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MiniBoone

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Over the course of a year and a half, MiniBoone have made quite a name for themselves. Since the release of their EP, *Big Changes*, in January of 2010, they've won fans from the *Village Voice* to NPR with their distinct brand of avant-garde American rock. With a quirky name and even quirker personalities, the band is known for their high energy and intricately strange storytelling that speaks to today's youth.

“One of the best [gigs] was definitely the I AM Festival in New London, CT - which we got through Sonicbids! All ages, free, outdoors, beautiful weather, good vibes, the organizers were super cool, and it was great to precede the incredible O'Death.” – James of MiniBoone

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HITMAKERS



The Band Perry

Five years ago, the Band Perry played their first show in the underwear section of a Wal-Mart as part of a concert series co-sponsored by the retailer. The performance was brief — pardon the pun — but they've since parlayed their family dynamic into a budding career in country music. As their second single, "If I Die Young," climbs the chart, they've landed a Country Music Association (CMA) nomination for vocal group, a spot on Alan Jackson's fall tour and an invitation to perform at the Grand Ole Opry's 85th anniversary celebration.

Fronted by Kimberly Perry and backed by younger brothers Neil Perry on mandolin and Reid Perry on bass, the band finds that rehearsals at their home in Greeneville, Tenn., often lead to impromptu songwriting sessions. Kimberly, a husky-voiced singer who plays acoustic guitar, says they always naturally write arrangements, melody and lyrics at the same time. "It's almost like we're building all three of those elements into each other as we're creating the song. For us, it's the easiest way to do it," she says, "and also the most inspiring."

"If I Die Young" offers a meditative look at a promise unfulfilled, and Kimberly refers to the lilting melody as "a little bit of a lullaby." As for the song's title, she adds, "That literally fell out onto the paper. Once I began to see that in my journaling, I ran downstairs because the boys were rehearsing. We all jumped into our writing circle and I said, 'Just play these chords over and over until I say stop!'"

The band members agree that because "If I Die Young" was written with major chords, the element of hope shines through the heavy lyrics.

"People were going to make it a soundtrack for wherever they were in life. A lot of people have lost a loved one recently and it's their anthem and it's giving voice to their grief," Kimberly says. "For others, it's more like the spirit that we wrote it out of — it's comforting and contented."

Craig Shelburne

Producer Alex da Kid has, in just two years, moved from London, where he grew up, to New York to L.A., a rapid change of scenery that would seem daunting for most people, if not eye opening. Not for him.

"To be honest," he says, "it's a lot less different than I thought it would be. But it doesn't really matter what country I'm in — I'm in the studio all the time, so it's not much of a change."

His hunkering down in the studio has become terribly obvious as of late. Since blessing the newly ubiquitous Nicki Minaj with the oddly addictive sound for her breakout single "Massive Attack," Alex has increased his profile with more blockbuster songs. First

was B.o.B's "Airplanes," which topped Billboard's Hip-Hop & R&B charts and hit #2 on Billboard's Hot 100, followed by "Love the Way You Lie" for Eminem and Rihanna, which remained at the #1 spot on the Hot 100 for over five weeks.

"When I was a kid," says Alex, "I never envisioned myself making music. I was never around anyone who said, 'This is how you make a track, that's how you put a drum beat together.'"

Instead, he grew up intending to be a soccer player, which in fact he was until the age of 19. But after discovering virtual music studio software though, Alex became obsessed, enrolling in college to study audio technology. "Once I get into something,"

he says, "I really get into it, non-stop. If you really focus on something you can pretty much do anything."

This mantra explains how, after a few trips to the U.S. in 2008, he landed a contract with Universal Music Group in 2009.

"I don't really do too much," he says of his re-location to L.A. "I'll do a few random things to get away for a few hours. I went to the Playboy Mansion — that was fun — but I'm in the studio the majority of the time."

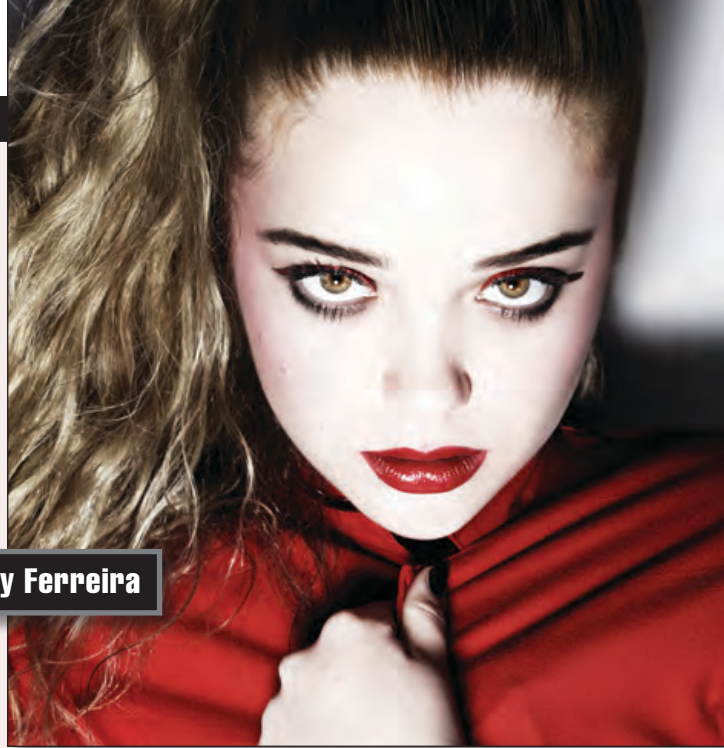
He's not even pining to visit family and friends across the pond.

"They can come over here. I'm just so focused on making music. That's where all my thoughts are."

Malcolm Venable



Alex da Kid



Sky Ferreira

most girls were playing with their Barbie dolls, 11-year-old Ferreira would spend her days with her grandmother, who worked as MJ's hairdresser for two decades. When Ferreira belted out a stirring rendition of "God Bless the Child" for the King of Pop, he became a believer and urged the little girl to get schooled.

Falling in love with the musical sounds of Madonna, David Bowie, the Runaways and Britney Spears, Ferreira, now gospel/opera trained, caught the attention of Swedish songwriting and production team Bloodshy & Avant through MySpace on her 15th birthday. The result was a trip to Sweden in 2009 and Ferreira's European debut single, "One," a futuristic, light-as-a-feather bubblegum track about a robot desperate to fall in love.

These days, the young Portuguese-American is gearing up to work with her idol, Spears, on an electro-rap track called "Age is Just a Number," as well as prepping for a role in upcoming indie drama *Putty Hill*. And more and more listeners are falling in love with the quintessential California native's infectious beats and ethereal beauty, magnified by golden, tousled locks, bee-stung lips and an icy hazel-green-eyed come hither stare.

Despite her sexpot persona, wild-child antics and tracks like "Sex Rules" and "Femme Fatale" (her Capitol debut album is slated for 2011), Ferreira says she is inspired most by her "nonexistent promiscuous adventures." Indefatigably coy, the sometime model seems to gently mock both her admirers and herself. In fact, maybe that's her secret: It just might be Ferreira's ability only to *seemingly* expose it all and look as if she's dancing along a cliff's edge without making one misstep in her favorite Chanel clogs that has garnered her so much buzz and — left her fans wanting more.

Danica Daniel

*H*ere's my confession/I don't just want you to love me/I want to be your obsession/I want my name on the marquee. Through those words, cooed wistfully on her debut single "Obsession" (written by One Republic's Ryan Tedder), sultry electro-pop newcomer Sky Ferreira announces her intention: to make you want her.

Cool and confident, the 18-year-old singer/songwriter has never been anything but remarkable.

After all, not everyone can make Michael Jackson cry. When

Don't let the bashful nickname fool you: Blake "Shy" Carter has arrived in a decidedly bold way. And if things go according to plan, the Memphis-born songwriter/producer will be dominating the charts for years to come.

In a historically impressive crossover move, Carter has transitioned from writing and producing tracks for urban music leaders like Nelly and Ashanti to penning chart-busters for country and pop acts. "Stuck Like Glue," the folksy confection Carter co-wrote for Grammy-winners Sugarland, has shocked some country music listeners with its pseudo-rap break. But shock segued into love as "Stuck Like Glue" became the highest debut ever on the Billboard Hot 100 for a country group or duo.

As if that accomplishment wasn't remarkable enough, yet

another Carter collaboration — Rob Thomas's philosophical pop hit "Someday" — has spent over 40 weeks in the Top 5 of Billboard's Adult Contemporary chart.

Carter suggests that these hits are not flukes, but part of a grander scheme. "People don't know a lot about me, but I've been in the lab crafting a sound that will fit with white folks, black folks," he says. "I believe in the basics, and giving people songs that can be sung whenever, wherever. While everybody else was doing these dance songs that were getting played out, I just said, 'I don't want any of this electronic stuff.'"

Carter cut his musical teeth on the Southern rap sounds of crunk acts like Three 6 Mafia, UGK, 8Ball & MJG, and more. But while pursuing a marketing degree at Grand Valley State University in Michigan, Carter

Shy Carter



gained an appreciation for creating more broadly appealing sounds. "I don't even know how to market something if it's not great," Carter said. "If you believe in it, then you do whatever it is in your power to get it to as many ears and eyes as possible."

Nowadays, Carter cites Babyface, Van Morrison and

the Matrix among his musical heroes. "Lyrically, I'm pretty across the board," Carter says. "I'm really focused on how words roll off the tongue, and how the melody feels. I just insert myself into the feeling of the song and try to communicate that to the people."

Bruce Britt

HITMAKERS



AB Quintanilla

Producer/songwriter AB Quintanilla has always been a step ahead in Latin music, and his latest album reaffirms his prescience even as it proudly nods to his past. *The Life of a Genius* pays homage to his father, Abraham Quintanilla, Jr., who pushed his three children to perform and write songs early in Corpus Christi, Texas. The result was Selena y Los Dinos, who performed songs mostly written and produced by a young AB. The group pioneered modern Tejano music in the '80s and '90s until the tragic 1995 murder of AB's sister Selena, who would become an icon.

Through the years, AB has remained an ingenious musical force, curating elements of his Mexican and American identities in carefully crafted ways. In 1999, he formed the eight-piece band Los Kumbia Kings, whose mix of cumbia, hip-hop and r&b was unprecedented. In 2006, he perfected the concept with a new band, Kumbia All Starz.

After a three-year hiatus, the Kumbia All Starz are back with *Life of a Genius*, featuring a stellar cast of guest performers. AB cites Carlos Santana's *Supernatural* as an inspiration, but the album also hints at work by producers such as Timbaland, who mix genres and performers in unusual ways. AB's last album with the AllStarz, *Planeta Kumbia* featured collaborations with stars including Flex and Mala Rodriguez, but on the new album, 17 artists flood 10 tracks. Featuring invigorated cumbia, throbbing electronica and soaring ballads, the songs include guests such as Puerto Rican salsa singer Gilberto Santa Rosa, reggaeton artist Voltio, Argentinean rocker Marciano Cantero (Enanitos Verdes) and vallenato star Jorge Celedón. Quintanilla gives classic artists a modern spin, but also shows off up-and-comers such as rapper/producer Yeyo (formerly of The Dey) and reality TV star Ana Isabel.

