

BMI MusicWorld®

SUMMER 2004

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BMI® Digital INITIATIVES

THE FUTURE IS HERE!

SINCE THE DAWN OF THE DIGITAL AGE BMI HAS SET EVERY BENCHMARK... DELIVERING WAVE AFTER WAVE OF INNOVATIONS IN TECHNOLOGY, BUSINESS SYSTEMS AND WEB TOOLS UNMATCHED IN THE MUSIC INDUSTRY.

NOW, WE'RE GOING TO DO IT AGAIN...

PERFORMANCE MEASUREMENT AND ANALYSIS

New strategic partnerships with Nielsen BDS, Mediabase and Shazam, each an acknowledged leader in capturing music use data, combined with BMI's unparalleled nationwide radio airplay sample, will now produce the most detailed and comprehensive picture of radio airplay in America.

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Groundbreaking license agreements for ringtones, ringbacks, radio stations online, television station websites, subscription services, webcasters, online gaming, hobbyist webcasters and more than 3,000 Internet sites using BMI music, delivering royalties on more than 1 billion copyright transactions each year to BMI's writers, composers and publishers.

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The next generation of business-to-business solutions over the Web available now.

- Online licensing, account management, financial and music use reporting for radio, television and internet licensees.
- Online financial and music use reporting for mobile service licensees.
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On BMI's two-year agenda: a fully digital environment for all transactions for our writers, composers and publishers from online works registration to total account management, electronic deposit of royalties and more.

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Founding member of FastTrack-The Digital Copyright Network, now the acknowledged global standard for international copyright administration; deploying an integrated set of software solutions for access to data on more than 20 million musical works, film and television productions and sound recordings. FastTrack delivers unprecedented efficiency as BMI processes millions of international copyright transactions each year on behalf of its songwriters, composers and publishers.

THESE INITIATIVES, AND OTHERS TO COME, CONTINUE BMI'S COMMITMENT TO INNOVATION AND EXCELLENCE...DELIVERING THE BENEFITS OF TECHNOLOGY TO OUR CREATORS, OUR PUBLISHERS, OUR LICENSEES AND THE INDUSTRY AT LARGE...OFFERING NEXT GENERATION STRATEGIES TO MEET THE DYNAMIC CHALLENGES OF THE MUSIC BUSINESS IN THE DIGITAL AGE.



VIRTUALLY INDISPENSABLE

AN IMPORTANT MESSAGE FOR ALL BMI WRITERS, COMPOSERS AND PUBLISHERS

BMI has recently announced a series of landmark innovations across all sectors of our business designed to offer the power, efficiency and reliability of the latest advances in digital technology to all BMI affiliates and licensees. We are calling attention to these innovations under the name "BMI Digital Initiatives."

This spring, we announced new strategic partnerships with Nielsen BDS, MediaBase and Shazaam, each an acknowledged leader in capturing music-use data, to enhance and expand our performance measurement and analysis system. Data from these new partnerships, combined with BMI's unparalleled nationwide radio airplay sample, is now producing the most detailed and comprehensive picture of radio airplay in America.

The new airplay data, combined with BMI's state-of-the-art computing systems, will also make possible a new radio royalty distribution system for feature performances.

The new system will take effect for radio performances beginning July 1, 2004, for which the first royalties will be paid in April, 2005. The new strategic partnerships will permit BMI to add "census" data for hundreds of radio stations, increasing the total amount of data exponentially, and delivering much greater detail on performances of songs. The new "census" data — a list of every song played by a station, from sign-on to sign-off, seven days a week, and 365 days a year — is combined with our comprehensive sample of airplay on thousands of radio stations in every market across the country. Taken together, these advances make possible a new, highly detailed and sophisticated radio royalty distribution system.

Royalty payments for each song can now more closely reflect the license fees paid each calendar quarter by each station on which a song is played. BMI will calculate a unique rate for each work, which is based upon the license fees collected from stations that performed that work, in combination with the number of times each

work is aired on those stations. Royalty rates will therefore vary from quarter to quarter, depending upon the amount of the license fees collected from stations that aired each work during a quarter, the overall number of performances each quarter, and the total dollar amount available for each quarter's commercial radio distribution.

BMI will continue to provide a special bonus to Hit Songs (songs with high current-quarter performances) and to Standards (works with high historical performances).

A full description of the new radio royalty payment system is being made available through our monthly BMI eBulletin, and on our award-winning website, bmi.com, at www.bmi.com/royalty. There you will find the full text of the current BMI Royalty Information

Brochure. BMI affiliates may also request a printed copy of the Royalty Information Brochure by calling 212-830-8346 or sending an email with your name and current mailing address to requestRIB@bmi.com.



We believe the innovations incorporated in these revisions to our radio royalty system for feature works will give all BMI writers, composers and publishers the advantages of the most recent achievements in digital technology and radio airplay measurement. The new system also assures that BMI will be able to continue to create the highest value for your music by offering our licensees a competitive source of music, and repertoire of unmatched appeal for the American public.

In months to come, we will be sharing with you and with the industry details on other important initiatives in licensing your works to capture new royalty streams from the new digital media, on the launch of a spectrum of enhanced web tools to enable a fully digital environment for our business-to-business transactions, and more.

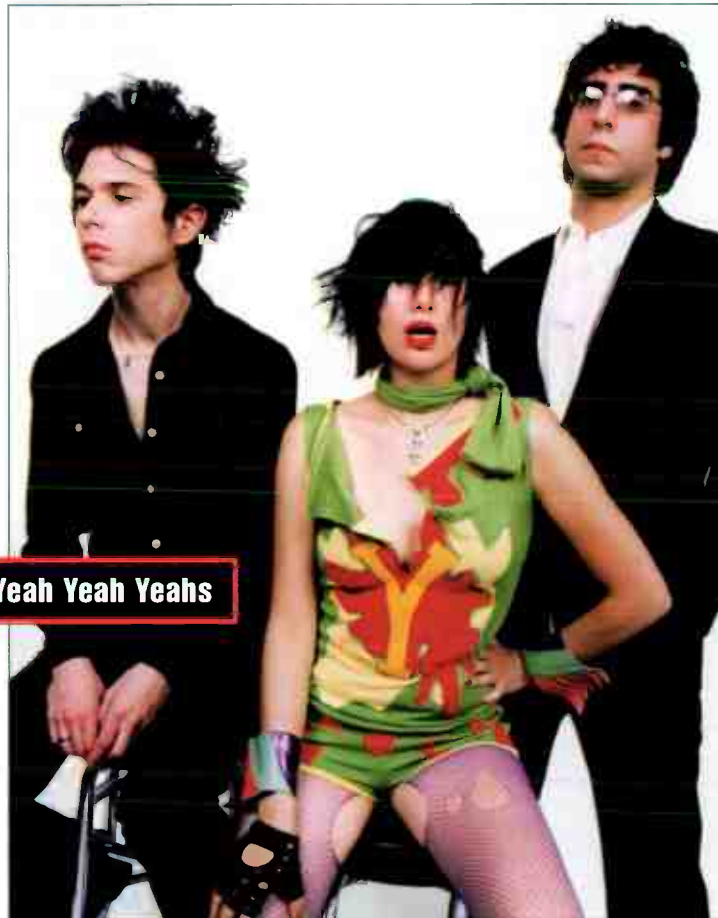
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HITMAKERS

It's been a slow but steady rise to the nation's pop consciousness for the Yeah Yeah Yeahs. Discovered in the wake of The Strokes' breakthrough as a retro rock act with attitude to spare, the YYYs were quickly tabbed as a band to watch by press and record industry alike, with an intense bidding war amongst the major record labels ensuing.

The New York-based band had its indie cred down early: two instrumentalists (drummer Brian Chase, guitarist Nick Zinner, no bass) fronted by the variably laconic, antagonistic, and introspective vocalist Karen O. The group would play its jaggedly catchy sets in front of increasingly growing crowds, drawn by the visceral punch of the music.

A self-titled EP released on its own Shifty label in 2001 only added fuel to the fire, as the majors began beating themselves silly trying to sign the YYYs. Eventually, Interscope won out, and debut album *Fever to Tell*



Yeah Yeah Yeahs

was released in April 2003. The overall atmosphere — a return to the '80s post-punk world of Gang of Four and Public Image Ltd. shared by like-minded contemporaries The Rapture and Interpol — won over skeptics, with spiky punk numbers like "Pin" and "Cold Night" counterbalanced by sound experiments like "No No No."

However, it's "Maps," a gorgeously bittersweet song of heartbreak that hit the airwaves over the winter (accompanied by a sparse Karen-holding-back-the-tears video) that's captured popular imagination. "It's putting those hooks in places you wouldn't expect, pairing very discordant and very catchy stuff," as O. has explained.

The group is now heading back to Europe for a series of shows, secure in its ability to win converts; as Zinner once said, "We're very confident as a band." *Kevin Zimmerman*

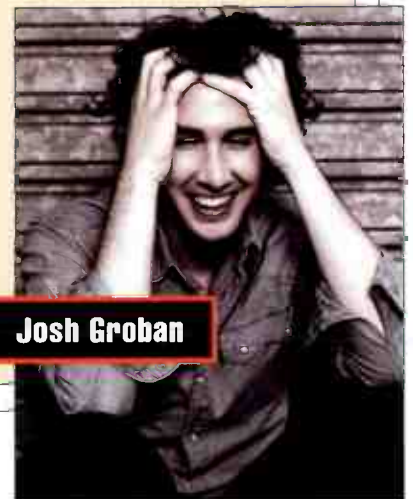
Seizing stardom like it was his birthright, a teenaged Josh Groban sauntered onto the global stage in 2001 with a self-titled debut album so mature it sounded like the defining work of a much older man. In the few years since his auspicious debut, Groban has cut three hit albums, headlined a popular PBS special, made several star-making television appearances and placed three #1 hits on the Adult Contemporary charts. Yet despite the demands of his spiraling fame, Groban seemed almost thoroughly unfazed. He was a Digital Age Cary Grant — unassumingly sexy, continental charm oozing from every pore.

Groban's flirtation with destiny continues on his latest album, *Closer*. The album sprinted to the Top 10 just months after its release, earning multi-platinum status and spawning the AC hit "You Raise Me Up." Juxtaposing pop gems like "Remember When It Rains" with Eurocentric tracks like "Oceano" and "Il Postino," Groban's new album has brought the singer "Closer" to household word status.

Discovered by veteran record producer David Foster, Groban began his ascent after a last-minute appearance as a stand-in for Andrea Bocelli at the 1999 Grammy Awards dress rehearsal. His duet with

Celine Dion won the attention of several influential fans, including Grammy host Rosie O'Donnell. Subsequent performances and appearances on O'Donnell's talk show, the "Ally McBeal" TV series and the 2002 Winter Olympics Closing Ceremony cemented Groban's reputation as a unique talent in contemporary music.

Groban has since become a television mainstay, appearing on "Good Morning America," "The Oprah Winfrey Show," "The Today Show" and "The Tonight Show," not to mention a bravura performance at Super Bowl 2004. PBS anointed the singer with his own "Great Performances" special, which the network has used to promote its crucial pledge drives. The special, which spawned the CD/DVD package *Josh Groban in Concert*, documents the remarkable genesis of a superstar career in the making.



Josh Groban

Maroon 5



Many times, all it takes is that one song to bring attention to new talent with even more to offer. Such is the case with Maroon 5's "Harder To Breathe," which spent a good part of 2002 and 2003 on the radio. Suddenly, the Los Angeles punk/funk quintet is one of the hottest new quantities in modern rock.

"Harder To Breathe" scored on multiple charts and after a year finally became a pop hit. Maroon 5 followed it with "This Love," scoring a Top 10 single that helped their album also hit the Top 10 and go platinum. During all this, Maroon 5 has been crisscrossing the nation on multiple tours while also being a regular presence on MTV, VH1 and late-night TV shows.

High school pals Adam Levine (vocals and guitar), Jesse Carmichael (keyboards), Mickey Madden (bass) and Ryan Dusick (drums) previously released one major-label album as Kara's Flowers while still teens, and were subsequently dropped. "We were like, 'Okay, what do we do now?'" recalls Levine. "So we ran away to college to figure it out." He and Carmichael landed at a school in New York where "we were staying in this housing place that was primarily black.

"The halls would be blast-

ing gospel music and people would be listening to stuff that we'd never actually listened to, like Biggie Smalls, Missy Elliot and Jay-Z. The Aaliyah record had come out around then, and we were just blown away. When I think of songwriting, I think of The Beatles, Dylan, Simon & Garfunkel — the stuff that I grew up on — but then I was like, 'I want to do this.' Stevie Wonder came into my life at that point," says Levine, "and I just found a knack for doing it."

On arriving back in L.A., they added guitarist James Valentine and became Maroon 5, "a soul band, but with five white dudes," according to Levine. "We just wanted to do something different. Just to do the thing that is expected, we were getting kind of bored with it. We were into doing something that was against the grain, taking something out of context."

"Harder To Breathe" came about when the band thought their debut, *Songs About Jane*, was done, but their label insisted on another crack at songwriting. "It was the 11th hour, and the label wanted more songs," Levine recalls. "It was the last crack. I was just pissed. I wanted to make a record and the label was applying a lot of pressure, but I'm glad they did."

Rob Patterson

Turning points mark every rising artist's career, and while one often involves the industry "discovering" an artist, there's another kind: the one in which the artist discovers himself.

Sometimes it happens quietly, while alone penning lyrics, when out of nowhere something clicks and your whole creative perspective changes. Other times it's positively dramatic, as in the case of producer/rapper Kanye West, whose own musical epiphany nearly cost him his life.

In 2002, the Chicago native, who has produced for Alicia Keyes, Britney Spears, Jay-Z and Ludacris, reached a near-fatal crossroad. Kanye was involved in a terrible car accident on his way back to a Los Angeles hotel, following a late night recording session.

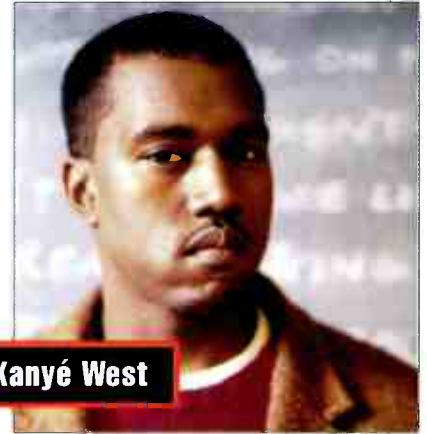
The sudden impact left his jaw fractured in three places. Instead of the violent act extinguishing his creative desires, it served as the fuel to ignite them.

Within weeks, he recorded *Through the Wire*, which recounted the fateful event that almost shattered his dreams. When it was released, the song sent shock waves across the music industry and hip-hop America, because the rapper had recorded the lyrics while his jaw was wired shut.

Kanye's thematic perspective on commercial rap is atypical. It stems in part from his family roots: His father was an ex-Black Panther-turned pastor and marriage counselor, and his mother was head of the English department at Chicago State.

With the help of an enlightened upbringing, his Roc-A-Fella Records debut set, *The College Dropout*, represents what could be described as an evolutionary leap in hip-hop. Certainly it's one that has led Kanye to fame and fortune — after a chance meeting with fate at an uncommon crossroad.

J.R. Reynolds



Kanye West

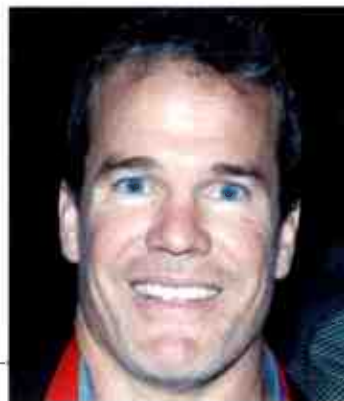
Casey Beathard cringes whenever a stranger asks him to name the hit songs he's written. He's proud of his success, of course. But when he recites his list, certain titles — "Ten Rounds With Jose Cuervo," "Drinkin' Bone," "Beer Man" — suggest he's getting a lot of boozy, bar-

hopping inspiration.

"It's most embarrassing when I'm at church," he says with a laugh. "When I name them, you can see 'em react."

Beathard offers a good-natured shrug. "You wouldn't know it from my songs, but I'm a family guy. I've got four kids. I coach football, baseball and soccer. I'm in bed at 9:30 at night."

If there is a pattern to Casey's success, it's hard work and going against the grain. The son of respected football executive Bobby Beathard, Casey moved to Nashville in 1991. To learn the ropes, he took jobs at the Country



Casey Beathard

HITMAKERS

Their debut album may be titled *Living In America*, but The Sounds actually live in Sweden, though the U.S. is quickly adopting this modern pop-rock quintet. With a sound that recalls such spunky, female-fronted new wave acts as Blondie and Missing Persons, and, according to the band, was also influenced by Duran Duran, Kraftwerk and Ultravox, they have dubbed themselves "the future of rock history."



