of Springfish

**A LITTLE TOO LATE**  
Dean Dillon  
Scotty Emerick  
Toby Keith  
Florida Room Music  
Sony/ATV Acuff Rose  
Tokeno Tunes  
Unwound Music

**THE LUCKY ONE**  
Jilly Joyce  
Brad Warren  
Brett Warren  
Bucky and Clyde Music  
JoyJayce Music Publishing  
Sony/ATV Songs LLC  
StyleSonic Music

**ME AND MY GANG**  
Jeffrey Steele  
Jon Stone  
Breaking New Ground Publishing  
Jeffrey Steele Music

**MOUNTAINS**  
Larry Boone  
Richie McDonald  
Paul Nelson  
Black To Black Songs  
Loremona Music  
Lyrical Mile Music  
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Tim McGraw  
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Jessica Harp  
Wayne Kirkpatrick  
Josh Leo  
Barefoot and Starry Eyed Music  
I'm Still With the Band Music  
Sell The Cow Music  
Sony/ATV Tree  
Warner-Tamerlane Publishing Corp.

**MY WISH**  
Jeffrey Steele  
Jeffrey Steele Music

**NOBODY GONNA TELL ME WHAT TO DO**  
Tim Nichols  
Warner-Tamerlane Publishing Corp.

**ONCE IN A LIFETIME**  
Keith Urban  
Babble On Songs

**ONE WING IN THE FIRE**  
Bobby Pinson  
Trent Tomlinson  
Malaco Music Company  
Music of Stage Three  
peermusic III Ltd.

**THE SEASHORES OF OLD MEXICO**  
Merle Haggard  
Sony/ATV Tree

**SETTLE FOR A SLOWDOWN**  
Brett Beavers  
Tony Martin  
Gold Watch Music  
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Sony/ATV Tree

**SHE'S EVERYTHING**  
Wil Nance  
Ann Wilson Music, Inc.  
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**STUPID BOY**  
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**SUMMERTIME**  
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Rodney Clawson  
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Steel Wheels Music  
Warner-Tamerlane Publishing Corp.  
Writer's Extreme Music

**TIM MCGRAW**  
Taylor Swift  
Sony/ATV Tree  
Taylor Swift Music

**WANT TO**  
Kristian Bush  
Bobby Pinson  
Bobby's Song and Salvage  
Dirkpit Music  
EMI-Blackwood Music, Inc.  
Music of Stage Three

**WATCHING YOU**  
Rodney Atkins  
Steve Dean  
Bethar Music  
Mike Curb Music

**WHAT HURTS THE MOST**  
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Bug Music/Songs of Windswept  
Gottahaveable Music

**WHEN THE STARS GO BLUE**  
Ryan Adams  
Barland Music

**WHEREVER YOU ARE**  
Steve Bogard  
Rancho de la Playa Music

**WHY**  
Rodney Clawson  
Vicky McGehee  
Warner-Tamerlane Publishing Corp.  
Writer's Extreme Music

**WHY, WHY, WHY**  
Tony Martin  
Mark Nester  
Gold Watch Music  
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Sony/ATV Tree

**THE WORLD**  
Lee Thomas Miller  
Hold Jack Music  
Music of Stage Three

**WOULD YOU GO WITH ME**  
Shawn Camp  
John Scott Sherrill  
All Mighty Dog Music  
City Wolf Music  
Sony/ATV Tree  
Travelin' Arkansawyer Music

**YEE HAW**  
Casey Beathard  
Kendell Marvel  
Jake Owen  
Bug Music/Songs of Windswept  
Lavender Zoo Music  
Shiitake Maki Publishing  
Songs of Thorth  
Sony/ATV Acuff Rose  
Universal Music-Careers

**YOU SAVE ME**  
Troy Verges  
Macadoo Music  
Songs of Universal, Inc.

**YOU'LL ALWAYS BE MY BABY**  
Sara Evans  
Tony Martin  
Tom Shapiro  
EMI-Blackwood Music, Inc.  
Gingerdog Songs  
Gold Watch Music  
Piano Wire Music LLC  
Sony/ATV Tree  
Universal Music-Careers



VIRTUALLY INDISPENSABLE

# Willie Nelson Receives Icon Tribute at Country Awards

## Jeffrey Steele, Sony/ATV Music Are Top Award Winners



**T**he 55<sup>th</sup> Annual BMI Country Awards were held Tuesday, Nov. 6, at the company's Music Row offices in Nashville. BMI President & CEO Del Bryant and Jody Williams, Vice President of Writer/Publisher Relations, Nashville, hosted the black-tie ceremony toasting the writers and publishers of the past year's 50 most-performed country songs in the BMI repertoire.

Jeffrey Steele received his second Country Songwriter of the Year title, while his composition "What Hurts The Most" earned the coveted Song of the Year crown. Sony/ATV Music Publishing Nashville snagged Publisher of the Year bragging rights for the sixth consecutive year, and a tribute to Willie Nelson recognized the newest BMI Icon's unifying music and humble dignity.

"What Hurts The Most," co-written by Jeffrey Steele and published by Gottahaveable Music and Bug Music/Songs of Windswept, landed the 39<sup>th</sup> Robert J. Burton Award, presented to the most-performed country song of the year. Recorded by Rascal Flatts, the nostalgic ballad earned a slew of accolades, including two Grammy nominations, and became the group's fifth no. 1 single.

Jeffrey Steele secured his first Country Songwriter of the Year win in 2003 and has spent the past four years enriching his catalog, which includes five of this year's most-performed songs:

**Pictured onstage are (l-r): Songwriter of the Year Jeffrey Steele; BMI Vice President, Writer/Publisher Relations, Nashville, Jody Williams; Martin Bandier, Chairman & CEO of Publisher of the Year Sony/ATV Music Publishing; Icon honoree Willie Nelson; BMI President & CEO Del Bryant; and Troy Tomlinson, President & CEO of Sony/ATV Music Publishing Nashville.**

Rascal Flatts' "My Wish," "Me and My Gang," and "What Hurts the Most," Steve Holy's "Brand New Girlfriend" and Keith Anderson's "Every Time I Hear Your Name."

With 17 songs among this year's top 50, Sony/ATV Music Publishing Nashville (through its companies Sony/ATV Acuff Rose, Sony/ATV Songs LLC, Sony/ATV Melody and Sony/ATV Tree) picked up its sixth consecutive Publisher of the Year win. The publishing powerhouse accumulated the highest percentage of copyright ownership thanks to award songs including "Give It Away," "Would You Go with Me," "Every Mile a Memory," "Tim McGraw" and "Kerosene."

The capstone of the evening took the form of the Icon tribute to Willie Nelson, featuring performances by Kris Kristofferson, Emmylou Harris, Toby Keith, Josh Turner and Keith Urban. Willie Nelson's ascendance to internationally renowned treasure is a singular path marked by self-belief and musical brilliance. As a BMI Icon, Nelson will perhaps be recognized most for his songwriting,



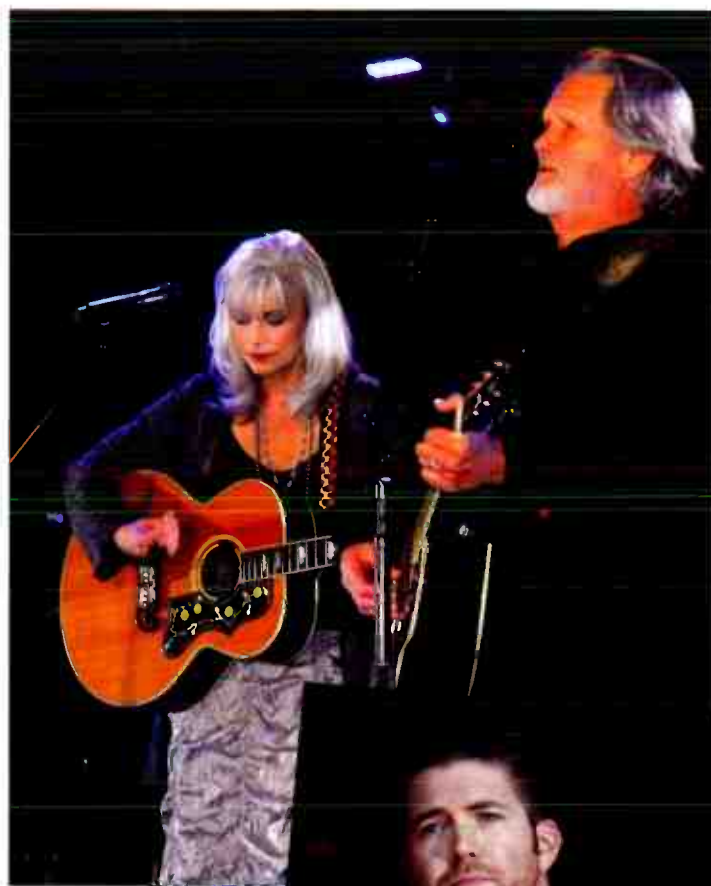
which has long enraptured the entire world. The Texas native's "Crazy," "Angel Flying Too Close to the Ground," "Funny How Time Slips Away," "On the Road Again" and "Good Hearted Woman" merely skim the surface of a catalog stacked with unvarnished classics. Famous for his ceaseless touring, Nelson is an untiring philanthropist and humanitarian, most visibly through Willie-coined events including Farm Aid.

The 2007 BMI Country Awards also honored hit songwriters Brett Beavers, Rodney Clawson, Jamey Johnson, Tony Martin, Bill Anderson, Steve Bogard, Scotty Emerick, Toby Keith, Wayne Kirkpatrick, Bobby Pinson and the Warren Brothers, who each supplied two or more songs to the top 50 list.

Publishers EMI-Blackwood Music, Inc; Warner-Tamerlane Publishing Corp.; Jeffrey Steele Music Group; Bug Music/Songs of Windswept; Universal Music Publishing Group; Big Gassed Hitties; Brett Beavers Music Group; Gold Watch Music; Music of Stage Three and StyleSonic Music each took home three or more awards.

A complete list of BMI Country Award winners is available at [bmi.com](http://bmi.com).

Toby Keith and Willie Nelson



Emmylou Harris and Kris Kristofferson

The evening's highlight was a musical tribute to icon honoree Willie Nelson, featuring performances by Kris Kristofferson, Emmylou Harris, Toby Keith, Josh Turner, Keith Urban and Willie himself.



Josh Turner



Willie Nelson



Keith Urban

# Bill Anderson's Career Comes Full Circle

by Peter Cooper

The Bill Anderson math is hard to believe.

He wrote his first hit song 50 years ago. It was a Ray Price hit called "City Lights," and he wrote it when he was a disc jockey at a Georgia radio station. He had his first Top 10 record as a solo artist 47 years ago and he joined the Grand Ole Opry 46 years ago.

And he had his last big cut . . . well, what time is it? Anderson continues to be an in-demand songwriter, writing for Kenny Chesney, Brad Paisley and a slew of other new millennium favorites. His co-written "Give It Away" was a rarity: a No. 1 hit that was co-written by a Country Music Hall of Famer (Anderson) and sung by another Hall of Famer (George Strait). And in 2005, his "Whiskey Lullaby" (written with Jon Randall and sung by Paisley and Alison Krauss) won the Country Music Association's song of the year prize. BMI's first country Icon is, as retired former Sony /ATV President Donna Hilley once noted, both an elder statesman and a contemporary talent.

"He's young for his age," Randall said.

**"I just knew that this is what I wanted to do for my life's work. But I do remember telling people I'd stop if it wasn't working out."**

"I think he can go on indefinitely. I want to be Bill Anderson when I grow up."

For the record, Anderson was born on Nov. 1, 1937. Writing top hits at his age is like Sandy Koufax pitching a no-hitter against a modern-day New York Yankees team. Anderson never figured it would work out this way, exactly, though he also never planned on retiring and fading away.

"I just knew that this is what I wanted to do for my life's work," he said. "But I do remember telling people I'd stop if it wasn't working out."

It worked out, in spades. He wrote

"City Lights" when he was 19, entering the hit parade and launching a remarkable career in music. The songwriting success preceded his triumphs as an idiosyncratic solo artist: Though he didn't have a classically superior voice, Anderson developed a signature vocal style that led folks to call him "Whispering Bill Anderson." His breathy, intimate singing helped him to score smashes including "Mama Sang A Song," "Still," "I Get The Fever" and "Wild Week-End."

"In the days when I came along, the style was the thing," he said. "If you weren't different, you didn't stand much of a chance."

Anderson's career as a top-draw solo artist cooled in the late 1970s, though he remained a popular fixture on the Opry. He quit writing songs in the 1980s, figuring that his writing well was dry and that it was better to concentrate on other things (such as hosting game shows on ABC and The Nashville Network). But Steve Wariner's version of Anderson's "The Tips of My Fingers" became a radio hit in 1992, proving that a classic country song could resonate through the decades, and Wariner and Vince Gill kept pushing him to co-write.

"That's when the writing thing started to bubble again, and that's when I got happier than I ever had been in my life," Anderson said.

