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# HITMAKERS

Over the last 10 years, My Morning Jacket has gone from making low-fidelity recordings on a farm in their native Kentucky to the sonic studio richness of their latest album, *Evil Urges*. And the five-man band has also ascended from slogging it out in a van on the club circuit to recently headlining such prestigious venues as Radio City Music Hall in New York and Red Rocks Amphitheatre overlooking Denver, as well as booking Madison Square Garden for New Year's Eve at the end of this year.

What's the secret behind the group's rise from the grassroots to one of the leading lights of contemporary popular music? Their sound achieves a broad appeal by mixing classic rock strains and roots music with modern alternative rock inventiveness to the delight of old-school rock fans, Southern rockers, cutting-edge music hipsters, the jam-band crowd and lovers of everything from country to psychedelic sounds to punk. Often compared at early first glance to Neil Young (for singer Jim James's keening vocals and his impressionist and naturalistic songwriting bent) and Lynyrd

Skynyrd (due to their fervid two-guitar attack), My Morning Jacket did take a good part of its original cue from Young's *Harvest* album.

One of the distinguishing characteristics of MMJ's two early indie releases, *The Tennessee Fire* and *At Dawn*, was James's echoing vocals, recorded in a silo on a farm. By the time the band signed with Dave Matthews's ATO label and graduated to the major leagues with *It Still Moves* in 2003, they had earned a reputation as one of the most exciting and incendiary acts on the live music circuit (well documented on the 2006 live CD and DVD *Okanokos*).

Since entering modern studios for *Z* in 2005 and this year's *Evil Urges*, My Morning Jacket has become even more innovative with their sound while refining an almost trademark style all their own. They've also come from being indie music darlings and critical favorites to hitting the Top 10 of the *Billboard* 200 with their latest CD. And becoming a mainstream, across-the-board draw delights MMJ.

"We love that," James concludes. "Looking in the audience and seeing frat boys, indie rockers and maybe some 60-year-old women."

Rob Patterson



Hip-hop had one of its best weeks in June of 2008 and it wasn't just because of Lil' Wayne's record-breaking album sales. A&R-rep-turned-artist Plies moved more than 200,000 units of his sophomore album, *Definition of Real*, and landed at No. 2 on the *Billboard* chart.

Fueled by the mellow hit "Bust It Baby, Pt. 2" featuring Ne-Yo, the Fort Myers, Florida native has managed to do something hip-hop has not seen in some time: He established a solid fan base of both males and females.

"To have the female following that I got is something that is indescribable," he says. "When

you got 2,500 people at a venue and 1,500 of them are females... to have the best of both worlds is something that I haven't seen musically in a long, long time."

With all of Plies's apparent love for the ladies in his music, however, his true heart is bared in his commitment to being real. Fueled by his brother Big Gates doing time in a federal penitentiary, the Big Gates/Slip-N-Slide/Atlantic artist was forced to reassess what being "real" was really all about.

"My brother being locked up is the biggest pill I had to swallow in my life," admits Plies. "I never respected another human being as much as I respect my brother."

He is also trying to help others who may have gotten caught up in being too "real," having recently established a foundation that provides aid to inmates and produces educational forums focusing on rehabilitation. He also established the "Somebody Loves You" Scholarship Fund for the children of parents who are incarcerated.

Those actions speak volumes about where Plies' head — and his heart — is, and for him, there is nothing that matters more.

"I never try to be defined by how many records I sell. I think it's more important for my mark to be made on what I stand for," he says.

E. Monique Johnson



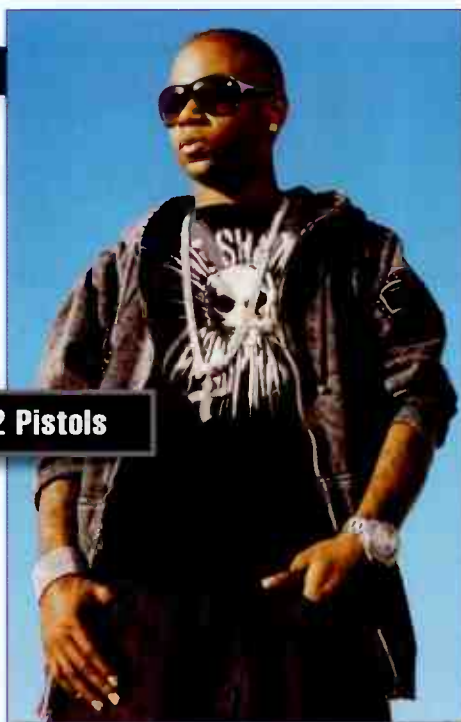
**T**he artist known as 2 Pistols has said that he had his "aha!" moment while sitting in jail. Born to parents who were in jail themselves for most of his childhood years, the man born Jeremy Lemont Saunders realized in the lock-up that all the time he'd spent hustling the wrong dream could have been invested in a future in music.

The native of Tarpon Springs, Florida, a community near Tampa, had been encouraged to pursue music since high school, when he was a star running back on the football field but sat in the back of class writing rhymes.

One such ditty was "Dirty Foot," a silly euphemism for a no-good girl. Coached by his brother, Saunders — calling himself 2 Pistols as a nod to his Gemini duality and hard-knock background — he pressed a few copies and gave them away, only to enter a local club one night and hear a DJ playing the song. That same night, he took to the stage and performed the track for the very first time, convinced he'd leave behind the incarceration, drugs and violence that plagued his life to pursue music full time.

He began promoting parties, bringing artists including Plies, Rick Ross and T-Pain to Tampa, and then performing as their opening act. To

## 2 Pistols



**I**n his celebrated career of over 50 years, pianist, arranger, producer, bandleader and composer Eddie Palmieri has garnered nine Grammy Awards, including the first presentation in the Best Latin Album category for his 1975 release *The Sun of Latin Music*. Melding hyperkinetic Latin rhythms to the spacious immediacy of jazz improvisation, the New York native has transformed modern music, invented his own genre and enthralled millions of fans.

Born in Spanish Harlem in 1936, Palmieri and his celebrated older brother, the late

salsa legend and pianist Charlie Palmieri, understood that music was a faster ride from the barrio than the A-Train. By age 11, he had auditioned at Weil Recital Hall, next door to Carnegie Hall, and joined his uncle's orchestra at age 13, where he played the timbales, a musical direction that influences his piano style to this day.

In the early '50s with Eddie Forrester's Orchestra, and in 1955 with Johnny Segui's band, Palmieri established himself as a pianist. He spent a year with the Tito Rodriguez Orchestra before forming his own aggregation,

create further buzz, 2 Pistols began building a network of DJs, producers and emcees called Blood Money Union.

In time, his buzz led to a deal with Universal and in June of 2008, 2 Pistols released his debut album *Death Before Dishonor*. The album's lead single, "She Got It," featuring T-Pain, shot to No. 2 on the Billboard Rap chart, and No. 9 on the R&B chart.

2 Pistol's showing is certainly impressive for any new artist, but one all the more heartening considering it is the culmination of his decision to change his life and shatter a cycle of negativity. "This is just the beginning for me," he has said. "The fact that I'm even here means I've already accomplished so much. There's nowhere else for me to go but up."

Malcolm Venable



## The 88

**A**ccording to legend, L.A. glam revivalists The 88 selected their name based on a near-superstitious faith in the affirmative power of an ancient numeral. As the band's members happily note, there are 88 keys on the piano and 88 constellations in the sky. In

Morse code, 88 translates to "kisses and hugs." Given these and other positive associations, it's little wonder that the Chinese consider 88 to be the luckiest of numbers.

Judging from their uncanny good fortune, The 88 have triumphantly tapped into the auspicious power of their numeric

namesake. With scant help from radio or MTV, the trio has become one of contemporary rock's most buzzed about bands. The toast of the L.A. rock scene — they recently performed a high-profile gig at Hollywood's Sunset Strip Music Fest — The 88's original songs and performances have been featured in films like *You, Me & Dupree*, *Failure to Launch* and *Surviving Christmas*.

The band's music has also appeared in TV shows like *How I Met Your Mother*, *Grey's Anatomy* and *Numb3rs*.

While The 88 hails from Los Angeles, the band's music offers a melodic crash course in modern British song, combining West End show tune sensibilities with Beatlesque pop and T Rex-styled glam rock. The group's Anglophilia even extends to the title of their new CD, *Not Only... But Also*, which is named after a 1960s BBC TV series featuring the

late comic Dudley Moore.

Replicating the thrill of a British Touring Car race, The 88's new single, "Sons & Daughters," features songwriter/guitarist Keith Slettedahl channeling the vocal spirits of Freddie Mercury and Jeff Buckley, while pianist Adam Merrin and drummer Anthony Zimmitti supply rollicking accompaniment.

Tunes like "Sons & Daughters" have helped The 88 disarm the saltiest of critics. PopMatters.com called The 88, "a band that intimately knows the touchstones of British and American rock," while *BlogCritics* magazine hailed the group's "great melodies, and flawless vocals and harmonies."

Despite all the rave notices and Hollywood connections, The 88 have not abandoned their numerological faith. The band's new album officially drops August 26 — the 8th month of 2008.

Bruce Britt





Eddie Palmieri

**J**ames Otto moved to Nashville 11 years ago, eager to learn the craft of songwriting. It didn't take him long to find a place where he could do just that.

Otto became a regular at the songwriters' mecca, The Broken Spoke nightclub, often spending five nights a week there soaking up the influence of the city's finest tunesmiths. "I saw people like Tony Lane, Reese Wilson, Jason Matthews and Anthony Smith early in their careers," he recalls. "Watching all those guys really helped me, listening to their songs and learning what they were doing."

Otto clearly learned his lessons well: He had a hand in writing all but two of the songs on his soulful breakthrough album, *Sunset Man*, which debuted earlier this year at No. 3 on *Billboard's* album chart. But it's been a long road to success for the Washington-born singer, who lost his previous major-label record deal following the disappointing performance of his 2004 debut, *Days of Our Lives*. While he worked toward his breakthrough as a solo artist, he continued to flourish as a songwriter; artists including John Anderson, Jamey Johnson and Confederate Railroad have all recorded his tunes.

Now, Otto is sharing the spotlight with his heroes, having recently spent two months as the opening act for major influences Hank Williams Jr. and Lynyrd Skynyrd. "This year has been a year of firsts for me, and a year of incredible realization of dreams," says Otto. "It's just been awesome." *Chris Neal*



James Otto

the legendary Conjunto La Perfecta, which featured a trombone section instead of trumpets, a forerunner of Palmieri's unconventional methods of orchestration.

Over time, Palmieri's status in the arts and musical communities soared. He served as a consultant to Paul Simon on the world music release *Rhythm of the Saints* and he was appointed to the board of governors of the New York chapter of the National Academy of Recording Arts and Sciences, where he has championed the recognition of Latin music in its diverse forms.

For a recent Grammy-winning project, Palmieri teamed up with trumpeter/composer Brian Lynch and vocalist Lila Downs to head the Brian Lynch/Eddie Palmieri project with stunning results. Ever active, Palmieri maintains one of the most actively touring salsa and Latin jazz orchestras in the world, with tours to Europe, Asia, Latin America, North Africa and throughout the Caribbean. With his astute arranging skills, unparalleled musicianship and historic compositions, Palmieri continues to chart the destiny of Latin music.

*Dan Kimpel*



Bobby Pinson

in 2005 during his short stint on RCA) and *Songs For Someone* (self-released in 2007).

With several years of songwriting in Nashville and a major label deal under his belt, Pinson's found himself in a good position. "Who knows how or why things happen, but I do know that with-

out having the opportunity to get 11 of my songs all

in one place — as I did for RCA — I probably wouldn't have been noticed by some of these artists that have actually given me a shot," he says. "Now that I'm not an artist [on a label], people are more open to, 'Hey, come on the bus and write with us.'"

Pinson has recorded a few songs cut first by other acts. Even so, his ragged-edged, Steve Earlesque drawl gives them a different, compellingly lived-in treatment. But his albums are mostly never-before-recorded material, and, in his opinion, there's good reason for that. "I think most artists aren't really cutting what I want to cut," he says.

And the reason? Pinson often gravitates toward keenly observed, emotionally demanding material. "I think the lighter records fly further and faster," he says. "The heavier records take a slower road but are around longer. Sometimes my music asks a little bit too much of the huddled masses, but it'll be around forever." *Jewly Hight*

**B**obby Pinson is fully conscious of how he shifts gears in songwriting. "There are two facets to my songwriting — there's the artist songwriter and there's the commercial songwriter," says the Texas native. "When I'm writing with Sugarland or Toby Keith, it's my job to go give them what they want. I'm almost constructing it from a distance, versus something that's so close to me that I'm just trying to get right and not mess up."

In recent years, Pinson's co-writing with Keith, Sugarland and Trent Tomlinson has waxed boastful (Keith's raucous "She's a Hottie"), romantic (Sugarland's "Want To") and soberly empathetic (Tomlinson's gospel-tinged "One Wing In the Fire"). The latter comes the closest to the potent mixture of small-town wisdom and recklessness that colors Pinson's own country-rock albums: *Man Like Me* (released

NANCY ADLER



**Sergio George**

**R**ecord producer, songwriter, arranger, musical director and visionary executive: Sergio George has made an indelible mark on Latin music, contributing to the artistry of a roster of celebrated artists including Marc Anthony, Tito Nieves, Victor Manuelle, India, Frankie Negrón, Johnny Rivera, Ray Sepulveda, Tito Puente, Orquesta de la Luz, Celia Cruz, La India, Jerry Rivera and Bacilos.

Born in New York to Puerto Rican parents, George was the visionary behind the RMM Records & Video label, arranging,

producing, and directing dozens of recordings. He introduced Dark Latin Groove, better known as DLG, a collective whose tropical/urban mix of salsa and reggae revealed a savvy synergy of sound and groove. In early 2004, George and Latin recording executive George Zamora created SGZ Entertainment, a Miami-based company focusing on urban artists, now under the umbrella of Univision Records.

George is a hands-on collaborator, co-writing a formidable catalog of songs, including the hit Bacilos single "Mi Primer Millón" with the band's Jorge Villamizar. He also contributed to *El Cantante: Music from and Inspired*

*by the Original Motion Picture*, the companion recording for the Marc Anthony/Jennifer Lopez biopic of the late Héctor Lavoe.

While he emphasizes that formal music education has been vital to his understanding of music, George recalls that a year spent in Colombia playing with local bands changed his focus from writing music for musicians to writing music for the people. Creatively, he says he prefers to keep his options open, as he explains, "I try not to corner myself too much into projects since great projects always come up out of nowhere and at the last minute."

*Dan Kimpel*

**L**ondon-based DragonForce are bringing British metal music back to the international forefront with their

hard, driving sound and twin-guitar attack that they like to call "extreme power metal." But their worldwide appeal and impact also reflects the band members' far-flung origins. Drummer Dave Mackintosh is English, and guitarist Sam Totman hails from New Zealand. Guitarist Herman Li is a native of Hong Kong, singer ZP Theart is South African, keyboard player Vadim Pruzhanov is from the Ukraine and bassist Frédéric Leclercq is French.

Even before DragonForce officially released any records, they topped MP3.com's heavy metal charts and their song "Valley of the Damned" racked up 500,000 downloads, a first sign of the grassroots appeal that has powered the group's rapid rise. With their 2003 debut album of the same name and 2004's aptly-titled *Sonic Firestorm*, the six-man band embarked on a relentless round of touring in the U.K. and ever-expanding places beyond.

Their first North American release was 2006's *Inhuman Rampage*, following a deal with Roadrunner Records. But even



**DragonForce**

before the album hit the streets Stateside, the DragonForce buzz was strong enough to support a U.S. club tour, with many venues selling out. A main stage slot on the Ozzfest tour followed, and then a headlining American tour with sold out shows at the Wiltern Theater in Los Angeles and New York City's Nokia Theatre Times Square proved that the band has made its mark in the U.S. A further sign of DragonForce's arrival was the inclusion of their song "Through the Fire and Flames" on the best-selling Guitar Hero III video game.

Before hitting the studio to record their fourth album, DragonForce played three world tours hitting 26 countries in Europe, North America, Asia and Australia. They led in to the late August 2008 release of *Ultra Breakdown* by hitting North America again on the Rockstar Energy Mayhem summer tour with Slipknot and Disturbed.

The group's drive to succeed and fulfillment comes from the way their music connects with fans in concert, says singer Theart. "When you see people pumping their fists in the air or when you can have a black metal guy hanging out with an emo boy in the same crowd, you know you're on to something."

*Rob Patterson*



## HITMAKERS

**G**ospel audiences everywhere must have been dehydrated, because they kept Marvin Sapp's *Thirsty* CD at the top of the charts for several months.

The former Commissioned star's seventh solo album was released in April 2007 and, buoyed by the No. 1 (on gospel charts)/Top 10 (on urban charts) hit, "Never Would Have Made It," the album continues to inspire listeners everywhere. The song, a throwback to a more traditional, but clearly still effective gospel sound, was inspired by Sapp's real-life tragedy.

The song was birthed out of his grieving the passing of his father, as well as two other important men in his life, all within three months. It has been reported that Sapp, who handled his father's funeral service, was inspired with the song in the pulpit of his church right after his father's burial.

The raw emotion conveyed in his record-breaking single — it is the longest No. 1 radio single across genres — is signature Sapp. Previous hits like "Not the Time, Not the Place" from 1997's *Grace & Mercy*, resonated with fans similarly because of its relatability.

Like many artists, gospel or otherwise, Sapp began singing in church at a young age. And though he's listed sexy crooners like Donny Hathaway and Teddy Pendergrass as influences, when Sapp was given the choice between secular and gospel music, he chose based on his Christian beliefs, a choice that has paid off in not only commercial success, but critical accolades as well, including Stellar Awards, the Gospel Music Excellence Award as well as Grammy, Soul Train Music and Dove Award nominations.

The married father of three is also pastor of Lighthouse Full Life Center Church in Grand Rapids, Mich. But just because he's been called to the ministry doesn't mean he's just any old singing preacher. Sapp's motto: He's not a singer that happens to preach, but a preacher called by God who is gifted to sing.

E. Monique Johnson

**Marvin Sapp**



**Emily Shackelton**

*"If you don't dream big, then what's the use in dreaming  
If you don't have faith, there's nothing worth believing  
It takes wild hope to make the stars worth reaching for..."*  
-- "Dream Big"

**E**mily Shackelton knows a thing or two about dreaming big. Raised in rural Minnesota, the Berklee School of Music grad took a leap of faith, moving to Nashville in 2007 to pursue a music career. So when singer David Cook performed "Dream Big" during the 2008 *American Idol* finals, Shackelton's giddy reaction was understandable.

"I was jumping up and down in the middle of my little living room rocking out to it," Shackelton recalled on her MySpace page. "It was such a

great feeling... who can take away those two minutes of glory?!"

After Shackelton's song helped Cook nab the 2008 "Idol" grand prize, the song publishers came courting. But while the rest of the world is just now waking up to Shackelton's formidable talents, BMI is proud to have been involved with this gifted singer from the start. In 2007, Shackelton took first place in the 10th annual BMI John Lennon Scholarship competition, winning a \$10,000 prize for her contemplative ballad, "Goodbye."

Judging from the votes of confidence she has since received from the industry, Shackelton is well on her way to world renown. A finalist in the 1st annual American Idol Songwriters Competition, the willowy singer received even more recognition after David Cook's recording of "Dream Big" rocketed to No. 1 on the iTunes chart. Shackelton

recently completed an internship at Warner Chappell Music, the publishing arm of Warner Music Group.