Such considerable cheek has been backed up by the high-profile fans they've won over here in America. James Iha of Smashing Pumpkins signed them to his Scratchie Records label, Dave Grohl of The Foo Fighters wore a Sounds t-shirt in his group's "Times Like These" video, and the red-hot production team The Neptunes nominated The Sounds for a Shortlist prize.

The band came together as high school students in their native Helsingborg in Southern Sweden. Childhood friends Felix Rodriguez (guitars) and Johan Bengtsson (bass) founded the band in 1998 and first added school pal Fredrik Nilsson on drums. Then Rodriguez met Maja Ivarsson (vocals) — a classically trained French horn player — in a music class and the budding outfit found a striking front person. Synthesizer player Jesper Anderberg signed on after the band members met him at a music festival and The Sounds were complete.

The album was recorded both in a Stockholm studio and Rodriguez's bedroom, and caught the ear of American rockers with its catchy songs and propulsive energy. The Sounds secured their foothold in the U.S. with tours and appearances on many major TV talk shows. "We are all about the 100% attack," explains Bengtsson. "We never want to give the audience room to think. That can happen afterwards. This is all about dancing and having a good time. We are a major chord band!"

Rob Patterson

Music Hall of Fame and the famed Bluebird Café. Encouraged by other songwriters, he worked hard at his craft, eventually landing the title cut, "I Will Stand," of a Kenny Chesney album.

But his breakthrough came when he began writing good-time tunes that often involved partying or beaches — even though neither was popular in country music at the time. The hits lined up: Chesney turned "No Shirt, No Shoes, No Problems" into a signature song, Gary Allan scored a career hit with "Right Where I Need to Be," Tracy Byrd revived his career with "Ten Rounds" and had additional hits with "Drinkin' Bone" and "How'd I

Wind Up In Jamaica."

He's had serious songs cut, too, such as Billy Currington's father-son tale, "Walk a Little Straighter." But more characteristic of Beathard's successes is the Trace Adkins' uptempo smash, "Hot Mama."

For Beathard, prosperity came when he loosened up and followed whatever interesting song ideas came to him. "I try not to over-think it," he says. "I don't second-guess myself. When I write something fun, people seem to like it. Mainly, I just write a lot, and every once in a while something gets cut. There's no secret or formula to it."

Michael McCall

Though he emerged from the Latin hip-hop underground, Baby Bash would prefer not to be described as a rapper.

The broader term "artist" is probably a more appropriate term, given the Houston-based Bash's ability to cross cultural and musical boundaries. Last summer, Universal Records unleashed his single "Suga Suga," an infectious track featuring rap rhymes, pop vocals and a funky rhythm. Also featuring DJ Frankie J, the single quickly caught commercial fire on the r&b/hip-hop and pop sales charts.

Both Bash and Universal were caught off guard by the immediate success of "Suga Suga." After shipping 20,000 copies of the single, an album featuring the hit track was rushed out last September. Recently, *The Smokin' Nephew* CD went gold in the United States.

Baby Bash also went back into the studio and gave the album the "chop and screw" treatment, a popular Southern formula that slows down the track of every song, thus creating a tasty car-cruising experience. This remixed version of the album is titled *The Smokin' Nephew Chop and Screwed* and was released this past March.

Bash has been keeping some fairly eclectic company since "Suga Suga" blew up.

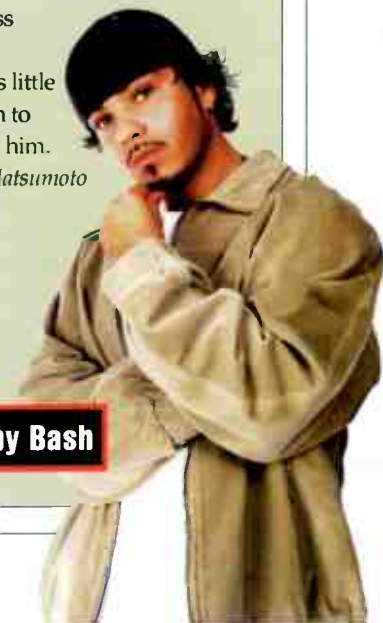
He toured the U.S. with edgy rap heavyweights Ludacris, Chingy and Bubba Sparxx. He's also gone mainstream by appearing on "Live With Regis and Kelly," "The Ellen DeGeneres Show," "The Sharon Osbourne Show" and "On-Air With Ryan Seacrest."

The Tijuana, Mexico-born Bash grew up in Southern California. He felt the intense pull of music as a teenager and became involved in a local underground hip-hop scene. In 2001, Bash relocated to Houston in order to become part of that city's vital Latino rap community.

But this musical chameleon is too ambitious and versatile to exist in just one musical scene. Bash believes he's capable of crashing a wide array of parties whether it's a hardcore rap powwow, an r&b show or a pop concert in Middle America. Based on his success so far, there's little reason to doubt him.

Jon Matsumoto

Baby Bash



Big & Rich



This just in: Nashville is not

— repeat, *not* — the epicenter of the Big & Rich explosion.

Sure, Music City is the home base for the duo of Big Kenny and John Rich, and pretty much the only city in America where an avowed rocker dude (Big) and a hardcore country singer (Rich) could come together and make “country music without prejudice,” a hybrid of just about everything a music fan could ever love.

And the Tennessee capital is the locale for the pair’s MuzikMafia, a collective of friends, musicians, raconteurs and renegades who get together once a week and where “everybody’s welcome no matter what they play, no



Luis Fernando Ochoa produced nine tracks, while noted studio wunderkind Sergio George produced the other two.

“We did our first album on our own, and we really spent a lot of time working on stuff that wasn’t necessarily music,” said singer/songwriter Jorge Villamizar. “There was the argument that it was not commercial and it was our fault that it didn’t go No. 1, even though it did in many Latin American countries.

“Ochoa told us what the parameters of commercial Latin music were. He said he’d give us something within those parameters, so no one would be able to blame us.”

George’s contribution was important, Villamizar said, because of the group’s tropical roots. “For us it was like a statement of saying, we’re tropical,” he said. “We’re not going to become a pop band. We come from tropical origins. We’re going to stay there.”

The music on *Caraluna*

blends easy-listening grooves with thoughtful lyrics. It’s an acoustic tropical-pop sound that’s easily accessible for hardrockers and folkies.

“Mi Primer Millon,” the second single from *Caraluna*, peaked at No. 18 on *Billboard*’s Hot Latin Tracks chart. Like Alan Jackson’s “Gone Country” and Dire Straits’ “Money for Nothing,” the tune “Mi Primer Millon” explores the crazy world of pop stardom.

After forming in 1995, Bacilos did its share of working in the trenches, watching as Miami-based Latin labels snapped up talent from Austin to Argentina but seemed to ignore homegrown acts. Then in 1999, Warner Music Latina rep Jorge Luis Piloto tapped the group.

Bacilos turned heads quickly when it scored out of the box with the minimalist heartbreak paeon “Tabaco y Chanel” from its self-titled debut. While it was not a major hit in the United States, the song hit big in South America. *Ramiro Burr*

For over 40 years, the artistry of songwriter/accordionist/vocalist Ramon Ayala has defined norteño music with signature songs and definitive instrumental stylings that have made him a superstar on both sides of the Rio Grande. As a teenager in the early Sixties, Ayala virtually invented modern conjunto music. Teaming up with the late bajo sexto guitarist/vocalist Cornelio Reyna to form Los Relampagos Del Norte (“The Lightning Bolts of the North”), the duo forged a distinctive sound and compiled a roster of songs that have since been covered by countless artists in contemporary Latin music.

When Ayala began his career, accordion-driven groups were not yet a staple of Northern Mexican music, but for Mexican-Americans living north of the border,

When Miami folk-rockers Bacilos scored their first big hit, it was in their native

Colombia. But in the hopes of reaching the big time in the United States, the band looked for some influential friends to help out.

For the group’s second album, *Caraluna*, Shakira collaborator

Bacilos

matter what kind of music they make, as long as it's great," says Big Kenny.

Big Kenny (last name: Alphin) was fronting his former band IuvJoi when he met and started writing music with Rich, who had recently left Lonestar to pursue a solo career. The pair, along with singer/songwriter Jon Nicholson and music publisher Cory Gierman, started the MuzikMafia nights, which has spun off not only Big & Rich's career, but also Mercury's James Otto and Sony Nashville's Gretchen Wilson.

But Nashville is not where the new Warner Bros. duo, who co-produced (with Paul Worley) and co-wrote all the songs on their debut *Horse of a Different Color*, is feeling the shockwaves beginning to roll. It's a little

further south — and east.

"We were down in Florida playing for a station that's been playing cuts off the record without anybody telling them what they could play, and we've got three songs in heavy rotation," Big Kenny says. "So we go in [to a club] and the house band played three of our songs; they'd recorded them off the radio and learned them."

And if you think they'd be irked that some bar band was stealin' their gig, then you just don't know Big & Rich. "We thought it was incredible. John and I walked up, got on stage and started high fivin' all of 'em. They were trying to give us the microphones and we were like, 'No way! You guys keep playin'!"

Lucas Hendrickson



Mark Batson

Producer/arranger/songwriter Mark Batson is nothing if not on a roll. Fresh off multiple Grammy nominations for his work on Anthony Hamilton's *Comin' From Where I'm From* album, producing and co-writing seven songs on Seal's multi-platinum *Seal IV* and writing and producing a track on Beyoncé's *Dangerously in Love*, Batson has quickly become one of the industry's most sought-after talents.

Not surprisingly, music has been a constant in the multi-talented's life. "My brother Scott and I took classical piano lessons from the time we were five years old," he says, "and by the time we were 10-12, we were playing African, Latin, Cuban music, rap and hip-hop, and in the church on Sundays."

Growing up in the Brooklyn projects, he says, it was necessary to counterbalance musical prowess with a convincing street image. "Gang members would come up to my floor to listen what we were doing, and it might be Beethoven. That's when I realized that music's really a universal language."

Eventually, Scott decided to teach music, but Mark continued to hone his writing and producing skills. By studying with producers like hip-hop icons Marley Marl and Eric B., Batson developed a style he describes as "figuring out what artists do and bringing out the best of them. I don't have a personal sound; other producers have a trademark sound, and they get paid a lot of money to bring that sound to a record, but I adapt to what the artists need."

The big breakthrough came with India.Arie's *Acoustic Soul* album, which earned seven Grammy nominations on its way to double platinum. Soon after, artists like G-Unit (50 Cent's backing crew, for whom Batson has done various mixtape compilations), Hamilton and Seal started calling: "I wrote 40 songs with Seal in a four month period, and he's somebody who might write 10 songs every few years."

Batson's latest projects include work on Arie's next album and a remix of Sting's "Stolen Car" featuring Black Eyed Peas' Will.I.Am. Working so constantly has become second nature for him, he says. "It's really a matter of finding the lane where the artists drive ... and sometimes I have to drive really fast."

Kevin Zimmerman

this plaintive mixture of pathos and rhythm was an instant hit. Throughout the

Ramon Ayala

'60s, Los Relampagos Del Norte cut

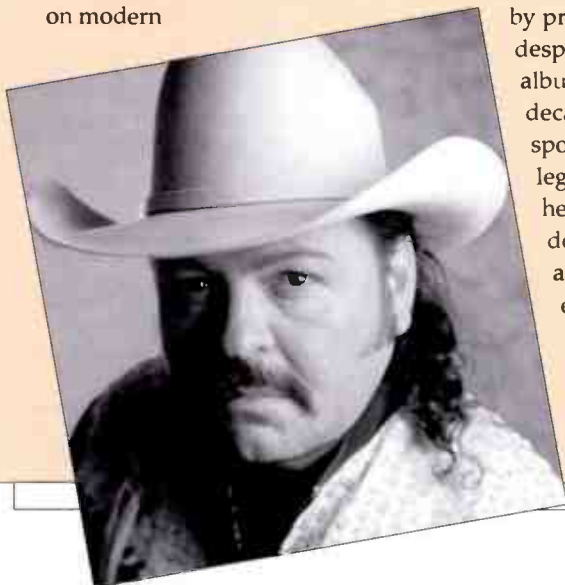
18 albums and toured the U.S., following the migrant farm-worker trail from California to Florida. By the end of the decade, they had won over audiences across Mexico as well. After dissolving the duo, Ayala formed Ramon Ayala y Sus Bravos Del Norte.

Ramon Ayala's influence on modern

music cannot be overstated, as most norteño groups today use Ayala and Reyna's style as their musical foundation and perform their songs. In the mid-'90s, when tejano, conjunto's modernized offshoot, revisited its accordion roots, with synthesizers often replacing the accordion, it was Ayala's sound that was being emulated.

His lyrics tell tales of wronged lovers and hard lives, but Ramon Ayala has not become a legend by promoting despair. After 100+ albums and four decades in the spotlight, his legacy is a sound heard across decades, cultures and borders that echoes with experience and empathy.

Dan Kimpel



Songwriter/producer Rich Harrison, a Maryland native, is a classically trained pianist and trumpet player who has a special gift for being able to play back just about anything he hears. Propelled by his talent and love of music, he decided to pursue music full time after graduating from Howard University.

In 1999, Harrison got his first chance at producing when he co-produced "Beautiful Ones" for Mary J. Blige's album *Mary*. A couple of years later, Harrison created his own production company, Richcraft Inc., so he could work with his own roster of artists and write and produce the songs of his choice. In 2001,

he signed newcomer Amerie and wrote and produced her debut album. The single "Why Don't We Fall in Love" became the urban

anthem of the summer of 2001.

Harrison didn't stop there. In 2003, he co-wrote and co-produced one of the biggest hits of the year: Beyoncé's number one hit, "Crazy in Love." He has also worked with Kelly Rowland, Gwen Stefani, Alicia Keys and Usher. Currently, he is working on Amerie's sophomore album and is building his roster of acts at Richcraft Inc.

Harrison has set the tone and is now well on his way to becoming one of the most sought-after songwriter/producers on the market. The future is looking brighter and brighter, as everyone seems to be "Crazy in Love" with Rich Harrison.

Raette Johnson

Rich Harrison



John Keane

Though "CSI: Crime Scene Investigation" has been an enormous hit almost from the moment it premiered in 2000, John M. Keane, composer of the CBS drama's score, has scarcely had time to rest on his laurels. "It's this juggernaut moving forward at an incredible pace," he attests. "I'm writing 25 minutes of original music each week, and we're coming up on 90 episodes. It seems like it's gone by so fast."

Keane calls much of what he composes for the program "process music." "The little ticking motors and electronic engine sounds have become a hallmark of the show," he notes. "They represent the science, the compiling and examination of evidence. So much of 'CSI' is not dialogue-driven — it's 'show and not tell' — which gives me an opportunity to drive the scene with music and create a feeling of revelation."

Before signing on to the

#1-rated show, Keane teamed with "CSI" producers Cindy Chvatal and William Petersen on their independent feature film *Hard Promises*, for which he wrote the main title theme, and the TNT film *Keep The Change*. Among his other television credits are the main title theme for "The Amazing Race" (CBS), as well as music for "Martial Law" (CBS) and "The Sentinel" (CBS/UPN).

Then there was Keane's primetime TV variety series, in which he starred with his brother Tommy. As it happens, Keane began his music career at the age of 11. The Keane Brothers released four albums, the first of which, 1976's *The Keane Brothers*, was overseen by producer David Foster.

Asked about future musical goals, Keane says he'd like to work in an orchestral setting, but for now, he's perfectly content. "CSI" has proven to be a great show, and I think it deserves the kind of recognition it's gotten. I'm just happy to be part of it."

Julia Rubiner

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World Radio History

NO SOPHOMORE SLUMP FOR NORAH

by Jon Matsumoto

Authentic, warm, understated and old-fashioned aren't adjectives that are often attached to top-selling recording artists in the "whoever shouts the loudest wins" world of contemporary music.

Big production values and even bigger marketing campaigns usually help fuel top-selling artists in the digital age. What makes Norah Jones the industry's feel-good story of the new millennium is the fact that she's managed to sell massive numbers of albums without the benefit of advertising hype, image mongering and grandiose musical offerings.

Jones's 2002 debut album, *Come Away With Me*, received relatively little radio play. Yet this captivating blend of jazz, pop and country has managed to sell an astonishing 18 million copies worldwide and capture eight Grammy Awards. Her follow-up album, *Feels Like Home*, shot out of the sales gate like a bullet, selling more than a million copies in the United States during its first week of release.

Musically, Jones is very much a throwback to a time when songs and performers were far more soothing and unpretentious than they are today. There's an engaging and unique charm to her vocal style that helps breathe subtle life into songs that might fall limp in a lesser artist's hands.

The signature song from

Come Away With Me illustrates the Dallas native's appeal. The lushly romantic "Don't Know Why" feels like it could have been written in the 1940s, though it was penned by a contemporary songwriter and friend, Jesse Harris. The recording is actually a raw demo that Jones refused to re-record for the album. Her



instincts to go with the immediacy and simple allure of the demo proved to be a masterstroke.