And so Bill Anderson's career entered unprecedented territory. Never before had someone been to the top of an industry as a songwriter in one decade, as a performer in

another and then re-emerged as a top songwriter again decades later. His works have been sung at the Opry, at county fairs and at Carnegie Hall. And his longevity and versatility helped Anderson become a common denominator in the careers of a seemingly disparate group of artists: Ernest Tubb, James Brown, Loretta Lynn, Trini Lopez, Aretha Franklin, The Louvin Brothers, Elvis Costello,

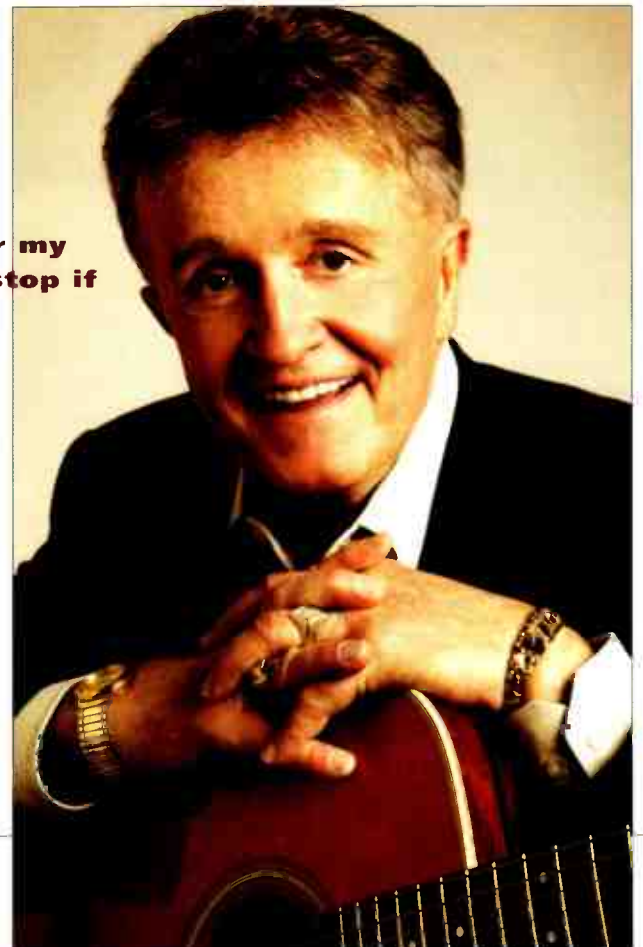
Merle Haggard, Dean Martin and Waylon Jennings have all recorded his songs.

A friend recently sent Anderson a 50<sup>th</sup> birthday card, which surprised him since he has long passed 50 and it wasn't his birthday. But the date was August 27, 2007, and it was the 50<sup>th</sup> anniversary of the day he wrote "City Lights." Ray Price recorded it the next year, and a small town disc jockey became a professional songwriter. The day Price recorded "City Lights," Anderson received a congratulatory call from Roger Miller and then another congratulatory call from a publisher. Later that afternoon, he got a call from a second publisher who said, "If you'll sign with us, I think I can talk Ray Price into cutting 'City Lights'."

"In four hours, I got a good lesson into the realities of the music business," Anderson said.

In those days, Bill Anderson was still learning lessons. These days, he could teach them.

*Peter Cooper is a senior music writer for The Tennessean. His profiles of Nashville music and musicians have appeared in Esquire, No Depression and numerous other publications, and he recently supplied song-by-song liner notes for the Emmylou Harris boxed set, Songbird: Rare Tracks & Forgotten Gems.*



# THE SKY'S THE LIMIT AT THE ACL FEST

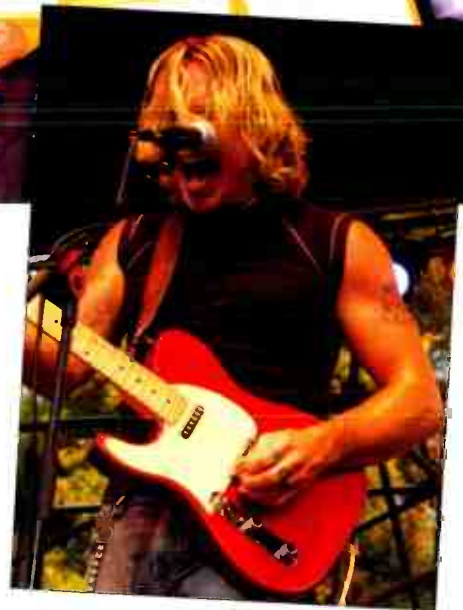
**B**MI sponsored the Austin City Limits Music Festival for the fifth consecutive year September 14-16, in Austin, Texas. The BMI stage featured performances by an ambitious admixture of veteran singer/songwriters, teenage rock heirs and delta queens.

The namesake of the quintessential live music series on PBS, the Austin City Limits Music Festival takes after its predecessor, offering a barrage of dream lineups for connoisseurs of music. Produced by C3 and Capital Sports & Entertainment, ACL Fest invades Austin's Zilker Park each year and attracts attendees from around the world.



BMI honored the co-writers of Stevie Ray Vaughan's classic, "Crossfire." Pictured are (l-r): BMI's Mark Mason, co-writers/Double Trouble members Tommy Shannon and Chris Layton, co-writers Bill and Ruth Carter, with BMI's Jody Williams.

Jeffrey Steele impressed the crowd.



Cary Ann Hearst and her Gun Street Girls introduced ACL Festival crowds to their honky tonk punkabilly. Pictured are (l-r): BMI's Beth Mason, Gun Street Girls Ash Hopkins and Mike Trent, Cary Ann Hearst, Gun Street Girls Jack Berg and Lee Barbour, TKO Artist Management's Taylor Shults and BMI's Jody Williams, with Gun Street Girl Gerald Gregory kneeling in front.



Bluesy chanteuse Kara Grainger played a well-received Sunday set. Pictured are (l-r): BMI's Charlie Feldman, Loophole Management's Carol Howell, Kara Grainger, Loophole Management's Kevin Wommack, BMI Austin rep Jill McGuckin and BMI's Mark Mason.

Photos: BMI/Katy Clary, Jill McGuckin



Capital Sports & Entertainment and C3 produce the Austin City Limits Music Festival. Pictured are (l-r): C3's Charlie Jones, BMI's Mark Mason and C3's Charlie Walker.

# RIHANNA ROCKETS HER WAY TO THE TOP

by Bruce Britt

**I**t's been an ascent of such dazzling speed that fans' heads must be spinning. Just two years ago, singer/songwriter Rihanna first bowed on the world stage with her career-launching album, *Music from the Sun*, and its parent-approved single, "Pon De Replay." In the fleeting months that followed, the teenage singer underwent one of the shrewdest makeovers in music history. Just months after the release of her debut disc, Rihanna released her sophomore album, *A Girl Like Me*. A more mature recording than its predecessor, *A Girl Like Me* added rock influences to her expanding musical repertoire.

Then, in 2007, Rihanna executed her master stroke. As its title suggests, *Good Girl Gone Bad* signals her transformation from wholesome dance moppet to glamorous pop siren. Featuring tracks composed and produced by Ne-Yo, Timbaland and Justin Timberlake, *Good Girl Gone Bad* has effectively erased all doubts regarding Rihanna's ambition, stamina and global appeal. The single "Umbrella" reached No. 1 in various countries, including the U.S., and in the U.K., "Umbrella" crowned the charts for 10 consecutive weeks, making it the country's longest-running No. 1 single in 13 years. A follow-up track, "Shut Up and Drive," posted similar chart-busting stats.

What *Good Girl Gone Bad* makes evidently clear is that Rihanna knows her dance/r&b audience. The hit single "Shut Up and Drive" takes its melodic cues from New Order's 1983 post-punk hit "Blue Monday." Other tracks, including "Push Up on Me," "Sell Me Candy" and "Breakin' Dishes," combine contemporary r&b, Caribbean pop, hip-hop and electronic rock influences. Aply assisted by her production company, SRP, Rihanna creates tracks that not only lure mainstream radio listeners, but hardcore club-hoppers as well.

Anyone requiring proof of Rihanna's dance-floor credentials need only examine

the Hot Dance Club Play chart, where the singer has posted four No. 1 singles, including "Pon De Replay," "SOS," "Unfaithful" and "We Ride"; in all, Rihanna has placed 11 No. 1 singles on various *Billboard* tallies. Her extraordinary chart performance has been accompanied by critical raves: In its review of *Good Girl Gone Bad*, *The New York Times* wrote, "This CD sounds as if it were scientifically engineered to deliver hits. 'Good Girl Gone Bad' should secure her place on pop music's A-list."

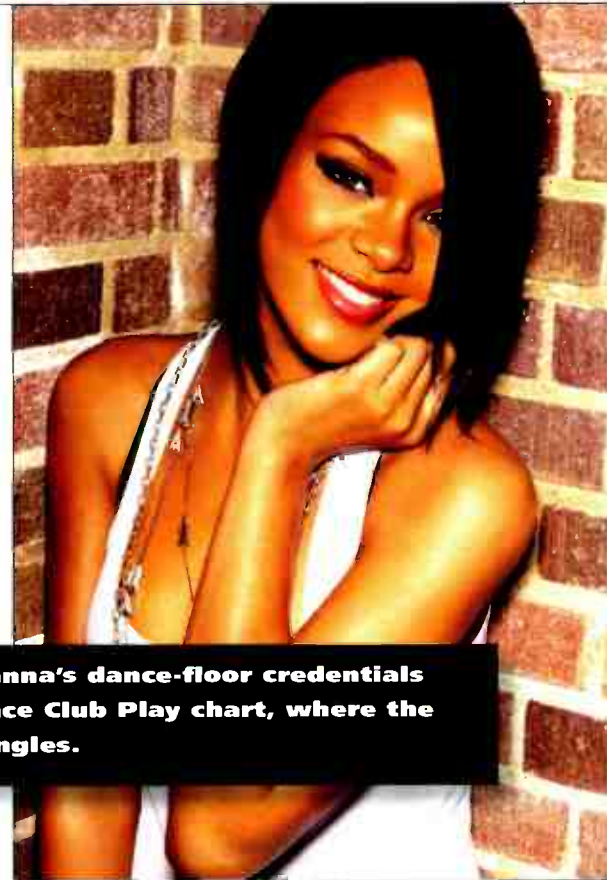
Creative integrity appears to be as important to Rihanna as solidifying her womanly persona. Yet as with most young stars, the singer reveals that rapid stardom has come at a price. "Waking up at 5:00 a.m. to start rehearsals, the training, the schoolwork, interviews, video shoots, go-

**Anyone requiring proof of Rihanna's dance-floor credentials need only examine the Hot Dance Club Play chart, where the singer has posted four No. 1 singles.**

ing all day," Rihanna said in 2006, offering a day-in-the-life glimpse into her career. "It always seemed glamorous, but it is real work. My love for music and singing will never change, but the rose-colored glasses are no longer so rosy."

Rihanna's saga unfolds like a montage scene from an old-style Hollywood script. Born Robyn Rihanna Fenty in Barbados in 1988, the singer won her share of local beauty and talent competitions. One day, a friend introduced Rihanna's family to composer/producer Evan Rogers. Along with his partner, Carl Sturken, Rogers helped Rihanna record material for major label consideration. Legend has it that Island/Def Jam Records mogul Shawn "Jay-Z" Carter summoned Rihanna to the Big Apple for a live audition. The singer passed with flying colors and was offered a recording deal on the spot.

Def Jam hurried their prize into the studio, churning out the 2005 debut album, *Music of the Sun*. The disc cracked the Top 10 in both the U.S. and Canada, prompting Def Jam to place Rihanna on tour as the opener for Gwen Stefani. The excursion



would prove fortuitous.

Seldom exposed to rock music in remote Barbados, Rihanna's stint on the Stefani tour doubled as a crash course in pop-rock. "Touring with Gwen changed my perspective," Rihanna explained just after recording her second album. "So, when I was discussing this project. . . . I made sure to say I want to experiment with some rock."

As tracks like "Shut Up and Drive" and "Umbrella" attest, Rihanna has triumphantly incorporated rock and other elements into her music. Now the singer is branching out even more. She made her acting debut in the 2006 feature film *Bring It On: All or Nothing* and appeared on the popular TV series *Las Vegas* and *All My Children*.

With her untiring work ethic, it's not altogether implausible that Rihanna could conquer Hollywood.

*Bruce Britt is an award-winning journalist and essayist, based in Los Angeles.*

# BMI Awards <sup>07</sup> **Urban**

## TOP PRODUCERS



## BMI ICON



Joseph "Rev Run" Simon

## PUBLISHER OF THE YEAR EMI MUSIC PUBLISHING

## SONGWRITERS OF THE YEAR



- Curtis Mayfield
- Darion "Smoke" Crawford
- Bubba Sparxxx
- Rodney Jerkins
- Yung Joc
- Darnell "Crunchy Black" Carlton
- David Richardson (SOCAN)
- Theodore "Ted" Lucas
- Delisha Thomas (SOCAN)
- DJ Toomp
- Tony Love
- Doug Edwards (SOCAN)
- Shawn "Shawn J." Johnson
- Donny Hathaway
- Shawn "Shawn J." Johnson
- Dwain "Kochease" Warren
- 8 Ball
- Jim Jones
- D-Roc
- Doug E. Fresh
- Slam
- Slick Rick
- Jasper Cameron

- Earl "E-40" Stevens
- Billy Roberts
- Espen Lind (TONO)
- Fred Jenkins
- Richard A. Jones, Jr.
- Freddie Washington
- Gipp
- Gordon Strozier
- Harold Lilly, Jr.
- Teedra Moses
- Rodney "Don Vito" Richard
- Bigg D
- Shawn Mims
- "CedKeyz International"

## SONG OF THE YEAR

"Check On It"



Sean Garrett Slim Thug

- Jason "Pit" Pittman
- Jim Jonsin
- Jordan "Juicy J" Houston
- Curtis Lundy
- Josh "Redd" Burke
- Kirk Franklin
- Kaine
- Leon Haywood
- Alphonzo "Goldy" Bailey
- Arund Biserikind (TONO)
- Jacoby "Jody Breeze" White
- Zukhan Bay

## PRODUCER OF THE YEAR



Pharrell Williams

- Leroy Hutson
- Lil Wayne
- Miss B
- Calvin "Snoop Dogg" Broadus
- Big Zak Wallace
- Paul "DJ Paul" Beaugard
- R. Kelly
- Rich Harrison
- Richard "Young Lord" Frierson
- Albert "Prodigy" Johnson
- Mayhem
- Roger "Mista Raja" Greene, Jr.
- Melvin Riley, Jr.
- Nicole Scherzinger
- Ray J

## RINGTONE OF THE YEAR

"I'm N Luv (Wit A Stripper)"