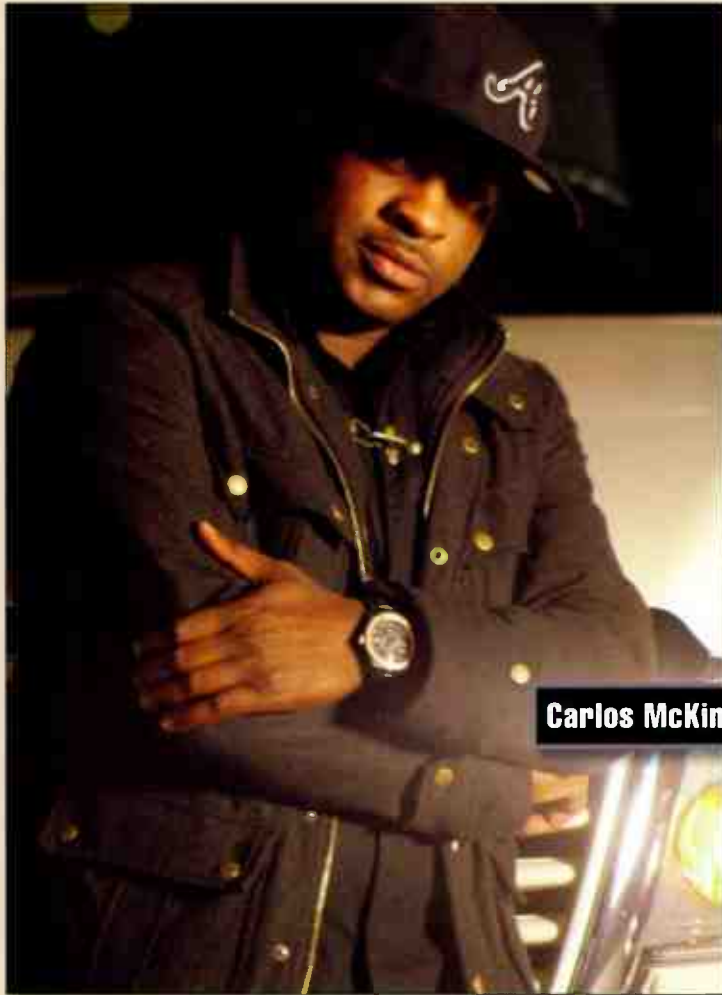
"Dream Big" only hints at the depth of Shackelton's artistry. Her melodies rank among the most elegant in contemporary country and Christian music, while her lyrics seesaw from poetic couplets to plain-spoken sentiments of heartrending intimacy.

Perhaps nowhere is Shackelton's creativity more evident than on the haunting ballad "Pounding the Nails," where she employs creative license to express her Christian faith.

Considering that Shackelton composed "Pounding the Nails" just barely out of her teens, we can only imagine what great music and performances she has in store. Beguiling, talented and humble, Emily Shackelton is definitely "one to watch."

Bruce Britt

## HITMAKERS



**Carlos McKinney**

**H**e may have produced J. Holiday's No. 1 single "Bed," but it would be a mistake to sleep on the ultra-talented Carlos "L.O.S." McKinney.

The 34-year-old writer/producer/composer/musician comes from an accomplished line of musicians that includes his uncle Harold McKinney, who not only taught him how to play but himself performed with legends like John Coltrane and Wes Montgomery. With such a family legacy it's no wonder he has made a career of creating hits for such artists as Boyz II Men, Faith and The Dream.

Having co-produced his first hit record when he was just 14, one would assume he was already a household name. Though he is still gaining mainstream recognition, his reputation is firmly established with the artists who love working with him.

"Carlos is actually signed as a producer to the same label as I'm signed to as an artist, so we have done some work together and he is an incredible producer. He is one of the most underrated producers

right now," J. Holiday told U.K. site Female First.

He may be underrated but his work speaks for him. In addition to having worked with Mary J. Blige, Luther Vandross, and Patti LaBelle and having played with Wynton Marsalis, Roy Hargrove and Sonny Rollins, L.O.S. has worked on the soundtracks for *Soul Food* and *Daddy's Little Girls*, and scored the popular '90s television show *New York Undercover*.

L.O.S. is good at creating hits for others, but he has shown himself love, too. One of his first albums was *With You in Mind*, by The Legacy Quintet, a group he created and performed with in high school. Their success also helped pave the way for his classical and jazz scholarship to New School Mannes University. The Detroit native signed to Motown while still a student, and after receiving his BFA he was mentored by Def Jam's Lyor Cohen and eventually by the legendary Clive Davis. You can find L.O.S. following their examples by mentoring rising stars through his Urban Legendz label.

*E. Monique Johnson*

**L**ooking for a single identifying factor in all the songs George Teren has written over the years isn't a simple proposition. If there's a trademark of his writing career, it's versatility.

Teren moved from one musical world (New England) to a vastly different one (Nashville) two decades back. "Country music was pretty much under the radar when I was living up there," he says. "So I had a lot to learn when I got here, not just about songwriting, but about the market. But I also felt like I brought a little different sensibility that probably helped me."

During Teren's first several years in Nashville, he plunged into one of the most diverse types of songwriting: advertising jingles. "I did a lot of commercial work, and the clients would specify a certain type of music they want," he says. "Often they would identify a certain group or sound. I worked with everybody from Ladysmith Black Mambazo to Richie Havens to Tower of Power. I had to learn how to be pretty flexible."

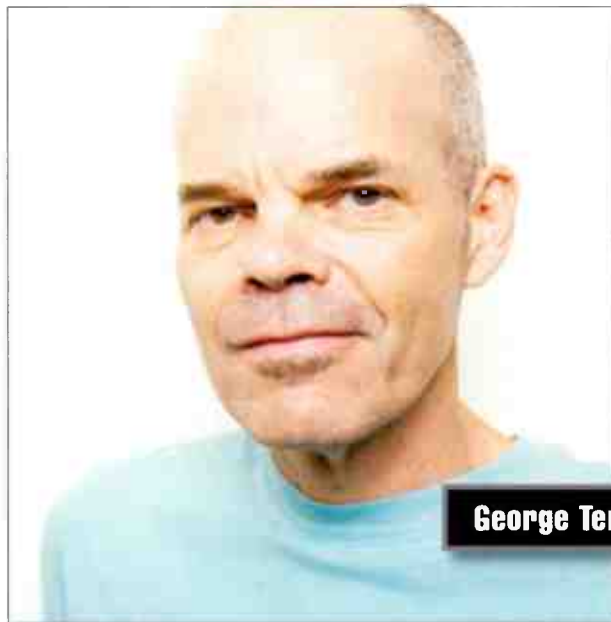
Not only did Teren continuously broaden his stylistic range, he also sharpened his skills at writing melodic

hooks. "I had to really learn how to make stuff memorable in a short period of time, usually within 30 seconds," he says. "It really made me make every note and every word count." That same directness translated well in country music, where he replaced company slogans with down-to-earth storytelling lyrics.

In addition to excursions into the heart of pop territory (i.e. Britney Spears and Nick Lachey cuts), Teren has covered a wide stylistic range within country music, often with his frequent writing partner Rivers Rutherford. Their success together spans tenderhearted ballads like Brad Paisley's "When I Get Where I'm Going" and Chuck Wicks' "Stealing Cinderella," to big-talking, Southern rock-tinged songs like Trace Adkins' "Ladies Love Country Boys," Tim McGraw's "Real Good Man" and Gretchen Wilson's "Homewrecker."

"I think part of it is we've [Rutherford and Teren] written a lot of songs together and you get kind of tired of doing the same thing," says Teren. "You stretch — you want to try different kinds of things."

*Jewely Hight*



**George Teren**



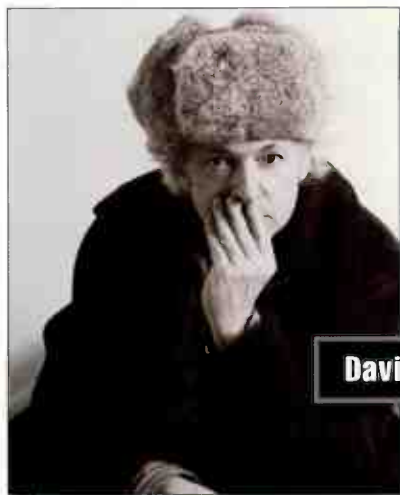


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## HITMAKERS



**David Torn**

musings as “my weird music.”

“It’s funny, I used to get really freaked out thinking that if a director put on an album like Prezons and started skipping through it, I’d probably never be offered a film,” laughs Torn. “That’s how I used to think.”

But it’s precisely that sonic collision that landed Torn on director Guy Moshe’s fantasy film *Bunraku*, scheduled for release in summer of 2009.

During the early ‘90s, he gained a level of celebrity among composers for releasing a series of ambient samples and looping effects — samples still widely used in production houses and prolific in commercials and film scores.

After releasing his samples series, Torn soon found himself in demand with A-list composers such as Cliff Martinez and Howard Shore. And although he wasn’t actively pursuing a career as a composer, Torn said, “It was, eventually, a somewhat bold decision to make, but I decided to withdraw from creative

film-sessions in order to focus on my own impending career as a composer; as it stands now, I have really only continued to very occasionally work with one dear friend who is a film composer”.

Hotly pursuing a career in film composing, Torn has most recently received critical acclaim for his score to last year’s sleeper hit *Lars and the Real Girl* and has experienced traction from 2008’s *The Wackness*.

Although Torn’s work outside of composing has been less pervasive in recent years, it is still relevant. He garnered a Grammy for his work with Jeff Beck along with a nomination for work with Dave Douglas. His impressive roster of artists includes David Bowie, k.d. lang, John Legend and Tori Amos and he recently advised on Sting’s John Dowland project.

And although Torn is very comfortable with his transition to film scoring he says, “If a luminary like David Bowie calls me to work on another project, I certainly will do my best to be there in a flash!” — *Ada Guerin*

**D**avid Torn defies the typical Hollywood composer persona. Although classically trained, he’s a sonic shape-shifter and pioneer of what can best be described as a carefully crafted jumble of euphonious discord.

All of which may sound like an insult until taking one listen to his experimental jazz quartet Prezons. But Torn shies away from the “musical genius” label, jokingly referring to his sonorous

**J**oAnne Brackeen celebrated her 70<sup>th</sup> birthday in July with a month of Monday nights at the Jazz Standard, each night representing an aspect of her career. She performed with two women saxophonists, Tia Fuller and Ada Rovatti, and Brazilian music with bassist Eddie Gomez. She revisited the music she played with some truly legendary musicians, then featured her working trio plus saxophonist Ravi Coltrane playing music from her two-dozen albums.

But four nights doesn’t do justice to a resume that begins in the late ‘50s on Central Avenue — L.A.’s version of 52<sup>nd</sup> St. — backing sax stalwarts Dexter Gordon, Harold Land and Teddy Edwards. She was the first female member of Art Blakey’s Jazz Messengers and played with Stan Getz and Joe Henderson. All these very different musicians wielded sink-or-swim attitudes — there was no mentoring from these men. “Everyone who knew

anything and could play, but nobody wanted to share. In fact, they wanted to hide. I knew this, I’d been around. You had to use your ears for everything and just do it that way,” explains Brackeen. In some ways that attitude carries over into her own band leadership.

“You need to use people that can do what you hear. So the art of the leader is to recognize who those people are and use them in the band. To some extent, you can say some things but not very much. The minute you open your

mouth with words, that’s where the music disappears.”

Her releases over three decades are a mix of jazz standards, the American popular song and her own complex compositions such as “Green Voices of Play Air,” “Echoes” and “Haiti-B,” which she seeks to draw from “the sphere of living. It doesn’t come from style, it doesn’t come from thought, it doesn’t come from trying to write a tune that’s going to appeal to people or not appeal to them. It comes from the heart.” — *Dave Holland*



**JoAnne Brackeen**

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By Malcolm Venable

**M**ysterious as he is prolific, Lil Wayne has morphed in the last few years from underground phenomenon to living legend. His controversies only seem to strengthen his mythology; strip away the tabloid fodder and there is only one reason Lil Wayne has become the most buzzed about rapper since Jay-Z: He is captivating, and has no real rival.

Born Dwayne Michael Carter, Jr., Lil Wayne is a native of New Orleans. Born in 1982, he was in a program for gifted kids, even entering the drama club by middle school. At 11, he met Bryan "Baby" Williams, owner of the then-budding Cash Money Records. After leaving raps on Baby's answering machine, Wayne was brought into CMR's fold and quit school at 14.

In 1997, Wayne became part of the then-burgeoning Southern rap movement as the youngest member of the group Hot Boys. He soon appeared on a song by Hot Boys member Juvenile, whereupon he uttered the now ubiquitous phrase "Drop it like it's hot." (Not long after, Wayne, along with members of his crew, took to calling jewelry "bling-bling," a term now fully ingrained in the American lexicon.) Wayne's 1999 solo album, the platinum *Tha Block Is Hot*, was highly regarded, and it shot to No. 3 on the Billboard 200.

His 2000 follow-up album, *Lights Out*, went gold, followed by another gold album, *500 Degreez*, but it was with the release of *Tha Carter* in 2004 when Lil Wayne began to hit his artistic stride. Experimenting with rhythm, cadence, and a general use of his voice as melodic instrument, Wayne also began perfecting a vivid and often humorous, sometimes stream-of-consciousness narrative style. Soon after, he appeared on "Soldier" by Destiny's Child, which topped

## LIL WAYNE IS JUST GETTING STARTED



LIL WAYNE IS SAID TO HAVE MADE OVER 800 RECORDINGS IN 2007, AND ALMOST AS FAST AS THE SONGS APPEARED, SO CAME THE PRAISE.

charts. Wayne became a hot commodity, with artists including Fat Joe, Jay-Z, Bobby Valentino, and Kanye West featuring him on their songs.

By 2006, Wayne's career was moving at warp speed. There was *Tha Carter II*, also gold, and a blitzkrieg of mixtapes.

Somewhere in between, Wayne found time to enroll in college, studying political science at University of Houston in 2005. That interest perhaps influenced his scathing of President Bush on his acclaimed song about Hurricane Katrina, "Georgia...Bush."

He is said to have made over 800 recordings in 2007, and almost as fast as the songs appeared, so came the praise. *Rolling*

*Stone* called his "Drought" series among the best albums of 2007; *GQ* named him one of their men of the year; an MTV poll crowned him emcee of the year; and *Blender* named him Best Rock Star Alive.

All of this fueled intense anticipation for his next album, *Tha Carter III*, which landed in June of 2008.

That project's lead single, "Lollipop," became his biggest hit to date, landing at No. 1 on Billboard's Hot 100 and MTV's TRL. Even with all this feverish buzz, leaks of material intended for albums and continued chart improvement, few people could have predicted just how much of a force he'd become.

As of June, *Tha Carter III* boasted the largest sales week of the year, moving over 420,000 copies in a day. *Tha Carter III* shot to No. 1 on the Billboard 200, and it went platinum in a week, making the artist the first to hit the million mark since 50 Cent in 2005. Critics praised *Tha Carter III*, calling Wayne's

new school raps — remarkably akin to the blues — bizarre but brilliant, with *Blender* magazine devoting an entire roundtable discussion to the topic of whether the album qualifies as a classic. Either way, Lil Wayne has become both a cult figure and icon. Just days after *Tha Carter III* was released, fans online and the street began substantial speculation about what he'd do next, proving that in spite of everything he's done already, he's really just getting started.

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



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# FOR KID ROCK, THE MUSICAL ODYSSEY CONTINUES

By Bruce Britt

He's rock's self-proclaimed "American Bad Ass," a performer whose irreverent image is symbolized in the title of his 1998 breakthrough album, *Devil Without a Cause*. But peek beneath the alligator-skin exterior of singer/songwriter Kid Rock and one discovers the gilded heart of a world-embracing populist. Over the course of a career spanning almost 20 years, the singer has sculpted himself into the ultimate crossover artist. A versatile singer, rapper and tunesmith, Kid Rock has generated hits across a dizzying range of genres including rap-rock, southern rock, alternative hip-hop, hard rock and even country.

Indeed, in the storied history of popular music, seldom have we witnessed a character quite like Kid Rock. Fiercely proud of his Michigan roots, the singer confesses his love for the Motor City in songs like "Detroit Thang" and "Son of Detroit." His Utopian worldview is evidenced in his coed, biracial backing band Twisted Brown Trucker, as well as influences like hip-hop pioneers Run DMC and country-rock renegades such as Lynyrd Skynyrd, Hank Williams, Jr. and David Allan Coe. Kid Rock's whirlwind romance with glamorous actress/model Pamela Anderson could possibly have sabotaged his just-folks image. But years after the couple's high-profile breakup, the fling only seems to have burnished the singer's rapscallion persona.

Herein lies the fascinating shadowy side of Kid Rock. In contrast to the bad boy antics celebrated in his songs, the singer seems bedeviled by the same vulnerabilities that haunted pop legends from Little Richard and Jerry Lee Lewis to Prince. Like his iconic forebear, Kid Rock's raucous, sometimes

raunchy uptempo tunes are complemented by songs like "God Only Knows" and "Amen," where the singer evinces a deep-felt spirituality. On the soulful "Lonely Road of Faith," the Detroit rocker even paraphrases the Good Book: "God is great indeed / If you believe in the everlife... though I walk



**To date, Kid Rock has sold over 20 million albums worldwide, including his most recent CD, *Rock N Roll Jesus*, which enjoys the distinction of being his first album to enter the charts at No. 1.**

through the valley of darkness, I am not afraid / 'Cause I know I'm not alone."

By tapping into centuries-old themes of Saturday night sin/Sunday morning redemption, Kid Rock has assumed his place in the American gothic musical continuum while winning international success. To date, the singer has sold over 20 million albums worldwide, including his most recent CD, *Rock N Roll Jesus*, which enjoys the distinction of being the first Kid Rock album to enter the charts at No. 1.

Born Robert James Richie in 1971, Kid Rock began his musical odyssey dancing and rapping on the Detroit music scene. He officially launched his recording career in 1990 with the debut release, *Grits Sandwiches for Breakfast*. Subsequent albums and EPs, including *The Polyfuzed Method* (1993), *Fire It Up!* (1994) and *Early Mornin' Stoned Pimp* (1996), found the singer refining his rap-inflected rock sound, earning considerable local radio airplay and CD sales.

Kid Rock's 1998 major label debut, *Devil Without a Cause*, would go on to sell 11 million copies on the strength of rap-rock hits, including "Cowboy," "I Am The Bullgod," "Bawitdaba" and "Only God Knows Why." Succeeding albums including *History of Rock* (2000), *Cocky* (2001), and *Kid Rock* (2002) found the singer slowly incorporating blues and country elements. His new, southernized sound found its penultimate expression in the 2002 Sheryl Crow duet, "Picture."

Having proved his enduring appeal, Kid Rock now seems intent on paying appreciative homage to his influences. His 2008 "Rock N Roll Revival Tour" was a revue-style showcase featuring J. Geils Band vocalist Peter Wolf, Allman Brothers guitarist Dickey Betts, and Rev Run of Run DMC. Kid Rock's "Rock and Rebels Tour" welcomed special guests Lynyrd Skynyrd. Though Kid Rock is undoubtedly the top draw on these tours, he has poised himself as a humble apprentice still under the tutelage of his inspirational masters.

Despite phenomenal success, the American Bad Ass apparently hasn't gotten too big for his own britches.

*Bruce Britt is an award-winning journalist, feature writer and essayist. He lives in Los Angeles with his two Fender Telecasters.*



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# weezer shakes things up with 'the red album'

By Dave Funis

For the past 14 years, L.A. hard-pop quartet Weezer has been somewhat of a shape-shifting entity. From 1994's edgy eponymous debut (a.k.a. "The Blue Album"), its considerably darker follow-up, *Pinkerton*, and 2001's striking comeback *Green Album*, to the metal-guitar driven *Maladroit* and 2005's more formulaic *Make Believe*, Weezer has managed to reinvent itself time and time again while maintaining the songwriting chops and distorted-chord foundation that is its hallmark.

On the band's latest self-titled, color-coded effort, *The Red Album*, Weezer — guitarist/songwriter Rivers Cuomo, rhythm guitarist Brian Bell, bassist Scott Shriner, and drummer Pat Wilson — takes eclecticism to new heights. Sandwiched around the cynical album-opener "Troublemaker" and the familiar groove of "Pork and Beans" is the multi-faceted opus "The Greatest Man That Ever Lived (Variations on a Shaker Hymn)," an amalgam of Southern rap, baroque counterpoint, falsetto passages, spoken word and droning sirens that is closer in spirit to "Bohemian Rhapsody" than anything in the Weezer backlog. Then there's the pseudo dance-rocker "Everybody Get Dangerous" (which finds Cuomo in rap mode once again), which is contrasted by the delicate five-minute sonata "Dreamin,'" complete with dream sequence breakdown.