Life of a Genius also has personal importance for Quintanilla. Los Dinos, who had not performed together since 1995, reunited for the traditional Mexican-style ballad track "Yo Nací Para Sufrir." Just like old times, the song relies on the drumming of his sister Suzette, as legend José Feliciano takes commanding vocal lead. Talk about stroke of genius.

Nuria Net

Elly Jackson has a knack for making the most out of introductions. First came her introduction to Ben Langmaid by a mutual friend in 2006. Another fortuitous introduction, this time facilitated by HBO's hit series *Entourage*, came in August of this year. Both proved to be worth their weight in gold. Platinum, as well, actually.

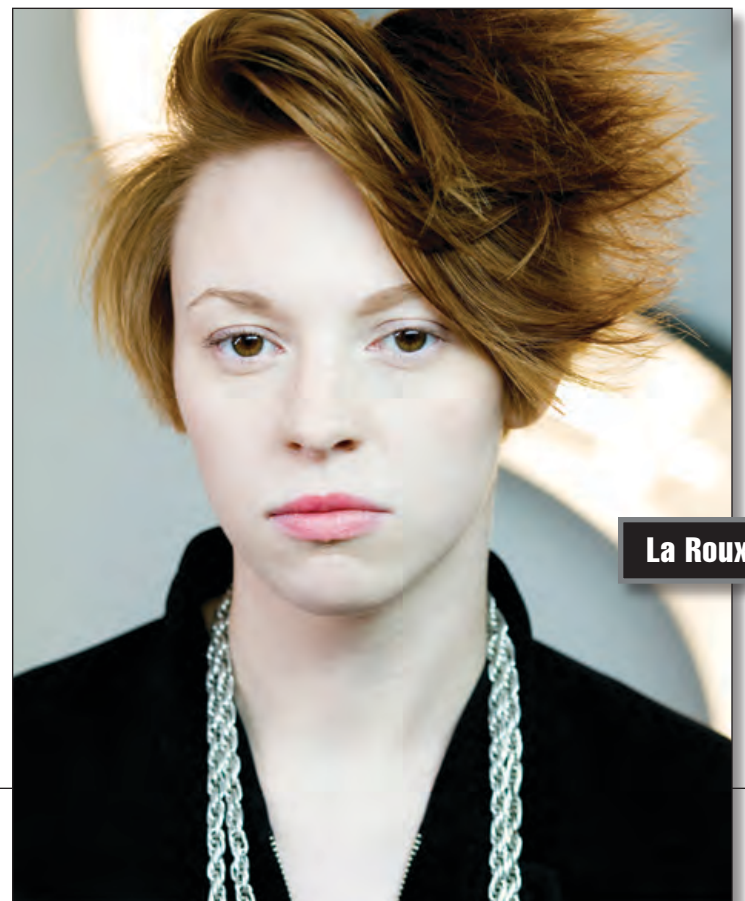
The first of these introductions lead to the creation of the current critical darling of the British synthpop scene, La Roux, while the second helped that duo explode in popularity with an uptick in album sales weighing in at a 600% increase. Although relatively new, the musical team was no stranger to success, having watched their 2009 eponymous debut attain gold and platinum certifications around the globe. This most recent introduction, however, proclaimed their arrival, with Jackson's trademark fiery red hair unfurled like a conquering flag thrust into the shore of a new continent.

The big stateside moment in which *Entourage* showcased the band's '80s-glammoresque

sound may have been La Roux's first foray into the living rooms of Middle America, but they had already made their presence known in the clubs on both coasts with "Bulletproof." Technically the follow-up single to the showcased "In for the Kill," "Bulletproof" had already bounded its way up the international charts, peaking at the eighth spot in the U.S. and the top spot in the UK by the time television took notice of the hooky "In for the Kill."

For a band that shuns the use of social media, this sort of out-of-order success perhaps validates their throwback tendencies in both stylistic and marketing senses. Pairing big beats and over the top looks with big ratings, La Roux has capitalized on its exposure in two tried and true powerhouses: television and clubs. It's an interesting recipe, part mystique (Langmaid doesn't even perform with La Roux at shows, despite being an equal member in the duo) and part fashionista that, while difficult to pull off, seems to be shaping up as La Roux's signature — and sought-after — dish.

Drew Kennedy



La Roux

What lies beneath Katy Perry's fuchsia-painted pout? Bonnie McKee's lyrics. A first-call L.A. songwriter with candy apple-colored hair, McKee's best-known for co-conspiring with Perry to write her infectious # 1 hits "California Gurls" and "Teenage Dream," but she says, "As an artist, I'm darker and more dangerous than Katy is."

That's probably because while Perry was singing gospel in the sanctuary of her pastor parents, McKee was busy growing up too fast. At 14, she was dating a 30-year-old. By 16, she'd inked record deal and moved to Los Angeles to live in a fancy apartment all by herself. It seemed to

happen in the nick of time; the dust-kicking young scenester had just been expelled from her Seattle high school.

At the time, McKee thought, "I've made it!" But she hadn't really. Producers in L.A. and New York played hot potato with her songs. Three years went by as her record label fretted about McKee's image and her target audience. In the meantime, she grew up, got fed up and found a way out of her deal. She relishes the story of visiting the home of the label's former CEO late one night. Once there, she used a bejeweled dagger to stab her demo CD into a tree just outside his front door. Then she scrawled "Platinum, Baby!" ("or something obnoxious like that") in pink lipstick onto the windshield of his car. The next day she was dropped from the



Bonnie McKee

Earlier this year, the 21-year-old singer/songwriter known as Prince Royce went on his first tour to Europe, where he encountered more than culture

shock: actual fandom. "It was crazy, girls were crying, some even fainted. I had been told by people that my music was playing over there, but I didn't think it was that big," he says

of his visit to Spain, where his string of concerts sold out.

Christened Geoffrey Royce Rojas when he was born in the Bronx, Prince Royce has suddenly taken the reins of

romantic urban bachata. His self-titled debut, which came out in March, reached #1 on Billboard's Tropical Album sales chart and was nominated for a Latin Grammy in the Best Contemporary Tropical Album category. Not bad for a newcomer on indie label Top Stop Music.

Royce's international trajectory was launched after the meeting of a lifetime. Through a friend-of-a friend, Royce was introduced to legendary producer Sergio George, who listened to Royce's six-song demo of r&b and pop songs. "I was working at a cell phone company and in my second year of college, [studying] to become an English teacher," remembers the soft-spoken heartthrob.

The rest, as they say, is history. Most of the demo made it on to his album debut, a



Prince Royce

label, which is exactly what she was hoping for.

After meeting Perry in a vintage clothing store, the two helped align one another's stars. Of Perry, McKee says, "We have so many creative parallels," namely their mutual fascination by "the teenage condition." Because McKee missed out on "prom and making out under the bleachers," she believes that her life has become an homage to the kind of mundane adolescence she never got to experience. Only now, at age 25, is she really living the "Teenage Dream."

"I learned not to be too precious," says McKee of that failed first deal, although it did yield her lovely first album *Trouble*. "If something's not working, cut your losses and move on. Just keep creating."

Ellen Mallernee

tour-de-force of feel-good lyrics created to inspire confidence in his young, growing fan base. "I want to give a positive message to the younger crowd," he says. "So many girls on Facebook thank me for writing these songs."

And yet, his catchy, danceable tracks also appeal to an older crowd, who connect with Royce's obvious study and respect of the classics. The album's first single was a bachata cover of Ben E. King's immortal "Stand By Me," which garnered tremendous airplay, even on non-Latin stations. "Sergio George told me to choose an old-school song to make into bachata. I'm into the Beatles, the Temptations," says Royce, who also grew up admiring Michael Jackson, Juan Luis Guerra and Usher. "It's something that just happened . . . and it turned out to be a hit!"

Nuria Net

A songwriter walks into a recording studio to cut an r&b/pop album. A year later, he leaves as lead singer of a raucous Southern rock band.

The latest Music Row punch line? Actually, it's an abbreviated take on the founding of Atlanta-based foursome Ponderosa. It started when Kalen Nash met Kris Sampson while recording at Atlanta's Nickel & Dime studio, where Sampson was head engineer. But a funny thing happened on his way to a solo career: He found his musical soul.

"I started really getting into the bands Kris was recording," Nash recalls. "It was kinda like Gram Parsons-ish stuff, psychedelic '60s stuff. He and J.T. Hall were in another band called Variac and I loved everything that they did. We were pretty much all living at the studio and as the year passed, my whole perspective on music changed.

"I went to Kris and said, 'I just want to record a whole record analog, just me and a guitar to tape,' because my whole experience in the studio was so digital," Nash explains.

"It wasn't me. It was just me singing and putting a whole bunch of expensive stuff on it trying to get mass appeal."

Sampson convinced Nash to let him bring in some friends to play on the new project and — presto! — a band was born. Today, Ponderosa consists of lead vocalist Kalen Nash, guitarist Kris Sampson, bass player/vocalist J.T. Hall and keyboard player John Dance.

Moonlight Revival, their NewWest Records debut, belies the group's studio origins. Steeped in whiskey-tinged swagger, it's pugnacious roadhouse rock, of the sort honed over years playing dive bars and beer-soaked rock fests. Ponderosa's tight sound has its roots in the months everyone spent living out of the Nickel & Dime — the same camaraderie that compelled Nash to walk into the studio a solo artist and leave as part of a band.

"It was like a family starting," says Nash. "I was tired of being a solo artist. You know, it's lonely being alone, I wanted to be part of a family. That's really what it's about."

Lisa Zhitto



With a sprinkle of sexiness and a dash of innuendo, Atlanta-based songwriter Tony “Chef Tone” Scales dishes appetizing love songs and bold club bangers for r&b heavy-hitters like Jamie Foxx, Mario, J. Holiday, Sammie, R. Kelly and Trey Songz. “I’m trying to apply pressure to these other writers and be remarkable at the same time,” says the 27-year-old. “I write based on reality. I write life.”

As a teenager growing up on the south side of Chicago, Chef Tone avoided the pitfalls of inner-city living by shooting hoops. His wicked ball play left a bad taste in his opponent’s mouth, garnering Scales his moniker and the attention of the Pied Piper of r&b, R. Kelly.

“I got the nickname ‘Chef Tone’ playing basketball as a kid,” he recalls. “I was really good. I met R. Kelly at a gym playing basketball. He liked me, so he kept me around.”

Kelly liked Chef Tone so much that at 15, the teen moved into the superstar’s

home. Chef spent the next few years sitting in on studio sessions and listening to the crooner sing around the house. He grew anxious to make his own mark.

Honing his skills first as a rapper, Chef Tone began writing at 19 and got his songs in rotation on Power 92, one of Chicago’s hottest radio stations. Then, Chef Tone struck artistic gold: He collaborated on five chart-toppers for Trey Songz’s third album, *Ready*, including “Say Aah,” “Yo Side of the Bed” and “LOL :-).” Now, Chef Tone is stirring up the pot for Rihanna’s upcoming album *Loud*.