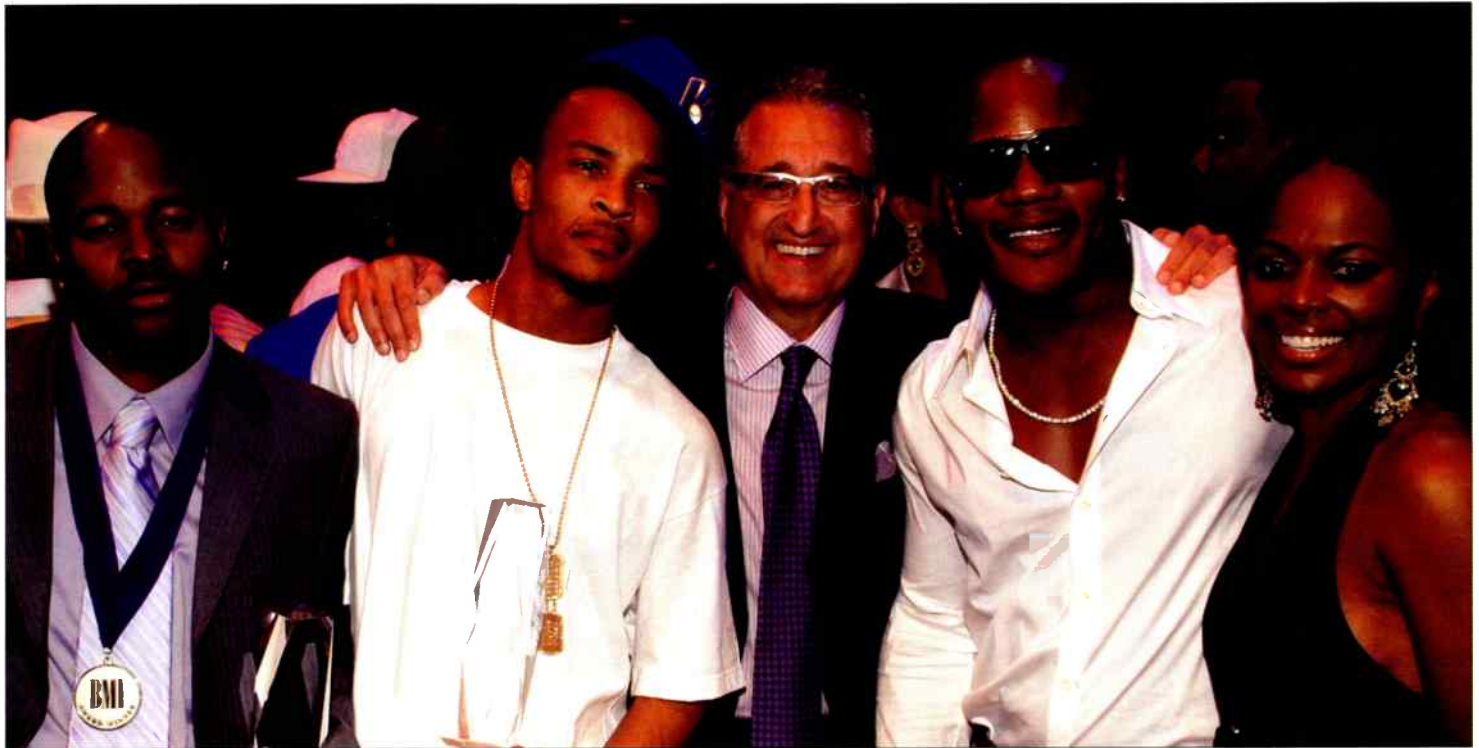


T-Pain

Mike Jones

# T.I., Ne-Yo, Mr. ColliPark Named Top Urban Songwriters

✦ *Rev Run Honored as Icon* ✦



**B**MI saluted the world's premier r&b, rap and hip-hop songwriters, producers and publishers at its 2007 Urban Awards, held September 7 at the Zumanity Theatre at New York-New York Hotel and Casino in Las Vegas. Hosted by BMI President & CEO Del Bryant and Vice President, Writer/Publisher Relations, Atlanta Catherine Brewton, the gala attracted an impressive gathering of music's biggest stars and trendsetters.

T.I., Ne-Yo and Mr. ColliPark each earned Songwriter of the Year titles, "Check On It" secured Song of the Year honors for co-writers Slim Thug and Sean Garrett, and a special presentation officially recognized legendary MC Joseph "Rev Run" Simmons of Run DMC as the newest BMI Icon.

The night's other big winners included Pharrell Williams, who earned the Producer of the Year title; EMI Music Publishing, named Urban Publisher of the Year; and T-Pain's "I'm N Luv (Wit A Stripper)," which nabbed the BMI Urban Ringtone Award. Executives from music trade magazine *Billboard* were also on hand to give out No. 1 Awards to the BMI songs that reached

the top spot on its urban music charts.

T.I., Ne-Yo and Mr. ColliPark each composed four songs on BMI's most-performed list, and all three of the hitmakers acquired their first BMI Songwriter of the Year crowns. T.I. co-wrote hits "My Love" and "What You Know," along with Lil' C's "Shoulder Lean" and Nelly's "Grillz"; Ne-Yo co-penned Beyoncé's "Irreplaceable" and his own "Sexy Love," "So Sick" and "When You're Mad"; and Mr. ColliPark co-wrote the Ying Yang Twins' "Badd," Diddy's "Come to Me," Bubba Sparxxx's "Ms. New Booty" and David Banner's "Play."

Slim Thug and Sean Garrett's "Check On It" earned Song of the Year. Published by Publisher of the Year EMI-Blackwood Music, Inc., "Check On It" was recorded by Beyoncé and featured the vocal stylings of co-writer Slim Thug.

As one third of Run-DMC, Rev Run helped change the sound of rap by simultaneously being more street and rock & roll than his contemporaries. From the boom-box classic single "Sucker MCs" (1983) to their standard-setting discs *Run-DMC*, *King of Rock*, *Raising Hell* and *Tougher Than Leather*,

**Pictured (l-r) at the BMI Urban Awards are: Songwriters of the Year Michael "Mr. ColliPark" Crooms and T.I.; BMI President & CEO Del Bryant; Song of the Year co-writer Sean Garrett; and BMI Vice President Catherine Brewton.**

Run-DMC defined a new level of cool for the world. Dressed in their trademark black hats and outfits to match, Run-DMC stayed at the top of the pop charts for most of the '80s and knocked open the doors to commercial freedom for the rap generation. A multimedia star — he stars in his own television show, *Run's House* — Rev Run continues to create music, having just released his CD *Distortion* on the Russell Simmons Music Group (RSMG).

Pharrell Williams earned his third BMI Producer of the Year title for logging the most producer credits on charting songs. The BMI Top Urban Producers list also included Rodney Jerkins, Polow Da Don, Jazze Pha, Kanye West, will.i.am, Lil Jon, Sean Garrett and T-Pain.

EMI Music Publishing was named BMI Urban Publisher of the Year by scoring the highest percentage of copyright ownership in award songs. The publishing giant's hits included chart toppers

"Irreplaceable," "Déjà Vu," "Money Maker," "Snap Yo Fingers" and more.

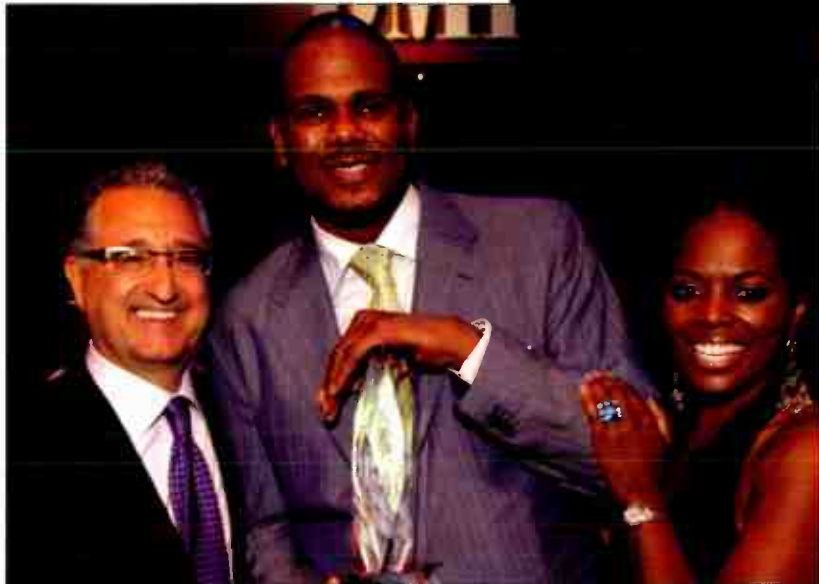
"I'm N Luv (Wit A Stripper)," co-written and performed by BMI Top Urban Producer T-Pain and Mike Jones and published by Warner-Tamerlane Publishing Corp. and Universal-Z Songs, received the BMI Urban Ringtone Award for tallying the most downloads during the award period.

In addition to the BMI performance awards, *Billboard* recognized the BMI-affiliated writers whose songs reached No. 1 on the Hot R&B/Hip-Hop Songs, Hot Rap Tracks, Hot R&B/Hip-Hop Airplay and Hot 100 charts during the past year.

A complete list of 2007 BMI Urban Awards winners can be found at [bmi.com/urban](http://bmi.com/urban).



Del Bryant and Catherine Brewton congratulate Icon honoree Joseph "Rev Run" Simmons.



Big Jon Platt of Urban Publisher of the Year EMI Music with Del Bryant and Catherine Brewton.



A musical tribute to Icon honoree Rev Run included performances by (clockwise, from top) T.I., Hurricane Chris, T-Pain and Yung Joc among others.



# BMI Rocks Lollapalooza Festival

**M**usic lovers flocked to the BMI-sponsored stage at the 2007 Lollapalooza festival August 3-5 at Chicago's Grant Park to listen to a diverse line-up of artists. Daily shows kicked off at 11:15 a.m., resulting in a successful three-day run of memorable performances by the blues-inspired Back Door Slam; tween indie-rock duo Smoosh; swagger-heavy Inward Eye; and message-oriented Kevin Michael. Lake Michigan provided the backdrop as Chicago-based bands Bound Stems and Wax on Radio enticed fans old and new to check out their music, while giving the experience a participatory feel. Ireland's Mr. North provided international representation, while Missouri-based quintet Ludo offered Lollapalooza attendees another dose of solid stateside sounds.



Wax on Radio's Sammy Del Real and Dustin Chabert, BMI's Samantha Cox, Wax on Radio's Mikey Russell and Bob Buckstaff.



Lady Gaga poses before hitting the stage.



Canada's Inward Eye channels their acrobatic ability into a memorable performance.

A slew of fans turned out for Missouri-based quintet Ludo during their high-energy set.







# Mixing and Matching Works Wonders for

# Linkin Park

by Rob Patterson

**L**inkin Park is a band that takes its songwriting seriously. The 12 tracks on their latest album, *Minutes to Midnight*, were winnowed down from some 150 demos they recorded before committing the best to the final product. And the final dozen were also selected from the many tunes they tracked and the 17 that were originally slated for inclusion on the release.

The aim was to take their best-selling sound further, and refine it beyond what they had already achieved on their previous multi-platinum CDs, *Hybrid Theory* and *Meteora*. The Los Angeles-based band won its large and loyal following by blending hard rock and hip-hop, and though their latest was co-produced by a man who knows both styles intimately, Rick Rubin, it finds them verging into a more mainstream mode, albeit without leaving the sound that got them to the top behind and bringing in new creative elements.

It wasn't just a matter of being prolific that fed the process behind *Minutes to Midnight*. With four years since their last release — during which time Linkin Park also issued their mash-up collaboration with Jay-Z, *Collision Course* — the group was determined to make a record that lived up to if not exceeded the music that has earned them sales of some 40 million

and Grammy Awards for Best Hard Rock Performance (for their No. 1 single, "Crawling," off their debut) and Best Rap/Sung Collaboration (the Jay-Z project). "We wouldn't have ended up with these 12 if we hadn't done the messing around with the sounds on the first batches," notes MC and vocalist Mike Shinoda.

*Minutes to Midnight* proved to be worth both the work and the wait when it immediately shot to the top of the *Billboard* album chart on its release last May. But then again, Linkin Park has all but specialized in being a hot sales and radio property since *Hybrid Theory* broke out in 2001 and went on to sell 14 million copies and spawn three No. 1 singles.

Not bad at all for a group that began, as so many others have, as a high school band, started by Shinoda, lead guitarist Brad Delson and Rob Bourdon. After graduation, the three were then joined by bassist Dave "Phoenix" Farrell and turntables and sampling whiz Joe Hahn under the moniker Xero. When singer Chester Bennington signed on in 1999, the band's core was complete.

Known first as Hybrid Theory before they became Linkin Park — taken from

L.A.'s Lincoln Park — the group became a top draw on the local club scene and after being daunted in their quest for a label deal finally signed with Warner Bros. Records. Their first album, titled after the group's former name, hit with such impact that they ended up with the best-selling album of that year. Touring heavily behind the disc, the band actually began recording their next CD using a studio set-up on their tour bus.

When *Meteora* hit the streets in 2004, it proved that *Hybrid Theory's* success was no fluke, once again selling millions of CDs. They followed it with a live album and DVD, *Live in Texas*, that captured the in concert power that made Linkin Park a hot draw on the touring circuit.

Although the group's members all remain committed to Linkin Park, they also

enjoy working with other artists and pursuing side projects, and they also frequently lend their talents to charity shows and projects, giving back to the public in appreciation for all they have gained as musical artists. Shinoda has worked with Depeche Mode and formed a side band, Fort Minor, while Bennington has lent his talents to recordings by DJ Lethal and Dead By Sunrise. The group also enjoys putting together multi-artist concert packages, such as this year's Projekt Revolution tour with My Chemical Romance, Taking Back Sunday and HIM.

And then they bring it all back to their band, whose success is based on mixing and matching varied musical styles. Though fan expectations were running high as Linkin Park headed into the process of making *Minutes to Midnight*, the group is determined to follow the muse that got them to the top in the first place. As Bennington declares, "We're just going to write music that we feel like writing."