If that wasn't enough, the truly bizarre

album cover — with Cuomo sporting a cowboy hat and moustache, of all things — should give listeners some indication of what they're in for. "Unordinary" is a mere understatement, at least by Weezer standards. So why the change? As Cuomo recently told NPR's

adds to the diversity and uniqueness of the album. Brian Bell offers "Thought I Knew," a straightforward, TR-808 driven track written for Bell's own band The Relationship and modified to fit the Weezer mold. Like "Thought I Knew," Scott Shriner's "Cold



*The Red Album* marks the first time Cuomo has had his bandmates share in the songwriting duties, which only adds to the diversity and uniqueness of the album.

Scott Simon, "It's always nice to shake things up and try things you've never tried before. That's what it's all about."

It's also about exploiting a tried-and-true formula — and on lead-off single "Pork and Beans," Weezer does just that, delivering another instantly memorable sledgehammer grind in the tradition of old staples like "Buddy Holly" and "Photograph." "It's just got a really interesting sound, right off the top," bassist Shriner recently told Buzznet. "The clever way that [Rivers] writes and then the chorus, to me, is just classic, killer Weezer. Big guitars, edgy-sounding . . . it captures the spirit of Weezer, while taking it to another place." Like past efforts, "Pork and Beans" comes complete with a typically over-the-top video clip, this time with a nod to the YouTube phenomenon. "We brought a bunch of YouTube celebrities into L.A. and shot a video with them, and it was really insane and surreal," adds Shriner. "I'm not a huge YouTube guy, but even to someone who's not that interested in YouTube, it's still a really interesting video."

Most importantly, *The Red Album* marks the first time Cuomo has had his bandmates share in the songwriting duties, which only

Dark World" sounds quite unlike any previous Weezer effort, a slow, haunting ballad written in a minor key, another Weezer first. "I wrote this kind of creepy music," said Shriner, "and Rivers had these kind of happy, positive lyrics, but when you put it together, it made a super-creepy song, which I'm really proud of." Meanwhile, drummer Pat Wilson turns in one of the band's strongest cuts in "Automatic," which, in keeping with the album's topsy-turvy nature, finds Wilson on guitars with Cuomo himself capably supplying the drum tracks.

Arguably the band's most experimental and ambitious release to date, *The Red Album* both efficiently sums up Weezer's longevity as a band while proving they're capable of changing directions at will — and succeeding in the process. Says Cuomo, "The only formula Weezer has is to have fun. And this time it just felt like fun for us to switch instruments, have different people singing and writing." And, adds Bell, "Have everyone get dangerous . . . that was our motto."

*Dave Funis is a freelance columnist and producer/owner of Funisound Studios, a New England-based recording facility.*



# Carrie Underwood Has the Write Stuff

By Chris Neal

Over four months as a contestant on 2005's edition of the megapopular television talent contest *American Idol*, Carrie Underwood proved herself a top-rank singer. She was ultimately crowned the season's champion, guaranteeing her a shot at success as an artist.

But as she well knew, singing and songwriting are two very different things. The Checotah, Oklahoma native had never tried her hand at writing songs before. "I wasn't sure how I would be at it," she admits. "I wasn't sure if I'd be a good songwriter, or if I'd just be in the way. People can be awesome writers and be horrible singers, and vice versa."

"If I turned out to be a horrible writer, that was perfectly fine with me — but I knew that things would be so much better if I were good at it."

Nashville-based business associate Chris Oglesby helped Underwood to quickly learn the ropes in the city's tightly knit songwriting community. "He knew who I would get along with," she recalls. "It was about finding the right people, hanging out and seeing where things took us."

Underwood wound up with one songwriting credit (alongside collaborators Trey Bruce and Angelo) on her debut album, 2005's *Some Hearts*, for the autobiographical "I Ain't in Checotah Anymore." Soon enough, she would be everywhere — the album made her a superstar, spinning off three No. 1 country singles and going platinum seven times over.

Underwood was considerably more confident as a tunesmith by the time she got to work on a follow-up effort. She settled in for serious writing sessions with experienced hitmakers including Luke Laird, Hillary Lindsey, Kelley Lovelace and Troy Verges. By then, Underwood had a better sense of who she was as a songwriter. "I'm

not a mushy-gushy person, so love is a topic I shy away from," she notes by way of example. "I don't sing about boys often."

Three of the four tracks Underwood co-wrote for her second album, 2007's now double-platinum *Carnival Ride*, became its first three singles ("So Small," "All-American Girl" and "Last Name"). Underwood insists that she left the choice of singles to her record label, Arista Nashville, and didn't lobby for her own songs. "I didn't want to be pushing stuff that wasn't good just because I was close to it," she explains. "So I let it go and found out what everybody else thought, and I was surprised that they believed in those three enough to put them out." That belief was repaid when each single handily reached No. 1.

Underwood also chose carefully which outside songs to record on *Carnival Ride* — using a simple but sound method. "I sing what I like," she declares. "I try to think of what I would do if I were just driving down the road in my car listening to the radio. Would I leave that song on or would I change the channel?"

One of the songs that passed that test was fourth single, "Just a Dream," penned by Lindsey, Gordie Sampson and Steven McEwan. The trio tailored the ballad, written from the point of view of an anguished war widow, to suit Underwood's style and vocal range. "They really hit the nail on the head, as far as something I would like," she says. "I don't usually like sad songs that much, but everything about 'Just a Dream' really worked."

Underwood hopes to continue evolving as songwriter, although she's the first to point out that her skills and

*"Next time I might write three times as much, and nothing might come out of it — and that's fine, too. It's all about giving it a shot."*

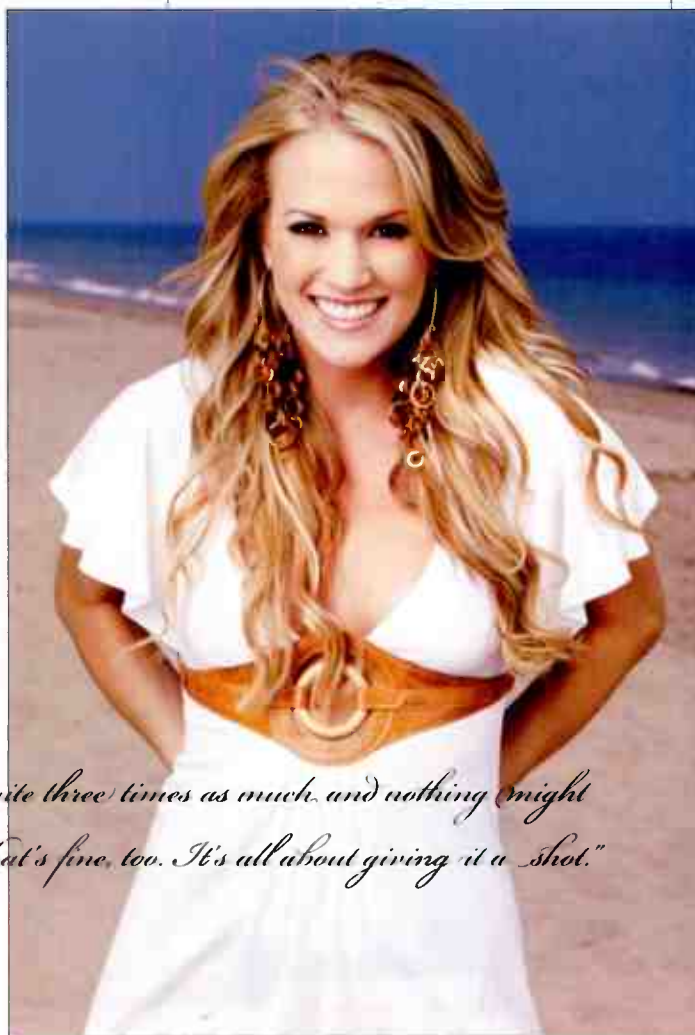
style are still developing. "Next time I might write three times as much and nothing might come out of

it — and that's fine, too," she says. "It's all about giving it a shot. You don't lose anything by sitting down and trying to write."

Underwood will be headlining arena shows through the end of the year, having established herself as one of country music's major players. She has won five Grammys, four Country Music Association awards and six Academy of Country Music Awards, and been inducted as a member of the Grand Ole Opry. Having reached so many goals already, she is now focused on building a long and fruitful career.

"I don't say, 'I wanna win this, and I want to get this many that, and I want to sell this,'" she says. "I'm just going with it. If I set too many crazy goals, I think I won't enjoy what's going on around me. I love what I do, and I'm just hoping I can do it for a little longer."

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



# BMI Spins and Sways Through Coachella 2008

**B**MI participated at this year's edition of the Coachella Valley Music and Arts Festival, held April 25-27 in Indio, California, where, in addition to catching live performances from a slew of today's most significant buzz bands and influential solo artists, BMI partnered with *Spin* magazine to co-sponsor spin.com's VIP artist lounge. The three-day cultural mecca featured an eclectic hodgepodge of musical genres including alternative, rock, hip-hop and electronica.



Pictured in the BMI-co-sponsored *Spin* magazine artist lounge are (l-r): BMI's Casey Robison and Joe Maggini; Shawn King, Nick Urata, Jeanie Schroder and Tom Hagerman and BMI's Tracie Verlinde and Nick Robinson.



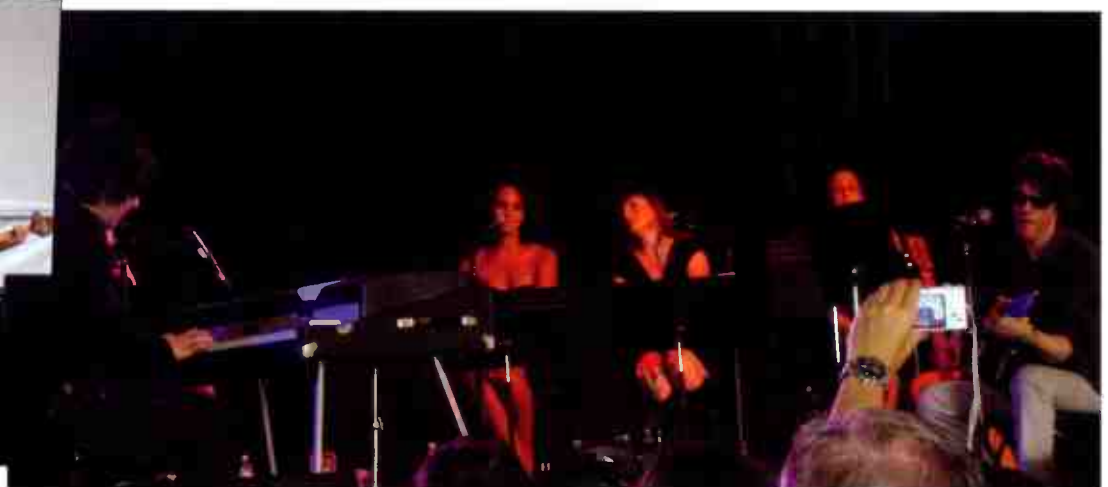
U.K. artist Duffy shows the Coachella crowd why she's ignited interest on both sides of the pond.



Rilo Kiley delivers a luminous Coachella performance.



Brett Dennen (l) treats the audience to a helping of his tender folk songs.



Spiritualized performs a dreamy acoustic set.



# Duffy Vies for Her Slice of Musical Pie

By Rob Patterson

It's clear from hearing the first notes of Duffy's voice that one is in the presence of a very special artist. The young Welsh neo-soul singer's debut album, *Rockferry*, debuted earlier this year at No. 2 on the British charts, and she is landing with a considerable splash Stateside.

As a sign that Duffy is effectively channeling the greatness of the American r&b vocalists of yore, Duffy's first American appearances included a show at the legendary Apollo Theater in Harlem. But it's hard to believe — at least from how she sings and the songs she and her collaborators have written — the 24-year-old only became acquainted with the great singers and songs of soul in

*"I'm not doing this because I get kicks out of it . . . I'm doing this because I just like music and I want to be a part of music culture."*

the last few years.

Born Aimee Anne Duffy in a small Welsh coastal village, her limited exposure to the full range of pop music was a natural result of her remote locale. But singing was a craft she leapt into with gusto at the age of six, and even as a youngster she avidly jotted down lyrics in a notebook that was rarely far from her side.

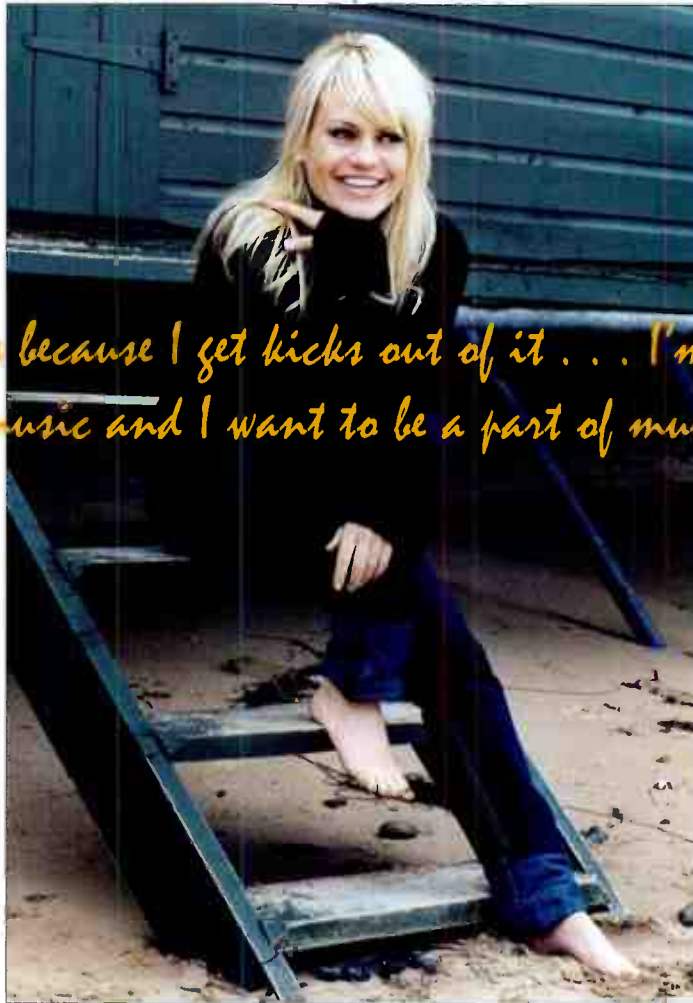
It was a VHS tape her father had with an episode of the 1960s British TV music show *Ready Steady Go!* that ignited her fire for pop sounds. "The Beatles, the Rolling Stones, The Walker Brothers, Sandie Shaw and Millie Small singing 'My Boy Lollipop,'" lists Duffy of her seminal musical thrills. "I thought it was the sexiest, most exciting thing ever, and I played it again and again until finally it disintegrated."

She later appeared on a local "American Idol"-style singing competition TV show (and came in second) and by her late teens was singing in local bands while also working as a waitress, for an optician and in a fishery. When a Duffy demo tape came across the desk of Jeanette Lee of Rough Trade Records & Management, Lee was wowed by what she heard. "When I first heard her voice, I fell in love with it," says Lee. "It's so emotional and huge. She's a real live wire with an incredible talent.

"And when we met her, she was a blank canvas, which was interesting," Lee adds. "But she knew she could sing, and also that she had a lot to learn." Lee introduced Duffy to former Suede guitar player Bernard Butler, who became her co-writer and producer. He also loaded up her iPod with a master class in soul music and soulful pop — including singers like Al Green, Ann Peebles, Otis Redding, Aretha Franklin and Bette Swan, the productions of Phil Spector and the songs of Burt Bacharach — to listen to as she traveled between Wales and London, to where she relocated.

Over the course of four years, Rough Trade encouraged her tutelage and development with Butler and other collaborators. A&M Records in England eventually signed Duffy to a record deal.

Even before she released any recordings, Jools Holland of the trendsetting BBC2 music TV



show *Later* was so impressed by Duffy that he had her appear on the program three times. By late spring of this year, the buzz on Duffy and power of her talent had not just catapulted her to the top of the UK charts but also the Pan-European Album Chart and the Eurochart Hot 100 with her single "Mercy."

Duffy has gotten an equally quick acceptance in America, appearing at the South By Southwest Music Festival and Coachella. The video for "Mercy" was a popular clip on VH1 and the song became a Hot AC hit, and was featured in the soundtrack to the *Sex and the City* movie as well as on such TV shows as *ER*, *Smallville* and *Grey's Anatomy*. As a result of the buzz, *Rockferry* debuted on the U.S. album charts at #4.

But for all the success that Duffy has already achieved and more that is sure to come, what motivates the new star in the making is not fame or fortune. "I'm not doing this because I get kicks out of it or that I wake up every morning and it feels like I've won the lottery," she concludes. "I'm doing this because I just like music and I want to be a part of music culture."

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

# Daryl Hall and John Oates Honored as Icons

*'Lips of an Angel,' Polow Da Don, EMI-Blackwood Take Top Pop Awards*

**B**MI held its 56th Annual Pop Awards Tuesday, May 20, honoring Daryl Hall and John Oates as BMI Icons. Songwriter and producer Polow Da Don earned the Songwriter of the Year crown, Hinder's "Lips of an Angel" garnered Song of the Year honors and Publisher of the Year went to EMI-Blackwood Music, Inc. Held at the Beverly Wilshire Hotel in Los Angeles, the invitation-only ceremony also recognized the writers and publishers of the past year's 50 most-performed pop songs from BMI's catalog of more than 6.5 million compositions.

The evening's capstone took the form of a musical tribute to Daryl Hall and John Oates, featuring performances by Kenneth "Babyface" Edmonds, Fall Out Boy's Patrick Stump, Lifehouse's Jason Wade, and Daryl Hall and John Oates themselves, who were named BMI Icons in recognition of their "unique and indelible influence on generations of music makers." With this award, they join an elite list of previous BMI Icons that includes the Bee Gees, Crosby, Stills & Nash, Paul Simon, James Brown, Brian Wilson, Isaac Hayes, Dolly Parton and Carlos Santana.

The popularity of Daryl Hall and John Oates's collaborations springs from the duo's devout passion for Philly soul and buoyant pop harmonies. Warmly accessible and expertly polished, Daryl Hall and John Oates's smooth production utilizes undeniable hooks and innate



Icon honorees Daryl Hall (l) and John Oates with BMI President & CEO Del Bryant.

contemporary lyrical sensibility. The resulting eight no. 1 singles, three double-platinum and two platinum albums catapulted the pair into pop superstardom; in 1987, Daryl Hall and John Oates became the best-selling rock duo of all time. Skilled songwriters, they are both members of the Songwriters

Hall of Fame, together boasting 24 BMI Pop Awards and 14 BMI Million-Air award songs, including "She's Gone," "Everytime You Go Away," "Kiss On My List," "Maneater" and "Sara Smile."

Polow Da Don took the BMI Songwriter of the Year title with four songs among the year's top 50: the Pussycat Dolls' "Buttons," featuring Snoop Dogg; Fergie's "London Bridge" and "Glamorous," featuring Ludacris; and "Runaway Love," recorded by Ludacris and featuring Mary J. Blige.

Hinder's "Lips of an Angel" garnered Song of the Year honors thanks to generating the most airplay of any tune on BMI's most-performed pop song list during the designated award period. Co-written



Pop Songwriter of the Year Polow Da Don is congratulated by BMI President & CEO Del Bryant and Vice President Barbara Cane.

and recorded by BMI songwriters and Hinder band members Blower, Cody Hanson, Mark King, Michael Rodden and Austin Winkler, along with producer Brian Howes (SOCAN), the tune climbed to the no. 1 slot of *Billboard's* Pop 100, Hot Digital Songs and Top 40 Mainstream charts, achieving broad crossover success. Country artist Jack Ingram's recording of the song also resonated, reaching the top 20 tier of *Billboard's* Hot Country Singles chart. Published by EMI-Blackwood Music, Inc. and Hinder Music Co., "Lips of an Angel" also earned the Internet Song of



The evening's highlight was a musical tribute to Daryl Hall and John Oates, featuring performances by Kenneth "Babyface" Edmonds, Fall Out Boy's Patrick Stump, Lifehouse's Jason Wade, and Daryl Hall and John Oates themselves.

the Year win as the most performed song on the Internet during the award period.