Jones is pretty and just 24 years old. Nevertheless, she hasn't been marketed like so many young female singers. Indeed, the independent-minded artist declined to walk down the red carpet at the Grammy Awards. She also once showed up at a major photo shoot wearing clothes she had purchased at Target and refused to change into something that might be

deemed more stylish.

The fact that the vocalist-pianist hasn't been marketed heavily to any one or two demographic groups has arguably helped her appeal to a very broad audience. She's the extremely rare artist who is capable of wooing everyone from seven-year-olds to

one of the songs on *Come Away with Me* her own, she did not write any of them. With *Feels Like Home*, this anti-diva was very involved in the songwriting process. She wrote one song, "Who Am I To You?", by herself and co-wrote other key tracks with her bass player, Lee Alexander. Generously, she also recorded songs written by the other musicians in her band.

In addition, the album includes three cover songs: Townes Van Zandt's "Be Here To Love Me," Tom Waits and Kathleen Brennan's "The Long Way Home" and Duke Ellington's "Melancholia," which Jones wrote lyrics to and retitled "Don't Miss You At All." Guest musicians include Levon Helm and Garth Hudson of the Band, while Dolly Parton duets with her on "Creepin' In," a tune penned by Alexander.

Jones's grandparents were fans of Parton and Willie Nelson, but she initially rejected country music while growing up in Texas. As an adolescent, she instead gravitated toward the very unsubtle sounds of heavy metal and grunge groups like Motley Crue, Guns N' Roses and Nirvana.

But this rock phase only lasted between grades five and eight, and she subsequently fell in love with jazz. She attended a performing-arts high school in Dallas and studied jazz piano for two years at the University of North Texas in Denton.

Jones spent the summer after her sophomore year in New York

septuagenarians. Jones represents a lesson to the youth-obsessed music industry: She's proof positive that there are vast numbers of music consumers out there that aren't between the ages of 12 and 30.

Feels Like Home arrived with major expectations and the inevitable chatter about a possible sophomore jinx. The album has been an unqualified hit, and, for Jones, its importance most likely lies in its artistic evolution. Though she made every

JONES

City. After landing a few gigs, she decided to stay. She initially played in Italian restaurants and theater-district lounges.

The day after her twenty-first birthday, she auditioned with Bruce Lundvall, the president of Blue Note Records, and he signed her to the jazz label. When *Come Away with Me* was released in 2002, she was still waitressing. But the album sold 10,000 copies its first week and Jones was soon out on the road, opening up for small acts and then major ones like the Dave Matthews Band.

For an artist who would have been content if her debut album had only sold 25,000 copies, the continually escalating sales figures surrounding the work made her uncomfortable. Lundvall recalls Jones asking him if he could possibly slow down the seemingly unstoppable commercial momentum of *Come Away With Me*.

An introverted performer, Jones seems unimpressed with the trappings of fame and fortune. She continues to seek comfort and normalcy with Alexander and their tight knit band. A visitor to her tour bus is more likely to encounter a Scrabble tournament than anything resembling decadent partying.

Jones's compelling vocal prowess, single-minded dedication to her craft and disdain for celebrity all point to an artist with a long and rewarding career in front of her.

Jon Matsumoto is a Los Angeles-based freelance writer.



There's an engaging and unique charm to Norah Jones's vocal style that helps breathe subtle life into songs that might fall limp in a lesser artist's hands.

R. Kelly: Boundless Talent Reaps Big Rewards

by J.R. Reynolds

The mark of a true artist is the ability to transcend genre and launch into creative diversity. It is just that kind of talent that allowed R. Kelly to strut away from last year's Billboard Awards with four of its top laurels: Hot 100 Songwriter, R&B Songwriter, Hot 100 Producer, and R&B Producer.

That 2003 was an incredible ride for the multi-talented performer is an understatement — so much so that only Kelly could have closed that awards show with a flamboyant performance that had him riding down the aisle in a horse-drawn chariot!

Last year also marked the third consecutive time (2001, 2002, 2003) he received Top 10 Producer honors at the prestigious BMI Urban Awards. And in 2002, he was one of six to earn recognition as Songwriter of the Year. These days, it's hard to identify a songwriter who also garners consistent acclaim as a No. 1 producer and multi-platinum recording artist.

That is the magic of R. Kelly.

Weaving steamy, ear-searing lyrics with dynamically sculpted production, his 2003 set, *Chocolate Factory*, blistered the charts, achieving multi-platinum status. During an era when one-hit-and-out tends to be the norm, Kelly's body of work marks him as one of today's most prolific artists.

As brilliant in front of the mike as behind a soundboard, Kelly has taken the deceptively difficult concept of writing "sexy" versus "sexually," and parlayed it into an exceptional songwriting and performing career. His songwriting skills and production expertise are not restricted to the six solo albums he's recorded.

Over the years, he's gained

equal acclaim as a writer, producer, and mixer for a cavalcade of fellow artists. His early work remixing "Anytime, Anyplace" by Janet Jackson helped it reach No. 1 laurels, as did his work on Michael Jackson's "You Are Not Alone."

Other standout work included writing and producing "When

You Call My Name," by soul crooner Luther Vandross, "G.H.E.T.T.O.U.T." for r&b act Changing Faces, and Toni Braxton's "I Don't Want To." Additional credits on high-profile projects by Whitney Houston, Celine Dion, the Notorious B.I.G., Gladys Knight and Kirk Franklin cemented Kelly's status.

The array of artists with whom he's collaborated only hints at the creative diversity of which Kelly is capable. He became an international sensation when he wrote, produced and performed "I Believe I Can Fly," the gospel-inspired anthem from the animated film *Space Jam*, which featured the voice of former NBA superstar Michael Jordan. In addition to going No. 1 on an array of international charts, "I Believe I Can Fly" soared at the 1998 Grammys, bringing Kelly Best R&B Song and Best R&B Male Vocal Performance honors.

It was a defining moment for Kelly, who at the time described it as his greatest achievement, because it mattered most not just to him but to the world through the boundless possibilities it evoked.

It's a safe bet that more defining creative moments are sure to come.

J.R. Reynolds is a freelance journalist and strategic communication consultant, and former Billboard editor.



As brilliant in front of the mike as behind a soundboard, Kelly has taken the deceptively difficult concept of writing "sexy" versus "sexually," and parlayed it into an exceptional songwriting and performing career.

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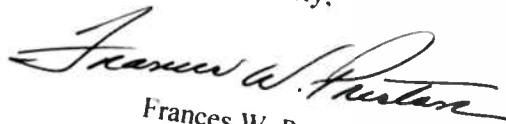
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I am pleased to announce that BMI is again sponsoring a non-partisan voter registration drive until the November elections. I urge you to exercise your rights as a citizen this November. Register to vote and help choose our country's leadership.

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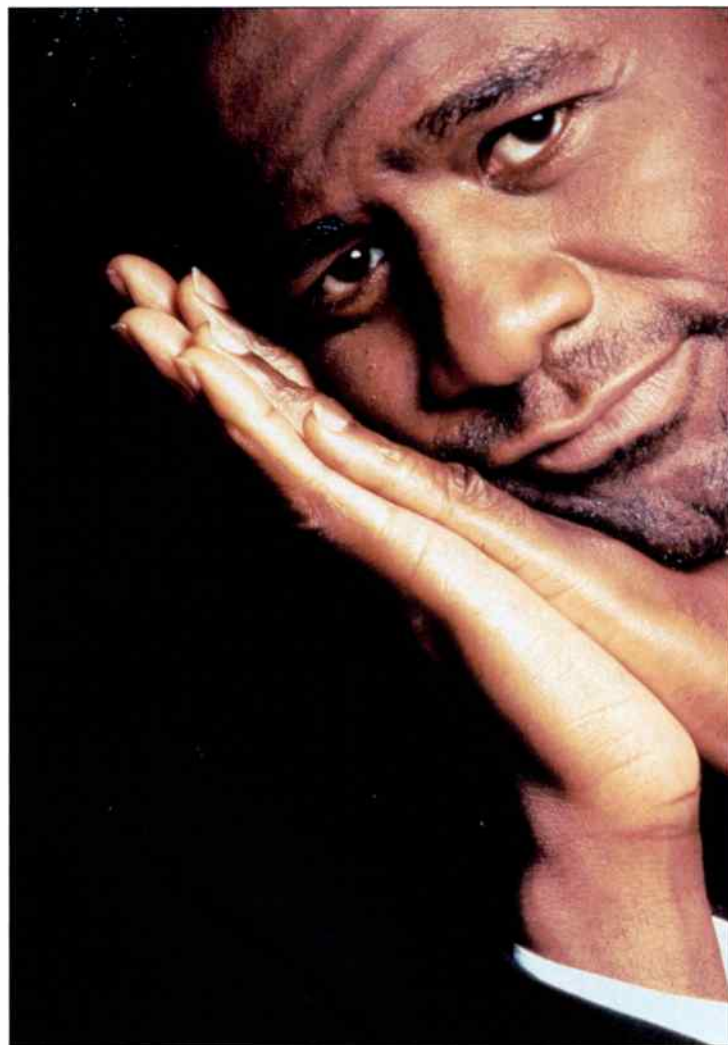
There's No Stopping Al Green

by Scott Schinder

Ranked by many as the world's greatest living soul artist, Al Green — who will be honored as an Icon at the BMI Urban Awards in August — is in the midst of a remarkable comeback, thanks to his current Blue Note album, *I Can't Stop*. The album effortlessly revives the warm, sexy vibe and urbane yet funky sound of Green's classic '70s work, showing the artist's charisma, songwriting ability and transcendently expressive voice to be fully intact.

and Mitchell cut their enduring classics, using many of the same musicians and much of the same recording gear. *I Can't Stop's* homecoming vibe is reflected in the effortless exuberance of such upbeat numbers as the title song, "Million to One," "I've Been Thinkin' 'Bout You" and in the emotional commitment of the ballads "Not Tonight" and "My Problem Is You."

The eight albums that Green made with Mitchell in the '70s sold more than 20 million copies, yielding such durable (and largely self-written) hits as "Let's



I Can't Stop effortlessly revives the warm, sexy vibe and urbane yet funky sound of Al Green's classic '70s work

I Can't Stop reunites Green — or the Reverend Al Green, as he's known by the congregation of the Full Gospel Tabernacle, the non-denominational Memphis church of which he is ordained pastor — with producer/arranger/songwriting collaborator Willie Mitchell, who first signed Green to the Memphis-based Hi label and oversaw the singer's seminal string of '70s smashes. Although Mitchell returned to produce Green's 1985 gospel release *He Is the Light*, the new album marks the first time the two men have collaborated on an album of secular music in 27 years. The new album was recorded at Royal Recording Studios, the same Memphis facility where Green

Stay Together," "I'm Still in Love With You," "Call Me," "Love and Happiness" and "Tired of Being Alone." Those tunes effortlessly merged the earthy grit of classic Southern soul with smooth grooves and lush orchestrations, with the singer manifesting a passionate, gospel-steeped immediacy that helped make him an international superstar and one of soul's biggest sex symbols.

But Green had more on his mind than his career. In 1976, while still at the height of his commercial success, he purchased his Memphis church. Taking a 1979 onstage fall as a sign from God, Green decided to concentrate on his ministry, confining his recording efforts

to gospel material (for which he won eight Grammy Awards). Although his church and religious music would remain his focus for much of the '80s and '90s, his occasional forays into secular performance — including a 1982 stint in the Broadway gospel musical "Your Arms Too Short to Box with God" and a 1988 duet with Annie Lennox on "Put A Little Love In Your Heart" — left Green fans dreaming of a full-scale return to soul singing.

In 1995, the same year he was inducted into the Rock & Roll Hall of Fame, Green released an album of new r&b material, *Your Heart's In Good Hands*. But it took *I Can't Stop* for Green to rediscover the

sound and inspiration upon which his musical legend is built. He says that he got his congregation's approval for the project before committing to it.

Meanwhile, Green's Hi Records catalogue continues to get an overhaul from EMI-Capitol, which plans to release remastered editions of his classic albums *Al Green Is Love*, *Call Me*, *Al Green Explores Your Mind* and *Full Of Fire* in June and a box set of vintage material in September.

New York-based freelance journalist Scott Schinder is the author of several books about music and popular culture and a contributor to *The Trouser Press Guide* and *The Billboard Encyclopedia of Record Producers*.



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Broad Artistic Scope Helps Harry Connick Jr. Thrive

by Bruce Britt

Ever since his 1989 breakthrough album *When Harry Met Sally*, Harry Connick, Jr. has willfully swum against the prevailing musical tides. Impervious to pop trendiness, the New Orleans native remains a one-man entertainment juggernaut — a singer, pianist, composer, arranger and actor whose boyish appeal is offset by an unrelenting ambition.

Now, with the release of his new CD, Connick triumphantly returns to the impressionistic big band approach that thrust him to stardom. Employing the same strategy that made *When Harry Met Sally* a crossover hit, *Only You* features Connick giving the torch treatment to '50s and '60s pop nuggets like Stevie Wonder's "For Once in My Life," The Drifters' "Save the Last Dance For Me" and Fats Domino's "My Blue Heaven." Rounding out this languid collection is "Other Hours," a Connick original that more than holds its own among the featured classics.

Fans welcomed *Only You* like manna from heaven, as the disc rocketed into the Top 20 soon after its release. And thanks to a new DVD video entitled *Only You In Concert*, Connick fans can view their hero performing his new songs from the comfort of their homes.

It seems only fitting that Connick would resuscitate America's elegant, post-Depression sounds. Like Frank Sinatra and the big band icons of yore, Connick is a rakish renaissance man with a vaudevillian soul. Though best known for



All told, Harry Connick Jr. has sold over 20 million records worldwide and won three Grammy Awards, an undeniable testament to his musicianship and creative integrity.

his vintage pop recordings, he is also an acclaimed jazz pianist whose off-kilter style has earned favorable comparisons to Thelonious Monk.

Given the platinum success of *When Harry Met Sally*, some critics predicted Connick would make a career of milking the big band cash cow. But during the '90s, the multi-talented singer threw curve after curve, revealing his fearlessness, musical curiosity and broad artistic scope. His albums ranged from original instrumental and vocal recordings ("Lofty's Roach Soufflé," "We Are in Love," respectively), to rumpshaking funk excursions ("She," "Star Turtle") and starry-eyed balladry ("To See You"). As the '90s morphed into a new millennium, Connick combined all his influences on his decade-ending magnum opus, *Come by Me*.

Recent years have seen additional triumphs, including his Grammy-winning *Songs I Heard*, and a recent jazz quartet collection, *Other Hours*. The latter disc is the first of a *Connick on Piano* series to be released by Marsalis Music. It contains instrumental versions of the Tony Award-nominated songs Connick composed for the Broadway musical *Thou Shalt Not*.

All told, Connick has sold over 20 million records worldwide and won three Grammy Awards, an undeniable testament to his musicianship and creative integrity.

But music only partly explains Connick's appeal. Like his "Rat Pack" forebears, Connick has also exerted a considerable influence on the worlds of television and feature film. His Hollywood credits include

Memphis Belle, *Hope Floats* and *Independence Day*, while his TV appearances include the ABC production of *South Pacific* and a recurring role on the NBC hit series, *Will & Grace*.

Add to these achievements nominations for Tony Awards, Emmy, Oscar, Golden Globe and Cable Ace Awards, and you get a clearer sense of Connick's drive.

Born and raised in New Orleans, Connick studied piano with jazz legends Ellis Marsalis and James Booker. Commencing his career at age 5, he cut his first jazz album at 10. At the still-tender age of 18, he moved to New York and recorded his self-titled Columbia Records debut. On his sophomore effort, *20*, Connick introduced the smoky jazz arrangements and lilting vocals that would become his trademark, an approach he refined on his multi-platinum disc, *When Harry Met Sally*.

Connick once again applied his formidable skills during a series of 2003 sessions at Hollywood's legendary Capitol Studios. The result was not one, but two CDs — *Only You* and the Christmas-time collection, *Harry for the Holidays*. Recording on the piano once played by Nat "King" Cole, Connick guided the members of his working big band — augmented in some instances by a full string orchestra — through two different programs.

"It's all music, and a matter of subtly switching gears," Connick said, explaining the challenge of recording two distinctly different CDs.

Bruce Britt is an award-winning journalist and essayist. He lives in Los Angeles.



ramón gonzález mora

song of the year "perdóname mi amor"

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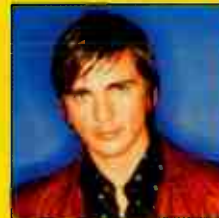
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BMI has been a long-time sponsor of the Sundance Film Festival, held each year in Park City, Utah. Bringing focus to the music used in film and the creative process surrounding score and source music, BMI hosts a variety of events to bring the creative communities in film and music together. In 2004, BMI hosted standing-room-only parties along with the second annual BMI Songwriters Snow Ball and the ongoing BMI Roundtable.