His recipe for success is simple.

“Work hard every day,” declares Chef. “Sometimes I would want to leave the studio and Kelly would tell me, ‘A fireman always sleeps next to his pole in case of a fire. A writer should always be in the studio.’ You got to be extremely passionate about what you do. Never focus on the money, just focus on being as good as you can at your craft, and the money will come.” *Danica Daniel*



August Rigo

Born and raised in Toronto, August Rigo absorbed pop r&b readily; the tunes of Boyz II Men, Jodeci and, of course, Michael Jackson shaped him. He taught himself piano, drums and guitar, and then went on to performing arts high school, where he was occasionally shoved out of his comfort zone.

“I did opera,” he recalls. “My teacher really wanted me to pursue it but I couldn’t any more. I felt restrained.” Now of course, the singer/songwriter sees how learning arias has given him an edge. “I understand voice really well,” he says. “Now, I’m like, ‘So *that’s* what they were teaching me.’ It’s pretty enlightening.”

Rigo studied jazz at Humber College, but soon grew disillusioned with classroom discourse. He began spending more time at the studio where he was interning; he then enrolled in Harris Institute to study sound engineering.

“I was working with serious musicians and other writers . . . I was so green I didn’t know that artists didn’t write their own songs. I didn’t understand that side of the game.”

He was also learning to balance hunger with patience. Driving to New York two to four times a month with only subway fare in his pocket, he’d parlay one meeting at a label into hanging out in offices all day, just to get someone to listen.

More than once, he was told he had zero chance of succeeding as a pop/r&b solo artist because he is Filipino — he’s “not soulful” looking, someone said. “It was shocking,” he admits, but, undeterred, he continued to write.

Then, “Make You a Star” became a hit on Toronto radio. Months later, he got sessions with bigwigs, including Stargate and Cool & Dre. His song for Justin Bieber, “U Smile,” hit #2 on the iTunes chart; tracks sung by Sean Kingston and Musiq are forthcoming.

As for shelving those solo artist dreams? Forget it. He’s currently finishing an album on the Def Jam label, after none other than L.A. Reid quickly signed him to deal after hearing Rigo’s music in his office.

Malcolm Venable



Chef Tone

Nathan Barr's career as a film-score composer is on a torrid crescendo. In this way, it resembles the background music leading up to those shocking scenes in the very kind of film for which he has recently written. Barr has penned (and often played) the soundtracks for such haunting household names as Eli Roth's *Cabin Fever* and *Hostel* (I and II), HBO's *True Blood*, and the recently released *The Last Exorcism*, which was, appropriately enough, the top-grossing film for the last weekend of August 2010.

Refusing to be confined to the macabre, Barr has also scored films as diverse as *The Dukes of Hazard* (2005) and up-coming releases such as *The Ledge*, a drama of high-suspense (starring Liv Tyler, Patrick Wilson and Terrence Howard), *Open House*, another drama directed by Anna Paquin's brother Andrew, and *Hood to Coast*, a documentary about the longest relay race and the colorful characters who do their outlandish versions of running it.

Barr draws from a diverse background of bluegrass, classical, rock & roll and jazz, an eclecticism that serves him well both as he moves among different types of projects and even as he works on them individually. This is especially true of what he calls his "perfect project": getting to write the scores for three consecutive seasons of *True Blood*. Barr sums up the *True Blood*'s appeal in this way: "Not only is it wildly popular, it allows me to explore my musical identity."

Inasmuch as almost all horror-film scores end up sounding eerily alike, Barr appreciates the variety that *True Blood* affords him: "There are genre expectations, more so with horror films. If there's any genre that audiences walk into with expectations, the most obvious example would be horror. 'True Blood' defies that expectation. It combines elements of drama, horror, and comedy."

Subsequently, Barr finds same variety *True Blood* provides in torrent of recent films he has scored. Appreciatively, he says, "I never want to get stuck doing one thing over again."

James Wells



Nathan Barr

Walk the narrow sidewalks along Nashville's famed Music Row on just about any day of the week and you'll see them, wide-eyed and star struck. Young writers, with little or no experience under their belts arrive with dreams of making it big. While their hopes

are high, many of them will admit that they don't have the slightest clue where to start. If you had been walking down one of these streets in 1979 and your glance happened to fall upon a young Doug Johnson, you might have thought you were looking at someone who had already figured it out.

Johnson arrived in Music City with several valuable years of business experience working as chief recording engineer and staff writer for The Lowery Group, an independent publishing house based in Atlanta. Having already developed a deep love of music thanks to his father, who was in Johnson's words, "a windshield-wiper piano player," he used the experience to hone his craft.

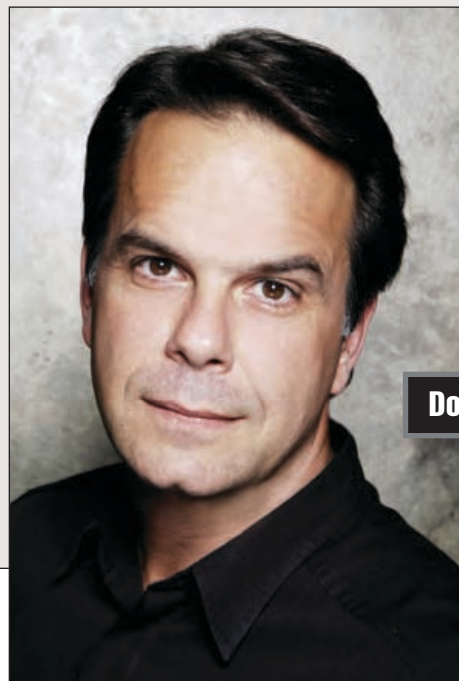
"Bill Lowery totally believed that the song was everything," Johnson remembers. "He cared about songs more than anything, and that had a huge influence on me."

Several a&r jobs within the industry followed, but it was the success he found as a songwriter for Mike Curb (who

Johnson names as a man cut from the same cloth as Bill Lowery in regard to their shared focus on great writing) that remains the closest to his heart. Scores of country music leaders have recorded his songs, including Randy Travis, whose rendition of Johnson's "Three Wooden Crosses" earned 2003 CMA Song of the Year, as well as Clay Walker, who climbed charts with "She Won't Be Lonely Long," and Lee Brice, whose breakthrough recording of Johnson's "Love Like Crazy" has already been certified gold as a download.

With a seemingly bottomless well of creativity, Doug Johnson continues to be a viable player in the ever-competitive country songwriting scene. And the feeling he gets when he thinks about where his songwriting abilities have taken him remains as strong today as it did 30 years ago: "To think that I can be a part of a song that might not change the world, but it could change somebody's world — it's just incredible."

Drew Kennedy



Doug Johnson

In 1971, composer Charles Fox and co-writer Norman Gimbel created one of the most unforgettable tunes of the pop era, "Killing Me Softly with His Song." The aching ballad became a top ten hit for both Roberta Flack and The Fugees. Fox could consider himself a successful composer even if he had only that phenomenal credit to his name, but in fact, he has created an enormous amount of music over more than four decades, ranging from TV themes to symphonic works. He recounts his remarkable career in a fascinating new memoir, "Killing Me Softly: My Life in Music" (The Scarecrow Press).

Born in New York in 1940, Fox became a working musician when he was just 15, playing piano in a Catskills resort band. At 18, he traveled to Paris to study composition with Nadia Boulanger, a towering figure in 20th century music who taught Aaron Copland and Philip Glass, among many others. His time under her tutelage was formative, both personally and musically. "Her voice was so strong and so powerful that to this day it still influences me," Fox says. When he recently discovered letters he wrote to his family during his Paris sojourn, he says that they "stirred memories in me." A literary agent persuaded Fox to use the letters as a springboard for telling the story of both his time with Boulanger and his extraordinary life as a composer. "Killing Me Softly" is the result.

As the book reveals, Fox's achievements are extraordinary. Aside from his pop hits, he created a host of familiar themes for television shows, including *Wide World of Sports* and *The Love Boat*. He also scored numerous films, such as 1978's *Foul Play*, and he has written two ballets. He recently premiered a symphonic work commissioned by the Polish government to honor the 200th anniversary of Chopin's birth.

Even he seems slightly staggered by this list of achievements, saying, "I've had more success than I ever dreamed of." These days, he says, he is again concentrating on songs. Asked if he ever thinks of retiring, he laughs. "They'll have to take the pencil out of my hand before I retire." *Maria Browning*



Charles Fox

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Beth Falcone

Successful people have to be somewhat delusional," Beth Falcone, composer and lyricist of the musical *Wanda's World*, half-jokingly confesses. But if

Falcone suffers from any sort of delusion, it's the perfectly healthy kind that should afflict more of us.

For Falcone, delusion has manifested as *Wanda's World*, which has been optioned for Broadway and is scheduled to open in fall 2011. The musical is "spinach in a milkshake" — not only entertaining but also salutary, and perhaps even therapeutic. The production takes on the universally difficult "tween" years, featuring a title character who must negotiate one of life's most challenging periods with a highly conspicuous birthmark on her face.

To cope, Wanda turns inward, to her own

delusions. Her internal struggles are projected as an external dialogue, which take the form of a call-in talk show ("Wanda's World") where she effortlessly doles out facile advice ("Blend equals friend" and "Be perfect in every other way") to imagined others as a way of dealing with her own troubles. Wanda's growth in the musical is measured by the extent to which she and the seemingly hostile world can come to more realistic understandings of each other.

Like the main character and adolescents in general, the music and lyrics are irrepressibly witty and complex, even while being wrapped in an age-appropriate and appealing pop-rock form.

Not to take away from the pain those with actual birthmarks unfairly suffer, Falcone still is quick to point out that the birthmark is also metaphor. "Every character," she says, "has a birthmark," whether it's stuttering, as Mr. Spangles does, or having to live with unrealistic expectations to be perfect, as does Ty Belvidere (the show's heart-throb). These figurative birthmarks belong not just to characters in the show but to the audience as well. "[The show] opens up channels of communication — between adults and kids, between parents and kids, and between kids." *James Wells*



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With 'Hands All Over,' Maroon 5 Hits Stride

By Russell Hall

No matter how prepared a band might feel, commercial success, when it comes, can be an unsettling event. Fortunately for Maroon 5, when their 2002 album *Songs About Jane* went multi-platinum, the group was on firm footing.

"I think we handled it well," says Adam Levine, frontman for the L.A.-based quintet. "It took us a long time to get there, so when success came, we had a special appreciation for it. We've never forgotten how hard it was to attain."

Indeed, Maroon 5 paid its proverbial dues. Formed in 1994, and christening themselves Kara's Flowers, Levine, bassist Mickey Madden, drummer Ryan Dusick and guitarist-turned-keyboardist Jesse Carmichael started out playing pop music described by Carmichael as "the Beatles-meets-Weezer." The band signed with Reprise Records in 1997 and released one album, which sold poorly, before deciding a new stylistic direction — and a new name — was in order. Adding guitarist James Valentine to the lineup and embracing a more r&b-influenced sound, the group at last hit its stride.