EMI-Blackwood Music, Inc. claimed its BMI Pop Publisher of the Year crown with 14 award songs and highest percentage of copyright ownership among the year's top 50. In addition to publishing Song of the Year "Lips of an Angel," EMI-Blackwood's catalog includes award-winners "Money Maker" (Ludacris feat. Pharrell), "Break It Off" (Rihanna feat. Sean Paul), "Glamorous" (Fergie feat. Ludacris), "Hurt" (Christina Aguilera), "Nothing Left to Lose" (Mat Kearney), "The Riddle" (Five for Fighting) and "U + Ur Hand" (Pink).

The BMI Foundation's 11th Annual John Lennon Scholarship was presented to jazz/pop songwriter Travis Knapp for his song "Before You Go." A recent graduate of Ithaca College where he studied music and anthropology, Knapp is currently recording his sophomore collection of original music. Established in 1997 by Yoko Ono in conjunction with the BMI Foundation and matched by generous donations from Gibson Musical Instruments, the prestigious John Lennon Scholarship program recognizes and fosters auspicious young songwriters between the ages of 15 and 24.

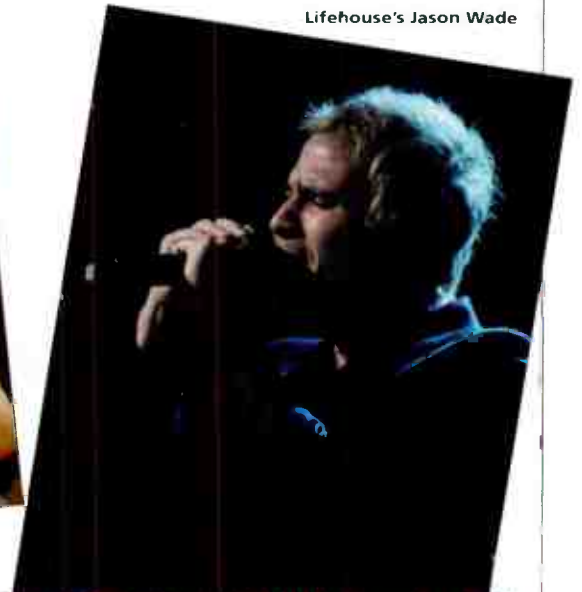
A complete list of Pop Award winners is available on [bmi.com](http://bmi.com).



Kenneth "Babyface" Edmonds



Fall Out Boy's Patrick Stump



Lifehouse's Jason Wade



Daryl Hall and John Oates



Songwriter of Year  
Polow Da Don

"Lips of an Angel"

BMI ICON  
Hall and Oates



written by Brian Howes (SOCAN) and Hinder. Blower

# BMI Pop Awards 2008

**AIN'T NO OTHER MAN**  
Christina Aguilera  
Kara DioGuardi  
Harold Thomas  
K'Stuff Publishing  
The Clyde Otis Music Group, Inc.  
Universal Music-Careers  
Xtina Music

**BEAUTIFUL GIRLS**  
Ben E. King  
Jonathan "JR" Rotem  
Jonathan Rotem Music  
Sony/ATV Songs LLC  
Southside Independent Music  
Publishing LLC

**ANIMAL I HAVE BECOME**  
Adam Gontier (SOCAN)  
Neil Sanderson (SOCAN)  
Barry Stock (SOCAN)  
Brad Walst (SOCAN)  
EMI-Blackwood Music, Inc.  
Mean Music Publishing, Inc. (SOCAN)

**BETTER THAN ME**  
Blower  
Cody Hanson  
Brian Howes (SOCAN)  
Mark King  
Michael Rodden  
Austin Winkler  
EMI-Blackwood Music, Inc.  
Hinder Music Co.

**BREAK IT OFF**  
Don Corleon  
Kirk "Koolface" Ford  
Rihanna  
Annarhi Music LLC  
EMI-Blackwood Music, Inc.  
Music By Tafari, Inc.  
Ultra Empire Music

**BUTTONS**  
Calvin "Snoop Dogg" Broadus  
Sean Garrett  
Polow Da Don  
Nicole Scherzinger  
Hitco Music  
My Own Chit Publishing  
She Rights Music  
Songs of Universal, Inc.  
Team S Dot

**CALL ME WHEN YOU'RE SOBER**  
Amy Lee  
Dwight Frye Music, Inc.  
Professor Screwweye Publishing

**CHASING CARS**  
Nathan Connolly (PRS)  
Gary Lightbody (PRS)  
Jonny Quinn (PRS)  
Tom Simpson (PRS)  
Paul Wilson (PRS)  
Songs of Windswept Pacific

**DON'T MATTER**  
Tony Love  
Lawsongs

**EVERYTIME WE TOUCH**  
Maggie Reilly (PRS)  
Stuart MacKillop (GEMA)  
Peter Risavy (GEMA)  
Sony/ATV Songs LLC

**FACE DOWN**  
Ronnie Winter, Jr.  
Grim Goodbye Music  
Songs of Universal, Inc.

**FAR AWAY**  
Daniel Adair (SOCAN)  
Chad Kroeger (SOCAN)  
Mike Kroeger (SOCAN)  
Ryan Peake (SOCAN)  
Warner-Tamerlane Publishing Corp.



# Song of the Year & Internet Song of the Year



Cody Hanson  
Mark King  
published by EMI-Blackwood Music, Inc.

## Hinder

Michael Rodden  
Hinder Music, Inc.

Austin Winkler  
Hinder Music Co.

# Publisher of the Year

# EMI

## MUSIC PUBLISHING

**FERGALICIOUS**  
Karl Bartos (GEMA)  
Derrick Rahming  
will.i.am  
Cherry River Music Co.  
Meriwar Music  
Warner-Tamerlane Publishing Corp.  
will.i.am music, inc.

**FIRST TIME**  
Jude Cole  
Jason Wade  
Jason Wade Music  
Jeseth Music  
State One Music America

**FOR YOU I WILL (CONFIDENCE)**  
Teddy Geiger  
Sony/ATV Songs LLC  
Teddy Geiger Publishing

**GIRL NEXT DOOR**  
Kris Mikevski  
Totally Awesome Music

**GLAMOROUS**  
Polow Da Don  
will.i.am  
Elvis Williams, Jr.  
Cherry River Music Co.  
Elvis Lee Music  
EMI Blackwood Music, Inc.  
will.i.am music, inc.

**HAVE YOU EVER SEEN THE RAIN**  
John Fogarty  
Joncora Music

**HOME**  
Chris Daughtry  
Surface Pretty Deep Ugly Music  
Universal Music-Careers

**HURT**  
Christina Aguilera  
Mark Ronson  
EMI-Blackwood Music, Inc.  
Universal Music-Careers  
Xtina Music

**I WANNA LOVE YOU**  
Calvin "Snoop Dogg" Broadus  
My Own Chit Publishing

**IF EVERYONE CARED**  
Daniel Adair (SOCAN)  
Chad Kroeger (SOCAN)  
Mike Kroeger (SOCAN)  
Ryan Peake (SOCAN)  
Warner-Tamerlane Publishing Corp.

**IRREPLACEABLE**  
Amund BjDerklund (TONO)  
Espen Lind (TONO)  
Ne-Yo  
EMI-Blackwood Music, Inc.  
Super Sayin' Publishing  
Universal Music-Z Songs

**IT'S NOT OVER**  
Chris Daughtry  
Mark Wilkerson  
Ace Young  
Floating Leaf Publishing  
RG Slide Music Publishing, Inc.  
Surface Pretty Deep Ugly Music  
Tailback 80 Publishing, Inc.  
Universal Music-Careers

**LAST NIGHT**  
Slarr  
Mario Winans  
EMI-Blackwood Music, Inc.  
Irving Music  
Janice Combs Music  
Marsky Music  
ZXS Publishing

**LIPS OF AN ANGEL**  
Blower  
Cody Hanson  
Brian Howes (SOCAN)  
Mark King  
Michael Rodden  
Austin Winkler  
EMI-Blackwood Music, Inc.  
Hinder Music Co.

**LONDON BRIDGE**  
Sean Garrett  
Mike Hartnet  
Polow Da Don  
Hitco Music  
Songs of Universal, Inc.  
Team S Dot Publishing

**MAKES ME WONDER**  
Jesse Carmichael  
Adam Levine  
Mickey Madden  
February Twenty-Second Music  
Universal Music-Careers

**MONEY MAKER**  
Pharrell Williams  
EMI-Blackwood Music, Inc.  
Waters of Nazareth Publishing

**MY LOVE**  
T.I.  
Crown Club Publishing  
Warner-Tamerlane Publishing Corp.

**NOTHING LEFT TO LOSE**  
Mat Kearney  
EMI-Blackwood Music, Inc.  
Facade Aside Music

**PAIN**  
Adam Gontier (SOCAN)  
Neil Sanderson (SOCAN)  
Barry Stock (SOCAN)  
Brad Walst (SOCAN)  
EMI-Blackwood Music, Inc.  
Mean Music Publishing, Inc (SOCAN)

**PUT YOUR RECORDS ON**  
Corinne Bailey Rae (PRS)  
Songs of Windswept Pacific

**THE RIDDLE**  
John Ondrasik  
EMI-Blackwood Music, Inc.  
Five For Fighting Music

**ROCKSTAR**  
Daniel Adair (SOCAN)  
Chad Kroeger (SOCAN)  
Mike Kroeger (SOCAN)  
Ryan Peake (SOCAN)  
Warner-Tamerlane Publishing Corp.

**RUNAWAY LOVE**  
Doug E. Fresh  
Polow Da Don  
Slick Rick  
Entertaining Music  
Sick Rick Music Corp.  
Songs of Universal, Inc.

**SAVE THE LAST DANCE FOR ME**  
(4th Award)  
Doc Pomus  
Mort Shuman  
Unichappell Music, Inc.

**SMACK THAT**  
Eminem  
Mike Strange  
Shroom Shady Music  
Slick Jesus LLC  
Songs of Universal, Inc.

**SNOW ((HEY OH))**  
Flea  
John Frusciante  
Anthony Kiedis  
Chad Smith  
Moebetoblame Music

**STEADY, AS SHE GOES**  
Jack White  
Third String Tunes

**SUDDENLY I SEE**  
KT Tunstall  
Sony/ATV Songs LLC

**THE SWEET ESCAPE**  
Giorgio Tuinfort  
Sony ATV Songs LLC

**THIS AIN'T A SCENE, IT'S AN ARMS RACE**  
Andrew Hurley  
Patrick Stump  
Joe Trohman  
Pete Wentz  
Chicago X Softcore Songs  
Sony/ATV Songs LLC

**THNKS FR TH MMRS**  
Andrew Hurley  
Patrick Stump  
Joe Trohman  
Pete Wentz  
Chicago X Softcore Songs  
Sony/ATV Songs LLC

**U 4 UR HAND**  
Pink  
EMI-Blackwood Music, Inc.  
Pink Inside Publishing

**WALK AWAY (REMEMBER ME)**  
Christina Milian  
Ne-Yo  
Havana Brown Publishing  
Songs of Universal, Inc.  
Super Sayin' Publishing  
Universal Music-Z Songs

**WELCOME TO THE BLACK PARADE**  
Frank Iero  
Ray Toro  
Gerard Way  
Mikey Way  
Blow The Doors Off The Jersey Shore  
Music, Inc.

**WHAT HURTS THE MOST (2nd Award)**  
Jeffrey Steele  
Gottanaveable Music  
Songs of Windswept Pacific

**WHAT I'VE DONE**  
Chester Bennington  
Rob Bourdon  
Brad Delson  
Dave Farrell  
Joe Hahn  
Mike Shinoda  
Big Bad Mr. Hahn Music  
Chesterchaz Publishing  
Kenji Kobayashi Music  
Nondisclosure Agreement Music  
Pancakey Cakes Music  
Rob Bourdon Music  
Universal Music-Z Songs

**WHO KNEW**  
Pink  
EMI-Blackwood Music, Inc.  
Pink Inside Publishing



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# GUSTAVO SANTAOLALLA NAMED ICON AT LATIN MUSIC AWARDS

*Wisín & Yandel, Espinoza Paz, 'De Rodillas Te Pido' Among Top Honorees*

**B**MI held its 15<sup>th</sup> annual Latin Music Awards Thursday, June 12 at the Beverly Wilshire in Los Angeles. Esteemed composer and producer Gustavo Santaolalla was named a BMI Icon; Juan Luis Morera Luna and Llandel Veguilla Malavé, better known as reggaetón duo Wisín & Yandel, and singer/songwriter Espinoza Paz comprised the three-way tie for Latin Songwriter of the Year; "De Rodillas Te Pido" garnered Saong of the Year honors for writer José A. Sosa; and Editora Arpa Musical received the Latin Publisher of the Year crown. Hosted by BMI President & CEO Del Bryant and Assistant Vice President, Latin Music, Delia Orjuela, the black-tie dinner also touted the writers and publishers of the past year's 50 most-performed Latin songs on U.S. radio and television.

Del Bryant opened the evening, noting that, "Latin music has continued to grow and prosper on American radio and television. Latin radio and television, in fact, are growing at more than *twice* the rate of the industry as a whole. Your music is making that success possible, and we are thrilled to be here tonight to celebrate with you!"

The BMI Icon award is bestowed on creators who have had a "unique and indelible influence on generations of music makers." An all-star musical tribute paid homage to the achievements of Gustavo Santaolalla, who joins an elite list of past honorees that includes Latin music titans Los Tigres Del Norte, Juan Luis Guerra and Carlos Santana, along with legends Willie Nelson, Brian Wilson, Isaac Hayes, Paul Simon, Dolly Parton and the late James Brown.

Artist, talent scout, producer, documentarian and composer, Gustavo Santaolalla's genius spills over into numerous disciplines. The Argentina native helped define the nascent Latin rock movement of the 1970s with his innovative Latino folk/rock



Icon honoree Gustavo Santaolalla (second from left) receives congratulations from BMI President & CEO Del Bryant, Assistant Vice President Delia Orjuela and Senior Vice President Phil Graham.



Pictured (l-r) are: Manuel Prieto and Salvador Prieto, owners of Siempre Music, publisher of Latin Song of the Year "De Rodillas Te Pido"; Phil Graham; José A. Sosa, writer of "De Rodillas Te Pido"; Delia Orjuela; co-Songwriter of the Year Espinoza Paz; Icon honoree Gustavo Santaolalla; Alejandro Garza Durón, President of Latin Publisher of the Year Editora Arpa Musical; and Del Bryant.



band, Arco Iris, and later as a solo artist. Along with partner Anibal Kerpel, he united the traditionally separate Mexican and Argentine rock spheres, gaining recognition for production work on numerous platinum- and gold-selling projects. The duo achieved a new level of visibility with band Café Tacuba, whose collaborations with Santaolalla/Kerpel garnered multiple Grammy nominations and a Latin Grammy win. Santaolalla triumphantly entered the world of cinema, where he has composed numerous BMI, Golden Globe and Oscar award-winning original scores for films including *Brokeback Mountain* and *Babel*. His work on *Babel* and the critically acclaimed *Motorcycle Diaries* also earned BAFTA honors.

Chart-dominating reggaetón duo Wisin & Yandel and charismatic troubadour Espinoza Paz shared the prestigious Latin Songwriter of the Year title. The win marks the second consecutive Songwriter of the Year crown for Wisin & Yandel's Juan Luis Morera Luna and Llandel Veguilla Malavé. Three of the co-writing pair's infectious hits rested comfortably on BMI's most-performed list: "Noche De Entierro (Nuestro Amor)" (Los Benjamins featuring Wisin & Yandel, Daddy Yankee, Héctor "El Father," Tony Tún Tún and Zion), "Pam Pam" (Wisin & Yandel) and "Pegao" (Wisin & Yandel featuring Los Vaqueros). Mexican singer/songwriter Espinoza Paz earned his first Songwriter of the Year trophy by also contributing three songs to the top 50: "Mil Heridas" (Banda Cuisillos), "Prohibido" (El Coyote y su Banda Tierra Santa) and "Te Compró" (Duelo).

"De Rodillas Te Pido" earned BMI Latin Song of the Year honors for award-winning songwriter José a.k.a. "Pepe" A. Sosa. Published by Siempre Music and recorded by renowned group Alegres de la Sierra, "De Rodillas Te Pido" shot to the top slot of *Billboard's* Latin Regional Mexican Airplay Chart and reached the Hot Latin Tracks' top ten ranks.

With the highest percentage of copyright ownership of the year's most-performed songs, Editora Arpa Musical garnered the Latin Publisher of the Year crown. Hits including Mariano Barba's "Aliado Del Tiempo"; La Banda Pequeños Musical's "Reencuentro" and "Me Encantaría"; El Chapo de Sinaloa's "Detrás



Among the evening's highlights was a live performance by Gustavo Santaolalla and Bajofondo.

De La Puerta"; and Songwriter of the Year Espinoza Paz's compositions catapulted Editora Arpa Musical to the top.

The ceremony also featured the presentation of the BMI Foundation's fifth annual peermusic Latin Scholarship to Boston's Simmons College student Daniela Blau. The 21-year-old Costa Rica native will receive a \$5,000 scholarship for her song "Y Si No Lo Sabes."

BMI also honored beloved Mexican troupe La Banda El Récondo with a commemorative plaque celebrating the prolific group's 70<sup>th</sup> anniversary.



Javier Garcia performs at part of their musical tribute to Gustavo Santaolalla.



Café Tacuba's Meme performs for honorees and guests.



# BMI®

# Latin Awards '08

BMI Icon



Gustavo Santaolalla

Songwriters of the Year



Wisin & Yandel



Espinoza Paz

Song of the Year



"De Rodillas Te Pido"  
José A. Sosa  
Siempre Music

Publisher of the Year



Alejandro Garza Durón  
Editora Arpa Musical

**Adiós A Mi Amante**  
Jaime Velazquez  
Universal Music-Cargers

**Alguien Te Va A Hacer Llorar**  
Luis "Louie" Padilla  
SER-CA Publishing, Inc.

**Aliado Del Tiempo (2nd Award)**  
Mariano Barba  
Editora Arpa Musical

**Angelito**  
Eliel Lind  
Don Omar  
Crown P. Music Publishing  
Diego VI Music Publisher

**Antes De Que Te Vayas**  
Marco Antonio Solís  
peermusic III, Ltd.

**¡Atrevete Te Te!**  
Roné Perez  
Residente Music Publisher  
Warner-Tamerlane Publishing Corp.

**Bendita Tu Luz**  
Sergio Vallín  
Vallincito Songs

**Besos Y Copas**  
Victor Cordero Aurrecochea (SACM)  
Cordova Publishing Company

**Chiquilla**  
Luigi Giraldo  
A.B. Quintanilla III  
King of Bling Music  
Universal-Música Unica Publishing  
Warner-Tamerlane Publishing Corp.

**¿Cómo Quieres Que Te Olvide?**  
Edgar Cortázar  
Mark Portlmann  
Mark Portlmann Music  
Warner-Tamerlane Publishing Corp.