Participants in the BMI "Music and Film: The Creative Process" Roundtable at the 2004 Sundance Film Festival are (l-r, back): composer David Julyan (*Memento*), composer George S. Clinton (the *Austin Powers* trilogy), BMI's Doreen Ringer Ross, composer Rolfe Kent (*About Schmidt*), Sundance Institute/composer Peter Golub, composer Mark de Gli Antoni (*Marie & Bruce*); and composer Richard Marvin (*Eulogy*); (front) director Chris Eyre (*Edge of America*), composer BC Smith (*Edge of America*), director Jessica Yu (*In the Realm of the Unreal*), composer Jeff Beal (*In The Realm of the Unreal*), director Nicole Kassell (*The Woodsman*) and composer Nathan Larson (*The Woodsman*).



Guests at the BMI Zoom dinner included (l-r): *Lbs.* producer Sophia Antonini, *Lbs.* director/screenwriter/producer Matthew Bonifacio, BMI's Doreen Ringer Ross and *Lbs.* screenwriter/producer/actor Carmine Famiglietti.

Shown at the Songwriters Snow Ball are composer Kevin Haskins, BMI's Doreen Ringer Ross and composer Doug DeAngelis.



Pictured at the BMI Songwriters Snow Ball are (l-r, back): songwriter/artist Joan Wasser; BMI's Linda Livingston, Doreen Ringer Ross, Alison Smith, Myles Lewis and Barbara Cane; (front) BMI's Tracie Verlinde, songwriter/artist Nathan Larson, songwriter/artist Nina Persson (*The Cardigans*), songwriter/artist Allison Moorer, songwriter/artist Shelby Lynne and songwriter/artist Will Calhoun (*Living Colour*).



By Julia Rubiner

Allee Willis is a bona fide renaissance woman: not only a Grammy Award-winning songwriter who can boast more than 50,000,000 records sold — her catalogue includes “I’ll Be There For You” (the “Friends” theme), The Pointer Sisters’ “Neutron Dance,” Earth, Wind & Fire’s “September” and “Boogie Wonderland,” and The Pet Shop Boys/Dusty Springfield’s “What Have I Done To Deserve This?” — but also a painter, animation auteur, creator of daring digital destinations, impresario of events, and, now, a Broadway composer and lyricist.

“Broadway is the *last* place I ever thought I’d find myself. It seemed like such an archaic form. I’m shocked to discover it’s the most spontaneous medium I’ve ever worked in; it’s live all the time so you could always be on the brink of disaster,” she says gleefully.

Willis is riffing on the musical incarnation of *The Color Purple*, based on the Pulitzer Prize-winning book by Alice Walker (1983) and Oscar-nominated film by Steven Spielberg (1985), which she’s co-authoring with songwriters Brenda Russell and Stephen Bray, and Pulitzer Prize/Tony Award-winning book writer Marsha Norman.

Willis declares: “I’ve probably worked with 1,000 people, and this is the best collaboration I’ve ever been involved in.” She was initially the art director on the production but soon chose to join forces with Russell and Bray — with whom she was scoring two animated series she’d co-created, “Fat Girl” (Oxygen Network) and “Driving While Black” (urbanentertainment.com) — to write spec songs that would compete with the work of seven other creative teams.

The first was “Shug Avery Coming To Town,” which became the cornerstone of *The Color Purple*. “With the animation, we made sure each character had a particular rhythm and pace and style,” Willis explains. “For the show, we chose to musicalize a multi-character scene

Allee Willis Gives Her Regards To Broadway



“Broadway is the last place I ever thought I’d find myself. . . . I’m shocked to discover it’s the most spontaneous medium I’ve ever worked in.”

because we knew we could apply this and it would capture a variety of sounds and moods. It has Celie and Mr. in it, but also the townspeople, the church ladies — everyone has an opinion about Shug Avery coming to town.

“Once we nailed that song, the entire show started developing that way,” she continues. “Since we became involved so early, the show really formed around the music. I think that’s why, bar for bar, it’s one of the most hook-filled musicals ever written.”

She says of her collaborative method: “It’s been like family therapy! It’s a complete democracy. If two of us are passionate about a part, it stays. And we don’t do anything until we turn on the machines; we’re in recording mode from the second we start writing. That way we capture the lightning bolts, rather than refining the song so completely that we squeeze all the juice out of it. Then, as soon as something sounds good — whether it’s a beginning, ending, lyric, melody, string part — we start developing it. When we run out of ideas, we jump to another section, and eventually, it all comes together in a very organic way.”

Willis had not written a song since 1994 (the “Friends” theme). Her thrill in rediscovering the craft is palpable. “Someone recently put my album, *Childstar*, which was released in 1974, on CD for me,” she says. “It’s the first 10 songs

I ever wrote and I hadn’t heard it since it came out. Unbelievably, what I’m writing today bears a striking resemblance to my earliest work. It’s because I’ve been left alone — with Brenda and Stephen — to do whatever I want. Working this way, you can indulge your every fantasy. No place is too extreme. If you feel it, you go there.”

The Color Purple premieres at Atlanta’s Alliance Theatre in September. It will make its Broadway debut in 2005.

Julia Rubiner is a freelance writer based in Northeast Los Angeles who’s been interviewing artists and writing about rock and pop for more than a decade.

Fast Tracks: Get The Recorder Going

by David Simons

The availability of sophisticated home-studio gear has made it possible for songwriters to approach their craft without the hassle of booking studio time or even rounding up a group of players. But going at it alone can have its drawbacks — especially when that bolt-from-the-blue song idea mysteriously arrives, and there you are in your studio surrounded by a bunch of tangled wires, a vocal mic with a bad cable and a multitracker with zero disc space. By the time you track down an available XLR cord and delete enough data to squeeze in your new song idea, you'll be lucky if you still have a song idea at all.

As a (lousy) songwriter, I'm always interested in machinery and methods that let you get rolling *before* the song bubble bursts. Remember, creativity and spontaneity go hand-in-hand — and the faster you can hit "record," the better your chances of holding on to those moments of musical brilliance. Here's how.



Porta-Power

If you're a songwriter of simple means who just wants to be able to preserve spur-of-the-moment ideas in multi-track form, it's not even necessary to have a dedicated room or state-of-the-art gear; you could conceivably get away with the most basic digital-audio workstation on the market. What entry-level machines lack in sophistication, they more than make up for in convenience.

Let's say you're sitting on a lakeside dock with your Martin in hand, when suddenly along comes a nice new chord progression. Sure, you could keep one of those micro-cassette jobs on hand for such an occasion — if you don't mind hearing every-

thing back as one unintelligible mass of distortion. Wouldn't you rather preserve the idea in digital, with the ability to instantly tack on a second instrument or add a vocal harmony while your subconscious is still cooking?

Your answer: the all-in-one, battery-powered DAW. Contenders include the Fostex MR-8, a bantam-weight eight-track system with standard mic inputs, basic processing and a 128MB flash card for storage; the ultra-portable ToneWorks Pandora PXR4, a palm-sized, battery-powered four-track with effects (which also writes to a removable media card); as well as Tascam's micro-sized

The Fostex MR-8, a bantam-weight eight-track system with standard mic inputs, basic processing and a 128MB flash card for storage.

Pocketstudio 5, which lets you offload song ideas to a laptop hard drive. All have one thing in common: wires aren't required. Instead of running up to the house for an SM-57 (and a cable that works), a built-in mic does the job for you — just punch up "record," and off you go.

With just two simultaneous recording tracks and only

While The Juices Are Still Flowing

Creativity and spontaneity go hand-in-hand — and the faster you can hit “record,” the better your chances of holding on to those moments of musical brilliance.

a few minutes of record time at standard audio mode, portable DAWs are much less desirable for general-purpose or multi-input applications. However, at around \$300, even experienced users will find these machines useful for capturing on-the-spot songwriting ideas without all the mucky-muck. (And because you're working in the digital domain, lack of tracks isn't necessarily a problem. Unlike tape, you can bounce to your heart's content without incurring sound loss.)

Patch it Up

If you have a designated space in the home for making music, great, but do you have to spend an hour plugging everything in before you get going? One good way to cut down on prep time is to permanently install any mic or instrument cable that you use on a regular basis. A patch-bay system for direct-connect devices (such as keyboard, guitar, CD burner, etc.) is helpful; if you have a good-sized mixing console, you could conceivably use several channels as dedicated inputs (clearly labeling each with permanent marker). To keep all connections organized (and your studio space clutter-free), bundle the cables together with twist ties, then carefully snake them together into the console.

What good is a work-in-progress if you can't find it a week later? Keep all your unfinished business organized by setting mark points on your recorder, which will automatically bring you to the beginning of your new tune each time you power up (while you're at it, give your work a temp title — Newsong1, Acousticrk2, etc.



Tascam's micro-sized Pocketstudio 5, which lets you offload song ideas to a laptop hard drive.

— so you can distinguish one song fragment from the next).

If your demo takes up at least four recording tracks, jot down what/when/where on a track-log sheet to avoid fumbling with the faders the next time out. Finally, making a CD

copy lets you store the song to a PC (in case you really can't find it a week later), and gives you the opportunity to work on the tune while driving to and from your day job.

David Simons is a senior writer with Cherry Lane Magazines in New York. His new book, "Studio Stories: How the Great Records of New York Were Made," will be published by Backbeat Books this summer.

Stars Turn Out for BMI Urban Awards

BMI saluted the top r&b, rap and hip-hop songwriters, producers and publishers at its 2003 Urban Awards, held at Club Tropigala at the Fontainebleau Hilton Resorts & Towers in Miami. The black-tie ceremony was hosted by BMI President and CEO Frances W. Preston, with Executive Vice President Del Bryant and Assistant Vice President of Writer/Publisher Relations Catherine Brewton. Top honors went to The Inc. President Irv Gotti, who earned his second Urban Songwriter of the Year award; the #1 smash "Hot in Herre," named Song of the Year, and EMI Music Publishing, which took home its third consecutive Urban Publisher of the Year trophy. Pharrell Williams and Chad Hugo from famed production duo The Neptunes were named BMI Urban Producers of the Year.

A special highlight of the gala evening featured a salute to soul music legend Isaac Hayes, who was honored as a BMI Icon for his enduring influence on generations of music makers. The Rock and Roll Hall of Famer was honored during the dinner with an all-star musical tribute that featured stellar performances by BMI artists Bilal, Floetry, and Anthony Hamilton, among others. From the instantly recognizable beats of the "Theme From Shaft," to the Sam and Dave classic hit



The evening's top winners get together with BMI executives (l-r): Big Jon of EMI Music, Urban Publisher of the Year; Icon honoree Isaac Hayes; BMI's Frances Preston; artist/producer/songwriter R. Kelly; BMI's Catherine Brewton; Ja Rule, who accepted the Urban Songwriter of the Year Award on behalf of Irv Gotti; and BMI's Del Bryant



Del Bryant, Shawn "Tubby" Holiday, co-Producer of the Year Chad Hugo of the Neptunes, Angelique Miles, Catherine Brewton, Big Jon



Del Bryant, Marsha Ambrosius, Catherine Brewton



Lil Jon, BMI's Erica Tompkins, BMI's Wardell Malloy

"Hold On! I'm Comin'," the Oscar- and Grammy-winning composer and singer continues to impact music and is widely sampled by some of today's biggest rap, hip-hop, and r&b artists.

The BMI Urban Songwriter of the Year trophy went to rap mogul Irv Gotti, who placed nine titles on the most performed list. Songs earning him the crown included the Ja Rule hits "Always On Time" (feat. Ashanti), "Down 4 U" (feat. Vita, Ashanti, and Charli Baltimore), "Down A** Chick" (feat. Charli Baltimore) and "Livin' It Up" (feat. Case), as well as "Rainy Dayz" (Mary J. Blige feat. Ja Rule), "What's Luv?" (Fat Joe feat. Ja Rule and Ashanti), and "Baby," "Foolish," and "Happy," all recorded by The Inc. artist Ashanti.

Song of the Year "Hot in Herre," co-written by BMI songwriters Charles L. Brown and Pharrell Williams, and published by Ascent Music, Inc., EMI-Blackwood Music, Inc., Nouveau Music Company, Swing T Publishing and Waters of Nazareth Publishing, spent seven weeks at the top of the *Billboard* Hot 100 chart.

Chad Hugo and Pharrell Williams, better known as The Neptunes, were feted as Producers of the Year with a performance from multi-platinum artist/songwriter/producer) R. Kelly.

EMI Music Publishing won the Urban Publisher of the Year award by placing 11 songs on the most performed list, including Song of the Year, "Hot in Herre." This is the thirteenth top BMI Publisher honor awarded to EMI since 1989 in all genres of music.



Del Bryant, Denise Weathersby, Les Bider, Catherine Brewton, Walter "Bunny" Sigler, Rick Shoemaker



Catherine Brewton, Ja Rule, Del Bryant



Frances Preston, Isaac Hayes



R. Kelly, Isaac Hayes, Ja Rule



Catherine Brewton, Jazze Pha



Erica Tompkins, Bryan "Baby" Williams, Catherine Brewton, Ja Rule, TQ, Ronald "Slim" Williams



Irwin Robinson, Tanya Brown, Shawn "Tubby" Holiday, Ethiopia Habtermariam, Del Bryant, Charlie Baltimore, Ja Rule, Denise Weathersby, Les Bider, Rick Shoemaker, Bill Brown, Catherine Brewton



Del Bryant, Rico Wade, Catherine Brewton



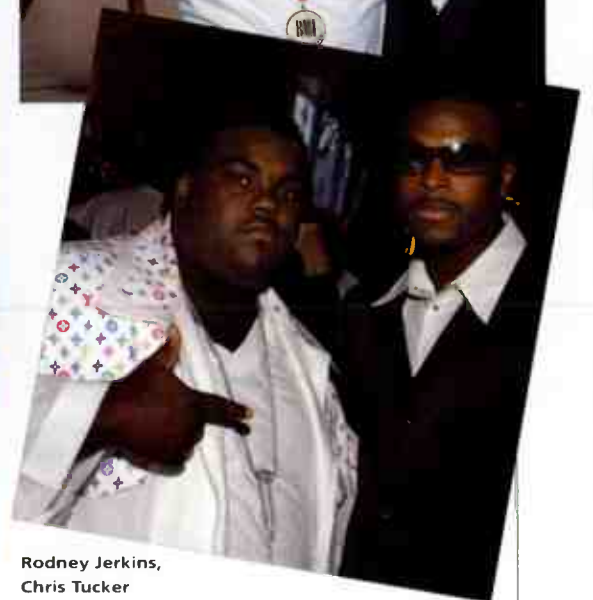
Pharoah Williams, Catherine Brewton, Carolyn Williams, Psolomon Williams, Del Bryant, BMI's Barbara Cane



Catherine Brewton, Craig "KL" Lawson, Del Bryant



Del Bryant, Angelique Miles, Big Jon, Mario Winans, Catherine Brewton, Adonis Shropshire



Rodney Jerkins, Chris Tucker



BMI's Charlie Feldman, Isaac Hayes, Anthony Hamilton, BMI's Harry Warner



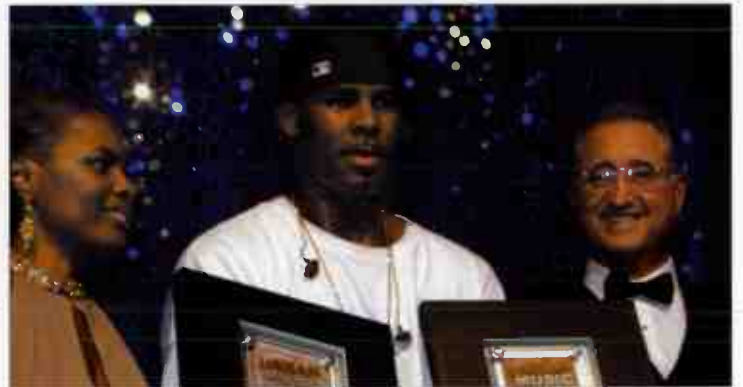
Noonie, Catherine Brewton, Jazze Pha, Del Bryant



Rachel and Chad Hugo, Catherine Brewton



Walter "Bunny" Sigler, Wardell Malloy, BMI's Cheryl Dickerson, Mary Brown



Catherine Brewton, R. Kelly, Del Bryant



Irwin Robinson, Tanya Brown, Nora Payne, Kenisha Pratt, Angelique Miles, Big Jon, Rodney Jerkins, Catherine Brewton, Fred Jerkins



Sylvia Jerkins, Catherine Brewton, Freddie Jerkins, Rev. Fred Jerkins, Del Bryant



Bilal Oliver, Isaac Hayes, Chuckie Thompson



Bryan "Baby" Williams, Mannie Fresh



Bilal Oliver, Catherine Brewton, Fa Mtume, Wardell Malloy, Art Martin, Erica Tompkins

Del Bryant, Mario Winans, Catherine Brewton



Marsha Ambrosius, Kumi, Isaac Hayes, Natalie Stewart



Del Bryant, Dre, Catherine Brewton, Cool



Isaac Hayes, Walter "Bunny" Sigler, Lonnie Simmons, Jonah Ellis



Mrs. Nora Payne, Nora Payne, Del Bryant, Kenisha Pratt



Rodney Jerkins, Rick Shoemaker, Frances Preston, Isaac Hayes, Chris Tucker, Denise Weathersby



Leonard Brooks, Del Bryant



Del Bryant, Catherine Brewton, Chuckie Thompson, Wardell Malloy



Eli Davis, BMI's Phil Graham, Anthony Hamilton, BMI's Alison Smith, Cameron Moore



Anthony Hamilton, Eric "Coptic" Matlock

BMI Presence Boosts 17th Annual South by Southwest Music Conference

At the 2004 South by Southwest Music Conference & Festival in Austin, Texas, BMI sponsored eight showcases featuring 29 artists and participated in numerous panels and workshops. Rock & roll legend Little Richard delivered the SXSW keynote speech and headlined BMI's showcase at Austin Music Hall. Other songwriters and bands who performed at BMI events included Holly Williams, Razorlight, Luna Halo, American Minor, Cartel de Santa, The Redwalls, Cake, Kill Hannah, Zoe, Lume, Los Abandoned, Plastilina Mosh, Ozomatli, Jack Ingram, the Holmes Brothers, Jump and Blues Traveler. More than 15,000 people attended SXSW, marking its 17th year.