"Funk music is something we had all been into from the start," says

group solidified its reputation as a superb live act, touring as headliners and as opening act for the Rolling Stones.

Hands All Over, the band's latest album, finds Maroon 5 branching out stylistically while preserving enough of its groove-oriented, funk-pop sound to satisfy long-time fans. Recording in Switzerland with legendary producer Mutt Lange at the helm, the group was especially concerned with crafting strong melodies.

"A lot of the songs went through a 'Frankenstein' process," explains Carmichael, "where we would take parts from one song and put them in another. Mutt wanted every part to be like a chorus. He would tell us that the verse has to be super-catchy, the pre-chorus has to be something people will want to sing, and then the chorus has to be best of all. He has a great ear for piecing things together."

Tracks such as "Misery" and "Never Gonna Leave This Bed" adhere to Maroon 5's trademark mix of funky guitars, sprite keyboards and harmony-laden choruses. In several instances, however, the band ventures into new musical territory. Such moments include title track, described by Carmichael as a rock anthem in the traditional Mutt Lange mode, and "Out of Goodbyes," a country-flavored ballad that has "classic" written all over it.

For the latter song, Maroon 5 enlisted

Nashville's Lady Antebellum to provide pedal steel and duet vocals.

"At first, 'Out of Goodbyes' sounded more Fleetwood Mac-influenced," explains Carmichael. "But when Adam and Mutt started stacking harmonies, it took on a country feel. Lady Antebellum's pedal steel and mandolin, along with their vocal harmonies, really took the song into that realm. I'm excited about reaching out to country music fans who may not have heard us."

Both Levine and Carmichael say they want to continue to explore new styles, but at the same time neither wishes to alienate Maroon 5's existing fans. "There's a balance between moving forward and growing, and continuing to do what people love you for," says Levine. "You want to keep people happy while keeping yourself creatively stimulated."

Carmichael agrees, adding that there's no shame in making music that appeals to a wide audience.

"If the music connects with people, that's great," he says, "and if it doesn't, then at least we will have had a great time making music we love. Our philosophy has always been to be real, to be honest, and to do things from a pure place."

Russell Hall is a freelance writer based in Anderson, South Carolina. His work has appeared in Performing Songwriter, the Oxford American, No Depression, and numerous other publications.

The band's latest album finds Maroon 5 branching out stylistically while preserving enough of its groove-oriented, funk-pop sound to satisfy long-time fans.

Carmichael. "Parliament-Funkadelic, Herbie Hancock, Prince and Stevie Wonder were artists we all listened to. Herbie Hancock's 'Head Hunters' album changed my life, as a musician."

Songs About Jane garnered Maroon 5 a Grammy Award in the category of — ironically — Best New Artist. The band's follow-up studio disc, 2007's *It Won't Be Soon Before Long*, nabbed the group another Grammy, this time for Best Pop Performance by a Duo or Group with Vocal (the band's second Grammy win in that category, and third overall). With new drummer Matt Flynn in tow, the





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Zac Brown Band

LIVING THE MUSIC

By Jewly Hight

It's a small yet telling detail: the contrast between what the Zac Brown Band considers routine downtime behavior on the road and what they see a lot of their mainstream country peers doing — or, rather, not doing. “You know,” begins Brown, “it’s kind of weird because it’s normal to us to wanna get on the bus and play music for four or five hours after a show. And then hanging out with a lot of other acts, they don’t even keep a guitar on their bus at all. I might go visit with them and sit on their bus and be like, ‘You guys got a guitar?’ And they’re like ‘Why? Do you need one?’ I mean, that’s happened a lot.”

All this should say something about the ethic by which Brown, a Georgia-born, singing, songwriting, classical guitar-playing frontman, and his feel-good, hot-picking country-pop band live and work. Whipping the guitar out for a post-concert musical marathon is simply what you do when you’re a bona fide band and you write your own material. “It’s not just a job,” Brown emphasizes. “We live the music. We write about what’s real to us; we’re always trying to capture it; we’re always trying to get better.”

That Brown’s five band members aren’t hired guns makes all the difference in the world. “You could hire the best players to sit in,” he says, “but that feel that you get from everybody being

locked in it together, you can’t fabricate that. That’s a unique thing to having a real band of people that live with each other and travel with each other and play with each other all the time.”

If ever there were any question about how far a group of musicians given to jamming on the bus and the stage could go in contemporary country music — after all, country vocal groups tend to be more popular than instrumental ones — the band’s first single, “Chicken Fried,” supplied a pretty convincing answer. The affectionately down-home anthem from *The Foundation* topped the Billboard country chart. And the album’s next four singles, including the sunny, calypso-soft rock number “Toes,” drove the point home: three were #1s. A band like this could, indeed, rule the radio format. The industry also seems to have been successfully wooed: In December, the band picked up four 2011 Grammy nominations.

Brown wrote all but one of those #1s — and a good many on the band’s new album, *You Get What You Give* — with his good friend Wyatt Durrette. As productive as their collaborative partnership has been, they formed and developed it worlds away from any professional songwriting community or publishing deal. Durrette, whose family’s in the restaurant business, was managing a little place called the Dixie Tavern, where he booked Brown to perform solo.

“I guess it was the second time he played that I was working,” recalls Durrette, “I went up to him and told him that I wrote and



C. TAYLOR CROTHERS

would love to get together. Zac's of course like, 'Yeah, let's do it.' The following Sunday we got together . . . and we finished four songs in one night. We knew that we had something. That was about the time, at least for me — [music] was always his end-all, be-all — but once I met him it kind of was like, 'Wow, maybe we have a shot at making a living at this.'"

Durette doesn't sing or play with the band. (Brown likes to joke that he's "been trying to teach him a G chord on the guitar for 12 years.")

But anytime they're on the road, he's out there with them. The two of them, plus band members like guitarist Coy Bowles and bassist John Driskell Hopkins and singer/songwriters signed to Brown's Southern Ground label like Levi Lowrey and Nic Cowan, do a whole lot of songwriting, as Durette puts it, "in the family." He explains quite sensibly, "The more we're around each other, the more we write."

The organic arrangement sounds a little different for a band at their level. And what they do live sounds a little different for a band in their genre. During last November's CMA Awards show, the Zac Brown Band didn't play one of their hits. They tore into a cover of "The Devil Went Down to Georgia," showcasing the instrumental prowess of every band member in the process. Brown says even though the song choice wasn't their idea, nobody had to twist their arms to go along with it: "People that have our CD, they have our original music and they have our other things. But giving them a little taste of our show and a little taste of our fire that we put into our musicianship, you know, I think it was a good call."

Then there's this not-so-insignificant fact: the Zac Brown Band is one of the only current country acts who've been invited to play Bonnaroo more than once (Bonnaroo being the sprawling, eclectic music festival that each year draws hordes of latter-day hippies and hipsters to a farm in Tennessee).

Country music has the huge audience it does these days because it's accessible to people from all over and because a good bit of it can crossover to fans of classic arena rock. The Zac Brown Band



Zac Brown (l) and co-writer Wyatt Durette get down to business.

"IT'S NOT JUST A JOB," ZAC BROWN EMPHASIZES. "WE LIVE THE MUSIC. WE WRITE ABOUT WHAT'S REAL TO US; WE'RE ALWAYS TRYING TO CAPTURE IT; WE'RE ALWAYS TRYING TO GET BETTER."

have their own way of reaching everybody. The 14 songs on *You Get What You Give* are a congenial blend of singer/songwriter pop, soft rock, reggae and southern rock flavors, crisp jamming and burnished Crosby, Stills and Nash-inspired harmonies alongside good-humored country.

"Anybody that loves music, there's songs on this CD that they'll love," Brown promises. "There's some that they may

not love as much as other ones, because that may not be their style of music that they like. But there's enough on this CD for anybody to like it, if they give it a chance."

Jewly Hight is a freelance writer based in Nashville. She has contributed to Nashville Public Radio, American Songwriter, Relix, The Nashville Scene, and other publications.



JERRY LEE LEWIS, GREAT BALL OF FIRE

By Ari Surdoval

Against all conceivable odds, expectations, predictions, rumors, gossip and reason, Jerry Lee Lewis is 75 years old. He still sounds like he could hit the key of a piano with his pinky harder than most men could hit it with their right fist. His legacy — a smoldering trail of mayhem and masterpieces that stretches from here to Ferriday, Louisiana — was forged with the scorching barrelhouse piano and Pentecostal brimstone holler with which he has defined, haunted and taunted country music and rock & roll for five decades. Slandered by scandal, hobbled by addiction and fueled by a defiance that borders on vengeance, Jerry Lee has lived to stand his ground in the 21st century, playing the same music he has played since 1956, daring you to dismiss it.

Mean Old Man, Jerry Lee's new album, follows 2006's hugely successful *Last Man Standing*, and utilizes the same formula of pairing Jerry Lee with stars for a set of covers. It is loose, spontaneous country, rock and gospel, delivered by one of the last living inventors of rock & roll on the instrument he taught himself as a poor boy growing up a thousand years ago in the pre-War south. That's all.

The best moments on *Mean Old Man* come when nobody is trying to out-Jerry Lee Jerry Lee, including Jerry Lee himself. No matter how big or bold or flat-out famous the duet partner, they're trading lines with a runaway train whose myth is inseparable from his music.

There was a famous argument between Jerry Lee Lewis and Sam Phillips recorded at Sun Studios in 1957. Late one night, after a long session — the bottles had been opened and emptied — Phillips wanted the band to cut a song written by Jack Hammer and Otis Blackwell that he thought would be perfect for Jerry Lee. Jerry Lee refused. He heard evil in the lyrics; to sing them would be a sin. Just 22, he had been kicked out of Southwestern Bible College a few years earlier for playing boogie-woogie in chapel and had made his way to Phillips in Memphis under the outrageous but accurate assumption that anybody who could make a star out of Elvis could make a star out of him, too. By the time session engineer Jack Clement had the good temerity to hit record that night, Jerry Lee had begun to testify.

"H-E-L-L!" Jerry Lee spells, furious. "It says *make merry* with the *joy of God*. *Only!* But when it comes to worldly music, rock & roll, anything like that: You have done brought yourself into the world and you're a sinner! And no sin shall enter there. No sin! It don't say just a little bit. It says *no sin* shall enter there. Brother, not one little bit."

The older Phillips tries to counter with a professorial differentiation between faith and extremism, arguing that you can play rock & roll and do good, help people, even save souls. Jerry Lee explodes.

"How can *the Devil* save souls?" he screams. "What are you talking



PHOTO: GARY BURDEN

about? Man I got *the Devil* in me! If I didn't have, I'd be a Christian!"

The tape cuts off, but somehow, eventually, Jerry Lee relented and recorded the song. It was "Great Balls of Fire."

The point being: The guest artists on "Mean Old Man" are singing duets with someone who believes his music has served the Devil — and has played it for 50 years anyway.

Everyone shines on the album's country numbers ("Middle Age Crazy" with Tim McGraw, "Swingin' Doors" with Merle Haggard), which, like Lewis' impeccable, chart-topping late-'60s and early-'70s renditions of classics like "Another Place, Another Time" and "What Made Milwaukee Famous," teeter with weariness, regret and soul.