*Austin, Texas-based music journalist Rob Patterson has written for such major music publications as Crawdaddy, Creem, Musician, Spin, Request, Harp and numerous other magazines and newspapers over the last three decades.*

**Linkin Park has been a hot sales and radio property since *Hybrid Theory* broke out in 2001 and went on to sell 14 million copies and spawn three No. 1 singles.**

# LATIN SHOWCASES SHINE ON BOTH COASTS

**B**MI continued its Latin music showcase series with the singer/songwriter-driven Noche Bohemia and Latin rock/pop-based Verano Alternativo in Los Angeles and New York this summer. Singer/songwriters Gabriel Flores, Pepe Garza, Gabriel Gonzalez and Gloria España performed at the Los Angeles Noche Bohemia; Latin Grammy nominee Alejandra Alberti, Lelial Colom, Hummersqueal, Monte Negro and Nick Howard performed at the New York Verano Alternativo; and Cubiky, Ceci Bastida, Monte Negro, Upground and Legion performed at the Los Angeles Verano Alternativo. BMI hosts Latin music showcases in Los Angeles, New York, Puerto Rico and Miami, as well as other cities.



Songwriters Gabriel Flores and Pepe Garza; BMI's Delia Orjuela; and songwriter Gabriel Gonzalez.

Songwriter Gloria España performs at Noche Bohemia.



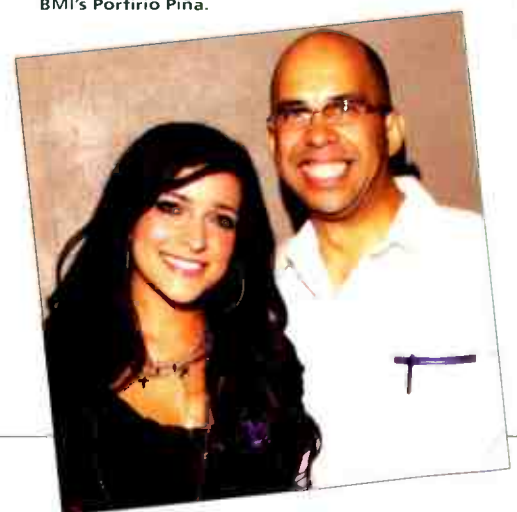
Monte Negro's Jason Li and Javier Lopez; Joey Mercado and Delia Orjuela; Monte Negro's Joaquin "kinski" Gallo and Rodax.



Ceci Bastida (c) with BMI's Joey Mercado and Delia Orjuela.



Hummersqueal's Normand Olea and Alfonso Contreras; Delia Orjuela; Hummersqueal's Salvatore Vitale and Cristian Guijosa; and Porfirio Piña.



Latin Grammy nominee Alejandra Alberti and BMI's Porfirio Piña.

# Sebastian Krys: Beats, Ballads and the Board

by Dan Kimpel

**W**ith a savvy combination of artistic instincts and technical prowess, Miami-based Sebastian Krys manipulates the cul-tural cross-currents of an impressive span of musical genres, ranging from tropical to Rock en Español and pop, that deems him one of modern music's foremost architects. The multi-talented songwriter, producer and engineer uses both technology and musical prowess to formulate a seamless bond of style and substance for artists including Marc Anthony, Sandy & Junior, Mana, JD Natasha, Long Beach Dub All Stars w/Black Eyed Peas, Aterciopelados, Ricky Martin, Will Smith, Gian Marco, Mandy Moore, Jennifer Lopez and the much-missed Soraya among many others.

Even though he has achieved an enviable position in his chosen industry, it was a strong work ethic that pushed the progress. "I had one basic concept, which was: I'm going to push until either people say no or they put out a restraining order," is his observation. Four Grammy Awards and five Latin Grammys, with over 20 nominations in total, speak to this tenacity. Krys was nominated as Producer of the Year for the 8<sup>th</sup> Annual edition of the Latin Grammys — the fourth time he has been up for the honor. "I'm the Susan Lucci of this category," he quips, comparing himself to the perpetual Emmy Award-losing actress. "And I hope to maintain that track record."

Born in Argentina and based in South Florida, Krys came to the U.S. as a teenager. A multi-instrumentalist with a keen interest in the technical side of music, he cut his teeth with Estefan Enterprises and as head sound designer for Nickelodeon in Orlando. It was as an independent producer with his own endeavor, Arju Productions, creating music for artists, film and television and games, that he came into his own. It wasn't all glamour either, as he explained to a recent panel at Berklee College of Music, when he revealed his duties on projects such as Engelbert Humperdinck's German Christmas album and the dubious credit of recreating the sounds of intestinal distress for shows on Nickelodeon.

Krys has a penchant for sparking new career moves for notable artists, including engineering the milestone MTV *Unplugged* show



for Colombian superstar Shakira. His subsequent projects include *Dejame Entrar*, by Carlos Vives, and Gloria Estefan's *Unwrapped*, the singer's first English-language album after a six-year hiatus, which he co-produced with her husband, Emilio Estefan.

His production with Luis Fonsi for *Paso a Paso* resulted in a sterling sonic achievement that vaulted the singer to new heights, and Krys's wizardry behind the board — as well as his co-writes on songs — for Latin pop sensation Obie Bermúdez has helped create a powerful star-stoked machine. Krys co-wrote the bal-

ladeer's "Amanecer" and "Ella Tiene Algo (El Secreto de Victoria)" for *Lo Que Trajo el Barco*; it follows the BMI Award-winning co-write, "4:30 AM," a song the duo collaborated on from the singer's breakthrough release, *Confesiones*. Again working with Bermúdez on Jennifer Peña's *Dicen Que el Tiempo*, Krys polished the Texas-born singer's style into a stripped down, hook heavy veneer.

*Un Dia Mas en el Gran Circo* by the Venezuelan pop vocalist Jeremias has echoes of another time and place that suggest the improbable sonic psychedelia of *Sgt. Pepper's Lonely Hearts Club Band*. "Sebastian is very perceptive," states the singer. "What is important as a producer is that he knows how to capture the natural essence of each project."

Now, a slate of new endeavors, including film and television and video games, is in the future for

Krys. As his Myspace page attests, he stays on the edge of creativity and deep in the music mix, "I love working with new artists, established artists, big budget, no budget," he says. "Good music, good people: Those are the two most important things. I have a wife, two children, an old dog, an insanely needy, pain-in-the ass cat, and a very unreliable car from 1965 . . ."

"I think it's an incredibly exciting time to be a musician, since nobody knows what's selling or how to sell it," he concludes. "It's an incredible time to be as creative as you want to be and to push the boundaries of music and of technology."

Frequent MusicWorld contributor Dan Kimpel is a Los Angeles-based author and journalist. His newest book is "Electrify My Soul: Songwriters and the Spiritual Source" (Thomson PTR), which includes interviews with Melissa Etheridge, Jeffrey Steele, Beth Nielsen Chapman and many others.

**"I love working with new artists, established artists, big budget, no budget," says Sebastian Krys. "Good music, good people: Those are the two most important things."**

# BMI DELIVERS A DECADE OF SUPPORT FOR SUNDANCE COMPOSERS LAB

BMI celebrated its 10<sup>th</sup> year of sponsoring the Sundance Composers Lab, which was held this past summer at the Sundance Institute in Sundance, Utah. The lab is an intensive film-music program where six composer "Fellows" work with directors in the Sundance Filmmaker Lab under the guidance of industry experts who serve as advisors. BMI's Doreen Ringer Ross is an original advisor for the program. This year's Fellows included Gingger Shankar, Derrick Hodge, Enis Rotthoff, Shahzad Ali Ismaily, Jeremy Flower and Jeff Toyne.



Composer/advisor George S. Clinton; Sundance Composers Lab Director and composer Peter Golub; BMI's Doreen Ringer Ross; composer/advisor Harry Gregson-Williams; percussionist/advisor Steven Schick.



Peter Golub, Doreen Ringer Ross; advisor Osvaldo Golijov, composer/advisor Graeme Revell.



Composer/advisor James Newton Howard and director/advisor Lawrence Kasdan

Back: Composers Lab Fellows Shahzad Ali Ismaily, Derrick Hodge and Jeff Toyne; front: Gingger Shankar, Jeremy Flower and Enis Rotthoff.



Back: Music supervisor/advisor Tracy McKnight, Peter Golub, Doreen Ringer Ross; front: agent/advisor Rob Messenger, New Line Senior VP, Music /advisor Erin Scully, and HBO music supervisor/advisor Evyen Klean.

# TYLER BATES SCORES WITH STYLE AND SAVVY

by Jon Burlingame

**T** Tyler Bates is much in demand these days as a film composer — as much for his strong dramatic sense and willingness to collaborate as for his background as a rock performer, producer and songwriter.

"Films now contain such an infusion of pop culture," he explains. "While you have to understand the language of filmmaking, you also need to be immersed in pop culture and the things that inspire or influence that. That's why the directors I work with respond to the way I approach music."

His biggest film to date, the grand-scale score for the international hit *300*, relied not only on traditional orchestral and choral sounds for the Spartans of 480 B.C. but on the haunting vocals of Iranian-born Azam Ali, ethnic instruments from the Mediterranean region, a massive percussion section, and even rock guitar.

Says *300* director Zack Snyder: "It wasn't about my pictures and his music,

musical direction of the picture, often frustrating composers who would prefer to have their own say.

"With every director I've been working with lately," says Bates, "I've offered to create a temp for them by writing in advance of filming, or during filming — or to ask them to please be prepared to let go of it and not let it become an integral part of our process."

When we caught up with Bates, he was in the middle of composing *Doomsday*, a futuristic action film for director Neil Marshall that will require more than 100 minutes of music, more than two-thirds of it fully orchestral. "The vibe is really positive," he says. "Neil has a great sense of style."

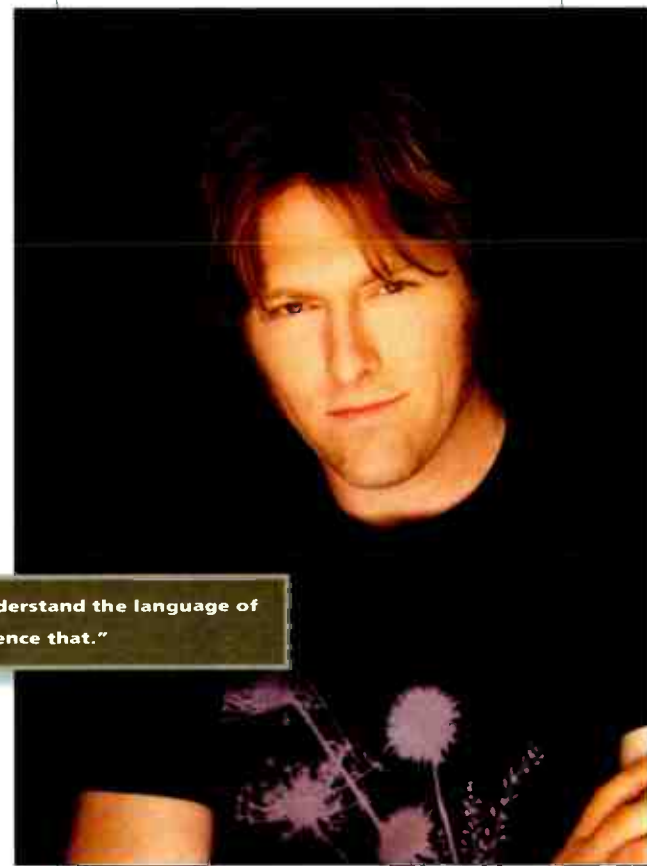
So does Bates. Born in Los Angeles in the mid-1960s, he grew up in Chicago and never thought of a career in anything except music. A talented guitarist, he played in rock bands but maintained a healthy interest in all kinds of music.

He moved back to L.A. in 1993 and almost immediately landed a record deal; his band Pet toured with Limp

"This guy just wants to tell stories the way I want to tell stories, and he does it with music. He brings soul. He never comes at it in an obvious way. He's a ridiculously special cat."

Kay says he's already booked Bates for his next film. Director Rob Zombie, who first hired Bates to create the ominous soundscapes for *The Devil's Rejects*, called him in to write music for the remake of *Halloween* long before he started shooting. Director James Gunn, whose *Slither* was enhanced by Bates's sly score, has also asked the composer to set aside time for his next film.

In the middle of all this, Bates continues to score Showtime's David Duchovny



series, *Californication*. Over the past four years, he's also worked with Ali on the newly released album *Roseland*.

Says Bates: "The landscape of possibilities is changing so much. I'm still learning with every movie, still challenging and haranguing myself on every film. I just want to continue to study music and collaborate with creative artists. It's not about the gig; it's about connections with people."

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

"Films now contain such an infusion of pop culture," says Tyler Bates. "While you have to understand the language of filmmaking, you also need to be immersed in pop culture and the things that inspire or influence that."

it was about what they could be together, that there was not one without the other. Tyler's score for '300' moves the film into mythology; it cauterizes the images as you view them, making them something they could never be alone."

No wonder Snyder has invited Bates to regularly visit the Vancouver, B.C., locations for his next graphic-novel adaptation, *Watchmen*. Bates will compose on the spot, getting a head start on the music months before the usual last-minute panic associated with scoring a film just weeks before its premiere.

As a result, Bates has found a way to circumvent the bane of every film composer's existence: the dreaded "temp track," temporary music used in early cuts of every movie that often determines the

Bizkit, Blink 182 and others, and in his off hours he began supplying low-budget movies with rock cues. "I did C-level movies to pay my rent while I was touring," he says. "If I wasn't painting Patricia Arquette's house, I would do another one of these movies to get me by for another few weeks."

It was in 1997, while writing the small-combo jazz score for *The Last Time I Committed Suicide*, that Bates realized he had found his niche. "The musicians as performers, the concept I had for the movie, and the connection to the director and his picture — for the first time, I felt like it all came together."

Stephen Kay, who directed that film, *Get Carter* and several other film and TV projects scored by Bates, puts it this way:

# Conducting Workshop Celebrates 10<sup>th</sup> Anniversary

BMI's Conducting Workshop celebrated 10 years of teaching composers the art of conducting musical scores. BMI Classic Contribution Award-winner, conductor and composer Lucas Richman once again led the program, a two-week course designed for eight BMI composers who seek to refine their conducting skills. The class, coordinated by BMI's Ray Yee and BMI's Film / TV Relations staff, is taught at the American Federation of Musicians Local 47 in Hollywood, CA and is free to the accepted participants.