**Como Una Mariposa**  
José María Muneta Gómez (SCAE)  
Oscar Varela Hlavona (SCAF)  
Cinco Rayas Ediciones Musicales SMI (SCAB)  
Universal Music Publishing SA (SCAE)  
Universal-Música Unica Publishing

**De Rodillas Te Pido**  
José A. Sosa  
Siempre Music

**Detalles**  
Nacho Hernández  
Editora Once Rios Musical

**Detrás De La Puerta**  
Agustín Cejudo  
Editora Arpa Musical

**Díganle**  
Juan "Colorado" García  
Peer International Corp.

**Dime Quién Es**  
Gabriel Flores  
Máximo Aguirre Music Publishing, Inc.

**El Hombre Que Más Te Amó**  
Abelardo Flores  
Golden Huina Publishing Company, Inc.

**Entrégame**  
Miguel Mendoza  
SER-CA Publishing, Inc.

**Eres Para Mí**  
Julieta Venegas (SCAE)  
EMI-Blackwood Music, Inc.

**La Noche Perfecta**  
Rafael Rubio  
Tigres Del Norte Ediciones Musicales

**La Tragedia Del Vaquero**  
Iendoro Bello  
Universal-Música Unica Publishing

**Le Compré La Muerta A Mi Hijo**  
Norberto Quintanilla (SACM)  
DOS Sound Music Publishing

**Me Duele Escuchar Tu Nombre**  
Edgar Cortázar  
Adrián Pieragostino  
José Luis Terrazas  
APA House Of Music  
Warner-Tamerlane Publishing Corp.

**Me Encantaria**  
Jesús R. Rodríguez  
Editora Arpa Musical

**Me Quedan Todas**  
Manuel Eduardo Castro (SACM)  
Máximo Aguirre Music Publishing, Inc.

**Me Voy**  
Julieta Venegas (SCAF)  
EMI-Blackwood Music, Inc.

**Mi Amor Por Ti**  
Alvaro Torres  
JAM Entertainment, Inc.

**Mil Heridas**  
Espinoza Paz  
Editora Arpa Musical

**Ni Así Me Rajo**  
Manuel Eduardo Castro (SACM)  
Máximo Aguirre Music Publishing, Inc.

**No Puedo Más**  
Agustín Cejudo  
Editora Arpa Musical

**Noche De Entierro (Nuestro Amor)**  
Victor Cabrera "Tunes"  
Héctor Delgado "El Father"  
Juan Luis Morera Luna "Wisin"  
Francisco Saldaña "Lony"  
Llandel Veguilla Malavé "Yandel"  
Blue Kraft Music Publishing  
EMI-Blackwood Music, Inc.  
Rompediscoleca Music Publisher  
Universal-Música Unica Publishing

**Pam Pam**  
Marcos Masis "Tainy"  
Juan Luis Morera Luna "Wisin"  
Llandel Veguilla Malavé "Yandel"  
Blue Kraft Music Publishing  
EMI-Blackwood Music, Inc.  
Universal-Música Unica Publishing

**Payaso Loco**  
José Luis Rodríguez

**Pegao**  
Juan Luis Morera Luna "Wisin"  
Ernesto Fidel Padilla "Nesty"  
Llandel Veguilla Malavé "Yandel"  
La Mente Maestra Music Publishing  
Universal-Música Unica Publishing

**Pégate**  
Ricky Martin  
Dharmik Music

**Pensando En Ti**  
Artemio García  
Cuahtémoc González García  
Universal-Música Unica Publishing

**Por Ella**  
Luis "Louie" Padilla  
SER-CA Publishing, Inc.

**Prohibido**  
Espinoza Paz  
Editora Arpa Musical

**¿Qué Hiciste?**  
Jimena Romero  
Agatulave Music Publishing

**¿Quién Me Iba A Decir?**  
Kike Santander  
EMI-Blackwood Music, Inc.  
Kike Santander Music LLC

**Reencuentro**  
Gerardo Franco (SACM)  
Editora Arpa Musical

**Salió El Sol**  
Don Omar  
Crown P. Music Publishing

**Se Terminó El Amor**  
Cuahtémoc González García  
Monarca Musical

**Si Tu Amor No Vuelve**  
Wilfrán Castillo (SAYCO)  
Universal-Música Unica Publishing

**Sin Ti Soy Un Loco**  
Mario Quintero  
Canciones Primo Music

**Sola**  
Héctor Delgado "El Father"  
Rompediscoleca Music Publisher  
Universal-Música Unica Publishing

**Te Compró**  
Espinoza Paz  
Editora Arpa Musical

**Tus Palabras**  
Luciano Luna Díaz  
IGA Music Publishing

**Un Idiota Como Yo**  
Marco Antonio Pérez  
René Trevizo  
SER-CA Publishing, Inc.

**Voy A Llorar Por Ti**  
Ramón González Mora  
Seg-Son Music, Inc.

**Y Si Volviera A Nacer**  
José A. Sosa  
Cultura Urbana Publishing

**BMI.COM**

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# Flex

## Gives Reggaetón a Romantic Touch

by Dan Kimpel

While the pervasive reggaetón genre has emerged most dramatically from the island of Puerto Rico, its distinctive rhythms reflect Panamanian origins. Now, myriad new artists are redefining the direction, incorporating pop elements and expanding the reggae grooves that are at its heart. It all comes full cycle with Panamanian-born Felix Danilo Gomez — the artist better known as Flex — whose soulful vocal take and gentle lyricism substitute sentiments of love for the carnal themes that have previously defined much of reggaetón's lyrics. Flex doesn't even qualify what he does as reggaetón. "The flow, the tenderness, the romanticism of the lyrics is completely different in my music," he notes.

This year, Flex ascended from the mix-tape underground with

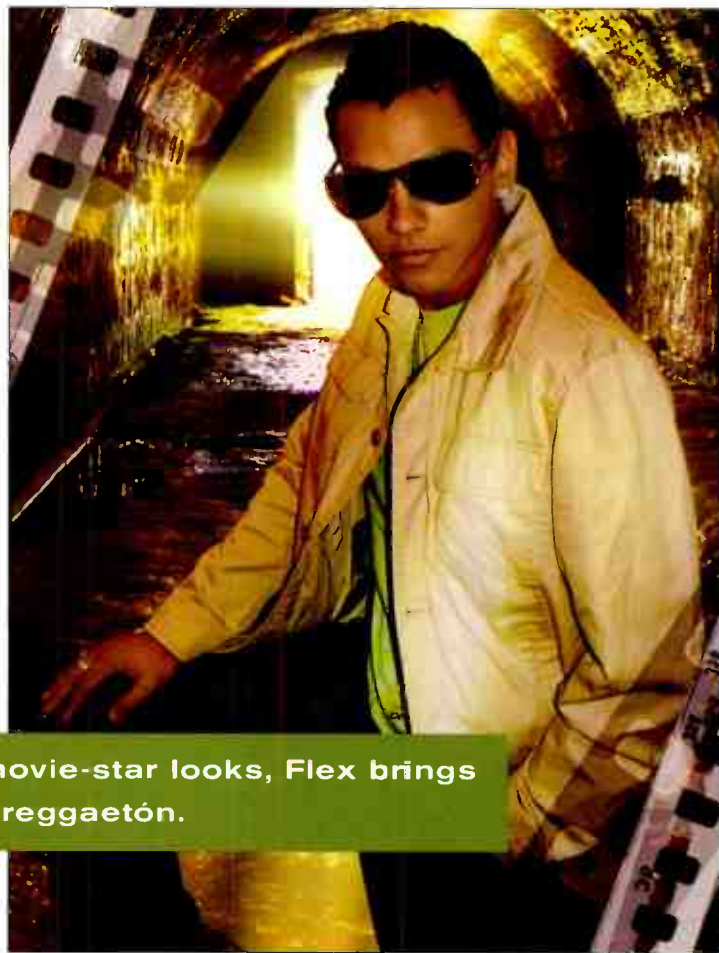
**With his soulful vocals, breezy vibe and movie-star looks, Flex brings a melodic pop dynamic to the rhythms of reggaetón.**

his smash hit "Te Quiero." It's been a steep climb up the proverbial ladder for the motivated artist who made his recorded debut in 1997. His first significant appearance came with *De Censura Vol. 1* and the song "Como Puedo Cantar," where he was featured in a duet with Toby King.

In 2000, Flex paired with the high-profile reggae producer Celia Torres and recorded a standout track for another mix disc titled *Las Propias 2000*, singing with the artist Duende on "Dejala." The song, a significant hit throughout Costa Rica, Guatemala, Venezuela, Peru and Ecuador, introduced Flex's next collaboration with Torres, "La Balada de Flex," an emotive ballad dedicated to his late mother. When the song hit the airwaves as Panama was preparing for Mother's Day (celebrated there on December 8), it became an instant hit, a beloved urban hymn in celebration of Latina mothers everywhere. Following the song's success, Flex was solicited for an outpouring of collaborations and mix tape appearances.

Flex's 2003 disc, *Triple X*, became a bestseller in Ecuador, launching a series of over 40 concerts and appearances in that country. Clearly, Flex was now ready for a solo disc. In 2008, bolstered by its title track, his full-length debut, *The Romantic Style/Te Quiero*, soared to the top five on *Billboard's* Top Latin Albums category in the U.S. and dominated the Mexican sales charts. A remix of the single with Mexican pop princess Belinda introduced the infectious song to a new audience.

The full-length release includes "Escápate," wherein a pronounced reggaetón beat is balanced by touches of rapid-fire bachata. "Eras Una Niña," a duet with rapper Japanesse, is a stylishly aggressive track, but Flex revives his romanticism with the popish "Voy A Olvidarte," and the anthemic "Gritarle."



Flex's international influences reflect the crossroads of Panama's isthmus. When migrant workers came from around the world to build Panama's transportation systems, they brought music with them. Dozens of bands that came to be known collectively as *Combos Nacionales* brought musical styles as distinct and distant as New York boogaloo, Cuban *descarga* and Trinidadian calypso into the mix. Subsequently, Flex's musical idols include Jamaican singers such as Sanchez, Capleton, and Lady Saw, as well as his father's favorite, Spanish bolero singer José Luis Perales.

With his soulful vocals, breezy vibe and movie-star looks, Flex, who intones "Romantic style in da world" at the beginning of "Te Quiero," brings a melodic pop dynamic to the ubiquitous "Dem Bow" rhythms of reggaetón. As a measure of success, "Te Quiero" is even included on the pop gems juggernaut, *Now That's What I Call Music Vol. 28*, alongside songs by Britney Spears, John Mayer and Natasha Bedingfield. With a promotional tour under his belt, plans are now underway for a concert tour of the U.S.

And it's not all glitz and glamour for the rising superstar. In memory of his late mother, immortalized in "La Balada de Flex," whose life ended during dialysis treatment, he recently donated funds so three impoverished kids in Mexico City could have life-saving kidney transplants.

Frequent MusicWorld contributor Dan Kimpel is a Los Angeles-based author, journalist and educator whose latest book, "Electrify My Soul: Songwriters and the Spiritual Source," explores the axis of creativity and spirituality. Visit [www.dankimpel.com](http://www.dankimpel.com).

# THE LOWDOWN ON

by Dave Simons

**Y**ou recently added a demo of a new original

song to your MySpace page, then sat back and waited for the rave reviews to roll in. Unfortunately, the response from a few of your friends wasn't quite what you'd expected: "OK song, but what's up with the buzzing in the background?" read one post. Upon closer inspection, you noticed that the guitars sounded tinny, the vocals were distorted in places, and yes, there was a pretty weird buzzing through the whole thing.

Though we've all benefited from the boom in digital-music technology, dealing with the abnormalities of Internet audio remains an ongoing challenge. Learning to navigate the various audio formats is key to uploading your music successfully — and without all the extra noises.

## USING FILE COMPRESSION

**A**udio compression — the process of reducing a standard audio (.wav) file to a fraction of its original size for the purpose of uploading, downloading or e-mailing — comes in two distinct flavors. The most commonly used form is "lossy," which includes the industry standard MP3, as well as Microsoft's Windows Media Audio (WMA) and Real Network's

RealAudio (RA). The main benefit here is size reduction: Where a typical three-minute CD-quality track might range from 30-40 megabytes, its MP3 counterpart measures

only around 3-4 megabytes or smaller. The drawback is that some information is permanently removed from the file during the lossy encoding process — and this results in a

loss of some sound quality.

By comparison, "lossless" compression produces files that are much less altered and, as a result, are significantly larger than typical lossy files. But because all data is preserved, the audio is identical to the original WAV file (in fact, you could think of lossless as the audio equivalent of a zip file for text or graphics). Up until a few years ago, the lossless format was championed mainly by recording professionals and discerning audiophiles. However, as data storage becomes larger and Internet connection speeds faster than ever, even average users have begun to go lossless.

## RIP OPTIONS

**A**s you likely know, to rip standard audio files as MP3s or other lossy formats, all you need is a basic player/encoder. Most new computers include one, such as Windows Media Player for PC, iTunes for Macs, MusicMatch Jukebox, or TotalRecorder. For lossless ripping, some software is required. Options include SoftSound's Shorten, Monkey's Audio and FLAC

(Free Lossless Audio Codec), but recently updated versions of popular programs such as Microsoft's Windows Media Player offer lossless encoding capability, too.

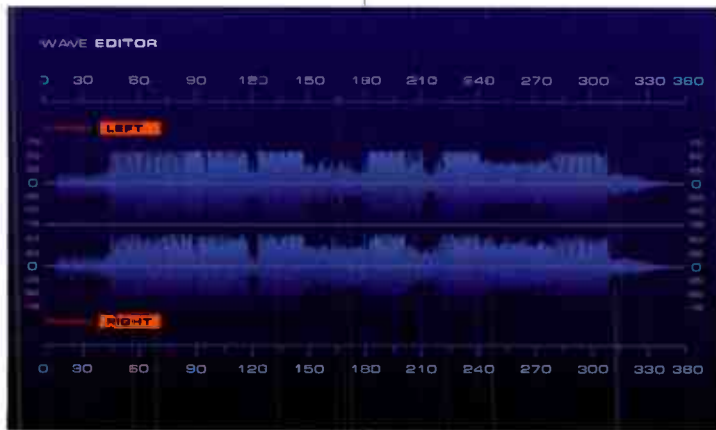
Once you've got your set-up, you'll need to spend a moment selecting from

THOUGH WE'VE ALL BENEFITED FROM THE BOOM IN DIGITAL-MUSIC TECHNOLOGY, DEALING WITH THE ABNORMALITIES OF INTERNET AUDIO REMAINS AN ONGOING CHALLENGE. LEARNING TO NAVIGATE THE VARIOUS AUDIO-COMPRESSSION FORMATS IS KEY TO UPLOADING YOUR MUSIC SUCCESSFULLY — AND WITHOUT ALL THE UNWANTED NOISES.





# AUDIO UPLOADING



a number of different compression settings. If you have limited disc space or a slower Internet connection, you might reduce the transfer size of your lossy file to as low as 48 kilobytes per second (kbps). The drawback is that you will have substantially lower sound quality (and probably a fair amount of buzzing as well). By comparison, a super high-quality lossless file would be about 20 times larger — or around 940 kbps. These days, most experts consider 192 kbps to be the ideal compression compromise, resulting in sufficiently high-quality audio in a file still small enough for easy uploading/downloading. However, if you've got the bandwidth, there's no need to stop there.

## COMPRESSION SUGGESTIONS

There are a few things to keep in mind when preparing your audio for the Internet. First, when choosing your compression format, remember that not all computers easily understand the same language — Macintosh users,

for instance, may require additional software to recognize Microsoft's WMA format, and vice versa (mp3s, however, can usually be played on just about any computer, making it a true "cross-platform" method). Don't just settle for your encoder's default compression setting — try a few different formats, then listen to each file once it has been uploaded. You may notice that some tracks sound fine even when super-

compressed, whereas other, such as those with prominent cymbals or other higher-frequency instruments, may be more sensitive to compression. If your Internet connection will support larger files, consider using less compression, or perhaps even try a lossless conversion.

As we've discussed in the past, one of the most intriguing aspects of shuttling audio across the Internet is the ability to connect long distance with songwriting partners and fellow musicians. Just a few short years ago, limited mailbox storage and slower transfer speeds made this kind of activity much more difficult. However, with today's standard broadband download speeds approaching 5 megabits per second or even greater, it's now totally feasible to exchange home-recorded

tracks that are encoded lossless in just a matter of minutes. Of course, when sending 30-40 megabytes or more in one gulp, you'll need a third-party intermediary to facilitate the process. One such provider is YouSendIt ([www.yousendit.com](http://www.yousendit.com)), a digital-delivery service that allows individuals to send and receive large files over the Internet, using a personal-storage account established on YouSendIt's server. File transfers of up to 100 MB are free, and the company also offers pay plans with additional features starting at \$10 per month.

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



# New Media Scene

## BMI Symposium Sparks Digital Debate

**C**reative Industries in Transition: New Directions for the Digital Era," a series of symposia commissioned by BMI to address the challenges and opportunities for creators and copyright in the digital age, debuted in Washington D.C. (photos, page 42). The first symposium, presented by the Creative and Innovative Economy Center at George Washington University Law School, was held June 18, 2008, highlighted by the presentation of a white paper written by Professor Robert P. Merges, the Wilson Sonsini Goodrich & Rosati professor of law and technology at U.C. Berkeley School of Law, and a co-director of the Berkeley Center for Law and Technology. The paper, entitled *The Continuing Vitality of Music Performance Rights Organizations* focused on the value of the market-making and copyright management services offered by performing right organizations.

Rep. Howard Coble (R-NC) delivered the luncheon address in which he lauded the work of BMI and performing right

organizations for ensuring that songwriters and music publishers continue to receive compensation when their works are used in the digital world. Coble is the ranking Member for the Subcommittee on Courts, the Internet and Intellectual Property, which exercises jurisdiction over matters of copyright, patent and trademark law and regularly schedules hearings to explore and discuss contemporary issues confronting copyright owners.

Prof. Merges presented his paper to an SRO audience made up of leading members of Washington's public policy, legislative and legal communities. Merges noted that copyright protection remains clearly necessary in the digital era, and that PROs remain important as a way of streamlining the ability of others to license content in "a pretty simple way. PROs make even more sense now than they ever have, via their ability to facilitate an ever-growing number of transactions, bundle content, and ensure that creators are paid."

Following the presentation, a panel discussion was moderated by Prof. Robert Brauneis, co-

director, GW Law IP Program. In addition to Prof. Merges, panelists included Ralph Oman, former U.S. Register of Copyrights, U.S. Library of Congress and a GW fellow; Marybeth Peters, current U.S. Register of Copyrights; Gigi Sohn, president, Public Knowledge, a public interest group working to defend citizens' rights in the emerging digital culture; and Grammy-winning songwriter and Morgan Music Group CEO Dennis Morgan.

During the panel, Registrar Peters suggested that licensing of performance, mechanical and distribution rights could be combined into one unified license, thereby streamlining the process. Ms. Sohn agreed, noting that a one-stop shop run by a PRO or groups of PROs could reduce transaction costs and make the licensing process easier.

Commenting on the event, Ralph Oman said "Congress risks gumming up a licensing mechanism that helped songwriters earn a living for over a century. Congress should read Professor Merges's paper carefully, and they should listen to the songwriters, who

ultimately should decide how they want to enforce their rights in the digital age."

Morgan argued that the PROs manage an increasingly complex business for songwriters and publishers, giving them the opportunity to focus on their creative work. "The freight trains are coming at us from every direction," he said. "If we lose [copyright protection], we lose a whole lot more as well."

In a telephone Q&A with the press after the event, Prof. Merges added "We need some kind of mechanism that creates a one-stop shop. . . . Performing rights organizations have traditionally been the way we do that . . . performing rights organizations make even more sense than they ever have because they are the experts in facilitating lots and lots of transactions, in bundling together content and in making sure that the people who created it get paid."

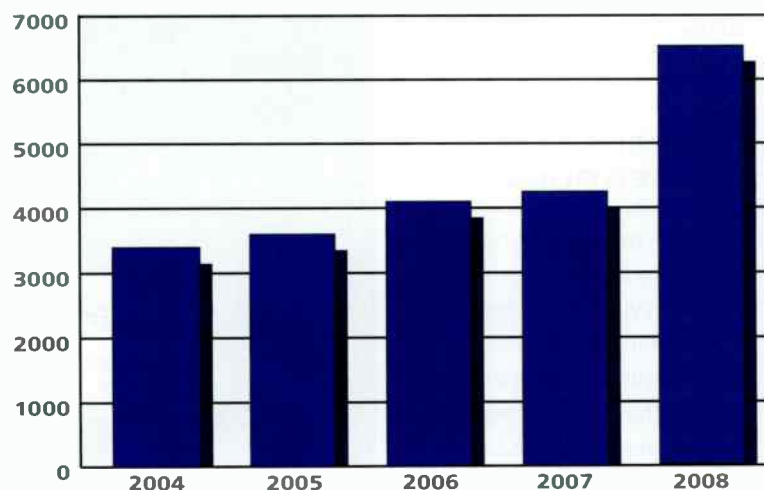
Prof. Merges's paper, photos, video and additional information on the series are available at [www.newcopyrightera.org](http://www.newcopyrightera.org).