Little Richard played BMI's sold-out SXSW show at Austin Music Hall. Pictured backstage are (l to r): BMI's Mark Mason, Little Richard, and BMI's Charlie Feldman and Paul Corbin.



Pictured with platinum-plus recording group Cake after their set at BMI's Austin Music Hall showcase are (l-r): BMI's Myles Lewis; Cake's Vince DiFiore; BMI's Tracie Verlinde, Tony George and Paul Corbin; Cake's Gabriel Nelson and John McCrea; and BMI's Phil Graham.



BMI representatives presented the Best New Band award to The Greencards at the Austin Music Awards. Pictured (l-r): Mark Mason; The Greencards' Eamon McLouglin, Carol Young, Kym Warner and Robbie Gjersoe; *The Austin Chronicle's* Margaret Moser, and Paul Corbin.



BMI's Doreen Ringer Ross moderated the "Music For Film" panel during SXSW. Pictured are (standing, l-r): Warner Brothers Pictures' Dan Butler, manager Robert Urband, Ringer Ross and composer Anthony Marinelli; (seated) music supervisor Frankie Pine, film producer Rana Joy Glickman, Windswept Music Publishing's John Anderson



Paul Corbin moderated a SXSW panel entitled "Songwriters' Way with Words." Pictured (l-r) are panelists Robyn Hitchcock, Ron Sexsmith, Charlotte Martin and Corbin.



Shown after his opening set at the BMI showcase at Hard Rock Cafe is Van Hunt with Charlie Feldman.

Little Richard performs for a packed house at Austin Music Hall.



BMI's David Preston (l) and Bradley Collins (r) visit with Charlie Robison before his performance at Austin Music Hall.

Pictured prior to the "Latin Rock Turns It Up" panel at SXSW are (standing, l-r): Mauricio Mora, lead singer of LK; moderator Flavio Morales, Programming Director, LATV; Ulises Bella from Ozomatli; (seated): Jose Garcia, founder, Garcia Communications; BMI's Delia Orjuela; Alex Lora, leader of legendary Latin rock group El Tri.



Nicks' 'Landslide', Steele, Sony/ATV Take Top BMI Country Honors

Dolly Parton Saluted as Icon



The evening's top honorees are congratulated by BMI executives: (l-r): BMI Executive VP Del Bryant, Sony/ATV Music Publishing Nashville's Woody Bomar and Donna Hilley, Songwriter of the Year Jeffrey Steele, BMI President & CEO Frances Preston, BMI Icon honoree Dolly Parton, BMI VP Writer/Publisher Relations Paul Corbin, and BMI Senior VP Writer/Publisher Relations Phil Graham.

BMI presented its Country Awards last November 4, recognizing the songwriters and publishers of the past year's 50 most performed country songs. Top honors went to the Stevie Nicks-penned "Landslide" as Song of the Year; to Jeffrey Steele as Songwriter of the Year; and to Sony/ATV Music Publishing Nashville as Publisher of the Year. A highlight of the evening was the surprise tribute to Dolly Parton, who was honored as a BMI Icon. The awards celebration was hosted by President & CEO Frances W. Preston and Vice President Paul Corbin at the company's Music Row offices.

"Landslide" earned songwriter Stevie Nicks of Fleetwood Mac the 35th Robert J. Burton Award as Most Performed Country Song of the Year, tallying the most feature U.S. broadcast performances during the eligibility period. Nicks is also publisher of the song, through her company Welsh Witch Music. Included on the Dixie Chicks' platinum Monument album *Home*, "Landslide" was a Country, Adult Top 40, Hot 100 and AC *Billboard* chart smash. Nicks previously collected a Pop Award in 1998 for Fleetwood Mac's recording of the song, which has achieved Million-Air status with over three million airplays.

Jeffrey Steele claimed the title of Country Songwriter of the Year by placing four songs on the list of 50: "Chrome" (Trace Adkins), "The Cowboy In Me" (Tim McGraw), "My Town" (Montgomery Gentry) and "These Days" (Rascal Flatts). Steele's BMI Awards total now stands at 14, with 11 Million-Air songs.

Sony / ATV Music Publishing

PHOTOS: BETH GWINN, STEVE LOWRY, ALAN MAYOR, DON PUTNAM, KAY WILLIAMS



One of the evening's highlights was Dolly Parton being named a BMI Icon. Pictured during the tribute are (l-r): Lee Ann Womack, Vince Gill, Kris Kristofferson, Frances Preston, Dolly Parton and Porter Wagoner.

Keith Urban, BMI's Alison Smith, Frank Myers



Arthur Buenahora, Jamie O'Hara, Gary Allan, Frances Preston, Terry Wakefield, Walter Campbell



Chuck Cannon, Toby Keith, T. K. Kimbrell

Troy Gentry, Gary LeVox, Joe Don Rooney, Jay DeMarcus, Del Bryant, Doug Nichols



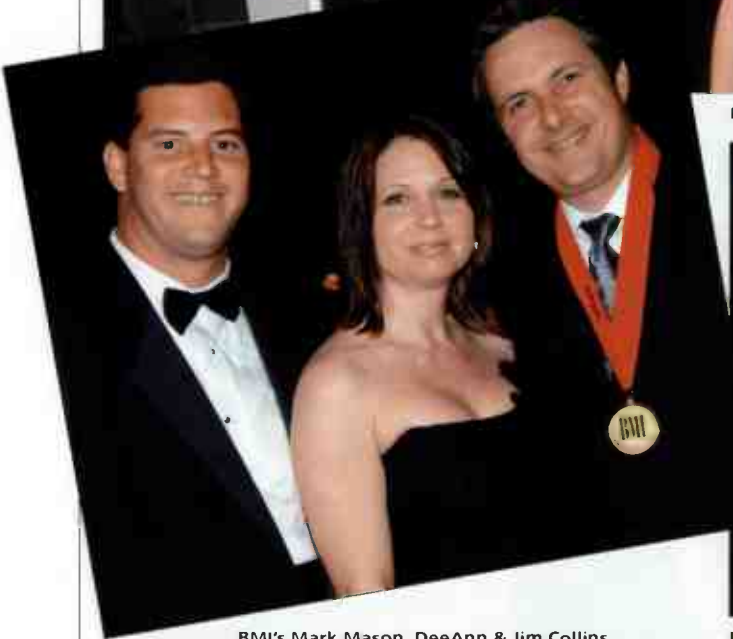
Nashville was named BMI Country Publisher of the Year by accumulating the highest percentage of copyright ownership in award songs. President & CEO Donna Hilley accepted on behalf of the publisher, which placed 12 songs on the most-performed list through its companies Sony / ATV Tree and Sony / ATV Acuff Rose: "Brokenheartsville," "I Keep Looking," "I Miss My Friend," "Living and Living Well," "A Lot Of Things Different," "Man To Man," "My Heart Is Lost To You," "Red Rag Top," "She'll Leave You With A Smile," "Ten Rounds With Jose Cuervo," "These Days" and "What If She's An Angel."

Dolly Parton was saluted as a BMI Icon for her "unique and indelible influence on generations of music makers." With her first solo hit, "Dumb Blonde," in 1967, Parton launched a career that helped revolutionize the world of country music for women and, through her songwriting, performing, film & television projects and entrepreneurial ventures, has made her one of the most successful and recognizable artists in history.

She has scored with more than 100 charting songs — including 24 that reached number one — and has collected 37 BMI Country and Pop Awards for such classics as "I Will Always Love You," "9 To 5," "Jolene," "Two Doors Down," "To Daddy," "Here You Come Again" and "Love Is Like A Butterfly." A member of the Country Music Hall of Fame since 1999, Parton enters the elite company of previously honored BMI Icons: Chuck Berry, James Brown, Bo Diddley, Isaac Hayes, Holland-Dozier-Holland, Little Richard, and last year's Country Icon, Bill Anderson.



Pat Higdon, Frances Preston, Whitney Williams, Troy Verges, Paul Corbin



BMI's Mark Mason, DeeAnn & Jim Collins



Bill Anderson, Mel Tillis, Kris Kristofferson, Bob DiPiero



D. Vincent Williams, Rick Ferrell, BMI's Charlie Feldman



Bill Edwards, James Stroud, Frances Preston, Rand Bishop



BMI's Fred Cannon, Senator Rob Smith, Jeffrey Steele, Stephanie Levasseur, Nashville Mayor Bill Purcell



BMI's David Preston, Lee Thomas Miller, Janna Miller



Dean Dillon, Anastasia & Tony Brown



BMI's Catherine Brewton, Amber & Phillip White



Marty Crutchfield, Christy Fields, Lionel Conway, Lisa Ramsey, Mark Nesler, Tim Hunze, Frances Preston, Tony Martin, Tom Shapiro, Shannon Myers, Terry Wakefield, Arthur Buenahora, Paul Corbin



Mike Whelan,
Frances Preston, Jason
White, Troy Tomlinson,
Paul Corbin



Tim & Patsy Nichols, Al Anderson



Kevin Denney,
Frances Preston,
Leigh Reynolds

Susan & Casey Beathard



BMI's Harry Warner, Wynn & Marsha Varble



Marcus Hummon, Sara Evans, Jeffrey Steele



Rebecca Marshall,
Tia Sillers, Mark Selby,
BMI's Bradley Collins,
Anthony Smith,
BMI's Joyce Rice

Del Bryant, Renee
Smith, Danny Wells



Michael & Susan Heeney



Steve Azar, Travis Tritt



Bruce Robison, Kelly
Willis, Harley Allen

Paul Corbin,
Chris Oglesby, Ron
Stuve, David Lee,
Frances Preston



Paul Corbin, Joe Nichols, Randy Boudreaux, Mike Whelan, Clint Daniels, Todd Armstrong, Mike Borchetta, Martha Borchetta, Vicki Shafer, Harold Shafer, Donny Kees, Frances Preston, Troy Tomlinson

Kim Richey, Chuck Jones



Shane Minor, Frances Preston



Sonny & Shelia Lemaire



Eddie Montgomery, Terri Clark



Paul Corbin, Ben Vaughn, Frances Preston, Angie Aparo, Gary Overton

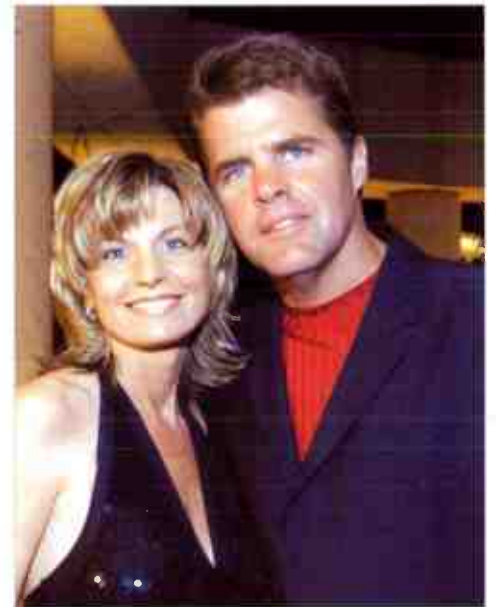


Cliff Audretch, Reed Nielsen, Jeffrey Steele, Steve Markland



Helen Darling, Billy Montana

BMI's Perry Howard, Charlsie Nesler, Mark Nesler, Jennifer Hanson



Lorie & Richie McDonald



Keith Burns, Heidi Newfield, Ira Dean



Buddy Jewell, BMI's John Shaker

COUNTRY IN THE ROCKIES: THE ULTIMATE BACKSTAGE PASS

Country in the Rockies X lived up to its billing as "The Ultimate Backstage Pass," bringing legendary artists like Mel Tillis, Charlie Daniels and Kenny Loggins together with a new generation of singers and songwriters to make music and money for cancer research. A record-setting crowd of nearly 400 people gathered at Club Med in Crested Butte, Colorado, for the 10th anniversary of the signature fund-raiser for the T.J. Martell Foundation for Cancer, Leukemia and AIDS Research. Chaired by BMI's Tom Annastas and Paul Corbin, the event directly supports the Foundation's Frances Williams Preston Laboratories at the Vanderbilt-Ingram Cancer Center in Nashville, a facility named for BMI President & CEO Frances Preston.

Ski races, outdoor activities like snowshoeing and sleigh rides, all-star concerts, informal late-night guitar pulls, and a Celebrity Happy Hour fund-raising competition gave participants entertainment options virtually round-the-clock.

Among those sharing their talents at CITR were performers Gary Morris (a 10-year veteran), Chuck Cannon, Lari White, Suzy Bogguss, Doug Crider, Mandy Barnett, Jessi Alexander, Jon Randall, Paul Overstreet, Kathy Mattea, Jon Vezner, Trick Pony's Keith Burns, Ira Dean and Heidi Newfield, Lorrie Morgan, Sammy Kershaw, Robert Earl Keen, Sherrie Austin, Will Rambeaux, Deborah Allen, BlackHawk's Henry Paul, Dave Robbins and Anthony Crawford, Dean Dillon, Bob DiPiero, Tim Rushlow, Rick Huckabay, and BMI Country Songwriter of the Year Jeffrey Steele. Champion freestyle skier Wayne Wong returned to offer expert tips for Saturday's ski race, western painter Kelly Donovan set up a studio at Club Med, and Tom Gross marked his 10th year as emcee of the week's activities.

The 11th annual CITR is set for February 1-6, 2005 at Club Med Crested Butte.



Bottom: BMI's Tom Annastas, Frances Preston, Kenny Loggins, Lari White, Suzy Bogguss; top: Chuck Cannon, Jeffrey Steele, Tom Gross



Vanderbilt-Ingram Cancer Center's Dr. Hal Moses, Orrin Ingram, Lee Ann Summers, Vanderbilt-Ingram Cancer Center's Dr. Ray DuBois



Robert Earl Keen (l)

Lorrie Morgan (r)

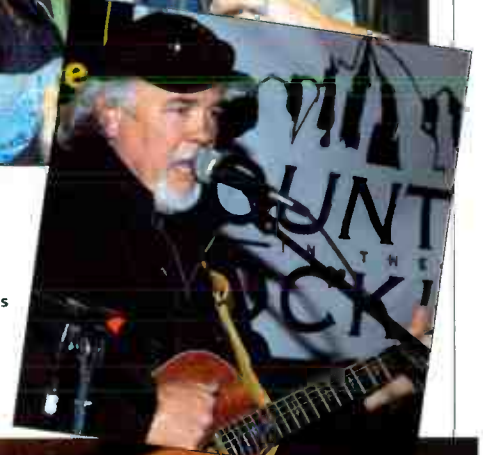
PHOTOS: ALAN MAYOR



Dean Dillon, Aaron Barker, Gary Chapman



Keith Burns, Heidi Newfield,
Mel Tillis, Ira Dean



Gary Morris



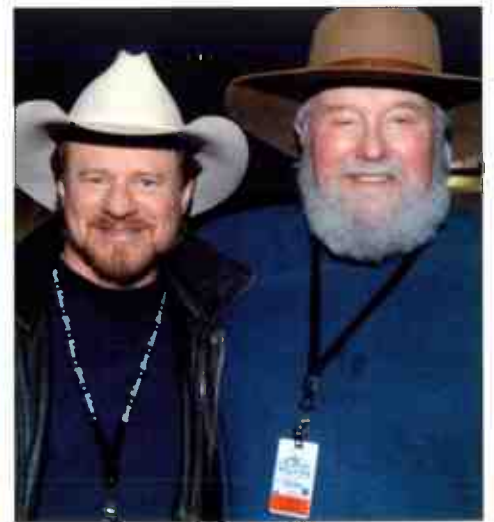
Jessi Alexander, Stan Moress, Mandy Barnett, Jon Randall



BlackHawk's Dave Robbins,
Henry Paul and
Anthony Crawford



Sherrie Austin, Will Rambeaux, Kathy Mattea, Jon Vezner, Colleen & Ted Welch



Paul Overstreet, Charlie Daniels

BMI Honors Top UK, European Writers and Publishers at London Awards

BMI saluted the top UK and European songwriters and publishers in the pop, urban, country, dance, college and film/TV music genres on September 16 at its 2003 London Awards. The gala dinner and awards ceremony, which honors the most performed songs on U.S. radio and television written by members of its sister performing rights organizations, was hosted by BMI President & CEO Frances W. Preston along with BMI Senior Vice President of Writer/Publisher Relations Phil Graham. The invitation-only event was held in the Ballroom of London's Dorchester Hotel.