The class of 2007 pauses for a photo (front, l-r): BMI's Ray Yee, composer Kathryn Bostic, conductor Lucas Richman and composer Kris Carter; (back) composer Corey Jackson, BMI's Linda Livingston, composer Tim Wynn, composer Eric Colvin, BMI's Doreen Ringer Ross, composer Craig Richey, composer Dave Reynolds, contractor David Low, composer Claude Foisy, and BMI's Anne Cecere and Philip Shrut.



The composers prepare to conduct.



Composer Eric Colvin tries his hand with the baton.



Composer Tim Wynn gets some pointers from the Maestro.



The group shares a laugh with Lucas Richman.

Photos: Anna Maria DiSanto



# BMI LONDON AWARDS '07



## College Song **CRAZY**

**GianFranco Reverberi** (SIAE)  
**GianPiero Reverberi** (SIAE)  
**Cee-Lo Green**  
Universal Music Publishing Ricordi srl (SIAE)  
Warner/Chappell Music Publishing Ltd. (PRS)

## The Robert S. Musel Award **UNWRITTEN**

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

## Dance Award **DARE**

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

## Internet Award **YOU'RE BEAUTIFUL**

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

## BMI ICON

**Peter Gabriel**



### Pop Awards

**BLACK HORSE AND THE CHERRY TREE**  
KT Tunstall (BMI)  
Sony/ATV Music Publishing (PRS)

**BREAK IT OFF**  
Don Corleone (BMI)  
Kirk Ford (BMI)  
Rihanna (BMI)  
GreenSleeves Publishing Ltd (PRS)

**BRIGHTER THAN SUNSHINE**  
Matt Hales (PRS)  
Warner/Chappell Music Publishing Ltd (PRS)

**CHASING CARS**  
Nathan Connolly (PRS)  
Gary Lightbody (PRS)  
Jonny Quinn (PRS)  
Tom Simpson (PRS)  
Paul Wilson (PRS)  
Big Life Music Ltd (PRS)

**CRAZY**  
GianFranco Reverberi (SIAE)  
GianPiero Reverberi (SIAE)  
Cee-Lo Green (BMI)  
Universal Music Publishing Ricordi srl (SIAE)  
Warner/Chappell Music Publishing Ltd (PRS)

**DARE**  
Damon Albarn (PRS)  
Jamie Hewlett (PRS)  
EMI Music Publishing Ltd (PRS)

**EVERYTIME WE TOUCH**  
Maggie Reilly (PRS)  
Stuart MacKillop (GEMA)  
Peter Risavy (GEMA)  
Mambo/Sony/ATV Music Publishing Germany (GEMA)

**FERGALICIOUS**  
Karl Bartos (GEMA)  
Derrick Rahming (BMI)  
will iam (BMI)  
Hanseatic Musikverlag GmbH (GEMA)

**GOLD LION**  
Brian Chase (BMI)  
Karen Orzolek (BMI)  
Nick Zinner (BMI)  
Chrysalis Music Ltd (PRS)

**GOODBYE MY LOVER**  
James Blunt (PRS)  
Sacha Skarbek (PRS)  
Bucks Music Group Ltd (PRS)  
EMI Music Publishing Ltd (PRS)

### HANDS OPEN

Nathan Connolly (PRS)  
Gary Lightbody (PRS)  
Jonny Quinn (PRS)  
Tom Simpson (PRS)  
Paul Wilson (PRS)  
Big Life Music Ltd (PRS)

**HIGH**  
James Blunt (PRS)  
EMI Music Publishing Ltd (PRS)

**IS IT ANY WONDER?**  
Tom Chaplin (PRS)  
Richard Hughes (PRS)  
Universal Music Publishing Group (PRS)

**PRECIOUS**  
Martin Gore (PRS)  
Grabbing Hands Music Ltd/EMI Music Publishing Ltd (PRS)

**PUT YOUR RECORDS ON**  
Corinne Bailey Rae (PRS)  
Global Talent Publishing (PRS)

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

**STARS ARE BLIND**  
Sheppard Solomon (BMI)  
V2 Music Publishing Ltd (PRS)

**SUDDENLY I SEE**  
KT Tunstall (BMI)  
Sony/ATV Music Publishing (PRS)

**TALK**  
Karl Bartos (GEMA)  
Hanseatic Musikverlag GmbH (GEMA)

**UNDER PRESSURE**  
David Bowie (PRS)  
John Deacon (PRS)  
Brian May (PRS)  
Freddie Mercury (PRS)  
Roger Taylor (PRS)  
Queen Music Ltd./EMI Music Publishing Ltd (PRS)  
Tintoretto Music/RZO Music Ltd (PRS)

**UNWRITTEN** (2nd Award)  
Natasha Bedingfield (PRS)  
Danielle Brisebois (BMI)  
EMI Music Publishing Ltd (PRS)

**WINGS OF A BUTTERFLY**  
Ville Valo (TEOSTO)  
Oy Hearsagram Ltd (TEOSTO)

**YOU'RE BEAUTIFUL** (2nd Award)  
James Blunt (PRS)  
Amanda Ghost (PRS)  
Sacha Skarbek (PRS)  
Bucks Music Group Ltd (PRS)  
EMI Music Publishing Ltd (PRS)

### Film Music Awards

**CASINO ROYALE**  
David Arnold (PRS)

**CLICK**  
Rupert Gregson-Williams (PRS)

**DEJA VU**  
Harry Gregson-Williams (PRS)

**FLUSHED AWAY**  
Harry Gregson-Williams (PRS)

**MIAMI VICE**  
John Murphy (PRS)

**OVER THE HEDGE**  
Rupert Gregson-Williams (PRS)

**THE QUEEN**  
Alexandre Desplat (SACEM)

### TV Music Awards

**CSI**  
Pete Townshend (PRS)

**CSI MIAMI**  
Pete Townshend (PRS)

**CSI: NY**  
Pete Townshend (PRS)

**GREY'S ANATOMY**  
Carm Clasmann (PRS)  
Gala Durant (PRS)

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

### Cable Awards

**DEXTER**  
Rolf Kent (PRS)

**THE HILLS**  
Natasha Bedingfield (PRS)

### Emmy Award

**MASTERS OF HORROR**  
Edward Shearmur (BMI)

### Golden Globe Award

**THE PAINTED VEIL**  
Alexandre Desplat (SACEM)

### Urban Awards

**(WHEN YOU GONNA) GIVE IT UP TO ME**  
Don Corleone (BMI)  
Greensleeves Publishing Ltd (PRS)

**IRREPLACEABLE**  
Amund Bjoerklund (TONO)  
Espan Lind (TONO)  
Ne-Yo (BMI)  
Stellar Songs Ltd/EMI Music Publishing Ltd (PRS)

**YOU**  
Gary Kemp (PRS)  
Jasper Cameron (BMI)  
Li Wayne (BMI)  
Reformation Publishing Co Ltd (PRS)

### Country Awards

**SUMMERTIME**  
Steve McEwan (PRS)

**SUNSHINE AND SUMMERTIME**  
Kyle Sackley (APRA)  
Rodney Clawson (BMI)

### Latin Award

**ALGO ESTA CAMBIANDO**  
Julieta Venegas (SGAE)

### MULTI-MILLION PERFORMANCE AWARDS

**9 Million**  
**EVERY BREATH YOU TAKE**  
Sung (PRS)  
EMI Music Publishing Ltd. (PRS)  
GM Sumner (PRS)

**8 Million**  
**BROWN EYED GIRL**  
Van Morrison (PRS)  
Universal Music Publishing International Limited (PRS)

**7 Million**  
**YOUR SONG**  
Sir Elton John (PRS)  
Bernie Taupin (BMI)  
Universal Music Publishing Limited (PRS)

**6 Million**  
**DANIEL**  
Sir Elton John (PRS)  
Bernie Taupin (BMI)  
Universal Music Publishing Limited (PRS)

**5 Million**  
**AND I LOVE HER**  
John Lennon (PRS)

**DON'T STOP**  
Christine McVie (BMI)

**EVERY LITTLE THING SHE DOES IS MAGIC**  
Song (PRS)  
EMI Music Publishing Ltd (PRS)  
GM Sumner (PRS)

**HONKY TONK WOMEN**  
Sir Mick Jagger (PRS)  
Keith Richards (PRS)

**THE HOUSE OF THE RISING SUN**  
Alan Price (PRS)  
EMI Music Publishing Ltd (PRS)

**4 Million**  
**ANY MAN OF MINE**  
Shania Twain (PRS)

**BUILD ME UP BUTTERCUP**  
Michael D Abo (PRS)  
EMI Music Publishing Ltd (PRS)

**HAVE I TOLD YOU LATELY THAT I LOVE YOU**  
Van Morrison (PRS)  
Exile Publishing Ltd/Universal Music Publishing Limited (PRS)

**IN TOO DEEP**  
Tony Banks (PRS)  
Phil Collins (PRS)  
Mike Rutherford (PRS)  
Hit & Run/EMI Music Publishing Ltd (PRS)

**IT'S NOT UNUSUAL**  
Gordon Mills (PRS)  
Les Reed (PRS)  
Valley Music Ltd (PRS)

**PENNY LANE**  
John Lennon (PRS)

**ROLL WITH IT**  
Steve Winwood (PRS)  
Lamont Dozier (BMI)  
Brian Holland (BMI)  
Eddie Holland (BMI)  
Will Jennings (BMI)  
F S Ltd (PRS)

**YOU GOTTA BE**  
Dest'ne (PRS)  
Ashley Ingram (PRS)  
Sony/ATV Music Publishing (PRS)  
Universal Music Publishing Group (PRS)

**3 Million**  
**BROWN SUGAR**  
Sir Mick Jagger (PRS)  
Keith Richards (PRS)

**FERRY ACROSS THE MERSEY**  
Gerry Marsden (PRS)  
Universal Music Publishing Limited (PRS)

**FLY**  
Craig Bullock (BMI)  
Stan Frazier (BMI)  
Murphy Karges (BMI)  
Mark McGrath (BMI)  
Alan Shacklock (BMI)  
Rodney Sheppard (BMI)  
Carlin Music Corp (PRS)

**I MELT WITH YOU**  
Richard Brown (PRS)  
Mick Conroy (PRS)  
Robbie Gray (PRS)  
Gary McDowell (PRS)  
Stephen Walker (PRS)  
Universal Music Publishing Group (PRS)

**IF YOU LOVE ME (LET ME KNOW)**  
John Rostill (PRS)  
Petal Music Ltd (PRS)

**LADY**  
Graeham Goble (APRA)  
Warner/Chappell Pty Ltd (APRA)

**MEMORY**  
T'S Eliot (PRS)  
Trevor Nunn (PRS)  
Andrew Lloyd Webber (PRS)  
Faber Music Ltd (PRS)  
The Really Useful Group Ltd (PRS)

**MISSING**  
Tracey Thorn (PRS)  
Ben Watt (PRS)  
Sony/ATV Music Publishing (PRS)

**THE SIGN**  
Jenny Berggren (STIM)  
Jonas Berggren (STIM)  
Malin Berggren (STIM)  
Ulf Ekberg (STIM)  
Megason Publishing (STIM)

**TAKE ON ME**  
Magne Furuholmen (PRS)  
Morten Harket (PRS)  
Pal Waaktaar (PRS)  
Sony/ATV Music Publishing (PRS)

**THINGS WE DO FOR LOVE**  
Graham Gouldman (PRS)  
Eric Stewart (PRS)  
EMI Music Publishing Ltd (PRS)



THE CHOICE OF THE WORLD'S MOST SUCCESSFUL SONGWRITERS

# Peter Gabriel Receives Top Honor at BMI London Awards



**B**MI saluted Europe's premier songwriters, composers and music publishers at its 2007 London Awards, held October 16 in the Grand Ballroom of London's Dorchester Hotel. Hosted by BMI President & CEO Del Bryant, along with Executive Director, Writer/Publisher Relations Europe & Asia, Brandon Bakshi, the awards honored the past year's most-played songs on U.S. radio and television and also recognized Peter Gabriel (PRS) as a BMI Icon for his "influence on generations of music makers."

Gabriel's achievements, whether musical, visual or humanitarian, are the work of a true visionary. The co-founder of rock band Genesis, Gabriel left the group in 1975 to begin a critically acclaimed, Grammy Award-winning solo career. Thus far, he has released 11 albums featuring self-penned gems and BMI million-performance songs, including "Big Time," "Solsbury Hill," "Sledgehammer" and "In Your Eyes," and composed soundtracks for numerous films, including Martin Scorsese's

Show of Hands performs a musical tribute to Peter Gabriel.

*The Last Temptation of Christ*. Amongst other bold endeavors, Gabriel founded Real World companies in 1987, housing his recording, publishing, film and multi-media ventures under one progressive roof. An early participant in Human Rights Now! and recipient of the Nobel Peace Laureates' "Man of Peace" Award, Peter Gabriel founded world human rights advocacy supergroup TheElders.org in July 2007, with Richard Branson and Nelson Mandela. "Unwritten," co-penned by Danielle

Pictured (l-r): BMI Senior Vice President, Writer/Publisher Relations, Phil Graham; Icon honoree Peter Gabriel; BMI President & CEO Del Bryant; and BMI Executive Director, Writer/Publisher Relations, Europe & Asia, Brandon Bakshi.

Brisebois and Natasha Bedingfield (PRS), received the Robert S. Musel Award for Song of the Year. The award, named after BMI's longtime consultant to the U.K., annually honors the most-performed song of the year written by a member or members of BMI's European sister organizations. Published by EMI Music Publishing Ltd. (PRS) and





recorded by Bedingfield, "Unwritten" was the title track to Bedingfield's platinum-selling debut album.

International phenomenon "Crazy," co-written by GianFranco Reverberi and GianPiero Reverberi (both SIAE), along with Gnarl's Barkley's Cee-Lo Green, earned BMI's College Song of the Year crown for tallying the most performances on American college radio. Published by Universal Music Publishing Ricordi srl (SIAE) and Warner/Chappell Music Publishing Ltd. (PRS), the award-winning song first leapt to the top of the British charts solely thanks to digital downloads.