## BMI Tops 6,500 New Media Licensees

**B**MI's New Media Group passed a new milestone in developing digital revenue streams for BMI songwriters, composers and music publishers. In early summer 2008, BMI topped 6,500 digital licensees, an increase of more than 2,000 newly licensed digital media properties over the past 12 months.

During that period, new agreements were negotiated with Verizon Wireless,

Last.fm, social networking websites imeem and Project Playlist, concert promoter/record label Livenation.com and Oprah.com. The "WorshipCast Agreement," a new form of cooperative license, was created for the Church Copyright Administration (CCA), making it easy for their member churches to license use of the BMI repertoire on their websites.





# CHRISTOPHER YOUNG: A 'LIMITLESS MINE OF TALENT'

by Jon Burlingame

Christopher Young remembers where he came from.

We're not speaking of his hometown (Red Bank, N.J.), or where he received his musical education (Massachusetts Hampshire College, North Texas State) — rather, his mindset during the days when he was new to Los Angeles and attempting to launch a career as a film composer.

"I am very much aware of the fact that, during those first couple of years, if I hadn't gotten the encouragement from people whose talents I really admired, I might have packed up and gone home," says Young, winner of BMI's 2008 Richard Kirk Award for career achievement.

"I studied with David Raksin (composer of *Laura*) and he made a tremendous impact on my life," he adds. "He was just one of a number of composers who said, 'I think you may have something here, don't quit.' That has permanently lodged itself in my mind. So if a young composer comes into my office, depressed or worried that it isn't going to happen for them, I try to be a motivational kind of guy so that when they leave, they feel much better about the probability of it happening."

Young's mentorship of dozens of young composers was acknowledged by BMI CEO Del Bryant during his presentation of the Kirk Award at this year's Film & TV Awards dinner in Los Angeles, as was Young's stature as one of today's most sought-after composers in nearly every genre.

He composed the pounding action score for last year's biggest-grossing film, *Spider-Man 3*. But he's also responsible for the evocative, Celtic-flavored music for Lasse Hallström's *The Shipping News*, which netted the composer a Golden Globe nomination; the soulful backdrop for Norman Jewison's Oscar-nominated drama *The Hurricane*; and the jazzy sounds of Curtis Hanson's acclaimed *Wonder Boys*, just a few of the six-dozen films he's scored over the past 26 years.

"His versatility is astonishing," says director Jon Amiel, who has collaborated on four films with Young including the

Sean Connery-Catherine Zeta-Jones thriller *Entrapment* and the Sigourney Weaver suspense film *Copycat*. "Part of the excitement of starting to work with Chris is knowing that I'm going to explore a fresh new vein in this seemingly limitless mine of talent."

Young's "formidable skill set," as Amiel puts it, and his "generosity of spirit," as cited by USC Scoring program director Brian King, are just two facets of the Young personality. Actress Charlize Theron, who produced this year's *Sleepwalking*, was astonished that Young was willing to do "this tiny little movie for no money" in the aftermath of his blockbuster success with *Spider-Man 3*. "They say a heart is hard to find in Hollywood," she says. "Just go and hang out at Chris Young's studio. You'll find a lot of heart."

His career started (like many others of his generation) in low-budget horror, with 1980s films like *The Dorm That Dripped Blood* and *Barbarian Queen*. His music for *Hellraiser* "kicked it up to the next level," says director Clive Barker.

Eventually, more mainstream films, such as Young's haunting work for *Jennifer 8* and a surprisingly warm string-based sound for *Murder in the First*, allowed him to break out of the horror-film straitjacket. Emmy

nominations followed, both for his smoky, seductive score for *Norma Jean and Marilyn* and the Vietnam war story *Last Flight Out*.

"He's like this tormented genius," quips *Wonder Boys* director Hanson. On a more serious note, he explains why he returned to Young to score last year's *Lucky You*: "The emotional journey of the character is what's important to me. What I love about Chris's approach is that he plays the emotion but doesn't push it."

Director Sam Raimi says Young's music "carried the drama, built the suspense and made the actors' emotions soar" in both *Spider-Man 3* and the Cate Blanchett drama *The Gift*. Raimi has asked Young to score his next film, *Drag Me to Hell*, later this year.

For his part, Young considers the Richard Kirk Award "a minor miracle." He remembers attending a BMI awards dinner — at the invitation of another composer — as he was first starting out back in the 1980s. "I sat in the back of the room and could only fantasize about getting a table close to the front, let alone an award. So I do believe that I am the single most blessed composer on the planet."

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

"THEY SAY A  
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OUT AT CHRIS  
YOUNG'S STUDIO.  
YOU'LL FIND A  
LOT OF HEART."



# CHRISTOPHER YOUNG TAKES TOP FILM/TV HONOR

## *Peter Golub Receives Classic Contribution Award*

**B**MI honored the composers of music featured in the past year's top-grossing films, top-rated prime-time network television series and highest-ranking cable network programs May 21 at its annual Film & Television Awards. Held at the Beverly Wilshire Hotel, the event saw more than 80 BMI Crystals handed out throughout the evening.

A highlight of the ceremony was the Richard Kirk Award presentation to composer Christopher Young. Named after late BMI Vice President Richard Kirk, the prestigious award is given annually to a composer who has made significant contributions to film and television music. As the 2008 honoree, Christopher Young joins an elite list of peers that includes George S. Clinton, Harry Gregson-Williams (PRS), Jerry Goldsmith, Thomas Newman, Michael Kamen, Mark Mothersbaugh, Mike Post, Lalo Schiffrin and John Williams.

Award-winning composer Christopher Young has carved out an enviable niche in the upper pantheon of Hollywood composers. The UCLA Film School alumnus first turned heads with scores for horror and science fiction projects, and proceeded to garner accolades for work on macabre and fantastical films including *Hellraiser*, its Saturn award-winning sequel and *Species*, along with BMI award-winners *Ghost Rider*, *The Grudge* and *The Exorcism of Emily Rose*. Young became a master of suspense, composing music for thrillers including *Copycat* and BMI honoree *Entrapment*, as well as dramatic and critical tours-de-force including Golden Globe nominee *The Shipping News*, *Wonder Boys*, *Rounders* and BMI award-winner *Swordfish*. He also fleshed out the haunting nuances and electrifying action sequences of box office gold *Spiderman 3*. The New Jersey native has also excelled in television composition, earning two Emmy nominations for telefilms *Last Flight Out* and *Norma Jean & Marilyn*. A dedicated mentor, Young has taught classes at USC, served as an advisor for the Sundance Institute's Film Composers Lab and created an innovative residential development to house aspiring composers in Los Angeles.



Richard Kirk Award recipient Christopher Young with BMI President & CEO Del Bryant and Film/TV Relations Vice President Doreen Ringer Ross.

BMI also presented the Classic Contribution Award to Peter Golub in recognition of his progressive direction of the Sundance Institute's Film Composers Lab for the past ten years. An accomplished composer of film, theatre, ballet and concert works, Golub is a natural fit for the lab, which aims to enhance the role of music in independent film. His acute composition work includes scores for documentaries *I.O.U.S.A.* and *Wordplay*, along with films including *The Great Debaters*. Universally acknowledged as an unparalleled apprenticeship for the next generation of composing elite, the workshop has invaluable benefited from Golub's creative intuition and steady guidance.

BMI's Emmy-winning composers were also feted; the accomplished list included George Fenton for the awe-inspiring documentary *Planet Earth: Pole to Pole*; William Ross for the 79th Annual Academy Awards; Lenny Williams for *Nature: Christmas in Yellowstone*; Yoav Goren for *The XX Olympic Winter Games: The Stories of Torino*; Katreese



Classic Contribution Award recipient Peter Golub.





Del Bryant greets past Richard Kirk Award winner Randy Edelman.

Barnes for *Saturday Night Live*'s "Dick in a Box"; Gary Deinstadt, Billy Barber, Ron Komie, Danny Pelfrey and David Traugh for *Guiding Light*; along with Wes Boatman and John Henry Kreidler for "Love is Ecstasy" from *Passions*.

Legendary rocker turned lauded composer Pete Townshend took home the evening's most awards, with three BMI Crystals for *CSI*, *CSI: Miami* and *CSI: NY*. Composers garnering two awards each were Steve Jablonsky for *Transformers* and *Desperate Housewives*;

Rupert Gregson-Williams for *Bee Movie* and *I Now Pronounce You Chuck and Larry*; George Fenton for *Fool's Gold* and *Planet Earth: Pole to Pole*; Mychael Danna for *Surf's Up* and *Medium*; Aaron Zigman for *Step Up 2: The Streets* and *Why Did I Get Married?*; Kevin Kiner for *Amazing Race* and *CSI: Miami*; Mike Post for *Law & Order* and *Law & Order: SVU*; and Matt Koskenmaki for *Hell's Kitchen* and *The Ultimate Fighter*.

The night's winning composers for top-grossing films and critically acclaimed gems

also included past Richard Kirk Award recipient Harry Gregson-Williams for *Shrek the Third*, Trevor Rabin for *National Treasure: Book of Secrets*, legendary composer and past Richard Kirk Award recipient Lalo Schifrin for *Rush Hour 3*, John Ottman for *Fantastic Four: Rise of the Silver Surfer*, Mark Mancina for television drama *Criminal Minds*, Randy Edelman for romantic comedy *27 Dresses*, Tyler Bates for horror favorite *Halloween* and pop music architect Brian Wilson for HBO dramedy series *Big Love*.



Doreen Ringer Ross with (l-r) composers Steve Jablonsky, John Ottoman and Mychael Danna.



At the evening's conclusion, honorees and BMI executives got together for the traditional "family photo."

# BMI<sup>®</sup> FILM /TV AWARDS

## FILM MUSIC AWARDS

**SPIDER-MAN 3**  
Christopher Young

**SHREK THE THIRD**  
Harry Gregson-Williams

**TRANSFORMERS**  
Steve Jablonsky

**NATIONAL TREASURE:  
BOOK OF SECRETS**  
Trevor Rabin

**ALVIN AND THE CHIPMUNKS**  
Christopher YOUNG

**RUSH HOUR 3**  
Lalo Schifrin

**FANTASTIC FOUR: RISE OF  
THE SILVER SURFER**  
John Ottman

**ENCHANTED**  
Alan Menken

**BEE MOVIE**  
Rupert Gregson-Williams

**I NOW PRONOUNCE YOU  
CHUCK AND LARRY**  
Rupert Gregson-Williams

**OCEAN'S THIRTEEN**  
David Holmes

**10,000 B.C.**  
Harald Kloser  
Thomas Wander

**THE GAME PLAN**  
Nathan Wang

**27 DRESSES**  
Randy Edelman

**THE GOLDEN COMPASS**  
Alexandre Desplat (SACEM)

**FOOL'S GOLD**  
George Fenton

**SAW IV**  
Charlie Clouser

**21**  
David Sardy

**SURF'S UP**  
Mychael Danna

**HALLOWEEN**  
Tyler Bates

**STEP UP 2: THE STREETS**  
Aaron Zigman

**WHY DID I GET MARRIED?**  
Aaron Zigman

## EMMY AWARD WINNERS

**PLANET EARTH - POLE TO  
POLE**  
George Fenton

**79TH ANNUAL ACADEMY  
AWARDS**  
William Ross

**NATURE - CHRISTMAS IN  
YELLOWSTONE**  
Lenny Williams

**THE XX OLYMPIC WINTER  
GAMES - THE STORIES OF  
TORINO**  
Yoav Goren

**GUIDING LIGHT**  
Gary Deinstadt  
Billy Barber  
Ron Komie  
Danny Pelfrey  
David Traugh

**"Dick in a Box"**  
from **SATURDAY NIGHT LIVE**  
Katreese Barnes

**"Love is Ecstasy"**  
from **PASSIONS**  
Wes Boatman  
John Henry Kreidler



**Christopher Young**

Richard Kirk Award

## CLASSIC CONTRIBUTION AWARD

**PETER GOLUB**





**TELEVISION MUSIC AWARDS**

**DESPERATE HOUSEWIVES**

Danny Elfman  
Steve Jablonsky

**CSI**  
Pete Townshend (PRS)

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

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

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

**SAMANTHA WHO?**  
Jan Stevens

**NCIS**  
Brian Kirk

**WITHOUT A TRACE**  
Peter Robinson

**TWO AND A HALF MEN**  
Chuck Lorre

**CRIMINAL MINDS**  
Mark Mancina

**DEAL OR NO DEAL**  
Dain Blair  
Tony Phillips

**LAW & ORDER**  
Mike Post

**PRIVATE PRACTICE**

Tim Bright  
Chad Fischer

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

**OPRAH'S BIG GIVE**  
Vaughn Johnson

**EXTREME MAKEOVER: HOME EDITION**  
Rob Cairns

**LAW & ORDER: SVU**  
Mike Post

**HELL'S KITCHEN**  
William Beck  
Leroy Bonner  
Marshall Jones  
Matt Koskenmaki  
Ralph Middlebrooks  
Marvin Pierce  
Clarence Satchell  
James Williams

**AMAZING RACE**  
Lee Sanders

**DANCE WAR: BRUNO VS. CARRIE ANN**  
Kevin Kiner  
John Nooney

**THE BACHELOR**  
Rob Cairns

**SHARK**  
Joel Wachbriit

**RULES OF ENGAGEMENT**  
David Schwartz

**MEDIUM**  
Mychael Danna

**CABLE MUSIC AWARDS**

**THE HILLS**  
Natasha Bedingfield (PRS)  
Danielle Brisebois

**ZOEY 101**  
Scott Bennett  
Britney Spears

**THE CLOSER**  
James Levine

**WWE RAW**  
James Johnston

**BIG LOVE**  
Tony Asher  
David Byrne  
Brian Wilson

**DEADLIEST CATCH**  
Bruce Hanifan

**ROCK OF LOVE**  
Bret Michaels

**SCOTT BAIO IS 46...AND PREGNANT**  
Ron Feuer

**STATE OF MIND**  
Ani DiFranco  
David Torkanowsky

**WIZARDS OF WAVERLY PLACE**  
Ryan Eider  
Bradley Hamilton  
Steve Hampton

**THE ULTIMATE FIGHTER**  
Matt Koskenmaki  
Jarrid Mendelson

**LARRY KING LIVE**  
Adabelle Carson  
Bryan Hofheins  
Gwen Thornton

**THE O'REILLY FACTOR**  
Phil Garrod  
Reed Hays  
Scott Schreer



VIRTUALLY INDISPENSABLE

# Ed Cash, Universal Take Top Christian Music Honors

**B**MI saluted the writers and publishers of the past year's most performed songs on Christian radio and television during the annual Christian Music Awards April 19 at the company's Music Row offices in Nashville. BMI named versatile hit-maker Ed Cash the 2008 Christian Songwriter of the Year, while his composition "Made to Worship" garnered Song of the Year honors. BMI Vice President Jody Williams, along with Senior Director Thomas Cain and Associate Director Beth Mason, presented awards spanning five categories: Christian Rock, Contemporary Christian, Inspirational, Urban Gospel and Southern Gospel.

Prior to the presentation of awards, perennial Christian music titans Jars of Clay, rising star Aaron Shust and fiery gospel artist Isaiah Thomas set the evening's warm tone with soulful renditions of their award-winning songs.

Prolific producer and songwriter Ed Cash earned the BMI Songwriter of the Year crown thanks to his profound compositions "Made to Worship," "Holding onto You," and "How Can I Keep from Singing." The stirring "Made to Worship" also garnered the BMI Song of the Year crystal for Cash; recorded by contemporary Christian favorite Chris Tomlin, the song was published by Alletrop Music.

The ceremony also feted Publisher of the Year Universal Music Publishing Group. The award is determined by the highest percentage of copyright ownership in award songs. The company's eight award-winning songs include "The Blessing of Abraham," written by esteemed producer and chorale director Donald Lawrence, "Dead Man (Carry Me)," co-written and recorded by Jars of Clay, "My Savior, My God," written and recorded by Aaron Shust, and "Imagine Me," co-penned and recorded by contemporary gospel trendsetter Kirk Franklin.



Pictured at the BMI Christian Awards are (l-r): BMI's Phil Graham, Publisher of the Year Universal Music Publishing's Dale Matthews, Songwriter of the Year Ed Cash and BMI's Jody Williams.



Aaron Shust delivers a charged performance.



Isaiah D. Thomas brings the house down.



Perennial favorites Jars of Clay perform.



# Mark Hall: Seeking the Lyrical Truth

By Deborah Evans Price

**W**hen Georgia-based band Casting Crowns launched, young rock bands dominated the scene, and few music industry pundits would have predicted a worship band fronted by a youth pastor/father of three would become the most successful act in Christian music.

Casting Crowns forged a unique path to success, guided by frontman Mark Hall. Though each member of the seven-piece worship band is a talented artist, Hall's astute songwriting, warm personality and engaging stage presence have helped propel the band to platinum status: According to *Billboard*, they finished 2007 as the top-selling Christian act. Accolades include a Grammy, an American Music Award and numerous Gospel Music Association Dove Awards, including four consecutive Group of the Year

honors; Hall has garnered BMI's Christian Songwriter of the Year crown twice.

Currently, Casting Crowns is recording a Christmas album slated for release this fall. The project will be the band's fourth studio album, following their 2003 self-titled debut, 2005's *Lifesong* and last year's *The Altar and the Door*, which debuted at No. 1 on *Billboard*'s Christian chart and at No. 2 on the *Billboard* 200. Since the group's debut, Christian radio

has embraced hits including "Praise You in This Storm," "If We Are the Body," "Who Am I" and "Voice of Truth." Casting Crowns captured their top-grossing tour on *The Altar and the Door Live*, a CD/DVD project that includes backstage bonus content and four five-minute teaching videos from Hall. He explains, "A lot of pastors were using songs in their services, so what we did is create these little videos that teach them where the song came from and where the scripture came from to give them a little bit more to use in their ministries."

Hall grew up singing in church but didn't really begin to develop his skills as a songwriter until later. "I was 20 years-old when I had really kind of based my life on some of the wrong things — built my life around a girl, and of course, the girl dumped me," he recalls. "I kind of hit bottom, and it was through those times I really discovered my faith and my relationship with God. I'd

never written songs before, and then all of a sudden one day, I started picking songs just out of my head. It was like God was waiting on me to give a few things up and get things straight, and then things started happening."

For a young man who had struggled with dyslexia and attention deficit disorder (ADD), the ability to write songs was a pleasant surprise. "When I was young, I stayed away from anything that was created with words," he says. "It never

occurred to me to write because I'd been told by teachers in public school my whole life that that wasn't something I needed to try because I had a learning disability."

Hall encourages young people not to accept labels. "It's not a learning disability. It's a learning difference," he says. "You have to learn differently."

As a young pastor, Hall began using his songs to reach his students. A tape made its way to Sawyer Brown lead vocalist Mark Miller, who loved Hall's songs and made Casting Crowns the first act on his Beach Street Records label, which is marketed and distributed via Provident Label Group's Reunion Records.

Casting Crowns members have all maintained church positions: Hall is still a full-time youth pastor, serving in his 17th year at Eagle's Landing First Baptist Church in Atlanta. "I think living down here keeps you in the real world," he says of the band remaining in Georgia. "The

songs come from the church, just being a part of people's lives here and teaching here. I think that keeps me on track, stretching me creatively."

Mark Hall has struck a chord with his deep lyrics and willingness to challenge the church on issues



**"Being a Christian writer, the lyrics are the point — that's why I'm doing it. The music is the plate for me to serve it on, but the lyrics are the meat."**

including apathy and accountability. "Being a Christian writer, the lyrics are the point — that's why I'm doing it," Hall says. "The music is the plate for me to serve it on, but the lyrics are the meat."