"Underneath It All," written by Eurythmics co-founder Dave Stewart (PRS), published by BMG Music Publishing Ltd. (PRS), and recorded by No Doubt (featuring Lady Saw), was honored as the Song of the Year and received the organization's highest accolade, The Robert S. Musel Award, named for BMI's long-time U.K. consultant.

"19-2000," written by Damon Albarn (PRS) and Jamie Hewlett (PRS), and published by EMI Music Publishing Ltd. (PRS), was named College Song of the Year for the most performances on college radio in the US. The Gorillaz's hit is from the virtual cartoon band's self-titled album, which also produced last year's College Song of the Year, "Clint Eastwood."

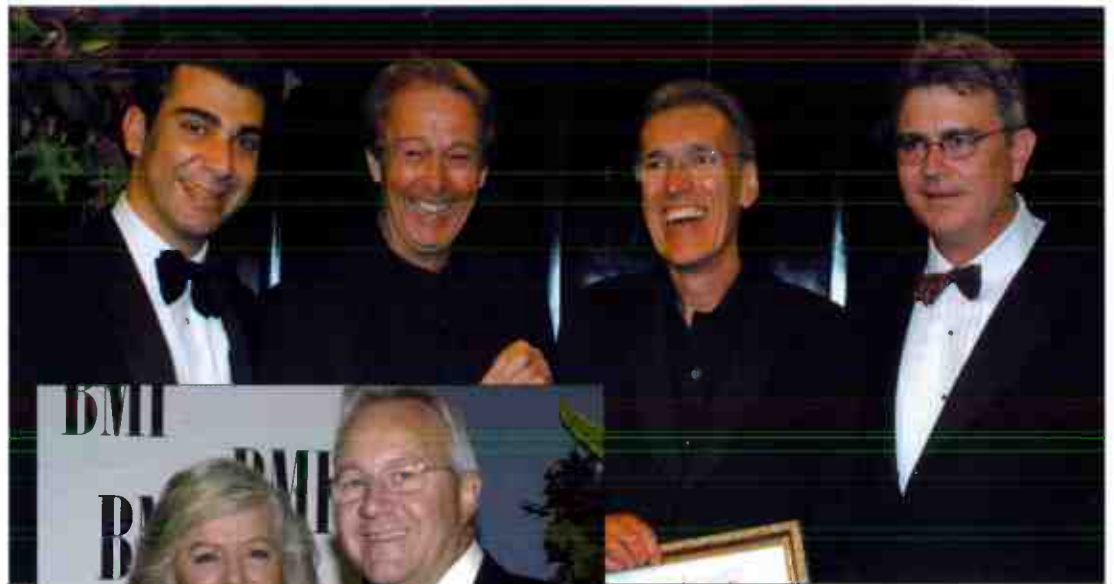
Receiving two Million-Air certificates were multiple BMI Award-



Dave Stewart (c) is congratulated by BMI's Phil Graham and Frances Preston after receiving the Robert S. Musel Award for "Underneath It All," honored as Song of the Year.

winning songwriter / artists Sting (PRS) and Sir Elton John (PRS). Sting's "Every Breath You Take," published by EMI Music Publishing Ltd. / Magnetic Music (PRS), reached the seven-million performance plateau and his "Every Little Thing She Does Is Magic," also published by EMI Music Publishing Ltd. / Magnetic Music (PRS), received a four-million performance award. Sir Elton John received a six-million performance award for "Your Song," co-written with Bernie Taupin and published by Universal Music Publishing (PRS), and a three million performance certificate for "Island Girl." Van Morrison's "Brown Eyed Girl," published by Universal Music Publishing (PRS), also reached the six-million performance plateau, and the Bert Kaempfert (GEMA) classic "Spanish Eyes," co-written with Charles Singleton and Eddie Snyder and published by Doma Edition Bert Kaempfert (GEMA), received a five-million performance award. Million-Air awards are given to the writers and publishers of the most performed songs in the BMI repertoire that have achieved more than one million US radio and television performances, or the equivalent of more than 5.7 years of continuous airplay.

Shirley and Don Black, BMI's Del Bryant, David and Ellie Arnold



BMI's Brandon Bakshi, Spencer Davis, Muff Winwood, Phil Graham



Frances Preston, PRS co-Chairman Nigel Elderton



Graham Gouldman

Phil Graham, Marsha Ambrosius, Emma Kamen, Frances Preston





Lars Karlsson, Phil Graham, Jorgen Elofsson, Celia McCamley, John Reid, Frances Preston



Zoe Hornall, Graham Lyle and Janie Lyle



Phil Graham, Ian Wright, Frances Preston



Ronan Keating, Frances Preston, Phil Graham



Don Black, George Fenton



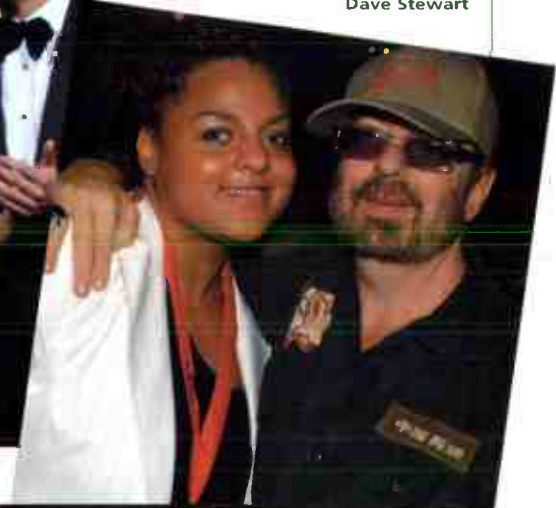
Del Bryant, Mike Shepstone



Phil Graham, Guy Moot, Frances Preston



Marsha Ambrosius,
Dave Stewart



Phil Graham, Patrick Fogarty, Frances Preston, John Fogarty, Brandon Bakshi



Louise and Steve Mac, Del Bryant



Ben Harris, Paul Harris, Dean Marsh



Mike and Lisa D'Abo



Ian Ramage, Phil Graham, Robert Rosenberg, Steve McEwan, Frances Preston

IN Concert



NEA Chairman and BMI affiliate Dana Gioia (second from left) delivered the opening address at the Chamber Music America Conference, speaking about his vision for the agency and the role that the Endowment plays in contemporary society. Gioia is pictured with (l-r) BMI's Barbara Petersen, Emily Good and Ralph Jackson.



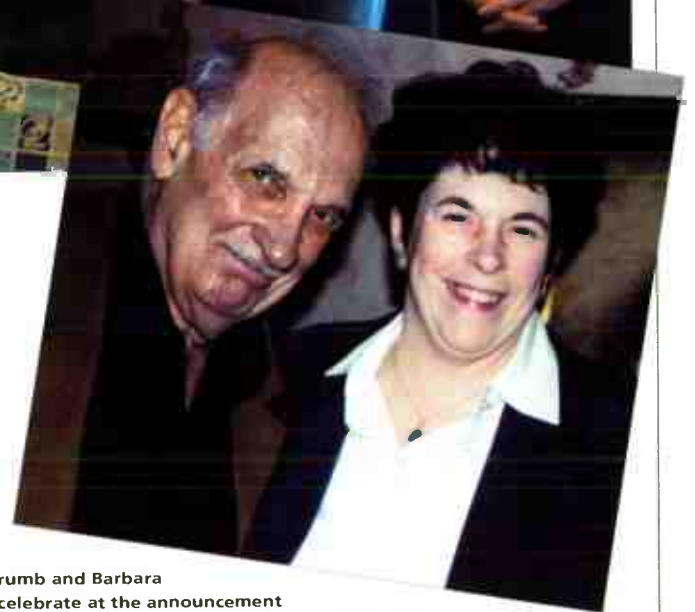
Margaret Lioi, Executive Director of Chamber Music America, is greeted by BMI's Ralph Jackson at the annual BMI/CMA reception.



Composer Shafer Mahoney (r) is shown with (l-r) Corigliano Quartet members Jeffrey Zeigler, Melia Watras and Michael Jinsoo Lim following the premiere of Mahoney's String Quartet. The new work was commissioned by Chamber Music America and performed at the CMA National Conference in January.



BMI composer Jacob Avshalomov spoke about his 40 years with the Portland Youth Philharmonic at a BMI-hosted luncheon during the Conductors Guild Conference in Seattle. BMI composers gathered for the event included (l-r, standing) Robert V. Wendel, George Hoyt, Janice Giteck, Ben Houge, Karen Thomas, Bern Herbolzheimer and Daniel Asia. Seated are James Beale, William O. Smith, Barbara Petersen and Avshalomov.



George Crumb and Barbara Petersen celebrate at the announcement of Musical America's 2004 Award honorees, where Crumb was named Composer of the Year.



Composer Bennie Maupin greets Barbara Petersen following the premiere of his CMA commissioned score, *Inner Sky*.



BMI composer Beata Moon (r) and violinist Meredith Amado are pictured at the BMI/CMA reception



Emily Good chats with composer Elliott Sharp following the premiere of his *Beyond the Curve*, performed by the Meridian Arts Ensemble at the CMA conference.

LICENSING NEWS

Scotty Emerick Rocks BCFM



BMI sponsored the Broadcast Cable Financial Management Association closing-night event at the Hard Rock Café with an SRO performance from DreamWorks artist Scotty Emerick. Emerick sang many of his # 1 hits, including "Beer For my Horses," which he co-wrote with Toby Keith. Pictured (l-r) are BMI's Dan Spears; Mary Collins, President BCFM; Joe Barlek SVP/CFO Susquehanna Radio; BMI songwriter Scotty Emerick; Leslie Hartman, Controller Radio One; BMI's John Shaker; and Taylor Shults of TKO Artists Management.

BMI Moderates New Media Keynote Panels

BMI moderated the recent Music 2.0 conference in Los Angeles, where BMI's Richard Conlon hosted the panel entitled "Wireless and Mobile Music: Success Stories for New Revenue Streams." Pictured (l-r): Conlon; Thomas Gewecke, Sr. VP Business Development, Sony Music Digital Services; Jon Vlassopoulos, Senior Director Business Development, AT&T Wireless; Mark Spellen, VP Sales East Coast, Mobileway; Fabrice Grinda, Founder & CEO, Zingy; Lucy McQuilken, President, Chaoticom; Nihal Mehta, President, ipsh!



Pictured at the Digital Music Summit Conference are (l-r): David Del Beccaro, Music Choice; Bob Ohlweiler, Music Match; Dave Williams, Real Networks; Scott Kauffman, Music Now; Brad Singer, Payment One; Larry Linietsky, Napster; BMI's Richard Conlon.

Little Richard Greets Texas Broadcasters



BMI hosted the Texas Association of Broadcasters at the Little Richard concert at this year's South by Southwest Music Conference & Festival in Austin, Texas. Pictured backstage are (l-r, back): Oscar Rodriguez, Ann Arnold, Lisa Tichenor, BMI's Michelle Mazzara, Anna Romero; (front) BMI's Sharon Tinsley, Little Richard, Ben Kitchens and Willy Tichenor of the band Clover Steel.

Clear Channel Meet Features Songwriter Session



Clear Channel had more than 150 of its managers gather in San Antonio for an annual meeting, where BMI sponsored a dinner featuring songwriters Kelly Willis and Bruce Robison, who performed and talked about the craft of songwriting. Pictured (l-r) are: BMI's Sharon Tinsley, Rick Mangum, Bruce Robison, Kelly Willis, Ace Horan, Brad Engel and BMI's Michelle Mazzara.

BMI Hosts RAB Attendees



BMI held a customer dinner for 17 companies at the Radio Advertising Bureau's annual convention. Songwriters Chuck Cannon and Lari White performed for industry executives from Belo, Buckley, Nassau Media Partners, Renda, Lotus, the Cromwell Group, Clear Channel, ABC Radio, Greater Media, New Northwest, Citadel, Univision, Hearst, R&R, Inside Radio, Radio Ink and the RAB. Pictured (l-r) are: BMI's Dan Spears, Rick Buckley, Chuck Cannon, Lari White, Janine Turner, BMI's John Shaker, Joe Bilotta.

NABOB Honors Patti LaBelle



BMI songwriter Patti LaBelle was given the Lifetime Achievement Award from the National Association of Black Owned Broadcasters at their 20th annual awards dinner, held in Washington DC. Pictured with her are BMI's Del Bryant (l) and Mike O'Neill.

BMI Sponsors CRS Live in Nashville



During CRS, BMI put together a group meeting for Morris Communications, which concluded with a dinner featuring songwriter James Dean Hicks, who performed and told the stories behind the songs to give Morris Communications managers a better understanding of the life of a songwriter. Pictured (l-r) are BMI's Dan Spears and Sharon Tinsley; Hicks and Michael Osterhout, President of Morris Communications.



BMI was also a sponsor of the popular CRS Live, where country songwriters get together to play some of their favorite songs and share the stories behind the lyrics. Pictured (l-r) are: Darryl Worley, Sherrie Austin, Jim Collins, BMI's Mark Barron and Brad Paisley.

BMI Artists Outstanding in Bluegrass Field at IBMA Awards

Doyle Lawson & Quicksilver were triple winners at the 14th Annual International Bluegrass Music Association Awards, an evening capped by an eighth Entertainer of the Year victory for the Del McCoury Band. Named Vocal Group of the Year for the third time, Doyle Lawson & Quicksilver claimed victory for Gospel Recorded Performance with "The Hand Made Cross" and shared Song of the Year honors for "Blue Train (of the Heartbreak Line)" with legendary BMI Award-winning songwriter John D. Loudermilk.

Rhonda Vincent was crowned Female Vocalist for the fourth consecutive year, and Dan Tyminski, a member of Alison Krauss + Union Station as well as a solo artist, collected his third Male Vocalist award.

Krauss and Tyminski, who hosted the show from the Kentucky Center for the Arts in Louisville, accepted the prize for Album of the Year for Alison Krauss + Union Station *Live*, along with band members Barry Bales, Ron Block and Jerry Douglas.

Will The Circle Be Unbroken Vol. III, produced by Randy Scruggs & The Nitty Gritty Dirt Band, was named Recorded Event of the Year, while Aubrey Haynie's *The Bluegrass Fiddle Album* was recognized as Instrumental Album of the Year. Top Instrumental Performers included six-time victor Rob Ickes (dobro) and four-time champ Jim Mills (guitar).

J.D. Crowe, who first gained bluegrass favor as a member of Jimmy Martin's Sunny Mountain Boys, was inducted to the IBMA's Bluegrass Hall of Honor.



WSM Radio's Eddie Stubbs, Doyle Lawson, Del McCoury, Dan Tyminski, BMI's Paul Corbin



BMI's Mark Mason, Rhonda Vincent



BMI's David Preston, Alison Krauss, Dan Tyminski, DS Management's Denise Stiff



Randy Scruggs, David Preston, Steve Fishell



Paul Corbin, Jerry Douglas, BMI's Bradley Collins

PHOTOS: BMICAROLINE DAVIS



◀ Tennessee Honors Frances Preston. BMI President & CEO Frances Preston was honored by the 103rd Tennessee General Assembly on April 29 with Senate Joint Resolution 993, recognizing her "uncommon ability and enthusiasm" throughout a 45-year career with BMI. Pictured in the Tennessee Senate chamber are State Representative Gary Odom, State Senator Douglas Henry, Preston, Lt. Gov. John Wilder, State Senator Steve Cohen, and BMI's Fred Cannon.



▲ Congressional Session. BMI executives met with Representative John Conyers (D-MI) at BMI's New York offices recently. Conyers has been a leader in the protection of rights of songwriters and composers, and reiterated his determination to fight for America's creators. Pictured (l-r, front row) are : Conyers, BMI's Judy Saffer and Emily Ashton; (back row): Perry Apelbaum, Chief Minority Counsel of the House Judiciary Committee, BMI's John Shaker, Michael Steinberg, Charlie Feldman, Robbin Ahrold, Fred Cannon, Phil Graham and Joe DiMona.