The unlikely pairing of Jerry Lee and Gillian Welch on the Eddie Miller country standard "Please Release Me" creates a rural church harmony that serves as one of the album's true gems.

After a version of the Carter Family's "Will the Circle Be Unbroken" that finds Jerry Lee trading verses and sharing choruses with the powerhouse Mavis Staples, "Mean Old Man" closes with a solo performance of "Miss the Mississippi and You." It is a resonant ending. First, the Staples duet: Country and gospel, black and white, blues and honky tonk, secular and spiritual, combined to pine for a better home in the sky; then, the man alone at the piano, singing softly into the darkness, like it's his only comfort in the world.

Ari Surdoval is a writer and editor living in Nashville, TN. Check out his blog *The Big Get-Even* at arisurdoval.wordpress.com.

The best moments on *Mean Old Man* come when nobody is trying to out-Jerry Lee Jerry Lee, including Jerry Lee himself.



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FOR CHAYANNE, SUCCESS KNOWS NO BOUNDS

By Maria Browning

Latin pop sensation, balladeer, dancer, actor — there seems to be no role that Chayanne can't master. With a career that has spanned more than three decades, he has achieved truly iconic status in the Latin music world, and he remains one of its hottest performers. His most recent album, *No Hay Imposibles* (*Nothing is Impossible*), has produced two hits this year, including "Me enamoré de ti," the theme song for the Mexican telenovela *Corazón Salvaje*. Chayanne continues to be an electrifying presence in concert, as well. He toured the U.S. and Latin America earlier this year, and traveled to Spain in August for a 15-city schedule of performances.

Born in Puerto Rico in 1968, Chayanne stepped onto the music scene at the tender age of 10, as a member of the boy band Los Chicos. From the beginning, he loved to perform. "I was just a happy child enjoying the moment," he recalls. "It's funny, because I never felt like I was working." Chayanne ultimately left Los Chicos in 1983 and established his solo career with his first album, *Chayanne es mi Nombre*, in 1984.

As with many young artists, it took a little time for Chayanne to find his musical niche. He had his first hit in 1987 with "Fiesta en América," and in 1989, the ballad "Fuiste un Trozo de Hielo en la Escarcha" ("You were a Piece of Ice in the Frost") topped the Hot Latin Tracks chart. Around the same time, noted choreographer Kenny Ortega directed the video for "Este Ritmo Se Baila Así," an exuberant dance tune that gave Chayanne a chance to show off the moves his fans love. His mastery of both dance songs and tender ballads has come to define Chayanne's career, and he takes pleasure in his versatility. When asked which type of song he prefers, he says, "I enjoy both. I have no preference at all, because I know that people like seeing me dance, but I also like the feeling that the ballads carry."

Over the past two decades, Chayanne has produced a seemingly endless string of hits, including "Dejaría Todo" and "Yo te amo," both of which topped the Latin radio charts. He has received two Grammy nominations, and his single "Y Tu Te Vas"



In addition to his phenomenal music career, Chayanne has starred in both film and television in Puerto Rico, Mexico, Argentina and the U.S.

was a Billboard Song of the Year in 2002.

In addition to his phenomenal music career, Chayanne has starred in both film and television in Puerto Rico, Mexico, Argentina and the U.S. He made two films with distinguished Puerto Rican filmmaker Jacobo Morales, including the award-winning *Linda Sara*. English-speaking audiences know him from his appearance on television's *Ally McBeal*, and from his star turn opposite Vanessa Williams in the hit movie *Dance with Me*. Although Chayanne is currently touring, he looks forward to being in front of the camera again. "[Acting] is one of my passions," he says. "I see myself acting in the future."

In spite of his demanding schedule, Chayanne has always made a place in his life for humanitarian work. "Whenever I have the time," he says, "I commit with different organizations around the world. It makes me feel that I am bringing a little happiness to someone during difficult time." He has served as a spokesperson for the Starlight Foundation, and as envoy to

the High Commissioner for the UN World Refugee Organization. In January 2010, he appeared in Univision's "Unidos Por Haití," a five-hour, live event to raise funds for earthquake relief, and he was among the voices on "Somos El Mundo: 25 por Haití."

Chayanne's latest record, *No Hay Imposibles* (*Nothing is Impossible*), which was released internationally in February of this year, includes the same mix of infectious dance music and romantic ballads that has become his trademark. He says that he is particularly proud of the "very powerful" ballads on *No Hay Imposibles*, which he enjoyed interpreting. "I really like to communicate the love, the sadness," he says. As for future projects, he affirms that recording in English might be a possibility someday, but he's in no hurry. "In the meantime," he says, "my career and my music are dedicated to the marvelous Spanish-speaking audience."

Maria Browning is a freelance writer who lives outside Nashville, Tennessee. Her work appears frequently in *The Nashville Scene* and on the website Chapter16.org.

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John Fogerty Named Icon at BMI Pop Awards

*RedOne, Taylor Swift,
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BMI held its 58th annual Pop Music Awards on May 18 at the Beverly Wilshire Hotel in Los Angeles, where John Fogerty was celebrated as a BMI Icon; RedOne claimed his first-ever Songwriter of the Year crown; and “Love Story” earned Song of the Year for its songwriter and recording artist Taylor Swift and publisher Sony / ATV Music Publishing. At 20, Swift is the youngest songwriter ever to win BMI Pop Song of the Year. Additionally, Warner-Tamerlane



Icon honoree John Fogerty receives congratulations from BMI Vice President Barbara Cane and BMI President & CEO Del Bryant.

Publishing Corp. garnered Publisher of the Year. Hosted by BMI President & CEO Del Bryant and Barbara Cane, BMI Vice President/General Manager, Los Angeles, the ceremony also saluted the writers and publishers of the past year's 50

most-performed pop songs on U.S. radio and television.

BMI Icons are selected because of their “unique and indelible influence on generations of music makers.” As a BMI Icon, John Fogerty joins ranks that include Gamble & Huff, Kris Kristofferson, the Jacksons, the Bee Gees, Paul Simon, Brian Wilson, Willie Nelson, James Brown, Carlos Santana and Dolly Parton, among others.

To celebrate, the incomparable Fogerty performed a selection of his most-loved hits: a medley of “Travelin’ Band,” “Centerfield,” “Don’t You Wish It Was True,” “Green River,” “Rambunctious Boy” and “Up Around the Bend,” followed by a searing version of “Have You Ever Seen the Rain?,” and as the finale, a medley comprising “Bad Moon Rising,” “Fortunate Son” and “Proud Mary.” During the set, he was accompanied by his ace band and flanked by his two teenage sons, Shane and Tyler Fogerty. Geffen pop recording artist Orianthi kicked off the night’s music with her own version of another Fogerty-penned standard.

A complete list of 2010 BMI Pop Award-winners is available at www.bmi.com.

Icon honoree John Fogerty; Taylor Swift, writer of Pop Song of the Year “Love Story”; and Songwriter of the Year RedOne celebrate with BMI President & CEO Del Bryant.





RedOne shows off his Pop Songwriter of the Year crystal.



Warner/Chappell Music President Scott Francis and Chairman & CEO Dave Johnson display Warner-Tamerlane's Pop Publisher of the Year award.

Orianthi kicked off the night's music.



Sony/ATV Music Nashville President & CEO Troy Tomlinson and Taylor Swift celebrate their Pop Song of the Year Award for "Love Story."



One of the evening's highlights was John Fogerty's performance of a selection of his most-loved hits.



BMI Pop awards 2010



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I KNOW YOU WANT ME
(Calle Ocho)
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KNOCK YOU DOWN
Kevin Cossom
Keri Hilson
Kanye West
EMI-Blackwood Music, Inc.
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Song of the Year "Love Story"

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LET IT ROCK

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LIGHT ON

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LOVE STORY

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EMI-Blackwood Music, Inc.
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Lady Gaga
RedOne
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Songs of RedOne
Sony/ATV Songs LLC

RIGHT NOW (NA NA NA)

Giorgio Tuinfort
Sony/ATV Songs LLC

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John Humphrey
Dale Stewart
Shaun Morgan Welgemoed
Chrysalis Songs
Kickdatkat Music
Seether Publishing

SECOND CHANCE

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Driven By Music
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SO WHAT

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SOBER

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Pink
Bug Music
EMI-Blackwood Music, Inc.
Pink Inside Publishing
Sunshine Terrace Music

USE SOMEBODY

Jared Followill
Matthew Followill
Bug Music
Coffee Tea or Me Publishing
McFearless Music

WHAT ABOUT NOW

Josh Hartzler
David Hodges
Ben Moody
7 Months of Shadows
Publishing
12:06 Publishing
Bug Music
Chrysalis Songs
EMI-Blackwood Music, Inc.
Smellslikemetal Publishing

WHATEVER YOU LIKE

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YOU BELONG WITH ME

Liz Rose
Taylor Swift
Sony/ATV Tree
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Rick Ross, Miami's 'Teflon Don'

By Bruce Britt

Some decades ago, Miami was popularly known as a tranquil tourist city with an abundance of wealthy retirees and ultra-chic shops. But after a series of socio-political upheavals rocked the ritzy port town, Miami found itself transformed into a bustling symbol of seductive nightlife and fast-paced underworld culture.

Enter Rick Ross. The formidable rapper, writer and mogul has parlayed his Florida hometown into a heavyweight music career of his own. Ross singles including "Hustlin'," "The Boss" and "Magnificent" are inner-city desperado fantasies set to sinister rap beats, with Ross and his crew cast as self-styled gangsta masterminds. Much like the 1983 film classic *Scarface* and the pioneering TV drama *Miami Vice*, Ross has become a vital part of Miami folklore, a man who scaled the pop charts by detailing the most thrilling aspects of his famous hometown.

It's a musical equation that has proved profitable. Ross' first three albums, including *Port of Miami* (2006), *Trilla* (2008), and *Deeper Than Rap* (2009), all entered the Soundscan chart at #1. Now comes *Teflon Don*, Ross' acclaimed 2010 album, which finds the rapper performing alongside an all-star cast including Jay-Z, Kanye West, John Legend, Erykah Badu, Drake, T.I. and Raphael Saadiq, as well as members of Ross' own musical crew, the Carol City Cartel. The album's first single "Super High" features fellow Def Jam Recordings artist Ne-Yo.

As befitting Ross' larger-than-life image, *Teflon Don* has received outsized critical praise. According to *The New York Times*, the album establishes Ross as "one of rap's most potent and creative forces." *The Washington Post* described the release as Ross' "slimmest and also strongest" album. "[Ross'] goals remain the same: acquire wealth, explain wealth," the *Post* wrote, "but his word choice and onomatopoeic gestures . . . are unmatched in rap right now."

Yet listeners who dig deep into Ross'

latest rhymes will find fleeting moments of unabashed vulnerability. Like Tupac and Notorious B.I.G. before him, Ross seems to understand that it takes a tender man to make a tough rapper. Perhaps no song in the Ross repertoire demonstrates this better than the 2010 track "All the Money in the World." In the tune about losing sight of what really matters, Ross raps about missing his late dad: "Passed in '99 cancer all in his liver / I'd never rap again if I could tell him that I miss him/cryin' in my mansion as I'm holdin' on his picture."