Bestowed on the song with the most hits on BMI-licensed websites, the Internet Award went to James Blunt's infectious "You're Beautiful," co-authored by Blunt, Amanda Ghost and Sacha Skarbek (all PRS), and published by Bucks Music Group Ltd. and EMI Music Publishing Ltd. (both PRS).

The Gorillaz's "Dare," co-written by Damon Albarn and Jamie Hewlett (both PRS), took home BMI's Dance Award. Also published by EMI Music Publishing Ltd. (PRS) and featuring the vocal stylings of Shaun Ryder, "Dare" debuted atop the UK singles chart, officially making it the Gorillaz's first No. 1 hit in Britain.

Prestigious "Million-Air" certificates were also presented throughout the evening in recognition of those songs that have achieved over three million U.S. radio and television performances — the equivalent of more than 17 years of continuous airplay. The Police's "Every Breath You Take" topped the list, with a nine-million performance award for songwriter Sting (PRS). Sting was also honored for five-million performance song "Every Little Thing She Does Is Magic." Van Morrison (PRS) penned two hits on the list: his classic "Brown Eyed Girl," which has amassed eight million performances, and four-million performance song "Have I Told You Lately That I Love You." Additional "Million-Air" recipients included Sir Elton John, John Lennon, Sir Mick Jagger, Keith Richards, Sir Trevor Nunn, Lord Lloyd Webber, Shania Twain and Steve Winwood (all PRS).

A complete list of 2007 BMI London Award winners is available on [bmi.com](http://bmi.com).



Kraftwerk's Karl Bartos (c) with BMI's Phil Graham and Brandon Bakshi.



BMI's Nick Robinson and Phil Graham, HIM's Ville Valo, and BMI's Brandon Bakshi.



BMI's Brandon Bakshi, a-ha's Morten Harket, and BMI's Del Bryant and Phil Graham.

IN

# Concert



Eleven young classical composers ranging in age from 15 to 25 were named winners of the 55th Annual BMI Student Composer Awards, held May 21 at the Jumeirah Essex House Hotel in New York City. Pictured (l-r) are: award winners Clint Needham, Eric Guinivan, Nathan Shields, Gabrielle Nina Haigh, Matthew Peterson, Roger Zare, Shawn Jaeger, Aaron Holloway-Nahum, Sebastian Chang, Bryan Christian, and Otto Muller.

55TH  
ANNUAL  
BMI  
STUDENT  
COMPOSER  
AWARDS



BMI President & CEO Del Bryant and Awards Chairman Milton Babbitt



Milton Babbitt, Shawn Jaeger, Del Bryant and BMI Foundation President Ralph Jackson



Erik Lamont, Ellen Taaffe Zwilich, Del Bryant



Sean Shepherd, Aaron Jay Kernis, BMI's Barbara Petersen



Awards judges Chester Biscardi, Bernadette Speach, David Leisner, Milton Babbitt and Ellen Taaffe Zwilich



Kevin Puts, David Schober, Monica Felkel



Alexandra Du Bois, BMI's Emily Good



Norman Ryan, Russell Platt



Laura Kaminsky, Ralph Jackson



Margaret Griebing-Haigh, Gabrielle Haigh, Ralph Jackson



Howard Kessler, Nathan Shields, Andrew Thomas



Roger Reynolds, Bryan Christian

# LICENSING NEWS

## BMI Connects at Country Radio Seminar

Country Radio Seminar hit Nashville Feb. 28 through March 2. Showdog Nashville's Rushlow Harris kicked off 2007's CRS, manning BMI's booth while they signed autographs and chatted with fans. Up-and-comer Jamie Lee Thurston stopped by the BMI booth as well to catch up with friends both new and old.

BMI offered the radio industry a hearty welcome to Nashville on March 1 with WCRC Live!, an intimate, in-the-round showcase hosted by hitmaking songwriter Jeffrey Steele. Songwriter/artists Sarah Buxton ("Stupid Boy"), Pat Green ("Wave on Wave"), Mac Davis ("Texas in My Rearview Mirror") and Steele himself ("What Hurts the Most") treated the audience to acoustic performances of country radio's contemporary hits and perennial favorites.

The artists and songwriters featured on CRS's must-see New Faces showcase included Miranda Lambert, Eric Church, Jack Ingram, Rodney Atkins and Trent Tomlinson, all of whom gave the packed house at the Nashville Convention Center reason to feel good about country music's present and future.



Pictured before the CRS Live! set are (l-r): BMI's Dan Spears, Pat Green, Mac Davis, Sarah Buxton, Jeffrey Steele and BMI's Jody Williams.



Pictured after the CRS New Faces showcase are (l-r): host Kix Brooks; performer Rodney Atkins; BMI's David Preston; performers Jack Ingram, Miranda Lambert, Trent Tomlinson and Eric Church; and BMI's Jody Williams and Shelby Kennedy.

## David Pack Entertains BCFM Conference Attendees



BMI singer/songwriter David Pack, former lead singer of the pop/rock group Ambrosia, entertained a large group of radio, television and cable executives in attendance at the Broadcast Cable Financial Management Conference held in Las Vegas. Pack performed some of the mega-hits that he wrote for Ambrosia, including "Biggest Part of Me," "Holdin' on to Yesterday," "You're the Only Woman" and "How Much I Feel." Pictured after Pack's performance are (l-r): BMI's Dan Spears, Media General Broadcast Division CFO Ed Deichman, BCFM President Mary Collins, David Pack, Regent Communications CFO Tony Vasconcellos, Turner Broadcasting Systems CFO John Kampfe, BMI's Darlene Rosado and Mason Hunter.

## James Boosts Beasley Management Meeting



BMI singer/songwriter Brendan James was invited to perform at the Beasley Broadcast Group's annual management meeting, held recently in Miami. James, who was recently named by the iTunes editorial staff as one of the top singer/songwriters to watch in 2008, played songs from his forthcoming album, due out early next year. Pictured with James (seated) after his performance are (l-r): Beasley Broadcast Group, Inc. Chairman George Beasley, BBGI President Bruce Beasley and BMI's Dan Spears.

**John Ford Coley Connects in Fargo**



BMI recently brought in John Ford Coley of the legendary duo England Dan and John Ford Coley to perform at the North Dakota Broadcasters Association annual convention in Fargo. Coley, who has been a BMI writer for almost 40 years, had the audience singing along to # 1 hits such as "I'd Really Love to See You Tonight," "Love Is the Answer" and "Nights Are Forever Without You." Pictured after the performance (l-r) are: NDBA President Linn Hodson of Leighton Broadcasting, John Ford Coley, NAB President/CEO David Rehr, and BMI's Dan Spears.

**Copeland & Block Rock Cox TV Meet**

BMI songwriter/artists Ken Block and Drew Copeland of rock group Sister Hazel performed for the recent Cox TV Executive Meeting in Atlanta, entertaining the crowd with their self-penned hits "All for You," "Change Your Mind" and "Champagne High," among others. As founding members of Sister Hazel, Block and Copeland have been playing music together for over 15 years and have amassed several platinum and gold albums. Pictured (l-r) are: BMI's Lynn Oliver, Drew Copeland, Cox VP of Sales Bill Spell, Ken Block, BMI's Mason Hunter and Cox TV's Pat Abel.



**Ricco Rocks Entravision with a Latin Beat**



BMI songwriter Carina Ricco recently performed for Entravision's regional GMs and corporate VPs at the Four Seasons in Westlake Village, CA. Pictured (l-r) are: Entravision Radio Division President Jeff Liberman, Ricco, Entravision COO Philip Wilkinson, and BMI's Joey Mercado.

**Sheff Shines at Greater Media Meet**



BMI songwriter and EMI/Manhattan recording artist Tim Sheff performed recently at the Greater Media, Inc. (GMI) Business Managers Meeting in Boston, treating the executives to a number of selections from his forthcoming album. Sheff has enjoyed *Billboard* chart success as both a songwriter and a producer. His credits include material for Jessica Andrews, Kathy Mattea, Randy VanWarmer, Shania Twain, Doug Stone, Michael Harter, Acappella, and others. Pictured after Sheff's performance are (l-r): GMI Radio Division Controller Calvin Lyles and CFO Ed Nolan; Sheff; GMI VP of Program Development Buzz Knight and Director of Corporate Communications Heidi Raphael; and BMI's Mason Hunter.

**Cohen Connects at FAB Function**

This year's Florida Association of Broadcasters' Convention in Palm Beach featured a performance by BMI songwriter Jeff Cohen, who played many of his top radio and television hits, as well as telling stories about how some of the tunes were written. Pictured after the performance are (l-r): Clear Channel's John Hunt, Pamal Broadcasting's Dave Cobb, Clear Channel's Linda Byrd, Jeff Cohen, FAB's Karen Hickey, and BMI's Dan Spears.



**Songwriters Sing the Right Tune for Media General**



BMI provided the musical entertainment at Media General Broadcast Group's annual management meeting, held recently in Wintergreen, VA. BMI's award-winning country songwriters Scotty Emerick and Aaron Barker cranked out a slew of number one hits they wrote for Toby Keith and George Strait, among others. Pictured after their performance are (l-r): Media General Broadcast Group CFO Ed Deichman, BMI's Mason Hunter, MGBG Vice President of Stations John Cottingham, BMI's Dan Spears, Scotty Emerick, MGBG President Jim Zimmerman and Aaron Barker.

# LICENSING NEWS

## BMI, Association Partners Continue Cooperative Efforts



For the second year in a row, BMI provided the musical entertainment for the Restaurant Association of Metropolitan Washington's (DC) Annual RAMMY's Awards Dinner in June. Pictured (l-r) are: Jim Simpson, former Executive Director, National Licensed Beverage Association; BMI's Marsha Williams; Lynne Breaux, President, Restaurant Association of Metropolitan Washington; BMI's Jessica Frost; Ross Williams.

BMI executives paid tribute to its award-winning composers during the American Symphony Orchestra League's (ASOL) 62nd National Conference in Nashville in June. Joan Tower and Joseph Schwantner were recognized as the first two composers to participate in the "Ford Made in America" program at a reception held at the Schermerhorn Symphony Center. Pictured (l-r) are: BMI's Barbara Petersen, Joseph Schwantner, Joan Tower and BMI's John Cody.



BMI sponsored the Bowling Proprietors' Association of America (BPAA) opening reception and karaoke contest at the International Bowl Expo in Las Vegas in June. The BPAA represents more than 3300 member bowling centers, celebrating 73 years of service. Pictured (l-r) are: BMI's Tom Annastas, BPAA National Karaoke winner Mia Dorr, songwriter/artist LeAnn Rimes and BMI's Cleve Murphy



For the second year in a row, BMI sponsored the Association of California Symphony Orchestras (ACSO) 39th Annual Conference, "Building a Sound Future," in Costa Mesa, CA in August. BMI attended the "Applause! Applause! Applause!" luncheon, where BMI composer Joan Tower spoke. Saul Levine, President Mount Wilson Broadcasting, was honored at the luncheon for his strong support of classical music. Pictured (l-r) are: BMI's Ed Sumosky, Saul Levine, BMI's Jessica Frost and Barbara Petersen, and Robert Birman, Past President, Association of California Symphony Orchestras

BMI sponsored the Music City Connection "Heroes Behind the Hits" for the American Hotel & Lodging Association (AH&LA) and the International Society of Hotel Association Executives (ISHAE) Spring Conference in Nashville in June. Guests were entertained at the Musicians Hall of Fame by four of BMI's top songwriters and the event was taped and broadcast throughout the country on XM Satellite Radio. Pictured (l-r) are: Pam Inman, Executive Vice President & COO, American Hotel & Lodging Association; BMI's Jessica Frost; songwriters Stephony Smith and Wynn Varble; BMI's Michele Reynolds; songwriter/artist Lee Brice; songwriter Lee Thomas Miller; Joseph McInerney, President & CEO, American Hotel & Lodging Association; BMI's Tom Annastas; Robert Steele, Chair, American Hotel & Lodging Association & General Manager, Grand Hyatt Tampa, FL.

▼ **Family Affair.** Vanderbilt's Blair School of Music recently honored legendary songwriting team Felice and Boudleaux Bryant in Nashville. The parents of BMI President & CEO Del Bryant and Music City real estate mogul Dane Bryant, the couple penned 31 songs for The Everly Brothers, including "Wake Up Little Susie," "Bye Bye Love" and "All I Have to Do Is Dream." Recognized as the first professional songwriters to live and work in Nashville, the Bryants also composed "Rocky Top," "Love Hurts," "Bird Dog," "She Wears My Ring" and "Raining in My Heart," among numerous other hits. Pictured at the ceremony are (l-r): Mark Wait, Dean of the Blair School of Music, Vanderbilt; Dane Bryant; Nick Zeppos, Interim Chancellor of Vanderbilt University; Del Bryant; John Siegenthaler, Sr. and Ralph Emery.



▲ **Hill Toppers.** The Recording Academy recently hosted the 7th annual "Grammys on the Hill" dinner gala, which recognizes the achievements of legislators and artists who have campaigned to improve the environment for the music community. BMI is a founding sponsor of the event, held at the Willard Intercontinental Hotel in Washington. Honored guests included Senator Edward M. Kennedy (D MA), a staunch supporter for music education and Representative Marsha Blackburn (R-TN), a protector of intellectual property. Pictured (l-r): BMI's John Cody, Senator Edward M. Kennedy, Victoria Reggie Kennedy and BMI's Fred Cannon.



▼ **Command Performance.** BMI recently hosted an introductory party for *Billboard* chart-topping piano virtuoso/songwriter Arthur Hanlon at the Gibson Guitar Showroom in Beverly Hills. Signed to Sony/ATV Music Publishing, Hanlon performed "Paraiso," "Hijo de la Luna" and other selections and had the opportunity to mingle with some of the industry's top music supervisors. Pictured (l-r) are: music editor Christine Luethje, music supervisor Allison Clark, BMI's Delia Orjuela, Arthur Hanlon, Sony/ATV Music Publishing's Ron Broitman and Wende Crowley, and Renee Dabbah, and BMI's Anne Cecere.