▲ Matrix Man. BMI and the Society of Composers and Lyricists held a screening of *The Matrix Revolutions*, followed by a Q&A session with BMI composer Don Davis. The Emmy Award-winning composer and orchestrator, who scored the sci-fi trilogy, also wrote the music for the soundtrack to *The Animatrix*, nine animé shorts based on the movie, as well as the *Enter the Matrix* video game. He's pictured with BMI's Ivanne Deneroff.

▶ The Gospel Truth. BMI President & CEO Frances Preston joined performers and BMI affiliates Sandi Patty and Al Green, along with the late "Queen of Gospel Music" Vestal Goodman, as the newest members of the Gospel Music Association's Gospel Music Hall of Fame, during 2004 ceremonies. The hour-long special was taped for later broadcast on TBN. EMI CMG Chairman Billy Ray Hearn made the induction presentation to Preston, who was entered in the non-performer category. She is a Past Chairwoman and President of the Gospel Music Association and a lifetime board member. Pictured after the induction ceremony are Vestal Goodman's son Rick Goodman, honorees Green, Preston and Patty, and GMA President John Styll.





◀ They've Got That Lovin' Feeling. BMI executives congratulated Barry Mann and Cynthia Weil on bringing their legendary songbook to New York in *They Wrote That?*, directed by Tony Award-winner Richard Maltby, Jr. Hits include "You've Lost that Lovin' Feeling," "On Broadway," "Somewhere Out There," "Just Once," "Sometimes When We Touch," and "Here You Come Again." Seen backstage after the show (l-r) are: BMI's Charlie Feldman, Mann, Weil, and BMI's Phil Graham and Robbin Ahrold.

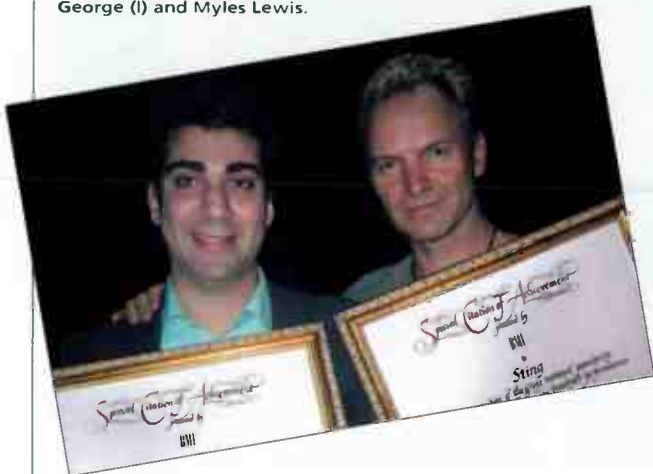
▶ One In a Million. Hundreds of friends — rowdy and otherwise — converged on BMI Nashville to celebrate the release of Hank Williams, Jr.'s Curb/Asylum album *I'm One of You*. Pictured (l-r) are producer Doug Johnson, Curb/Asylum Records' Mike Curb, BMI's Joyce Rice, Hank Williams, Jr., BMI's Paul Corbin and manager Merle Kilgore.



▲ On The Hunt. BMI was on hand as a co-sponsor of Nadine's Wild Weekend BMI Showcase, held at the Cafe Du Nord in San Francisco, where urban/rock Capitol recording artist Van Hunt (c) performed to a packed house. Pictured with him are BMI's Tony George (l) and Myles Lewis.



▲ Hill Climbers. Members of Senate Majority Leader Bill Frist's (R-TN) staff met with visiting songwriters in Washington D.C. recently, where they had the opportunity to listen to some of the important concerns of the creative community. Pictured (l-r) are: Frist Chief of Staff Howard Liebengood, BMI's Fred Cannon, Secretary of the Senate Emily Reynolds and former NSAI President/songwriter Chuck Cannon.



◀ Feeling Like A Million. Sting recently met with BMI's Brandon Bakshi and was presented with Million-Air awards for performances of two of his songs on U.S. radio and television. "Every Breath You Take" was honored for reaching the seven million-performance plateau, while "Every Little Thing She Does Is Magic" reached four million. If the seven million plays had been back-to-back, "Every Breath You Take" would have been playing continuously for more than 40 years.

STEVE LOWRY



Golden Moment. BMI President and CEO Frances W. Preston was honored on February 23 by the Broadcasters' Foundation with their prestigious Golden Mike Award. Preston, who is a long-time member of the Foundation's Board of Directors, was feted at a gala black-tie dinner held at The Plaza in New York City. Guest presenters included BMI Icon Isaac Hayes, music executive Clive Davis, NAB President Eddie Fritts, BMI Board member and Barrington Broadcasting CEO Jim Yager, and BMI songwriter/artist Michael Bolton, who gave stirring performances of "Georgia On My Mind" and "When A Man Loves A Woman" in Preston's honor. Seen in the photo above are (l-r): BMI's Del Bryant, Broadcasters' Foundation Chairman Phil Lombardo, Broadcasters' Foundation President Gordon Hastings, Jim Yager, Michael Bolton, Preston, Isaac Hayes, Eddie Fritts, BMI's John Shaker and BMI Board Chairman Ken Elkins. In the photo at left, Bolton and Hayes add a personal touch to their congratulations.

► **Love Story.** BMI helped DreamWorks Nashville recording artist **Scotty Emerick** celebrate his third #1 hit, "I Love This Bar," with a bowling party. Co-written and recorded by label pal Toby Keith, the song spent six weeks at the top of the charts. Also recognized were producer James Stroud, and publishers Big Yellow Dog Music and Sony/ATV Tree. Pictured at Nashville's Melrose Lanes are (l-r) BMI's Thomas Cain, Big Yellow Dog Music's Kerry O'Neil, Sony/ATV Tree's Terry Wakefield, Big Yellow Dog Music's Carla Wallace, Emerick, and DreamWorks Nashville's Alison Jones.

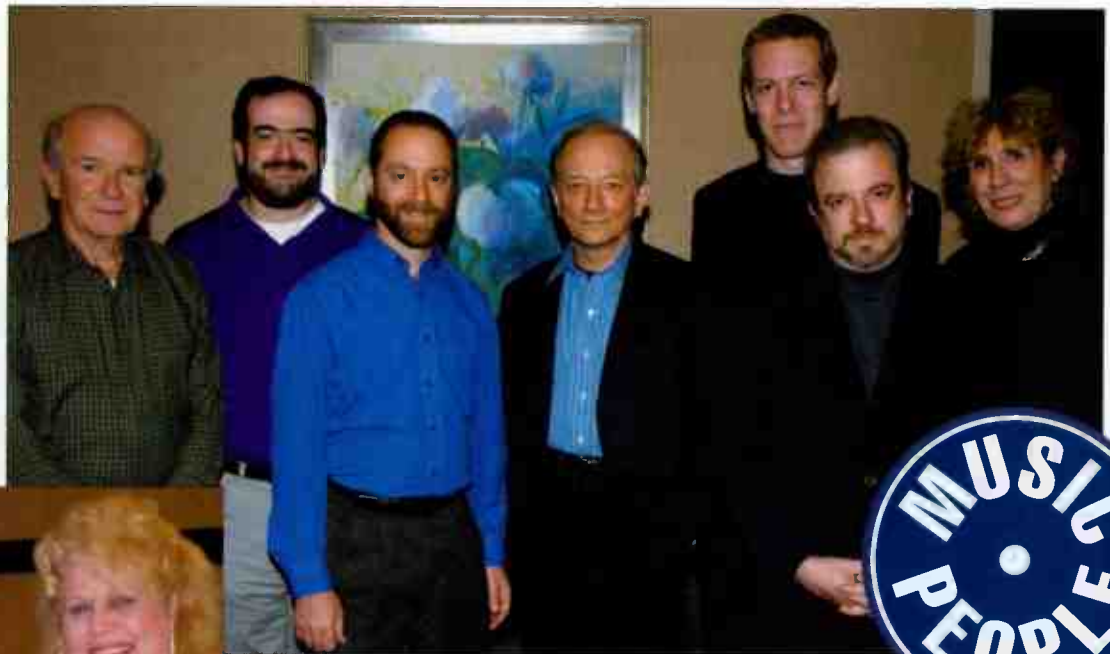


◄ **Pick Up.** A special Valentine's Day BMI Pick of the Month featured the husband-and-wife duo Wilshire, discovered at a BMI acoustic showcase and now signed to Columbia Records and Warner/Chappell Publishing. Shown at the after-party are (l-r): BMI's Myles Lewis, Lori and Micha Wilshire, and BMI's Robbin Ahrold and Tracie Verlinde.

ALAN MAYOR

ANNAMARIA DISANTO

► **Masterful.** The BMI Lehman Engel Musical Theatre Workshop conducted its third Master Class with Tony Award-winning composers Terrence McNally and Jonathan Tunick. The new program, launched last December, features theatre music "masters" critiquing two projects developed by members of the Librettist and Advanced Composer-Lyricist classes in the Workshop. Seen here are McNally, *Groundhog* writers Jack Lechner and Laurence Goldberg, Tunick, *Chasing Garbo* writer Andy Monroe, BMI Workshop Committee member and Master Class moderator David Spencer and BMI's Jean Banks.



▲ **Les Beasley Honored.** During a BMI-hosted reception for the Southern Gospel Music Guild during the National Quartet Convention's annual gathering in Louisville, Les Beasley was honored with the first award from the guild for his outstanding contribution to the growth of Christian music. Longtime member and manager of The Florida Boys, Beasley has been a performer and leader in gospel music for over 50 years. A pioneer in Southern Gospel Music television, he was instrumental in creating the Gospel Music Association's Dove Awards program. He is a member of the Southern Gospel Music, GMA, and Texas Gospel Music Halls of Fame. Pictured (l-r) are BMI's Joyce Rice, Beasley and Southern Gospel Music Guild president Judy Nelon.



▲ **Fine Fellows.** Emmy- and Grammy-winning composer Mike Post and BMI's Linda Livingston congratulate Ryan Amon (l) and Jonathan Kupper (r) winners of the 2003 Pete Carpenter Fellowship for aspiring film composers. The Fellowship gives aspiring composers a chance to observe and work with Post in his studio.



▲ **Clock Watchers.** BMI helped songwriter Don Rollins celebrate the success of his first #1 hit, "It's Five O'Clock Somewhere," with a rooftop party and hurricanes a-plenty at BMI Nashville. Other honored revelers included co-writer Jim Brown, publishers Warner-Tamerlane Publishing Corp. and R. Joseph Publishing, and producer Keith Stegall. Recorded by Arista artist Alan Jackson with Jimmy Buffett, the song went on to win a Grammy as Country Song of the Year. Pictured (l-r) are: BMI's Bradley Collins, Warner-Tamerlane's Kos Weaver, Stegall, Rollins, R. Joseph Publishing's Richard Orga, RCA Label Group's Joe Galante and Brown.

KAY WILLIAMS



▼ **Shameful.** BMI was in the studio with composer George S. Clinton as the final touches were being made to the original score to the John Waters film, *A Dirty Shame*. Pictured (l-r) are: BMI's Doreen Ringer Ross, Clinton, music supervisor Tracy McKnight, film editor Jeff Wolf; and producer/director Waters.

▲ **'Life' Sentence.** Evanescence lead singer Amy Lee (l) was pleased to receive a plaque from BMI congratulating the band on the worldwide success of their hit "Bring Me To Life," from their multi-platinum CD, *Fallen*. Pictured with Lee are (l-r): BMI's Samantha Cox, Evanescence guitarist Ben Moody and BMI's J.W. Johnson.



▼ **On The Avenue.** Jeff Marx and Robert Lopez, co-writers of the hit Broadway show *Avenue Q*, stopped by the BMI New York office recently to critique the first round of charm songs from the First Year class of the BMI Lehman Engel Musical Theatre Workshop. Marx and Lopez met in the Workshop and developed *Avenue Q* there. Seen here (l-r) are First Year class co-moderator Rick Freyer, Marx, Lopez and BMI's Jean Banks.

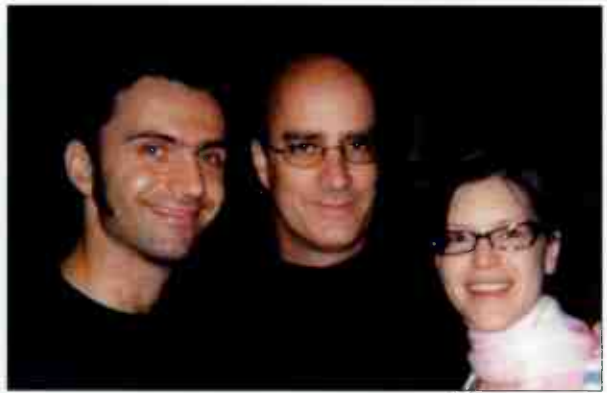
▲ **Tributaries.** Vanguard Records recording artist Mindy Smith marked the premiere of her video "Jolene" with a screening party at BMI Nashville. Directed by Trey Fanjoy, "Jolene" is Smith's contribution to the Dolly Parton tribute album, *Just Because I'm A Woman* (Sugar Hill Records), which also features Alison Krauss, Norah Jones, Shania Twain, Joan Osborne, Shelby Lynne and Sinéad O'Connor. Pictured (l-r) are BMI's Mark Mason, Welk Music Group's Larry Welk, Smith, Fanjoy and Welk Music Group's Kevin Welk.



BETH GWINN

BIAUERICK MILLER

ANNAMARIA DISANTO

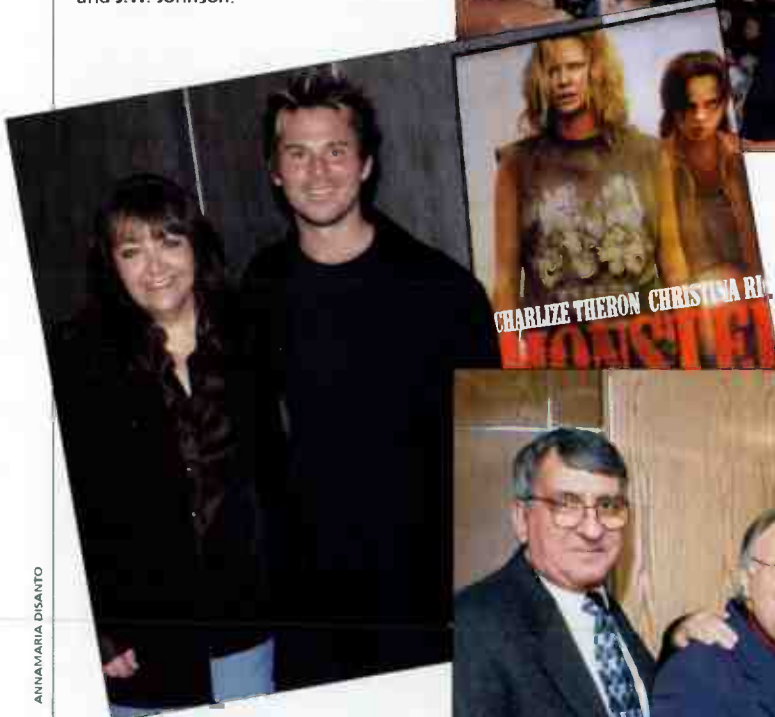


▲ **Food For Thought.** Dweezil Zappa (l) and Lisa Loeb (r) took their love of food on the road along with their guitars to star in a Food Network series called "Dweezil & Lisa." The show follows them across the country in search of musical and culinary adventures. Zappa and Loeb posed for a photo on their tour bus with BMI's J.W. Johnson just before a Bowery Ballroom show in New York City to promote their new series.

▲ **Doctor In The House.** The ARChive of Contemporary Music hosted its annual benefit party at SOB's in New York this past February. The dance party, sponsored by BMI, featured DJ mixes by Mike D of the Beastie Boys, Fred Schneider of the B-52s, legendary producer Nile Rodgers, Carson Kressley from "Queer Eye for the Straight Guy" and Dr. John, who is seen here after his set with his manager, Ed Gerrard, and BMI's Samantha Cox, Beka Callaway and J.W. Johnson.



▲ **Perched On The Porch.** BMI brought the outside inside as the setting of the #1 celebration for "My Front Porch Looking In," written by BMI affiliates Richie McDonald of Lonestar and Frank Myers, along with Don Pfrimmer. Joining in the festivities were Lonestar members Dean Sams, Michael Britt and Keech Rainwater. BMI also recognized publishers Frank Myers Music, Sixteen Stars Music and Sony/ATV Tree. On the front porch at BMI Nashville are (bottom row, l-r) Myers, McDonald and Pfrimmer; (back) Britt, Sams, BMI's Paul Corbin, Rainwater, and BMI's Harry Warner.



▲ **Monster Mash.** BMI co-sponsored a screening of the critically acclaimed film *Monster* at the Pacific Design Center in Los Angeles, in honor of composer BT and his original score. Pictured with the composer is BMI's Doreen Ringer Ross.