Born William Roberts II and raised in the impoverished Miami suburb of Carol City, Ross took his name from the notorious Los Angeles drug kingpin "Freeway" Rick Ross. Proceeding to methodically put Miami on the international hip-hop map, Ross launched his career in the 1990s, performing with the local rap group Carol City Cartel. During his rise, the rapper enjoyed brief stints on such indie labels as Suave House and Slip-N-Side Records.

Ross' indie days were numbered after the self-produced 2006 single "Hustlin'" grabbed the rap industry's attention. A bidding war ensued that included offers from Bad Boy CEO Sean "Diddy" Combs and The Inc. (formerly Murder Inc.). When the smoke cleared, Def Jam president and rap icon Jay-Z had signed Ross to a multi-million-dollar deal.

Ross' Def Jam debut *Port Of Miami* shot to #1 on the pop and r&b charts. Fueled by its distinctive "everyday I'm hustlin'" refrain, "Hustlin'" became the first ringtone ever to be certified platinum by the RIAA for sales of one million copies before the associated album had even been released. In no uncertain terms, Ross had arrived.

Now, four years later, Ross oversees his own recording label, Mayback Music, and there's no disputing the fact that he looms as the master of his Miami-based universe. Yet despite his success, the burly rapper continues to humbly acknowledge his debt to his fans. "You never get too big for the people that put you in power," Ross recently told radio deejay TT Torrez. "We're still doing the same things that got us here."

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



Much like the 1983 film classic *Scarface* and the pioneering TV drama *Miami Vice*, Rick Ross has become a vital part of Miami folklore.

will.i.am

Taboo

Lil Wayne

Polow Da Don

apl.de.ap



President's Award

Songwriter of the Year

Producer of the Year

Song of the Year
"Boom Boom Pow"
apl.de.ap, Taboo, will.i.am
Cherry River Music Co.
Jeepney Music, Inc.
Tab Magnetic Publishing
will.i.am music, inc.

BMI®

Publisher of the Year
EMI Music Publishing

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AMUND BJØRKLUND (PRS)
ANDRE "DRE" LYON
ANN HAMILTON
ANTONIO "TOPCAT" RANDOLPH
ATHANASIOS ALATAS
BERNARD EDWARDS
BERT KEYES
BIG ZAK WALLACE
BREYON PRESCOTT
BRYAN "BABY" WILLIAMS
CHRIS WONGWON
DAN HAMILTON
DAVID "HAWK" WOLINSKI
DAVID HOBBS
DAVID SIEGEL
DAWAUN PARKER
DJ MONTAY
DRAKE (SOCAN)
EDDIE MONTILLA
ELVIS WILLIAMS
EMINEM
ERNEST "NO I.D." WILSON
ESPEÑ LIND (PRS)
FINK (PRS)
GRAHAM WILSON (PRS)
HAROLD LILLY, JR.
HOWARD "MC ASSAULT" SIMMONS
JAMES "PHAROAH" BROWN
JAMIE FOXX
JEFF BHASKER
JIM JONES

URBAN AWARDS 2010

JUSTIN "HENNY" HENDERSON
KANYE WEST
KELVIN MCCONNELL
KERI HILSON
KEVIN COSSOM
KINFOLK KIA SHINE
KOREY "BIG OOMP" ROBERSON
LUTHER CAMPBELL
MAKEBA RIDDICK
MARCELLO "COOL" VALENZANO
MARCUS COOPER
MARK BATSON
MARK ROSS
MICK SCHULTZ
NILE RODGERS
PITBULL
POKE
POLOW DA DON
REX ZAMOR
RIHANNA
RON BROWZ
SEAN GARRETT
SHONDRAE "BANGLADESH"
CRAWFORD
SOULJA BOY
SYLVIA ROBINSON
T-PAIN
T.I.
THE GAME
TREVOR "TREVBEATS" LAWRENCE, JR.
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JIM JONSON
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JOHN REID
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Shondrae
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R. Kelly



Sean Garrett



Kanye West

will.i.am, Lil Wayne, Polow Da Don, EMI Take Top BMI Urban Honors

BMI saluted the songwriters, producers and music publishers of the most-performed r&b, rap and hip-hop songs September 10 at its annual Urban Awards. BMI President & CEO Del Bryant and Catherine Brewton, Vice President, Writer/Publisher Relations, Atlanta, hosted the ceremony along with Ray J at the Pantages Theatre in Hollywood.

BMI presented the BMI President's Award to will.i.am in recognition of The Black Eyed Peas co-founder's work as an artist, producer, and humanitarian. The honor is bestowed on an individual who has distinctly and profoundly influenced the entertainment industry.

Lil Wayne took home his second consecutive Urban Songwriter of the Year award by writing six of the past year's most-performed songs in BMI's urban repertoire. "Boom Boom Pow" earned Urban Song of the Year. Co-written by will.i.am, apl.de.ap and Taboo, The Black Eyed Peas' smash was published by Cherry River Music Co., Jeepney Music, Inc., Tab Magnetic Publishing and will.i.am music, inc. EMI Music Publishing claimed the Urban Publisher of the Year crown, and BMI Urban Producer of the Year went to Polow Da Don.

The BMI/SunTrust Bank #1 Show was held before the ceremony, honoring songwriters behind #1 singles on the Billboard Hot 100, Hot Rap Songs, Hot R&B/Hip-Hop Songs, and Hot R&B/Hip-Hop Airplay charts.

Sponsors of the 2010 BMI Urban Awards included SunTrust, Coke, Hennessy/Moët, Smart Water and TW Steel Watches.

A complete list of BMI Urban Award winners is available at bmi.com.

BMI's Malik Levy, BMI Urban Song of the Year winner apl.de.ap, Catherine Brewton, President's Award honoree will.i.am, manager Polo Molina, Publisher of the Year EMI Music's Jon Platt, and Del Bryant.



President's Award honoree will.i.am is congratulated by BMI President & CEO Del Bryant and BMI Vice President, Writer/Publisher Relations Catherine Brewton.





Catherine Brewton, B.o.B and Del Bryant.



Above and at left, will.i.am joins Usher to perform for an enthusiastic audience.



Jimmy Cliff and Catherine Brewton.



Catherine Brewton, Pitbull, Urban Awards co-host Ray J and BMI's Ian Holder.



Del Bryant and Rick Ross.



Key West Songwriters Festival

15 YEARS & COUNTING



BRIAN TIPTON

By Lisa Zhito

One week every spring for the past 15 years, Key West has transformed itself into the nation's best listening room. The Better Angels Music Key West Songwriters Festival brings top songwriters and thousands of fans from around the world to this southernmost tip of the continental United States, where once a year, flip-flops and frozen concoctions complement a laid-back music mecca.

BMI has been a sponsor of the event since its second year. Mark Mason, BMI Senior Director of Writer/Publisher Relations and one of the event's early industry boosters, calls the festival "a great marriage of people and place."

"The Key West Songwriters Festival is one of a kind — there's really nothing else like it," Mason says. "The people in Key West love the songwriters and they go out

of their way to make the festival happen and to be accommodating."

Perhaps that's because the event was launched by an admitted songwriters' fan. Charlie Bauer came to Key West in 1988 to open the Hog's Breath Saloon. "I like people who perform their own songs and write their own songs," he says. "We had three shows a day at the Hog's Breath, and our performers were all performing songwriters."

Songwriter Drew Reid first suggested a writers festival, Bauer recalls, and he immediately jumped at the idea. The event's 1995 debut was small but memorable, featuring Mickey Newbury and Shel Silverstein.

"1996 was the first year BMI got involved," Mason recalls. "In 15 years, the festival has grown from just a handful of songwriter sets to more than 170 BMI songwriters performing at more than 30

Charlie Bauer and Chuck Cannon prep for the 2004 installment of the Key West Songwriters Festival.

Robert Earl Keen, Jamey Johnson and Raul Malo close-out the first evening of performances at the 2010 Key West Songwriters Festival

shows around the island."

The list of writers appearing on the festival's many stages these days is a veritable who's who of hitmakers. That in itself is



ALAN MAYOR



Key West's outdoor venues allow listeners and performers to soak up sun and sounds. Stephanie Chapman, Lauren Lucas, Misty Loggins and Kate York perform at Blue Heaven during the 2007 festival.

always find in a room full of musicians."

Chuck Cannon has participated in the event since the 1990s, and that camaraderie is a big reason why. "There's a lot of down time, so we get to hang out and get to know each other in a way that's not sitting in a room and trying to make up a song."

Cannon's favorite moments are those festival attendees don't see, after everyone else has turned in and a guitar — and maybe a bottle — are passed around. Cannon recalls one such night in a room above the BottleCap Lounge.

"Hugh Prestwood and I were walking home at 7 a.m. the next morning and he turned to me and said, 'Do you realize if a bomb would have gone off how many hit songs would have been lost?' Of all my musical memories, I would have to say that night is the dearest to me."

Lisa Zhito is a Nashville-based freelance writer who covers entertainment and travel. She is currently working on her first novel.

The 2011 Key West Songwriters Festival is April 27-May 1, 2011.



Poolside, worlds collide: Key West charm and Nashville charisma underscore every performance at the festival.

a draw for writers, says Dallas Davidson, who has attended for the past six years.

"One main reason I go is that all of my best friends go down there," he says. "Jamey Johnson, Randy Houser, Jerrod Niemann, Rob Hatch — we were all big buddies before those guys started taking off, and they're all on the road now. About the only time we know we're all going to be together and get to play a show like we used to is down in Key West."

"There's a lot of music festivals but there are very few just-songwriter deals," agrees Robert Earl Keen. "Believe it or not, when you go down there and you're a songwriter and you run into a bunch of folks, whether you know 'em or you don't know 'em, you all of a sudden feel like, *oh, I'm at home!* You can seriously have a good discussion about writing songs with other people, which is not what you



Pictured at the kick-off party for the 14th Annual Key West Songwriters Festival are: front row: BMI's Beth Mason and Bradley Collins; songwriters James Slater and Tim Nichols; middle row: GAC's Storme Warren; BMI's Perry Howard; Copyright Exchange's Chip Petree; BMI's Mark Mason; This Music's Rusty Gaston; songwriter Luke Laird; back row: songwriter Jimmy Yeary; Copyright Exchange's Richard Orga; Better Angels Music's Rob Rappaport; Copyright Exchange's Dwight Wiles; songwriter Marty Dodson; Karen Williams; BMI's Jody Williams; songwriters Chuck Cannon and David Lee; BMI's Clay Bradley; songwriters Dave Pahanish and Wynn Varble.