▲ **Dwight Sighting.** Dwight Yoakam kicked off his new publishing partnership with Bicycle Music with a special, impromptu performance at a reception in his honor in Los Angeles on June 28. Hosted by Bicycle, BMI and Gibson, the reception was held at the Gibson Showroom in Beverly Hills where, much to the delight of the SRO industry crowd, Yoakam performed for 40 minutes after being introduced by good friend and actor Vince Vaughan. Pictured (l-r) are: BMI's Jody Williams and Barbara Cane; Bicycle Music's Jonathon Rosner; Vince Vaughan; BMI's Tracie Verlinde; Dwight Yoakam; and Bicycle Music's Jake Wisely.

JENNIFER TENNEY



▲ **Silents Are Golden.** The Young Film Composers Competition (YFCC) awards were presented as part of the Turner Classic Movies and Film Music Magazine's Composer Expo, held this past summer at the Skirball Center in Los Angeles. BMI's Linda Livingston was one of the judges who selected the final winner, James Schafer, who won the opportunity to be mentored through the process of scoring silent classics. Pictured (l-r) are: judges Hummie Mann, Linda Livingston, Hans Zimmer, Jeff Kaufman and Sharon Farber; 2006 YFCC winner Darryl Raby; Craig Johnson; and Dennis Millay.



▲ **Beautiful People.**

At its recent London Awards (see page 30), BMI presented the Internet Award to James Blunt, Amanda Ghost and Sacha Skarbek, the writers of "You're Beautiful," recorded by Blunt. The award reflects the song written by a BMI European songwriter(s) that received the most hits on BMI-licensed websites during the award period. Skarbek is pictured with BMI President & CEO Del Bryant following the awards ceremony.

▶ ▼ **Big Time.** BMI sponsored the second annual Next Big Nashville, presenting a brunch at Cabana on September 8 and a showcase to cap it off that night at Exit/In. A stout lineup including The Last Goodbye, Britten, Pico vs. Island Trees, Dixie Dirt, Gabe Dixon Band and Cage the Elephant supplied top-flight music. In the photo below, Gabe Dixon shushes the crowd with a stunning performance. In the photo at right, at the brunch are (l-r): BMI's Jody Williams, singer/songwriter Emily West, BMI's Beth Mason, singer/songwriter Erin McCarley and husband Reed Rolls.



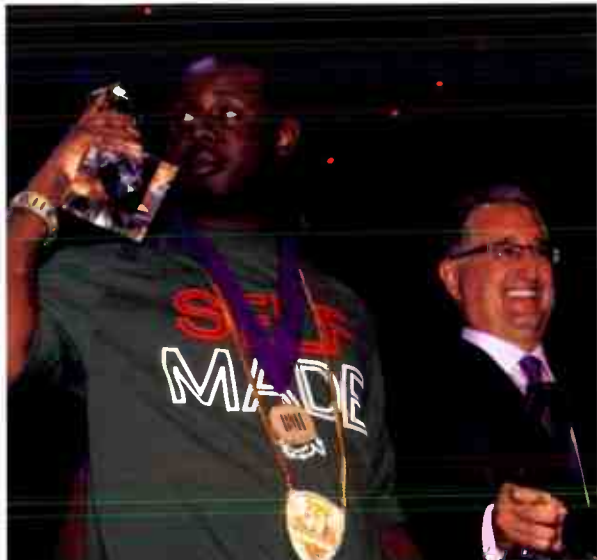
BMI/ELISABETH DAWSON



▶ **Copyright Boosters.** Songwriter/artists Isaac Hayes, David Porter and Chuck Brown were in Washington D.C. on October 11 to participate in the first annual Copyright Alliance Exponential, which provided members of Congress, Congressional staffers and members of the media with an advance look at new copyright protection tools, as well as continued discussion of the vital role copyright plays in the global economy. Pictured at the event are (l-r, seated) Chuck Brown, Isaac Hayes and David Porter with (standing) BMI's Robbin Ahrold, Christine Iglesias and Fred Cannon.







▲ **Strip Club.** Songwriter/artist T-Pain was honored at the BMI Urban Music Awards, held September 7, in the Zumanity Theater at the New York, New York Hotel and Casino in Las Vegas (see page 20) with the 2006 Urban Ringtone of the Year Award for co-penning the hit "I'm N Luv (Wit A Stripper)." T-Pain is pictured on stage with BMI President & CEO Del Bryant during the gala, which saluted the world's premier r&b, rap and hip-hop songwriters, producers and publishers and attracted an impressive gathering of music's biggest stars and hippest trendsetters.

▼ **Film Music Foray.** BMI, along with Gibson Guitar and *Billboard*, held an installment of its Industry Insider series featuring a panel titled "Getting Your Music in Film & TV." Moderated by BMI's Ray Yee, it featured four key studio music executives and recording duo Lexicon, who have had placements in *Harold and Kumar Go to White Castle*, *America's Next Top Model*, *Numb3rs*, and *Punk'd*. The panelists discussed how to get your music used in film and television programs, working with independent filmmakers, and other topics. Pictured (l-r) are: Format Entertainment's JoJo Villanueva, Ray Yee, Lexicon's Nick Black, MTV's Wilson Yau, The Weinstein Company's Rachel Levy, Season Kent Film Music's Season Kent, and Lexicon's Gideon Black.



▼ **Viva Mexico!** BMI's Marissa Lopez was present at the *Billboard Magazine* 2nd annual Regional Mexican Music Summit, held October 1-3 at the Universal Hilton in Los Angeles, which featured a panel entitled "The Women of Regional Mexican Music." Pictured (l-r) are: Univision Records artist Graciela Beltrán, Fonovisa artist Jenni Rivera, Marissa Lopez, Virginia and Marisol Terrazas, (Los Horóscopos De Durango), Universal Music Latino artist Diana Reyes, and Fonovisa artist Yolanda Perez

▲ **Party On.** BMI, along with the Writer's Block Party, sponsored an event at the Gibson Showroom in Beverly Hills hosted by Alonzo Jackson of Aftermath Entertainment and Marcus Heisser of Interscope, featuring numerous entertainment industry professionals who were available to critique and accept material from songwriters in the hip-hop and r&b categories. The Writer's Block Party is a monthly traveling seminar on the music business presented by music industry executives LaRonda Sutton and Dolly Turner and sponsored by BMI. Pictured (l-r) are: BMI's Malik Levy, LaRonda Sutton, Alonzo Jackson, Marcus Heisser, and The Writers Block's Joie Binns.



◀ **All Wrapped Up.** Followers of singer/songwriter Bruce Robison have hummed along with the sweetly infectious chorus of his tune "Wrapped" for years, so when Country Music Hall of Famer George Strait recorded the gem, it came as no surprise to Bruce's fans when the song hit No. 1. BMI threw Robison a bash at its Music Row offices to celebrate the song's mainstream success, and Carnival Music staffers, Robison's wife Kelly Willis and a throng of supporters joined Bruce for the festivities. Robison (l) is pictured at the party with BMI's Jody Williams.



▼ **Coffee Break.** BMI presented its sixth annual "Coffee Talk" panel at the Los Angeles Independent Film Festival (LAIFF). Moderated by BMI's Doreen Ringer Ross, and featuring composers **John Ottman** (*The Usual Suspects*, *X Men 2*), **Alex Wurman** (*March of The Penguins*, *Talladega Nights: The Legend of Ricky Bobby*), **Theodore Shapiro** (*The Devil Wears Prada*) and **Brian Reitzell** (*Stranger Than Fiction* and *Marie Antoinette*), discussion centered around the creative process in scoring a film, music usage, creative control and budgetary issues. Pictured (back row, l-r) are John Ottman, Doreen Ringer Ross, Theodore Shapiro; (front row, l-r) Brian Reitzell and Alex Wurman.



▲ **Rock On.** The BMI Foundation Jerry Bock Award for Excellence in Musical Theatre was presented to composer **Brad Alexander** and lyricist **Adam Mathias** for their musical *See Rock City*. Pictured during the presentation are (l-r): BMI Foundation President **Ralph Jackson**, **Brad Alexander**, **Jerry Bock**, **Adam Mathias**, and BMI's **Jean Banks**.



▲ **Globe Trekker.** BMI London-based executive **Brandon Bakshi** has done some serious traveling to meet with top talent around the world. In the photo at left, he's pictured with songwriter/producer **Nile Rodgers** at the Asia Pacific Music Forum 2007, held in Hong Kong. The photo at right shows him with songwriter/artist **Kid Creole** during the Ivor Novello Awards in London.

▲ **Band Stand.** BMI partnered with the LAFF to present "Bands on Broxton," a free concert series held twice a day during the festival. As a part of this event, BMI, the LAFF and *Kew!* magazine presented "Family Day," an all-day festival which featured performances from talented young acts including singer/songwriter **Alissa Moreno**, **Joshua James**, pop band **Dynamite Walls**, pop/punk quintet **Frequency 5**, hip-hop/pop group **T-Squad**, and the Latin-pop group **6 Twenty**. Pictured (l-r, back): BMI's **Anne Cecere**, songwriter **Vitamin C** (Colleen Fitzpatrick), composer **Michael Kotch**, and BMI's **Ray Yee**; (front) **T-Squad** members **Kid Karizz** (Taylor McKinney), **Jade Gilley**, **Miki Ishikawa** and **Boo Boo Stewart**.



◀ ▼ **The Key To Success.** Another round of Nashville's finest songwriters invaded Florida for the 12<sup>th</sup> annual Key West Songwriters' Festival May 2-6. A founding sponsor, BMI took over 100 performers south and hosted numerous shows and mixers designed to both show the songwriters off and encourage them to wind down. Pictured before a show in the photo below are (l-r): BMI's Jody Williams, songwriters James Dean Hicks and Scotty Emerick, and BMI's Mark Mason. During the event, BMI presented Million-Air certificates to the "Honky Tonk Badonkadonk" songwriting trio (photo at left, l-r): BMI's Bradley Collins, singer/songwriters Dallas Davidson, Randy Houser and Jamey Johnson, and BMI's Perry Howard.



▼ **Inside Information.** BMI, along with Latin Street Music, recently held an latest installment of the Industry Insider Series at Carnivale in Chicago. Moderated by BMI's Porfirio Piña, the panel featured noted professionals who provided information on how to generate income from publishing royalties and how to invest and grow those royalties. Pictured (l-r) after the event are: Porfirio Piña, Maria Elena from Los Pecados de Maria and BMI's Jerry Vila.

▲ **"Wasted" Day.** BMI honored the co-writers of Carrie Underwood's No. 1, "Wasted," with a rooftop party at its Music Row offices. BMI songwriters Marv Green and Troy Verges, along with hitmaker Hillary Lindsey, formed the songwriting super troupe responsible for the country phenom's record-breaking fourth trip to the top of the charts. Pictured are (l-r): BMI's Shelby Kennedy, Hillary Lindsey, Marv Green, Carrie Underwood, Troy Verges and BMI's Jody Williams.



◀ **Mixed Bag.** A recent installment of BMI's Acoustic Lounge featured songbird Heather Lauren, carefree spirit Paul Nagi, actor/country-pop rocker Larry Bagby and the comical stylings of Henry Gummer, blending the best of what L.A.'s singer/songwriter community has to offer. Pictured (l-r) are: BMI's Myles Lewis and Erica Ramon; Henry Gummer; BMI's Larry Berliner, Anne Cecere and Casey Walker; Heather Lauren (standing, center); Paul Nagi; BMI's Joe Maggini; and Larry Bagby.



► **Gunn Slingsers.** Van Gunn, unleashed a musical torrent recently when they took the stage and assaulted the audience with an electrically charged dose of new-age rock. The Dutch quintet, who performed at BMI's "Pick of the Month" showcase, shook the venue into a complete frenzy with a sweltering performance that included songs from their self-titled debut on Retone Records. Group members are pictured here with BMI's Joe Maggini (far right).



▼ **Liberating Experience.** During the L.A. Film Festival, composer Stephen James Taylor and writer/director Charles Burnett showcased their latest film, *Namibia: The Struggle For Liberation*, about the battle for independence waged and won by Namibians against South Africa. Pictured prior to the screening are (l-r): BMI's Anne Cecere, Charles Burnett, Stephen James Taylor and BMI's Linda Livingston.

▲ **Movie Makers.** BMI sponsored a panel discussion, "Making Your First Feature: Music Makes the Movie," at the 3<sup>rd</sup> annual IFP Conference, held September 16-21 in New York. The panel, moderated by BMI's Doreen Ringer Ross, included recording artist Moby, music supervisor Tracy McKnight; *Delirious* director Tom Dicillo and film composer Anton Sanko. The topic was how to achieve the right sound on an independent movie budget. Pictured are (l-r): Tracy McKnight, Anton Sanko, Tom Dicillo, BMI's Doreen Ringer Ross, IFP Executive Director Michelle Byrd and Moby.



◀ **Theatre-goers.** The 8th BMI Foundation Jerry Harrington Awards for Creative Excellence were given at a ceremony held at the BMI New York offices. These awards, funded by BMI Foundation board member Evelyn Buckstein in honor of her colleague, the late Jerry Harrington, are given to a member of each BMI Lehman Engel Musical Theatre Workshop group. Pictured (l-r) are: Patrick Cook, artistic coordinator of the Workshop and co-moderator of First and Second Year classes; Simon Gray, First Year; Jennie Redling, Second Year; Allen Mogol, librettist; Joy Son, Advanced; Linda Dowdell, Second Year; and BMI's Jean Banks.



▲ **Executive Privilege.** Songwriter Association executives from around the country gathered with BMI in Nashville recently to discuss their priorities and concerns. Pictured at the event are (l-r): BMI's Fred Cannon, songwriter **Billy Burnett**, **Lee Duffy** of the Austin Songwriters Group, **Jean Bayou** of the Songwriters Association of Washington, and BMI's **Tom Annastas**, **Christine Iglesias** and **David Preston**.