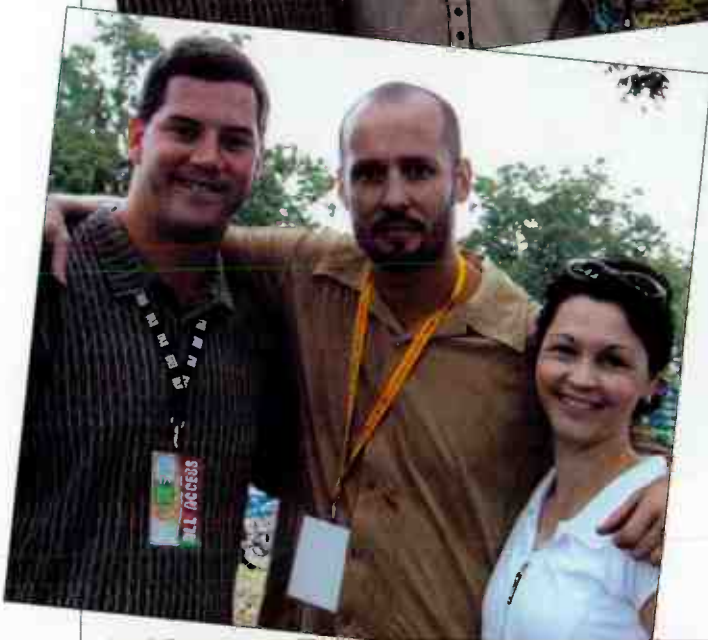
▲ **Score Board.** Frederik Wiedmann was the recipient of this year's BMI Film Scoring Scholarship at the Berklee School of Music. Pictured (l-r) at the presentation are Berklee Film Scoring department Assistant Chair Michael Rendish, Berklee Film Scoring department Chair Don Wilkins, composer Randy Edelman, BMI's Doreen Ringer Ross, Wiedmann and Berklee President Lee Eliot Berk.

ANNAMARIA DISANTO

BMI/LESLE MORGAN

STEVE LOWRY

FARNSWORTH BLALOCK PHOTOGRAPHY



Limited Engagement. The 2nd Annual Austin City Limits Music Festival was bigger and better in every way, drawing nearly 150,000 music fans to Austin's Zilker Park during the three-day event. The BMI Singer/Songwriter stage featured over a dozen artists, including BMI talents Pauline Reese, Shawn Camp, Robert Earl Keen, Mason Jennings, Bruce Robison, Monte Warden, Paul Thorn, Kaki King, Mindy Smith and Miranda Lambert. Pictured in the top left photo are (l-r) BMI's Mark Mason, Robert Earl Keen and BMI's Jill McGuckin. The photo at left shows Mason, Paul Thorn, and BMI's Caroline Davis, and in the photo above, taken at Los Lonely Boys' autograph session, are LLB's JoJo Garza, BMI's Paul Corbin, LLB's Ringo Garza (seated), McGuckin, and LLB's Henry Garza.



▲ Proven Hit. BMI songwriters Kenny Williams and Melvin Kent stopped by the New York office to share the success of their current hit song, recorded by Alicia Keys. The pair co-wrote the original song "Let Me Prove My Love to You" from which elements were taken and used in Keys' #1 single, "You Don't Know My Name." "Let Me Prove My Love to You" was first recorded by r&b/soul band The Main Ingredient. Toasting their success are (front row): BMI's Erica Tompkins, co-publisher and Williams's wife Mary Seymour; Williams; artist Jemeka; Kent; (back row): Williams and Seymour's son Kenny Seymour; BMI's Wardell Malloy, Charlie Feldman and Samantha Cox; Kent's lawyer Ken Salzman; and BMI's J.W. Johnson and Beka Callaway.



▲ **BMI Writers Take Top NSAI Honors.** BMI Award-winners Paul Overstreet and John Prine were inducted into the Nashville Songwriters Hall of Fame during annual ceremonies hosted by the Nashville Songwriters Foundation. In conjunction with the Hall of Fame event, the Nashville Songwriters Association International (NSAI) conferred a series of Songwriter Achievement Awards, with the three top songwriting prizes won by BMI affiliates. Jeffrey Steele was named NSAI Songwriter of the Year, placing three songs among the top 40 vote-getters, and Toby Keith was proclaimed Songwriter/Artist of the Year. Doug Johnson accepted Song of the Year kudos for co-writing "Three Wooden Crosses." Pictured after the ceremonies are (l-r); Johnson, Overstreet, BMI's Frances Preston, Prine and Steele.

KAY WILLIAMS

▼ **Good Men.** Everyone had a "real good" time at BMI Nashville celebrating "Real Good Man," Tim McGraw's 21st #1 single. Written by BMI writer George Teren with Rivers Rutherford, the song is featured on McGraw's platinum Curb album, *Tim McGraw and The Dancehall Doctors*. The song's publishers, Teren It Up Music and Zomba/Careers-BMG Music Publishing Inc., were honored at the party, along with producers Byron Gallimore and Darran Smith. Pictured (l-r) are: McGraw, BMI's Joyce Rice, Teren and Rutherford.



BMI/DAVID BILLS



▲ **Summit Meeting.** The National Alliance for Musical Theatre (NAMT) recently held its annual New Works Summit, which included a luncheon hosted by BMI and a presentation of new works from the BMI Lehman Engel Musical Theatre Workshop. Seen here after the luncheon are (l-r) BMI's Jean Banks; Bob Alwine, Goodspeed Musicals; Dave Steakley, Zachary Scott Theater in Austin; Leland Ball, California Musical Theatre; Kathy Evans, Executive Director of NAMT; Sue Frost, Goodspeed; Daniella Topol, New Works Program Director, NAMT; David Armstrong, The Fifth Avenue Musical Theatre Company in Seattle; Frank Evans, Co-producer of the Showcase and member of the BMI Lehman Engel Musical Theatre Workshop Steering Committee; Robb Hunt, Village Theatre in Issaquah, Washington; and Patrick Cook, Artistic Coordinator of the BMI Lehman Engel Musical Theatre Workshop.

KAY WILLIAMS



▲ **Pearls of Wisdom.** BMI co-sponsored a screening of the Lions Gate Films release *Girl with a Pearl Earring* in honor of composer Alexandre Desplat's original score, for which he received a Golden Globe nomination for Best Original Score-Motion Picture. Pictured (l-r) are: manager Robert Urband, BMI's Doreen Ringer Ross, Desplat and Lions Gate Films' Joel C. High.

LESTER COHEN



▲ **All Smiles.** During a recent Capitol Hill Event, Representatives Nick Lampson (D-TX) and Linda Sanchez (D-CA) got together with BMI's Fred Cannon (r) to discuss issues of interest to the creative community.



▲ **Gone But Not Forgotten.** Alternative rock band Eight Days Gone treated BMI staff to a listening party for their Ragin' Grace/Titan Entertainment CD, *Silence To The Naysayers*. Pictured (l-r) are: band manager Pat Armstrong, BMI's Samantha Cox, drummer John Zadeh, lead singer/guitarist Neill Steinke, BMI's Charlie Feldman, lead guitarist Steve Miceli, BMI's J.W. Johnson, bassist Gary Bonneau, BMI's Beka Callaway and Titan Entertainment's Larry Stessel.



▲ **Capitol Connection.** During a break in a recent House hearing, Representatives Rick Keller (R-FL) and Bill Jenkins (R-TN) took time to talk about copyright issues with BMI's Fred Cannon. Pictured (l-r) are Keller, Cannon and Jenkins.

▼ **Nifty Keane.** East Sussex, England-based rock group Keane made its Los Angeles debut, and was BMI's choice for Pick of the Month. Pictured at the show are (l-r, front): BMG Publishing's Suzan Koc; BMI's Tony George, Barbara Cane, Tracie Verlinde and Myles Lewis; (back) Keane's manager, Adam Tudhope; Keane's Richard Hughes, Tom Chaplin and Tim Rice-Oxley.



▲ **Academy Award.** Royal Academy of Music student composers Adam Langston and Christina Godbold are this year's recipients of the BMI Student Bursary Award, given each year in London to graduating students enrolled in the Academy's Music & Applied Media program. Pictured in the BMI London office (l-r) are: Langston, BMI's Brandon Bakshi, Godbold, and MAM department head Dick Walter.



Bohemians. In honor of Grammy Week, BMI hosted "Una Noche Bohemia" at Mama Juana's in Los Angeles, to spotlight BMI singer/songwriters nominated in the Latin music categories. Pictured after the show are (l-r): BMI's Phil Graham and Delia Orjuela; Akwid's Sergio Gomez; BMI's Diane Almodovar; Akwid's Francisco Gomez; and BMI's Barbara Cane and Jerry Vila. In the photo below are singer/songwriter Rafael Rubio, Almodovar, singer/songwriter Marc Durandean, singer/songwriter Adrian Pieragostino, Orjuela, singer/songwriter Edgar Cortazar and accompanist Ismael Gallegos, Vila, and Jose Fernandez, accompanist for Adrian Pieragostino.



▲ 'Bad' Boy. BMI composer David Kitay put his considerable skills to work when he was asked to score the hit film *Bad Santa*, and BMI's Doreen Ringer Ross had the opportunity to visit during a scoring session. Shown at the session are (l-r): director Terry Zigoff, Ringer Ross, Kitay and actor Tony Cox (front).

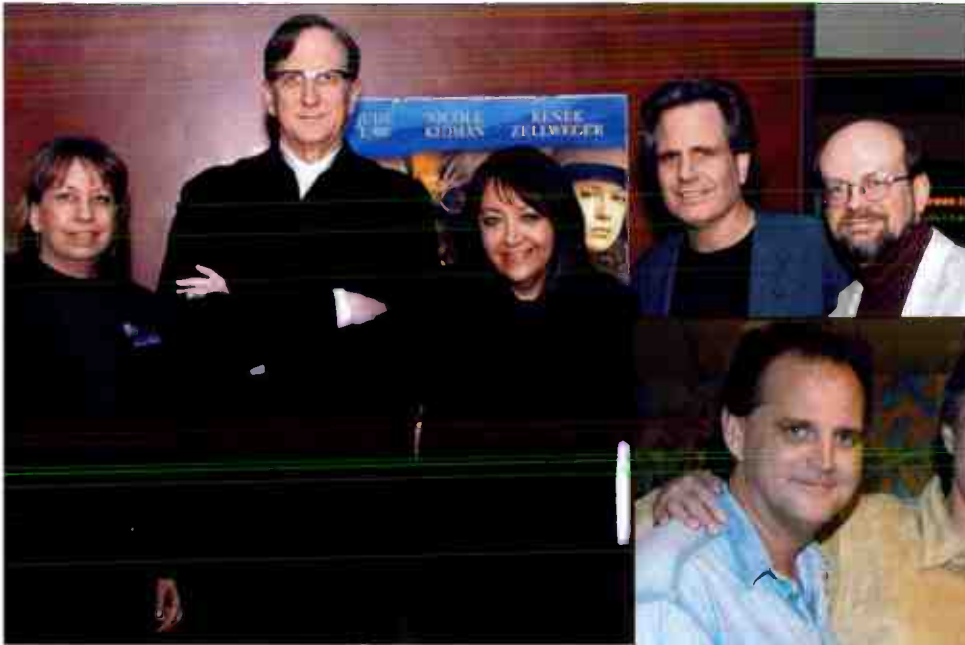


▲ Top '40'. BMI and Capitol Records hosted a party honoring the gold certification of Ronnie Milsap's *40 #1 Hits*. Milsap treated the crowd to a medley which included selections from his lengthy roster of #1's, including "It Was Almost Like A Song," "I Wouldn't Have Missed It For The World," "Pure Love" and "There Ain't No Getting Over Me." Pictured at BMI Nashville are (l-r): producer Scott Hendricks, BMI's Joyce Rice, Milsap, Joe Galante and manager Burt Stein.

ARNOLD TURNER

ARNOLD TURNER

KAY WILLIAMS



▼ **Enough' Is Enough.** "Tough Little Boys" were rewarded during a luncheon at BMI Nashville, when BMI Award-winning writer Harley Allen, co-writer Don Sampson and MCA artist Gary Allan celebrated the song's #1 achievement. Also recognized for their contributions were publisher Coburn Music, Inc. and producer Mark Wright. Pictured (l-r) are: Sampson, Allen, BMI's Joyce Rice and Allan.



▲ **The 'Tide' Is High.** BMI, along with the Society of Composers and Lyricists, sponsored a screening of the film *Cold Mountain* in honor of composer T-Bone Burnett, who was executive music producer, songwriter and arranger and co-wrote "Scarlet Tide," the Academy Award-nominated song featured in the film. After the screening, a Q&A session was held. Pictured (l-r) are: the SCL's Laura Dunne, Burnett, BMI's Doreen Ringer Ross, SCL President Dan Foliart and journalist & moderator Jon Burlingame.

KAY WILLIAMS



◀ **'Life' Time.** Wendell Mobley was the center of attention at BMI Nashville during a party celebrating the success of his second #1 hit, "There Goes My Life." Co-written with Neil Thrasher, the song enjoyed seven weeks in the top spot and is the first single from Kenny Chesney's BNA Records album *When The Sun Goes Down*. Also honored were Warner-Tamerlane Publishing Corp. and co-producer Buddy Cannon. Showing off the hardware (l-r) are BMI's Perry Howard, BNA Records' Tom Baldrice, Chesney, Cannon, Mobley, Warner-Tamerlane Publishing's Dale Bobo and Thrasher.

ALAN MAYOR



► **Urban Development.** BMI Award winner Keith Urban and co-writer Monty Powell were honored with a party at B.B. King's Blues Club in Nashville to celebrate the #1 status of Urban's single "Who Wouldn't Wanna Be Me." Also saluted were the song's publishers Coburn Music, Inc. and Guitar Monkey Music. "Who Wouldn't Wanna Be Me" is included on Urban's platinum-selling Capitol Records release, *Golden Road*. Pictured (l-r) are: Coburn Music's Barry and Jewel Coburn, Urban, BMI's Joyce Rice, Capitol Nashville's Bill Catino and Monty Powell

KAY WILLIAMS



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.

Frances W. Preston
President & CEO

Robbin Ahrold
Vice President, Corporate Relations

Diane Almodovar
Assistant Vice President, Latin Music

Tom Annastas
Vice President, General Licensing

Jean Banks
Senior Director, Theatre & Jazz

Mark Barron
Assistant Vice President, Marketing,
Media Licensing

Marvin Berenson
Senior Vice President & General
Counsel

Patsy Bradley
Assistant Vice President, Writer/
Publisher Administration, Nashville

Catherine Brewton
Assistant Vice President, Writer/
Publisher Relations, Atlanta

Del Bryant
Executive Vice President

Thomas Cain
Senior Director, Writer/Publisher
Relations, New York

Bekka Callaway
Associate Director, Writer/Publisher
Relations, New York

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

Fred Cannon
Senior Vice President,
Government Relations

Bradley Collins
Associate Director, Writer/Publisher
Relations, Nashville

Richard Conlon
Vice President, Marketing & Business
Development, Media Licensing

Paul Corbin
Vice President, Writer/Publisher
Relations, Nashville

Samantha Cox
Director, Writer/Publisher Relations,
New York

Ivanne Deneroff
Associate Director, Film/TV Relations,
Los Angeles

Cheryl Dickerson
Senior Director, Writer/Publisher
Relations, Los Angeles

Antonella Di Saverio
Director, Performing Rights

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◀ **Congressional Visit.** U.S. Representative **Marsha Blackburn** (R-TN) visited BMI Nashville to present details of the Congressional Songwriters Caucus and the latest on federal legislation affecting the music business. The Caucus, which Blackburn formed with Representative **Lloyd Doggett** (D-TX), will allow songwriters to voice their concerns to other House members. Pictured (l-r) are: BMI's **Fred Cannon** and **Harry Warner**, Nashville Songwriters Association International (NSAI) President **Bob Regan**, Rep. Blackburn, Songwriters Guild of America President **Rick Carnes**, and NSAI's **Bart Herbison**.

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A person is shown from the chest down, wearing a white t-shirt, playing a light-colored acoustic guitar. The guitar has a dark pickguard and a dark fretboard with white dot inlays. The headstock is dark with the Gibson logo and six white tuning pegs. In the foreground, the head of a dark-colored dog is resting on a surface, looking towards the guitar. The background is dark and out of focus.

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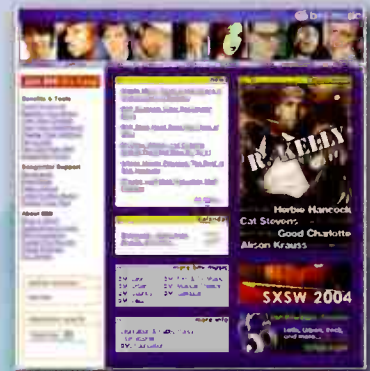
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