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

# 56<sup>TH</sup> ANNUAL BMI STUDENT COMPOSER AWARDS

**N**ine young classical composers, ranging in age from 11 to 26, have been named winners in the 56<sup>th</sup> Annual BMI Student Composer Awards. BMI Foundation President Ralph N. Jackson and BMI Foundation Advisory Panel member Ellen Taaffe Zwilich announced the decisions of the jury and presented the awards at a reception held May 20 at the Jumeirah Essex House Hotel in New York City.



Beth Cowart and Aaron Jay Kernis receive the BMI Foundations' Outstanding Musical Citizen Award from BMI Foundation President Ralph Jackson (c) for their work with the Minnesota Orchestra Composer Institute.



2008 BMI Student Composer Award Winners: Gilbert Galindo, Shawn Jaeger, Justin Hoke, Eric Nathan, Yeeren I. Low, Nicholas Oberg Deyoe, Jacob Bancks, David Fulmer and Trevor M. Gureckis.

Ellen Taaffe Zwilich, Jacob Bancks and Ralph Jackson



Steven Stucky, BMI's Barbara Petersen, Pembroke Music's Laruen Keiser and the American Composers Forum's John Nuechterlein



Roger Reynolds, Ralph Jackson and Bernard Rands



Daniel Brewbaker, Elizabeth Dworkin, Robert Beaser and Richard Danielpour

Gordon Beeferman, Howard Stokar and Charles Wuorinen



Ellen Taaffe Zwilich with William Schuman Prize (awarded to the score judged "most outstanding" in the competition) winner Eric Nathan



Lee Hyla and James Primosch



BMI's Emily Good and Shawn Jaeger

# LICENSING NEWS

## BMI and RAB Continue Training Scholarship Program

**B**MI, in conjunction with the Radio Advertising Bureau (RAB) and the Mentoring and Inspiring Women (MIW) in Radio Group, has announced a new program to promote advancement of women in radio management. The program, titled "Rising Through the Ranks," is a two-day training program designed to support women in obtaining positions in radio sales management and enhancing their overall management knowledge and skills.

BMI will provide 15 scholarships to the training course, which will be conducted September 9-10 at RAB's Gary Fries Radio Training Academy in Dallas, and is limited to a total of 30 participants. Scholarships were awarded, based on need and desire of applicants. The applications were reviewed and granted by a selection team consisting of representatives from BMI, MIW, and the RAB.

"We are delighted to provide these 15 scholarships to promote the advancement of women in radio management," noted Mike O'Neill, BMI Senior Vice President, Licensing. "The RAB continues to provide the highest caliber of training in the radio industry."

"Rising Through the Ranks" is designed for relatively new and soon-to-be sales managers with an emphasis on the specific needs of women. Past courses have garnered rave reviews from attendees, including participants from Disney, ABC Radio Networks, Anchorage Media Group, BMI, Clear Channel, Cromwell Group, Emmis Communications, Katz Radio, Morris Communications, Nassau Broadcasting, Piedmont Communications, Regent Communications, and Telemedia Broadcasting.

"Recent industry reports have revealed that while progress has been made over the past few years, there is still much more that needs to be done to ensure that women have the opportunity to advance to management positions within our industry," commented Heidi Raphael, VP of Corporate Communication for Greater Media and spokesperson for the MIW Radio Group.

"The RAB is committed to the advancement of women in Radio," said Mike Mahone, RAB Executive Vice President. "I'm very pleased that BMI has graciously offered to underwrite this program and for the opportunity to work with the MIWs on this important endeavor."

## BMI Salutes John Williams at NAB Convention



BMI's Board of Directors saluted legendary BMI composer John Williams this past April during its 60th annual dinner honoring the Directors of the National Association of Broadcasters (NAB). Saluted for his "lifetime of brilliant music and performances that have thrilled audiences throughout the world on television, on radio, in concert halls and at the movies." Williams's memorable theme compositions are featured in films such as *Star Wars*, *Jaws*, *E.T.* and *Superman*; and television series, shows and specials including *Checkmate*, *Lost In Space* and the Olympic Games. Pictured (l-r, standing) are: BMI Board member Amador Bustos, NAB President & CEO David Rehr, Commonwealth Broadcasting President/CEO Steve Newberry, BMI Board Chairman Jack Sander, NAB Executive Vice President Dennis Wharton, BMI Board member Jim Yager, BMI Board member Paul Karpowicz.; (l-r, seated) NAB's Sarah Milligan, John Williams and BMI Board member Susan Davenport Austin.

## Hayes & Porter Connect at Conclave Conference



Award-winning BMI songwriters David Porter and the late Isaac Hayes appeared at the Conclave's Annual Learning Conference in Minneapolis to talk to broadcasters from around the country about the craft of songwriting and their history of writing hits together. The legendary songwriting duo penned such classic tunes as "Soul Man" and "Baby Hold On I'm Coming." Pictured (l-r) are: Conclave Board member Jerry Boulding, BMI's Dan Spears, Conclave Board member Tony Garcia, Conclave Board Chairman Tim Kelly, David Porter, Isaac Hayes, BMI's Mark Barron, and Conclave Executive Director Tom Kay.



## Steele and Moreno Rock It Out with Finance Folks



The Broadcast Cable Financial Management Association's annual conference was held in Dallas this year and featured a blistering performance by BMI songwriters Jeffrey Steele and Alissa Moreno, co-writers of Rascal Flatt's "Every Day." Steele was named BMI Country Songwriter of the Year in 2003 and 2007 and Moreno's music has appeared on a number of cable and television network programs, including Laguna Hills, How I Met Your Mother and Hope & Faith. Pictured after their performance are (l-r): BMI's Mason Hunter, Regent Communications CFO Tony Vasconcellos, Saga Communications CFO Sam Bush, Scripps Networks CFO Jim Clayton, Moreno, Steele, BCFM President & CEO Mary Collins, Cox Communications CAO Bill Fitzsimmons and BMI's Dan Spears.

## John Ford Coley Featured at Federated's Big Night



BMI singer/songwriter John Ford Coley of famed duo England Dan and John Ford Coley performed at Federated Media's Annual Achievement Awards banquet, held in Angola, Indiana. An audience of more than 250 broadcasters and their spouses sang along with John and as he crooned such classics as "Nights Are Forever Without You," "Love is the Answer" and the smash hit "I'd Really Love to See You Tonight." Pictured after the performance are (l-r): BMI's Dan Spears, Federated Media COO Tony Richards, John Ford Coley and Federated Media President/CEO John Dille.

## Pack Performs for Cherry Creek Radio



BMI singer/songwriter/producer David Pack performed at Cherry Creek Radio's annual GM meeting, held in Coronado, California. Pack, lead singer and founding member of Ambrosia, performed the many hits that he wrote for the group, including "Biggest Part of Me," "How Much I Feel," "You're the Only Woman" and "Holding On to Yesterday." Pictured after the performance are (l-r) BMI's Dan Spears, Pack and Cherry Creek Radio President & CEO Joe Schwartz.

## Sanford Rocks Raycom Meeting



BMI songwriter Chas Sanford performed for Raycom Media's recent Business Manager Meeting in Montgomery, AL. Sanford entertained the crowd with his compositions, including one of the most-performed songs of all time, "Missing You," made famous by John Waite. His songs have also been recorded by Chicago, Tina Turner, Rod Stewart, Roger Daltry, Brooks & Dunn, Alison Krauss, Rick Springfield and Sammy Hagar, among others. Raycom Media, an employee-owned company, is one of the nation's largest broadcasters and currently owns and/or operates 42 television stations in 18 states. Pictured (l-r) are BMI's Mason Hunter, Sanford and Raycom VP/CFO Melissa Thurber.

## Clawson Connects with NMBA



BMI songwriter Rodney Clawson recently performed for the New Mexico Broadcasters Association's Annual Awards Dinner. Clawson is one of Nashville's hottest tunesmiths with the recent George Strait #1 "I Saw God Today," Jason Aldean hits "Why," "Amarillo Sky" and "Johnny Cash," and the Big & Rich #1 "Lost In This Moment." Clawson connected with the crowd not only through his songs but also with stories of farming in Gruver, TX prior to moving to Nashville to take up songwriting. BMI sponsored entertainment for the dinner, which recognized New Mexico's outstanding radio and television stations and on-air personalities. The event was held at the beautiful Sandia Mountains with the Sandia Mountains as a backdrop. Pictured (l-r): NMBA Chairman and VP Pecos Valley Broadcasting Gene Dow, Rodney Clawson, NMBA President Paula Maes and BMI's Mason Hunter.

# LICENSING NEWS

## BMI CONTINUES COOPERATIVE EFFORTS WITH ASSOCIATION PARTNERS

### American Hotel & Lodging Association Summer Summit

In June BMI songwriters Rob Crosby (l) and Billy Montana performed at Toby Keith's I Love This Bar & Grill to a crowd of more than 350 association members and staff as part of BMI's sponsorship of the American Hotel & Lodging Association's 2008 Summer Summit. The staffs of the AH&LA, Oklahoma Restaurant Association and Oklahoma Hotel & Lodging Association were in attendance, along with BMI's Michele Reynolds, Cleve Murphy and Craig Stamm.



Pictured (l-r): AH&LA President & CEO Joseph McInerney, Billy Montana, BMI's Michele Reynolds and Craig Stamm, AH&LA Chairman of the Board Thomas Corcoran, Jr., Oklahoma Hotel & Lodging Association Deputy Director Debrah Bailey, Rob Crosby and BMI's Cleve Murphy.

### League of American Orchestras/National Performing Arts Conference



Pictured (l-r): Oklahoma Hotel & Lodging Association Executive VP Patti Colley, BMI's Cleve Murphy, AH&LA Sr. VP Kimberly Miles, BMI's Michele Reynolds and Oklahoma Hotel & Lodging Association Deputy Director Debra Bailey.



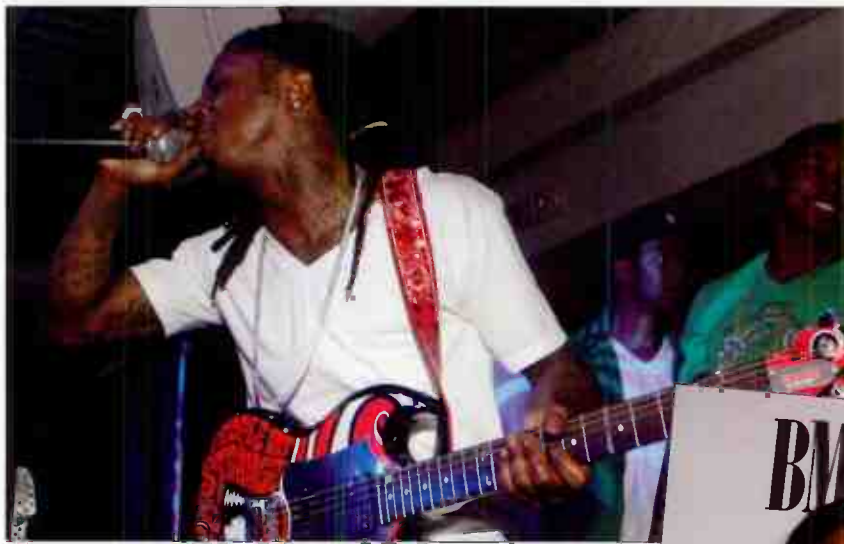
BMI sponsored the League of American Orchestras' Luncheon at the National Performing Arts Conference in June. BMI composers provided the music for this event. In attendance were BMI's Michele Reynolds, Barbara Petersen, Brian Philbin and Tracy Johnston, along with over 900 conference attendees. Pulitzer Prize winner Steven Stuckey, one of BMI's most-performed composers, stopped by to speak with the BMI representatives at the conference, which was held in Denver, CO. Pictured (l-r) are: Brian Philbin, Barbara Petersen and Steven Stuckey.



▼ ► **B-E-T Better.** BMI hosted an intimate brunch on June 22 in celebration of Black Music Month during the BET Awards weekend. Attendees mingled with actress Regina King, rapper Rick Ross, producer/songwriter/Interscope recording artist Sean Garrett, producer/songwriter/rapper Jazzy Pha, rapper Nas and many others. Hosted by BMI's Catherine Brewton, the invitation-only reception at Murano Restaurant & Lounge in West Hollywood was sponsored by Moët & Chandon Champagne and Hennessy. Pictured in the photo at right are (l-r): Regina King and Sean Garrett, with BMI's Catherine Brewton, Barbara Cane and Wardell Malloy. The photo below shows (l-r): Jazzy Pha, BMI's Catherine Brewton, Nas and Dom Perignon, Moët & Chandon Consumer Development Manager Dalicia Ramey.



▲ **Unwritten Accolades.** London's Natasha Bedingfield (PRS) recently made her way across the pond to Los Angeles, where she was greeted by BMI's Nick Robinson and Barbara Cane. The cause for the gathering? To present Bedingfield with one of BMI's highest accolades, the Robert S. Muesel Award for Song of the Year honoring her smash "Unwritten," co-penned by BMI songwriter Danielle Brisebois. Shown are (l-r): BMI's Nick Robinson, Bedingfield and BMI's Barbara Cane.



▲ ► **Seeing Stars.** Atlanta's influential, superstar-spotting music community showed up in droves to support BMI's 11th Annual Urban Unsigned showcase, hosted by Ciara, Yung Joc and HOT 107.9's Rashan Ali on April 24 at the Luckie Lounge. The evening began with performances from showcase finalists chosen by a group of top BMI songwriters, producers and industry executives: Finalist Trimm's wow factor and lyrical delivery impressed the audience and the judges, who proclaimed him the winner. Lil' Wayne, Sean Garrett, aka The Pen and Teyana Taylor headlined the event, while BMI presented mega-producer Dallas Austin with the Legends of ATL Award. Shown in the photo at right are (l-r): BMI's Catherine Brewton, Legends of Atlanta honoree Dallas Austin and BMI President & CEO Del Bryant. Pictured in the photo above is Lil' Wayne, delivering his jaw-dropping set.







◀ ▼ **Copyright Summit.** "Creative Industries in Transition: New Directions for the Digital Era," a series of BMI-commissioned symposia designed to address the challenges and opportunities for creators and copyright in the digital age, debuted in Washington D.C. on June 18 (see story, page 28). Symposium participants included (photo below, l-r, front) U.S. Register of Copyright Marybeth Peters; Representative Howard Coble (R-NC); and Gigi Sohn, President, Public Knowledge; (back) Grammy-winning songwriter/music publisher Dennis Morgan; BMI President & CEO Del Bryant; Professor Robert P. Merges, Wilson Sonsini Goodrich & Rosati Professor of Law and Technology at U.C. Berkeley School of Law, and a co-Director of the Berkeley Center for Law and Technology; BMI Vice President Richard Conlon; former U. S. Register of Copyrights Ralph Oman; attorney Michael Remington of Drinker Biddle & Reath LLP; Dr. Michael Ryan of George Washington University Law School; and Robert Brauneis, Associate Professor of Law and Co-Director of the Intellectual Property Law Program at The George Washington University Law School; and BMI Senior Vice President Fred Cannon. In the photo at left, BMI's Del Bryant chats with Rep. Coble and Marybeth Peters.



▼ **Good Fellows.** The BMI Foundation selected composer David Fleming, along with previously touted honoree Bryan Senti, as the 2007 recipient of the 19th Annual BMI Foundation Pete Carpenter Fellowship. A student in the Studio Composition program at Purchase College's music conservatory, Fleming actively composes and enjoys performing with his band, The Locomotive Espada. David Fleming (center) is shown receiving his award from renowned BMI composer Mike Post (right) and BMI's Linda Livingston (left).



▶ ▲ **Oh, Atlanta. I Hear You Callin'.** BMI profiled an east coast selection of fast-rising talent at its indie pop/rock showcase Thursday, June 26 in Atlanta. Staged at Smith's Olde Bar & Grill, the show featured sultry pop chanteuse Aslyn, jam-band spiced pop group Golden, southern rockers Hightide Blues, blues-tinged singer/songwriter Zachary Kale and promising popster Emma White. Pictured in the photo above are (l-r): BMI's David Claassen with showcase performers Golden's Jacob Golden, Aslyn and Zachary Kale. In the second photo, right, Paul McDonald of Hightide Blues revs up the crowded house at Smith's Olde Bar.



RANDALL MICHELSON

CARA PASTORE



► ▼ **Feelin' Good Again.** The 13<sup>th</sup> Annual Key West Songwriters Festival presented by Cherry Heart Music drew enthusiastic crowds of music industry insiders and country music fans to the Florida hotspot April 30 through May 4. A charter sponsor of the festival, BMI arrived with a slew of Music City's finest singer/songwriters in tow, and performances throughout the five-day musical feast struck a unique balance between intimate acoustic song swaps and rollicking band sets. The photo at right shows (l-r): BMI's Mark Mason, Raul Malo, Robert Earl Keen, GAC's Storme Warren and BMI's Jody Williams. Pictured in the shot below are (l-r): BMI's Bradley Collins, singer/songwriter Jerrod Niemann, engineer and songwriter Brian Kolb, BMI's Perry Howard and singer/songwriter Jamey Johnson.



► **Salutations.** Legendary BMI composer John Williams (r) was saluted by the BMI Board of Directors this past April at BMI's 60th annual dinner honoring the Directors of the National Association of Broadcasters (NAB). Pictured at the event with Williams are Mike Gorfaine of the The Gorfaine/Schwartz Agency and BMI's Alison Smith.



▲ **Showing Off.** The Drama League, Drama Desk and Tony®-honored BMI Lehman Engel Musical Theatre Workshop held its biannual showcase of new songs from workshop writers June 12 at the Jerry Orbach Theatre. The showcase, which highlighted 11 new musicals and 23 workshop students, featured award-winning selections from *See Rock City & Other Destinations* and *Room 16*. Pictured are (l-r): front row: Michael Bush, BMI's Jean Banks, Jane Smulyan, Randy Klein, Kristin Maloney, Adam Matthias, Rick Freyer, Raymond Bokhour, Phoebe Kreutz, David Spencer, Robert Yarnall, Sara Wordsworth and Andrew Sherman; back row: Jack Lechner, Andy Monroe, Robert Maggio, Diane Daltner, Nancy Golladay, Pat Cook, Doug Katsaros, Frank Evans, Dan Irsael, Ben H. Winters, Robert Sislen and Chris Boal.



▼ **Cinquenta.** During the Latin Jazz Festival in Los Angeles, BMI's Delia Orjuela presented a Certificate of Appreciation to nine-time Grammy Award-winning jazz pianist Eddie Palmieri, honoring his 50 years of outstanding service and contribution to the world of Latin music. Pictured are (l-r): A representative from the Los Angeles City Council, Eddie Palmieri and BMI's Delia Orjuela.



ALAN MAYOR



▲ **Horsing Around.** Toby Keith satisfied inquiring minds with the details surrounding his second full-length motion picture *Beer for My Horses* during a press conference Thursday, June 19 at BMI's Music Row offices. As Keith fielded questions, journalists took advantage of the thematically inspired beverages: namely, beer. *Beer for My Horses* hits theaters August 8, while *Show Dog Nashville* will release the soundtrack on August 5. Pictured are (l-r): manager TK Kimbrell, CMT's Brian Phillips, Toby Keith, BMI's Jody Williams and Paradigm's Curt Motley.



STEVE LOWRY

▼ **Bi Bim Bop.** The BMI Jazz Composers Workshop, a noted creative forum for musical exploration and development, highlighted the best new jazz compositions created during the last year at its 20<sup>th</sup> Anniversary Summer Showcase Concert on June 25 at Merkin Concert Hall. Composer Jeff Fairbanks won the BMI Foundation's ninth annual Charlie Parker Jazz Composition Prize for his tune "Bi Bim Bop." The award is given to the writer of the best new work composed in the BMI Jazz Composers Workshop. Pictured are (l-r): BMI's Robbin Ahrold; saxophonist Jane Ira Bloom; composer Jim McNeely; Manny Albam Commission winner Jeff Fairbanks; and jazz authority Dan Morgenstern.