BMI's Lollapalooza Stage Hosts 16 Unforgettable Performances

The BMI 2010 Lollapalooza stage offered an explosive three-day lineup of performances by 16 must-see, hear-it-first acts. Held August 6-8 at Grant Park's Hutchinson Field in Chicago, BMI stage performances kicked off at 11:15 a.m. each day, setting the pace and, ultimately, hosting the most memorable moment at the mammoth music festival: During a blazing performance by Semi Precious Weapons, surprise guest and past BMI/Lollapalooza stage performer Lady Gaga jumped on (and thrillingly off) stage. With Lake Michigan as the bucolic backdrop, the BMI stage emitted disco-dunked sounds, acoustic balladry, and pop-rock rhapsodies from a slew of singer/songwriting acts. Performers included British ingénue Neon Hitch, megaphone-toting My Dear Disco, and crooner Dan Black.



Lady Gaga surfs the crowd during Semi Precious Weapons' performance on BMI's Lollapalooza stage August 6 in Chicago.



Semi Precious Weapons, who were joined by surprise guest Lady Gaga, played to an excited crowd at the BMI/Lollapalooza stage August 6 in Chicago. Backstage are Semi Precious Weapon's Dan Crean and Justin Tranter; BMI's Brandon Haas and Samantha Cox; Semi Precious Weapon's Cole Whittle; Warner/Chappell's Jason Boyarski; and manager Merck Mercuriadis.

Violent Soho perform on BMI's Lollapalooza stage in Chicago on August 8.



C3's Charlie Walker and BMI's Charlie Feldman pause for a photo at Lollapalooza in Chicago.



BMI's Mark Mason (far left), Charlie Feldman (third from left) and Clay Bradley (far right) congratulate BMI Lollapalooza stage performers These United States on a job well done.

Photos: Erika Goldring

RACHEL PORTMAN GETS TO THE HEART OF THE MATTER

By Jon Burlingame

On May 19, English composer Rachel Portman became the first female honoree in the 25-year history of BMI's Richard Kirk career achievement award. "It's a huge honor to be the first woman," she said that evening, "but I hope I'm the first of many."

In fact, notes Portman — who also happens to be the first woman to win an original-score Academy Award, for *Emma* in 1996 — "I never think of myself as a female composer, just as a composer, when I write." For Portman, the issue of gender is irrelevant when it comes to making music.

And she may be right: In a quarter-century of working in an undeniably male-dominated profession, she has consistently beaten the odds, with two other Oscar nominations (for the wistful music of *The Cider House Rules* and the sweet confection of *Chocolat*), two Grammy nominations (for both those scores) and an Emmy nomination (for her poignant, nostalgic music for last year's acclaimed *Grey Gardens*).

And just a few months ago, Portman received the Order of the British Empire for "services to music," scores that have included the lyricism of *Mona Lisa Smile*, the circus-like rhythms of *Benny & Joon*, the quietly moving strains of *Marvin's Room* and the elegant, classically styled sounds of *The Duchess*.

"I like working on subjects that have heart," she explains. "I'm equally drawn to the unusual and the eccentric and the bold, but heart is probably the biggest factor." That quest has also resulted in a surprising diversity of music, from the ethnic flutes, percussion and African children's choir of *Beloved* to the exotic colors of authentic Chinese instruments in *The Joy Luck Club*.

Director Wayne Wang (for whom Portman scored *The Joy Luck*

"I LIKE WORKING ON SUBJECTS THAT HAVE HEART," EXPLAINS RACHEL PORTMAN. "I'M EQUALLY DRAWN TO THE UNUSUAL AND THE ECCENTRIC AND THE BOLD, BUT HEART IS PROBABLY THE BIGGEST FACTOR."

Club and other films) says he keeps coming back because "she focuses in deeply. She's very intense, very responsible and conscientious and yet there's a child-like quality about her that frees her to look at [any film] in a very open way that touches your soul."

Doug McGrath, who directed *Emma* and *Nicholas Nickleby* (both with Portman scores), appreciates the composer's character-driven approach. "She can write a lush melody that could

play over anything," he says, "but what's really great about her is that she writes an intelligently felt and specific score to the people in that story and what they're going through."

And, he adds, Portman has an additional quality that eludes many composers: "She can write a score that has wit — not jokey, but with a great understanding of humor."

Director Robert Benton, for whom Portman conceived the cascading piano-and-strings melancholy of *The Human Stain*, puts it this way: "Rachel's scores are extraordinarily simple and deeply complex at the same time. They manage to seem inevitable and effortless, and yet they are so rich and dense and beautiful. Without illustrating the film, they deepen it and give a kind of resonance to it. They write the picture I wish I'd written."

Born in Haslemere, Surrey, Portman attended Oxford University where she studied under a professor who pooh-poohed her old-fashioned notions about melody. That drove her to the theater department, where her tuneful music was welcomed. Eventually she wound up scoring a small film produced by David Puttnam. Work in British television and on Jim Henson's fairy-tale series *The Storyteller*, led to a career in features.

A few years ago, her love of writing for voice led her to step away from films to write a children's opera based on *The Little Prince*, and an oratorio about climate change for London's Proms called *The Water Diviner's Tale*. More recently, she tackled a full-blown stage musical based on *Little House on the Prairie*.

Most recently, she recorded a haunting score for *Never Let Me Go*, the Fox Searchlight thriller starring Carey Mulligan and Keira Knightley released this fall.

"I've always enjoyed challenges," she says, "and if it hasn't been stepping out of my comfort zone to write music for a scary movie like 'The Manchurian Candidate,' it was to dip my toe into the classical world to write an opera. I just wanted to broaden my experience. I've really learned a lot, and it's interesting how it makes me feel about film. It makes me love and adore film more than ever."

Jon Burlingame writes about film music for *Daily Variety* and teaches film-music history at the University of Southern California.



Rachel Portman Takes Top Honor at BMI Film/TV Awards

Terence Blanchard Receives Classic Contribution Award

BMI staged its annual Film/TV Music Awards May 19 at the Beverly Wilshire Hotel in Los Angeles. During the invitation-only gala, BMI saluted 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. Hosted by BMI President & CEO Del Bryant and Film/TV Relations Vice President Doreen Ringer Ross, the ceremony also featured the presentation of the Richard Kirk Award to Rachel Portman.

The Richard Kirk Award is bestowed on composers who have made significant contributions to the realm of film and television music. As the 2010 honoree, Rachel Portman joins an elite list that includes David Newman, Thomas Newman, Christopher Young, George S. Clinton, Harry Gregson-Williams, Jerry Goldsmith, Michael Kamen, Mark Mothersbaugh, Danny Elfman, Alan Menken, Mike Post, Lalo Schifrin, John Barry, Charles Fox and John Williams.

The first woman composer to win an Oscar, Portman has created scores for films including the Oscar-winning *Emma*, *Nicholas Nickleby*, *Cider House Rules*,



Classic Contribution Award recipient Terence Blanchard and Richard Kirk Award recipient Rachel Portman receive congratulations from BMI Vice President of Film/TV Relations Doreen Ringer Ross and BMI President & CEO Del Bryant.

Chocolat, Roman Polanski's *Oliver Twist*, *Beloved*, *The Manchurian Candidate*, *Infamous*, *The Duchess* and *Never Let Me Go*, as well as television projects including HBO's *Grey Gardens*, *Ethan Frome* and BAFTA-winning *Oranges Are Not the Only Fruit*.

BMI also presented the Classic Contribution Award to Grammy-winning

musician and composer Terence Blanchard, and honored T-Bone Burnett and Ryan Bingham, whose collaboration "The Weary Kind (Theme from *Crazy Heart*)" garnered the Oscar for Best Original Song.

A complete list of 2010 BMI Film/TV Music Awards winners is available at bmi.com.



Mark Mothersbaugh, George S. Clinton, Doreen Ringer Ross, Christopher Young and Alan Silvestri



Doreen Ringer Ross, Danny Elfman and Del Bryant



Harald Kloser, Blake Neely and Del Bryant



Aaron Zigman



Mike Knobloch, President, Film Music & Publishing, Universal Pictures; Robert Kraft, President, Fox Music; Doreen Ringer Ross; and Randy Spendlove, President of Music, Paramount Pictures



At the evening's conclusion, honorees, award-winners and BMI executives gather onstage for the traditional "family photo."

BMT FILM /TV AWARDS



Richard Kirk Award
RACHEL PORTMAN (PRS)

FILM MUSIC AWARDS

- | | |
|---|---|
| TRANSFORMERS:
REVENGE OF THE FALLEN
Steve Jablonsky | A CHRISTMAS CAROL
Alan Silvestri |
| ALICE IN WONDERLAND
Danny Elfman | TERMINATOR SALVATION
Danny Elfman |
| THE TWILIGHT SAGA:
NEW MOON
Alexandre Desplat (SACEM) | CLOUDY WITH A CHANCE
OF MEATBALLS
Mark Mothersbaugh |
| ALVIN AND THE
CHIPMUNKS: THE
SQUEAKQUEL
David Newman | DISTRICT 9
Clinton Shorter (SOCAN) |
| X-MEN ORIGINS:
WOLVERINE
Harry Gregson-Williams | COUPLES RETREAT
A.R. Rahman |
| 2012
Harald Kloser
Thomas Wander | THE BOOK OF ELI
Atticus Ross |
| THE PROPOSAL
Aaron Zigman | JULIE & JULIA
Alexandre Desplat (SACEM) |
| | THE UGLY TRUTH
Aaron Zigman |
| | UP IN THE AIR
Rolfe Kent |



Classic Contribution Award **TERENCE BLANCHARD**

WHERE THE WILD THINGS ARE
Karen O.

ZOMBIELAND
David Sardy

I LOVE YOU, MAN
Theodore Shapiro

THE TAKING OF PELHAM 1 2 3
Harry Gregson-Williams

17 AGAIN
Rolfe Kent

THE TIME TRAVELER'S WIFE
Mychael Danna

THE BOUNTY HUNTER
George Fenton

THE WOLFMAN
Danny Elfman

DIARY OF A WIMPY KID
Theodore Shapiro

TOOTH FAIRY
George S. Clinton

WHY DID I GET MARRIED TOO?
Aaron Zigman

THE LAST SONG
Aaron Zigman

TELEVISION MUSIC AWARDS
NCIS
Brian Kirk

THE MENTALIST
Blake Neely

UNDERCOVER BOSS
Kenneth Berry

CSI
Pete Townshend (PRS)

DESPERATE HOUSEWIVES
Danny Elfman
Steve Jablonsky

TWO AND A HALF MEN
Chuck Lorre

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

THE GOOD WIFE
David Buckley (PRS)

CRIMINAL MINDS
Mark Mancina

CSI: MIAMI
Pete Townshend (PRS)
Kevin Kiner

AMERICA'S GOT TALENT
Jos Jorgensen
Andy Love

THE BACHELOR
Rob Cairns

CSI: NY
Pete Townshend (PRS)
Bill Brown

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

BROTHERS & SISTERS
Blake Neely

AMAZING RACE
Christopher Franke
Vaughn Johnson
Lee Sanders

THE BIGGEST LOSER
Heather Small (PRS)

BONES
Scott Kirkland

LAW & ORDER: SVU
Mike Post

PRIVATE PRACTICE
Tim Bright
Chad Fischer

CABLE MUSIC AWARDS

SAVING GRACE
Keith Cancia

iCARLY
Michael Corcoran

TRUE BLOOD
Jace Everett
Nathan Barr

ROYAL PAINS
Søren Oakes Christensen (KODA)
Per Mølgaard Jørgensen (KODA)
Allan Fjeldgaard Villadsen (KODA)
Steffen Westmark (KODA)