▼ **Rest Stop.** Latin recording artist **Chiko Méndez** (c) and salsa legend **Jimmy Sabater** (r) made a recent stop at BMI's New York office to pay a visit to BMI's **Porfirio Piña**. A multi-talented artist, Méndez, best known for blending styles in both English and Spanish, can be seen in the film, *En Cantante*, starring **Jennifer Lopez** and **Marc Anthony**. Many agree that the salsa genre was officially born when the song "Salsa y Bombé," by Jaime "Jimmy" Sabater, appeared on fellow Puerto Rican **Joe Cuba's** album, *Stepping Out*, in 1962.



▲ **Anyway You Want It.** **Martina McBride** met with several BMI staff members during a day off from her 2007 Tour, where she opens the show each night with her first self-penned song, the Top 5 "Anyway." Pictured (l-r): BMI's **Shelby Kennedy**, **Martina McBride**, BMI's **Jody Williams** and **Beth Mason**, and **Sony BMG Nashville's Carole Ann Mobley**.



▲ **Revell-ation.** BMI and the UCLA Extension program in Entertainment Studies and Performing Arts recently offered students a chance to get up close and personal with **Graeme Revell**, one of today's most prolific composers. BMI's **Doreen Ringer Ross** moderated a seminar that explored and analyzed aesthetic issues in composing for motion pictures. Pictured (l-r): **Graeme Revell**, **Doreen Ringer Ross** and **Dave Dominique**, UCLA Extension Music Program.



▲ **Bridging The Gap.** BMI sponsored the inaugural *Bluebird on the Bridge*, hosted by songwriter **Hugh Prestwood**. The event took over the *Shelby Street* pedestrian bridge, overlooking the Nashville skyline. **Prestwood** enlisted the help of friends **Crystal Gayle**, **Marty Raybon** and **Vince Gill**, treating attendees to an unforgettable evening of live music. All proceeds from the event will benefit **NSAI** and the **Country Music Hall of Fame and Museum**. Pictured are (l-r): **Skyline's Chip Voorhies**, BMI's **Jody Williams**, **Crystal Gayle**, **Hugh Prestwood**, **Marty Raybon**, **Skyline's Wally Wilson**, **Bluebird owner Amy Kurland**, **Skyline's Paul Worley**, **Teri Morgan**, **Skyline's Glen Morgan**, **Vince Gill** and the **Country Music Hall of Fame and Museum's Kyle Young**.



▲ **Pub Lick.** BMI sponsored the first annual Capitol Pub Crawl at the popular Demonbreun strip right off Music Row in Nashville.

Open to the general public, a huge party featured free concerts from Capitol artists **Lady Antebellum**, **Luke Bryan**, **Eric Church** and **Dierks Bentley**. Pictured at the block party are (l-r): BMI's **Mark Mason**, **Eric Church**, **Dierks Bentley**, BMI's **Jody Williams**, **Lady Antebellum** members **Charles Kelley**, **Dave Haywood** and **Hillary Scott**, Capitol's **Mike Dungan**, BMI's **Mark Barron** and **Luke Bryan**.



▲ **STIM-ulating.** Executives from Swedish performing right society STIM stopped by BMI's Los Angeles office recently, where they were greeted by BMI's **Barbara Cane**. STIM was founded in 1923 and currently has approximately 50,000 registered members. Pictured (l-r) are: **Barbara Cane** with STIM's Manager, National Repertoire, **Goran Carlsson** and Member Services representative **Eva Botmar**.



▲ **Lounge Lizards.** BMI presented four outstanding singer/songwriters at the July edition of its Acoustic Lounge showcase series, held at Genghis Cohen in Los Angeles. The event featured performances from **Love Story Hero (Justin Culver)**, **Emily Tessmer**, **Jessica Lombard** and **Beau Davidson**. Pictured after the show are (l-r): BMI's **Joe Maggini**, **Justin Culver**, **Emily Tessmer**, **Jessica Lombard**, **Beau Davidson** and **Glenn Rottman**, who accompanied on guitar.

▶ **Rough Going.** BMI's **Doreen Ringer Ross** was in New York recently to participate as a workshop leader and advisory board member of the Independent Feature Project (IFP) Narrative Rough Cut Lab, a national program connecting mentors and projects before they are submitted to film festivals. Ringer Ross and music supervisor **Tracy McKnight** led an educational session on music selection and rights, while BMI composer **Mychael Danna** met with filmmakers to critique and advise them on scoring options for various scenes from a composer's perspective. Shown are (l-r, front): IFP executive director **Michelle Byrd** and **Mychael Danna**; (back) Rough Cut lab leader and producer **Gretchen McGowan**, **Doreen Ringer Ross**; Rough Cut lab leader **Scott Macaulay**, and IFP managing director **Amy Dotson**.



BMI/ELLEN DAWSON

BMI/ELLEN DAWSON

GARY GERSHOFF



▼ **State of the Art.** The Society of Composers and Lyricists (SCL), in conjunction with BMI, held coast-to-coast screenings of *The Hottest State*, held at the Directors Guild both in New York and Los Angeles. The film, written and directed by Ethan Hawke, features a soundtrack composed by Grammy-winning BMI singer/songwriter Jesse Harris. A Q&A on the process of creating the songs, featuring Harris, Argentinean singer Rocha (singer on the soundtrack) and SCL President Dan Foliart, followed both screenings. Shown in Los Angeles are (l-r): BMI's Linda Livingston, Jesse Harris, Rocha and Dan Foliart.

▲ **No Ordinary Joe.** BMI Nashville's main lobby sparked with nostalgic photos and priceless memories recently, during the reception for Joe Moscheo's new book, "The Gospel Side of Elvis." A member of gospel group The Imperials, Moscheo worked with Elvis on multiple recording sessions, invite-only sings and as part of the backup vocal group during Elvis's Vegas shows from 1969-1971. In his new book, Moscheo sought to explore Elvis's often-overlooked spiritual passion. Pictured at the reception are (l-r): BMI's Phil Graham and Jody Williams; former BMI President & CEO Frances Preston; Joe Moscheo; and BMI's John Cody.



◀ **Bigtime Bluegrass.** The 18<sup>th</sup> annual International Bluegrass Awards swept into the Grand Ole Opry house during the IBMA's World of Bluegrass festival and conference, held October 1-7. Mandolin virtuoso and BMI affiliate Sam Bush, who won his fourth Mandolin Player of the Year trophy, hosted the ceremony, while BMI presented the traditional pre-party backstage. Pictured are (l-r): BMI's Kay Clary and Jody Williams, Vocal Group and Gospel Recorded Event of the Year award-winner Doyle Lawson, Hollerback PR's Donica Christensen and BMI's Mark Mason.



▲ **Chanteuse on the Loose.** BMI and Nettwerk Records recently held a luncheon to introduce chanteuse Sara Melson to various music industry professionals at the Gibson Baldwin showroom in Beverly Hills. Melson's debut CD on the label is set for an early 2008 release. Pictured are (l-r): Nettwerk Records' Maria Alonte McCoy, Holly Gray, Bernadette Walsh, and Danielle Romeo; Sara Melson; BMI's Tracie Verlinde, Myles Lewis and Joe Maggini; and Nettwerk's Naomi Schallers.

BMI/ELISABETH DAWSON



▼ **Fanning the Flames.** "Females on Fire" was the theme for the first annual Los Angeles Women's Music Festival (LAWMF), held at Woodley Park, in Encino, CA. BMI's **Anne Cecere** participated in the Music For Film & Television panel, which covered various topics including how to submit your music, contacting music supervisors, and how to choose a performing right organization. Shown after the film music panel are (l-r): film/TV producer **Judi Levine**, LAWMF moderator **Trish Lester**, music supervisor **Heather Kreamer**, **Anne Cecere**, songwriter/author **Pamela Phillips Oland**, and A&R Select's **Alethia Austin**.

▲ **After Hours Crowd.** A delighted crowd packed BMI Nashville's chically transformed lobby this past summer to devour crooner **Raul Malo's** new album, *After Hours*. Backed by two saxophones, piano, an upright bass and drums, Malo performed seven tunes from the new collection, which unleashes his sultry voice on classic country jewels including "For the Good Times" and "Cold, Cold Heart." Pictured are (l-r): Haber Corporation's **Gary Haber**, BMI's **Jody Williams**, Gold Mountain Entertainment's **Burt Stein**, **Raul Malo**, BMI's **David Preston** and Gold Mountain Entertainment's **Al McManus**.



◀ **Up & Down.** Award-winning songwriter **Larry Cordle** celebrated the release of his new album, *Took Down and Put Up*, at BMI's Music Row offices. Attendees mingled and enjoyed a sample of Cordle's honky-tonk bluegrass concoction while he performed with his band, *Lonesome Standard Time*. Pictured at the reception are (l-r): Lonesome Day Records' **Randall Deaton**, **Larry Cordle**, BMI's **Harry Warner** and IBMA Executive Director **Dan Hays**.



► **Getting Lucky.** BMI Nashville's packed main lobby ebbed and flowed with Music Row top dogs recently, as industry heavyweights showed up to congratulate BMI songwriter **David Lee** on his second No. 1 hit, "Lucky Man." Co-written with **Dave Turnbull** and recorded by fellow BMI songwriters **Montgomery Gentry**, "Lucky Man" was the duo's first multi-week chart-topper. Pictured are (l-r, back row): Universal's **Pat Higdon**, **Eddie Montgomery**, songwriters **Dave Turnbull** and **David Lee** and **Troy Gentry**; front row: BMI's **Beth Mason**, Columbia's **David Friedman**, RCA's **Joe Galante**, producer **Mark Wright** and BMI's **Jody Williams**.







► **Sunshine Boy.** Composer Mychael Danna was recently presented with a BMI Film & Television Awards Crystal by BMI's Doreen Ringer Ross for his score to the hit indie movie *Little Miss Sunshine*. This was the second Crystal for Danna, who is best known for his scores to *The Nativity Story*, *Capote*, *Where the Truth Lies*, *Being Julia*, *Vanity Fair*, *The Antwone Fisher Story* and *Girl Interrupted*, among others.



▲ **Crystalized.** Composer/songwriter Danny Elfman was recently presented with seven BMI Crystal awards for his BMI award-winning films and TV series from 2006 and 2007 by BMI's Doreen Ringer Ross. Elfman received BMI Crystals for his score for the films *Charlie and the Chocolate Factory*, *Meet The Robinsons*, *Charlotte's Web*, *Nacho Libre* and for his music for the hit television show *Desperate Housewives*.

► **Titular Heads.** BMI's 'Pick of the Month' series, held recently at Swing House Studios, featured Brooklyn's *The Honorary Title*. The group was in town to celebrate their latest release, *Scream and Light Up the Sky*, on Doghouse Records. Pictured (l-r) are: BMI's Joe Maggini; The Honorary Title's Adam Boyd, Jon Wiley, Aaron Kamstra and Jarrod Gorbel, and BMI's Tracie Verlinde.



▼ **Sounds of San Juan.** BMI recently hosted a "Noche Alternativa" Showcase at Hard Rock Cafe in San Juan, Puerto Rico, featuring local performers La Hermana de Miguel, Cherry Clan and Siete. Also performing was rock en Español artist from Los Angeles, Carina Ricco, pictured here with BMI's Jerry Vila.



▲ **Care-Full.** Nashville music business leaders stopped by BMI recently to enjoy good coffee, a bit of breakfast and to learn more about MusiCares. MusiCare's Debbie Carroll and her staff put together a brief but informative presentation detailing how, why and when MusiCares can help music people who've come upon difficult times. A performance by singer/songwriter and recent Nashville transplant Tyler Hilton capped off the morning. Pictured at the breakfast are (l-r): BMI's Jody Williams, songwriter/guitarist Bruce Miller, singer/songwriter Tyler Hilton, Debbie Carroll and This Music's Rusty Gaston.



◀ **Masterful.** Composer **David Shire** and lyricist **Richard Maltby, Jr.** participated as masters at a recent BMI Lehman Engel Musical Theatre Workshop Master Class presentation. Pictured after the class are (l-r): BMI's **Jean Banks**; See *Rock City* writers **Adam Mathias** and **Brad Alexander**; **David Spencer**, member of Workshop steering committee and Master Class moderator; **David Shire**, *Sympathy Jones* writers **Brooke Pierce** and **Masi Asare**; and **Richard Maltby**.

## BMI Staff/Titles

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

**Del Bryant**  
President & CEO

**Robbin Ahrold**  
Vice President, Corporate Relations

**Tom Annastas**  
Vice President, General Licensing

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

**Jean Banks**  
Senior Director, Theatre & Jazz

**Mark Barron**  
Assistant Vice President, Marketing

**Marvin Berenson**  
Senior Vice President & General Counsel

**Catherine Brewton**  
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**Thomas Cain**  
Senior Director, Writer/Publisher Relations, Nashville

**Barbara Cane**  
Vice President & General Manager, Writer/Publisher Relations, Los Angeles

**Fred Cannon**  
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**Bradley Collins**  
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**Richard Conlon**  
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**Samantha Cox**  
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**Charlie Feldman**  
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**Perry Howard**  
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**Ralph Jackson**  
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**Shelby Kennedy**  
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**Malik Levy**  
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**Myles Lewis**  
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**Linda Livingston**  
Senior Director, Film/TV Relations, Los Angeles

**Marissa Lopez**  
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**Joe Maggini**  
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**Wardell Malloy**  
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**Mark Mason**  
Director, Writer/Publisher Relations, Nashville

**Michael O'Neill**  
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**Delia Orjuela**  
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**Barbara A. Petersen**  
Assistant Vice President, Classical Music Administration

**Porfirio Piña**  
Director, Latin Music, New York

**David Preston**  
Director, Writer/Publisher Relations, Nashville

**Doreen Ringer Ross**  
Vice President, Film/TV Relations, Los Angeles

**Gary Roth**  
Assistant Vice President, Legal & Business Affairs, Performing Rights

**Judith Saffer**  
Assistant General Counsel

**Alison Smith**  
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**Ron Solleveld**  
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**Dan Spears**  
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**Tracie Verlinde**  
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**Jerry Vila**  
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