▲ **A Country Boy Can Survive.** The legendary Charlie Daniels gathered with friends and family during a special reception at BMI's Music Row offices Wednesday, March 19 to celebrate Daniels' fifty year milestone in the music industry. Attendees enjoyed fellowship and cocktails in BMI's main lobby, transformed into a gallery of Charlie Daniels' photos and memorabilia documenting his prolific career. Pictured (l-r): David Corlew, Daniels' longtime manager and President of Blue Hat Records, Charlie Daniels, Jr., Charlie and Hazel Daniels and BMI's Jody Williams.



▲ **Music Matters.** BMI, along with MTV, hosted the closing party that wrapped up this year's Music Matters, the Asia Pacific Music Forum held in Hong Kong at the Grand Hyatt on June 5. BMI's Brandon Bakshi (right) was on-hand to congratulate the sensational Chinese artist Sa Dingding (left) after her performance at the party.



MARLENE MERAZ



▲ **The Perfect Storm.** BMI and Chrysalis Music commandeered Hotel Café June 5 to present a stunning performance by Sonya Kitchell, who introduced the audience to her new album, *The Storm*, slated for release September 2 on Velour/Decca. Pictured are (l-r): front row: BMI's Barbara Cane, Chrysalis Music's James Cerreta, Chrysalis Music President Kenny MacPherson, Sonya Kitchell and drummer Andrew Barr, with Chrysalis Music's Megan Wood and Nicole Ficenc; back row: BMI's Tracie Verlinde, guitarist Bradd Bar, BMI's Joe Maggini, Chrysalis Music's Jon Granat, BMI's Casey Robison, Velour Music Group President Jeff Krasno and bassist Marc Friedman.

JAMIL WALKER



▲ **The First Cut Is The Deepest.** BMI composer David Mansfield, music supervisor Barry Cole and BMI's Doreen Ringer Ross participated in the 2008 installment of the IFP Rough Cut Lab for Narrative & Documentary Features. Staged at New York's SoHo House on Wednesday, June 11, the Rough Cut Lab paired participants with professionals who served as mentors, helping to polish students' films by focusing on key technical, creative and post-production areas. Shown at IFP Rough Cut Lab are (l-r): BMI composer David Mansfield, producer/lab leader Gretchen McGowan, IFP's Amy Dotson, BMI's Doreen Ringer Ross, IFP Program Manager Rose Vincelli and music supervisor Barry Cole.



▼ **Uncommon Artist.** Grammy Award-winning, platinum-selling artist and actor Common was on hand Monday, June 16 at the Majestic Crest Theatre in Westwood for a highly-anticipated Q&A session staged before the Los Angeles Film Festival. Named the festival's Artist in Residence, Common discussed inspired films that have inspired his own work, his transition from musical artist to actor and the differences between the dual roles. Pictured are (l-r): BMI's Nicole Plantin and Common, with BMI's Anne Cecere and Joe Maggini.



▼ **At the Foot of the Master.** The BMI Lehman Engel Musical Theatre Workshop held a Master Class May 22 at BMI's New York office featuring legendary director and producer Hal Prince, whose inspiring résumé includes *Damn Yankees*, *West Side Story*, *Fiddler on the Roof* and *Sweeney Todd*. Shown are (l-r): Stephen Sislen and Ben H. Winters, writers of *Room 16*; David Spencer, Master Class moderator; Hal Prince, Master; Robert Maggio and Kristin Maloney, writers of *Shall We Dance*; and Pat Cook, artistic coordinator of the workshop.

AMY GRAVES/WIREIMAGE





◀ **Clutch Hitters.** Songwriting/production team **The Clutch** participated in BMI's *The Art of Songwriting* panel, held April 2 at Emory University in Atlanta. Members **Keri Hilson** (Britney Spear's "Gimme More"), **Ezekiel Lewis** (Omarion's "Ice Box"), **j.Que** (Usher's "Yeah!"), **Candice Nelson** (Mary J. Blige's "Take Me As I Am") and **Balewa Muhammad** (Ciara's "Like A Boy") revealed strategies behind successful songwriting as BMI's **Catherine Brewton** moderated the discussion. Pictured are (l-r): The Clutch's **Keri Hilson**, **Balewa Muhammad** and **Candice Nelson**; BMI's **Byron Wright** and **Catherine Brewton**; with The Clutch's **j.Que** and **Ezekiel Lewis**.



▲ **Pazz & Jop.** Bilingual Mexican actress and singer **Ximena Sariñana** recently performed before a sold-out crowd at The Mint in Los Angeles in support of her first studio album, *Mediocre*. Ximena's style ranges from jazz to pop, incorporating a mixed bag of rock, funk and soul. At the show, Ximena Sariñana (left) and BMI's **Delia Orjuela** (right) paused for a photo.



▲ **More Than A Theory.** Norway's **Big Bang** delivered a rock solid performance at BMI's April Pick of the Month showcase, infusing their blend of classic rock with frenetic punk energy. BMI's Pick of the Month is a monthly industry showcase series designed to introduce auspicious new songwriting talent to Los Angeles' music community. Pictured at the show are (l-r): BMI's **Tracie Verlinde** and **Casey Robison**, **Big Bang's Olaf Olsen** (drums) and **Øyvind Storli Hoel** (bass), BMI's **Joe Maggini**, **Big Bang's Øystein Greni** (vocals, guitar) and BMI's **Nick Robinson**.



▲ **Noche Buena.** BMI presented *Noche Bohemia* Wednesday, April 2 at the Rumba Room, offering sounds from innovative Latin pop/rock singers and songwriters including **Crisantes**, **Carina Ricco** and **David Garza**. Pictured are (l-r): BMI's **Marissa Lopez**, singer/songwriter **Karyne Lozano**, BMI's **Delia Orjuela** and *Noche Bohemia* performer **Carina Ricco**.



◀ **Just Us Kids.** BMI played happy host to the Americana Music Association Honors & Awards nominees' announcement party Wednesday, June 11 in Nashville. Guests including **Jason Ringenberg** and **Warner Hodges** of **Jason and the Scorchers** fame, **Fats Kaplin**, **Justin Townes Earle**, legendary a&r executive **Mary Martin**, **Mike Farris**, **Chuck Mead**, **Webb Wilder** and many more mingled in BMI's main lobby. Roots music royalty **Abigail Washburn** and **Béla Fleck** read the list of award candidates, whose names were met with enthusiastic whoops and applause. Pictured are (l to r): BMI's **Jody Williams**, Honorable Mayor **Karl Dean**, **Abigail Washburn** and **Béla Fleck**, with the AMA's **Danna Strong** and **Jed Hilly**.

MARLENE MERAZ

EDDIE SAKAKI





▲ **Prom Queen.** BMI singer/songwriter Taylor Swift was unable to attend her real prom, so naturally, she staged her own Monday, May 12, and invited Nashville friends to join in the fun. BMI, Big Machine and Sony ATV sponsored multi-platinum/no. 1 single party, while industry heavy weights, musicians and gddy teenagers embraced the prom theme. The prom queen had much to celebrate: Her self-penned hit "Our Song" rested atop the charts comfortably for six weeks, while her debut album reached triple-platinum status. Pictured at the party are (l-r): BMI's Bradley Collins, Sony ATV's Troy Tomlinson, Big Machine's Scott Borchetta, BMI's Jody Williams, Taylor Swift and producer Nathan Chapman.

▼ **I'm Not Verklemt.** BMI's Doreen Ringer Ross once again hosted BMI's Coffee Talk session, one of many networking and educational opportunities offered by the Los Angeles Film Festival. Staged Sunday, June 22 poolside at the W Hotel, the 2008 installation of Coffee Talk featured Dave Grusin and David Newman, two of today's most prominent film composers. Both guests discussed topics including creating a successful film score; how to maintain an effective composer/director relationship; and the inspiration behind an exceptional score. Shown at Coffee Talk are (l-r): BMI composer David Newman, BMI's Doreen Ringer Ross and BMI composer Dave Grusin.



▲ **Miami Nice.** BMI presented Hitmakers Night on June 23 at Van Dyke in Miami Beach. Co-hosted by BMI's Jake Cavazos, singer/songwriter Elsten Torres and songwriter Randy Singer, the evening featured ten troubadours performing their original work in front of an appreciative crowd of music and television industry executives, along with fans. Pictured are (l to r): Sony/ATV Music Publishing Creative Director Claribel Cuevas, songwriters Donato Poveda and Jacob Jeffries, duo Tronica's Claudia Sarmiento and Martika Chavarria, BMI's Jake Cavazos and songwriters Alih Jey and Alicastro.



◀ ▲ **Ghost & Gabrielle.** The 53rd Ivor Novello awards for songwriting were handed out at the Grosvenor House Hotel in central London on May 22. BMI's Brandon Bakshi was on-hand as talented songwriter Amanda Ghost (PRS) was feted with the Best-Selling British Song award for "Beautiful Liar," recorded by Beyonce and Shakira, and songwriter Gabrielle (PRS) received the Outstanding Song Collection award. Shown in the photo above are (l-r): BMI's Brandon Bakshi, Amanda Ghost and Axis Management's Jeremy Pearce. Pictured in the photo at left are BMI's Brandon Bakshi (left) and Gabrielle (right).





▼ **Florida: It's Not Just Old Folks & Orange Juice.** The 7<sup>th</sup> Annual Florida Music Festival, held May 14-17, hosted a BMI-sponsored showcase on May 15. Held at the Wall Street Stage 1 in Orlando, the show offered performances by trendsetters Rachel Goodrich, Charlie Mars, The Oaks, Baron Von Bear, Poverty Branch and Morningbell. BMI capped off the festival with an Acoustic Brunch on May 17, featuring sets from Rachel Goodrich, Jay Nash, Band Marino and Baron Van Bear. Pictured are (l-r): BMI's Dave Claassen and Glenda Miller, showcase performer Charlie Mars and BMI's Samantha Cox.



► **A Little Bit of Soap.** BMI composers Kevin Briody (l) and Paul Glass were co-winners of the Daytime Emmy for Best Original Song for "Little Starr" and "Chemistry," respectively. The songs were both a part of ABC's long-time soap opera favorite *One Life To Live*.



▲ **BMI Boosts AIMP Panel.** BMI produced a session for the Association of Independent Music Publishers in Los Angeles entitled "The Future of Media." BMI's Richard Conlon moderated the panel discussion, which took place at the House of Blues in Los Angeles. Pictured (l-r) are: BMI's Richard Conlon; Adrian McAloon, General Manager, Mobile, Real Networks; Andy Forssell, Senior Vice President, Content and Distribution, Hulu.com; Cathy Merenda, Fox Music and President of AIMP; BFM Digital CEO Steve Corr; and Playlist.com CEO Jeremy Riney.

▼ **Explosive Exploit.** BMI hosted a Latin Christian music showcase during this year's Expolit conference at the Sheraton Hotel Miami Mart in Miami on May 19. Christian pop/gospel artist Paulina Aguirre, acoustic singer/songwriter Promissa, pop singer/songwriter Omar Salas and alternative rock act Dexios, along with contemporary Christian artists Javier Alexander, Blest and Jon Montalban, performed at the showcase during the event, which promotes Christian music for the Hispanic community. Pictured are (l-r): BMI's Porfirio Piña, BMI's Jake Cavazos, singer-songwriter Javier Alexander and BMI's Joey Mercado.



▲ **A Perfect Ten.** Friends and industry executives gathered in BMI's writer/publisher lobby Wednesday, July 9, to toast Ten Out of Tenn – an inspired coalition of ten Nashville-based pop/rock artists. In addition to embarking on a national tour kicking off July 19 at the Cannery Ballroom in Nashville, the ten compatriots have released *Ten Out of Tenn, Vol. 2*, featuring one contribution from each of the group's members. Pictured are (l-r): BMI's Beth Mason, Ten Out of Tenn's Katie Herzig, KS Rhoads, Andy Davis, Erin McCarley, Butterfly Boucher, Trent Dabbs, Jeremy Lister, Griffin House, Matthew Perryman Jones and Tyler James, with BMI's Jody Williams.



▲ ► **Rock, Don't Run.** The Hollywood RockWalk recently inducted a new class of legends, including the late BMI singer/songwriter Curtis Mayfield, Smashing Pumpkins and ace studio musicians The Wrecking Crew. Mayfield's widow Altheida paid tribute to her husband's substantial achievements, which include songs "People Get Ready" and "Keep On Pushing," dubbed the unofficial anthems of the civil rights movement by Dr. Martin Luther King, Jr.; original Smashing Pumpkin members Billy Corgan and Jimmy Chamberlin represented the multi-platinum band; and keyboardist Don Randi, the legendary Glen Campbell and drummer extraordinaire Hal Blaine accepted on behalf of the entire Wrecking Crew. Shown in the photo below are (l-r): BMI's Myles Lewis and Smashing Pumpkins' Billy Corgan, with BMI's Joe Maggini and Casey Robison. Pictured in the shot at right are (l-r): BMI's Malik Levy and Charlie Feldman, son Cheea Mayfield, Altheida Mayfield, BMI's Phil Graham and son Kirk Mayfield, with BMI's Catherine Brewton, David Claassen and Nicole Plantin.



▼ **Sound Tips.** As part of its 50th anniversary celebration earlier this year, Cal State Fullerton (CSF) hosted a panel entitled "Sights & Sounds: Music for Film, TV & Video Games," with BMI's Anne Cecere serving as co-moderator. Also featured on the panel were youngest Emmy Award-winning composer Camara Kambon; video game and television composer, audio director of Blizzard Entertainment and three-time Emmy Award-winning sound designer Russell Brower; music and score supervisor Allison Clark; and graduate student and co-moderator Brandon Collins. Shown in the recital hall are (l-r): Brandon Collins, Camara Kambon, Allison Clark, BMI's Anne Cecere, Russell Brower and head of CSF Department of Composition/BMI composer Ken Walicki.

▼ **His Fingerprints Are Everywhere.** Songwriters Monty Criswell and Wade Kirby celebrated their first no. 1 hit Wednesday, June 4 amidst friends and family in BMI's Music Row lobby. The pair wrote George Strait's "I Saw God Today" with friend and fellow BMI hit-maker Rodney Clawson, whose résumé includes no. 1 hits "Why" by Jason Aldean and "Lost in this Moment" by Big & Rich. The song marked King George's record-breaking 56th chart-topper, making Strait the purveyor of more no. 1 singles than any other artist, regardless of genre, in history. Pictured are (l-r): back row: Big Tractor's Scott Hendricks and Jason Krupek, songwriters Monty Criswell and Wade Kirby, MCA's Royce Risser, Extreme Music Group's Michael Martin, with Big Loud Shirt's Marc Driskill and Craig Wiseman; front row: BMI's Thomas Cain and Jody Williams, songwriter Rodney Clawson and Extreme Music Group's Jason Houser.



ERIC ENGLAND



► **Musical Mob.** The walls of the Rock Room couldn't contain the alluring sounds emanating from the BMI MOBfest showcase on June 21 in Chicago. The music spilled out from the venue into the streets, attracting passers-by enthralled by the five bands that convened for a night of live music. In its 12<sup>th</sup> year, MOBfest brings the a&r community and other record business executives to Chicago for three nights of showcases and daytime panels. Pictured are (l-r): showcase performer Settings' Sean Kalaras and Nick Drew, BMI's Glenda Miller, Settings' Chris Flury and Alex Niceforo, and BMI's Ben Tischker, with Settings' Donny Evans.



▲ **Head Of The Class.** The 9th BMI Foundation Jerry Harrington Awards for Creative Excellence were given at a ceremony held on June 9 at the BMI New York offices. These awards, funded by BMI Assistant Vice President and BMI Foundation board member Evelyn Buckstein in honor of her colleague, the late musical theatre devotee Jerry Harrington, are given to a member of each BMI Lehman Engel Musical Theatre Workshop group. Jeff Marx and Bobby Lopez, co-writers of the Tony-winning *Avenue Q*, were the inaugural recipients of the award in 2000. Pictured are (l-r): Librettist Susan Murray; artistic coordinator of the workshop and co-moderator of first and second year groups Pat Cook; advanced student Stephen Sislen; first-year student Amy Lynn Shapiro; and co-moderator of first and second year groups Rich Freyer.



▲ **Royal Brush.** BMI recently hosted its annual Garden Party, staging an intimate reception where songwriters, publishers and industry guests mingled amidst the rich foliage and history of Regent's Park in London. Pictured are (l to r): BMI's Brandon Bakshi, songwriter Gary Kemp and manager Steve Dagger.

▲ **Testing. One. Two.** BMI's April 7 edition of the Acoustic Lounge series offered tasty treats of pop, rock, country and folk. Held on the first Monday of each month at Genghis Cohen, the showcase is free and open to the public. Pictured are (l-r): performer Gerina Di Marco, BMI's Marissa Lopez, performer Hilary Cousins, BMI's Casey Robison and performers Kristy Hanson and Allan Comeau.







▲ **How'd You Do That?** BMI presented a Latin music "How I Wrote That Song" panel at the Billboard Latin Music Conference on Tuesday, April 8. Participants included leading Latin music songwriters Pablo Castro (Los Tigres del Norte), Bruno Danzza (Jenni Rivera), Espinoza Paz (el Potro de Sinaloa), Ramón González Mora (Conjunto Primavera), Luigi Giraldo (Kumbia All Starz) and Gustavo Laureano (La Secta), and the discussion was moderated by BMI's Delia Orjuela. Pictured are (l-r): BMI's Jake Cavazos; songwriters Pablo Castro, Gustavo Laureano and Luigi Giraldo; BMI's Delia Orjuela and Porfirio Piña; songwriters Ramón González Mora and Espinoza Paz; and BMI's Joey Mercado, with songwriter Bruno Danzza kneeling in front.



▲ **Getting To Know You.** Nashville-based singer/songwriter Ashley Monroe stopped by the BMI offices in Los Angeles to meet and serenade staffers with a handful of songs from her catalogue of hits. Some of Ashley's well-crafted work can be heard on Carrie Underwood's new album, *Carnival Ride*; the self-titled debut of The Little Willies, which includes Norah Jones; and Kellie Pickler's *Small Town Girl*. Shown at the BMI office are (l-r): BMI's Casey Robison and Ashley Monroe, with BMI's Barbara Cane, Myles Lewis and Ray Yee.



▼ **Ace of Bass.** Jazz visionary and multi-talented BMI songwriter, bassist, composer and bandleader Avishai Cohen brought his Avishai Cohen Trio to London's world renowned Ronnie Scott's Jazz Club on April 29. The performance was in celebration of their latest release, *Gently Disturbed*, on Cohen's own Razdaz Recordz. Recognized as one of the 100 Most Influential Bass Players of the 20th Century by *Bass Player Magazine*, Cohen is not only renowned as a double bassist and profound composer, but also as an innovative bandleader. Shown at the celebration are (l-r): BMI's Brandon Bakshi and Avishai Cohen.



▼ **Powerful Friends.** During SXSW 2008, BMI executives connected with a cross-section of international and local talent. BMI's Fred Cannon (left) and the Austin Songwriters Group's Lee Duffy (center) spent a little quality time with innovative BMI singer/songwriter Freddy Powers (right), at Powers' home just outside of Austin.



◀ **Diego Serenade.** With two Latin Grammy awards, two gold records in Mexico and a U.S. tour attracting more than a million people under his belt, BMI singer/songwriter Diego delivered an intimate performance at the Gibson Showroom in Beverly Hills, showcasing songs from his upcoming release *Indigo*. Pictured are (l-r): BMI's Delia Orjuela, Diego, BMI's Marissa Lopez, BMI songwriter Guillermo Rosas and BMI's Barbara Cane.



◀ **Do As I Say And Do As I Do.** BMI proudly welcomed Jessica Clinton, daughter of veteran composer and Richard Kirk Award recipient George S. Clinton, to its growing family. Jessica made the second generation cut by signing her paperwork in BMI's L.A. office in front of her beaming father and leading BMI executives. Shown are (l to r): BMI's Barbara Cane, Jessica Clinton, BMI's Doreen Ringer Ross, George S. Clinton and BMI's Linda Livingston.

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

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