MEN OF A CERTAIN AGE
Mike Love
Brian Wilson
Snuffy Walden

THE HILLS
Danielle Brisebois

OUT OF THE WILD: ALASKA EXPERIMENT
Mark Phillips
Kenneth Berry
Doug Bossi
John Nooney
Craig Owens

PROJECT RUNWAY
Biff Sanders

SUITE LIFE ON DECK
Steve Hampton
Gary Scott

MAKE IT OR BREAK IT
Michael Suby

LARRY KING LIVE
Adabelle Carson
Bryan Hofheins
Gwen Thornton

THE O'REILLY FACTOR
Phil Garrod
Reed Hays
Scott Schreer

CALIFORNICATION
Tree Adams
Tyler Bates

DEXTER
Rolfe Kent
Daniel Licht

SPANISH-LANGUAGE TELEVISION MUSIC AWARDS

MAS SABE EL DIABLO
Iker Gastaminsa
Juan Carlos Rodriguez

EN NOMBRE DEL AMOR
Xavier Asali De La Mora

ACADEMY AWARD WINNERS

"The Weary Kind"
from *CRAZY HEART*
Ryan Bingham
T-Bone Burnett



Don Black, Steve McEwan, John Reid Take Top BMI London Honors



“Can Love Me This Way” earning the BMI Robert S. Musel Award for Song of the Year. The song was co-written by Steve McEwan and John Reid, recorded by Keith Urban and published by Sony/ATV Music Publishing Ltd. (PRS). Jay Sean’s “Down” was named BMI College Song of the Year, and was co-written by Sean, Jared Cotter, and Lil Wayne, who is also featured on the track, and published by Bucks Music Group Ltd. (PRS). The BMI Dance Award went to Cascada’s “Evacuate the Dance Floor,” written by Allan Eshuijs (BUMA) and published by Talpa Music / Songkitchen Music Publishing (BUMA).

BMI Senior VP, Writer/Publisher Relations Phil Graham, David Arnold, Song of the Year Award winner John Reid, Icon honoree Don Black, Sony/ATV Music Publishing UK Managing Director Rakesh Sanghvi and Del Bryant

Over 50 awards were handed out, including BMI “Million-Air” Awards recognizing songs that have generated more than three million U.S. radio and television performances. Del Bryant, BMI President & CEO; Phil Graham, BMI Senior Vice President, Writer/Publisher Relations; and Brandon Bakshi, Executive Director, Writer/Publisher Relations, Europe & Asia hosted the ceremony.

A complete list of BMI London Awards honorees is available at bmi.com.



Icon honoree Don Black receives congratulations from BMI President & CEO Del Bryant.

BMI celebrated Europe’s premier songwriters, composers and music publishers October 5 during its annual London Awards. Guests filled London’s Dorchester Hotel, Park Lane to toast the past year’s most-performed songs on U.S. radio and television.

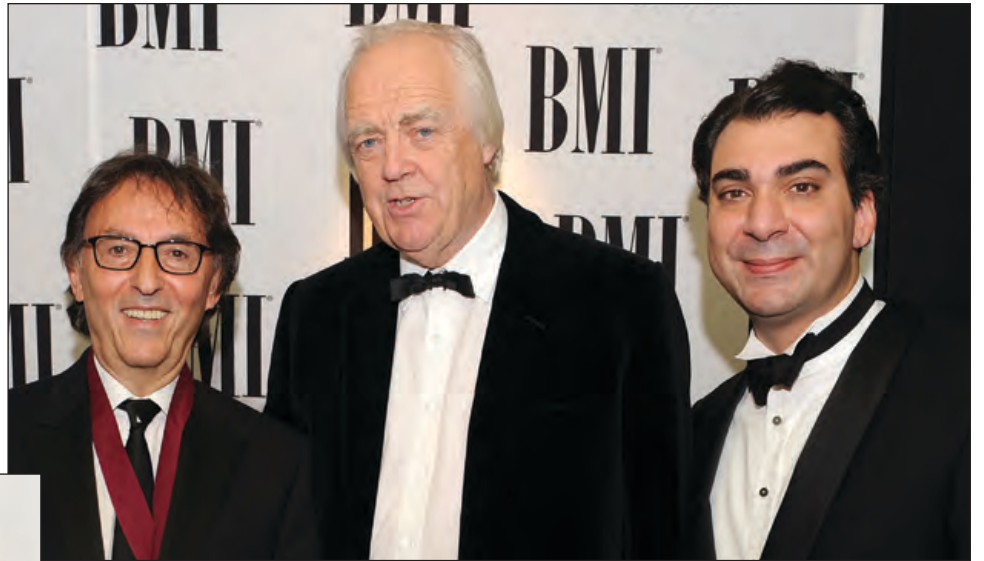
Songwriter Don Black, OBE was honored as a BMI Icon, joining a list of past honorees that includes Donovan, Peter Gabriel, Bryan Ferry, Ray Davies, Van Morrison, and more.

Songwriters and composers honored at the event are members of European and Asian performing right societies and are represented in the U.S. by BMI. Award highlights include “Only You



Phil Graham, Sony Music Publishing Chairman Martin Bandier, Del Bryant and BMI Executive Director, Writer/Publisher Relations, Europe & Asia Brandon Bakshi

Sir George Martin congratulates Don Black.



Don Black, Sir Tim Rice and Brandon Bakshi

Phil Graham, Bilal Haji, Giorgio Tuinfort (Buma) and Brandon Bakshi



Brandon Bakshi and Heather Small



David Arnold and friends perform "Ben."



BMI LONDON AWARDS

DON BLACK
BMI ICON



SONG OF THE YEAR 2009
(THE ROBERT S. MUSEL AWARD)
"ONLY YOU CAN LOVE ME THIS WAY"
STEVE MCEWAN (PRS)
JOHN REID (PRS)
SONY/ATV MUSIC PUBLISHING (UK) LTD. (PRS)

COLLEGE SONG OF THE YEAR
"DOWN"
JAY SEAN (PRS)
LIL WAYNE
JARED COTTER
BUCKS MUSIC GROUP LTD. (PRS)

DANCE AWARD 2009
"EVACUATE THE DANCEFLOOR"
ALLAN ESHUIJS (BUMA)
TALPA MUSIC /
SONGKITCHEN
MUSIC PUBLISHING (BUMA)

MILLION -AIRS
(10 Million thru 3 Million)

10 Million Performances Award
EVERY BREATH YOU TAKE
Shine (PRS)
EMI Music Publishing Ltd./GM Sumner (PRS)

9 Million Performances Award
YESTERDAY
John Lennon (PRS)

8 Million Performances Award
YOUR SONG
Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group (PRS)

7 Million Performances Award
SAVE THE LAST DANCE FOR ME
Mort Shuman (SACEM)
Doc Pomus*

YOU'RE STILL THE ONE
Shania Twain (PRS)

6 Million Performances Award
CROCODILE ROCK
Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group (PRS)

DON'T STOP
Christine McVie*

TIME OF THE SEASON
Rod Argent (PRS)
Verulam Music Co. Ltd. (PRS)

5 Million Performances Award
BAKER STREET
Gerry Rafferty (PRS)
Stage Three Music Ltd. (PRS)

BORN FREE
Don Black (PRS)
John Barry*

BUILD ME UP BUTTERCUP
Michael D'Adda (PRS)
EMI Music Publishing Ltd. (PRS)

CANDLE IN THE WIND
Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group (PRS)

COME TOGETHER
John Lennon (PRS)

EVERYBODY WANTS TO RULE THE WORLD
Roland Orzabal (PRS)
Ian Stanley (PRS)
EMI Music Publishing Ltd. (PRS)

GOODBYE YELLOW BRICK ROAD
Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group (PRS)

4 Million Performances Award
ALL RIGHT NOW
Paul Rodgers (PRS)
Andy Fraser*
Blue Mountain Music Ltd. (PRS)

ANOTHER BRICK IN THE WALL
Roger Waters (PRS)
Warner-Chappell Artemis Music Ltd./Roger Waters Music Overseas Ltd. (PRS)

BENNIE AND THE JETS
Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group (PRS)

DON'T LET THE SUN CATCH YOU CRYING
Les Chadwick (PRS)
Leo Maguire (PRS)
Fred Marsden (PRS)
Gerry Marsden (PRS)
Universal Music Publishing Group (PRS)

EMOTION
Barry Gibb (PRS)
Robin Gibb (PRS)
Universal Music Publishing Group (PRS)
Gibb Brothers Music (PRS)
Warner-Chappell Music Ltd./Crompton Songs (PRS)

FIELDS OF GOLD
Sting (PRS)
EMI Music Publishing Ltd./Steerpike Ltd. (PRS)

FROM THIS MOMENT ON
Shania Twain (PRS)

GET OFF OF MY CLOUD
Mick Jagger (PRS)
Keith Richards (PRS)

A HARD DAYS NIGHT
John Lennon (PRS)

ROCKET MAN
Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group (PRS)

ROXANNE
Sting (PRS)
EMI Music Publishing Ltd./Steerpike Ltd. (PRS)

SMOOTH OPERATOR
Sade (PRS)
Raymond St. John (PRS)
Angel Music Ltd. (PRS)
PeerMusic (UK) Ltd. (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

STUCK IN THE MIDDLE WITH YOU
Gerry Rafferty (PRS)
Stage Three Music Ltd. (PRS)

TAKE ME HOME TONIGHT
Mick Leeson (PRS)
Peter Vale (PRS)
Warner-Chappell Artemis Music Ltd. (PRS)

TO SIR WITH LOVE
Don Black (PRS)
Mark London*

WHILE YOU SEE A CHANCE
Steve Winwood (PRS)
Will Jennings*
F S Ltd. (PRS)

WILD NIGHT
Van Morrison (PRS)

3 Million Performances Award
BEND ME, SHAPE ME
Scott English*

DOMINO
Van Morrison (PRS)

FOR YOUR EYES ONLY
Mick Leeson (PRS)
EMI United Partnership (PRS)

GLORIA
Van Morrison (PRS)
Carlin Music Corp. (PRS)

HELLO, GOODBYE
John Lennon (PRS)

I BELIEVE IN YOU
Roger Cook (PRS)
Samuel Hogin*

(I JUST) DIED IN YOUR ARMS
Nick Van Eede (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

LOLA
Ray Davies (PRS)
Carlin Music Corp./Davy Music Ltd. (PRS)

LOVE ME DO
John Lennon (PRS)
Paul McCartney (PRS)
MPL Communications Ltd. (PRS)

SHATTERED DREAMS
Clark Dachler (PRS)
Stage Three Music Ltd. (PRS)

SUNSHINE SUPERMAN
Donovan (PRS)
Donovan Music Ltd. (PRS)

UNWRITTEN
Natalasha Bedingfield (PRS)
Danielle Brubaker*
EMI Music Publishing Ltd. (PRS)

London/Pop Awards

21 GUNS
David Bowie (PRS)
Jonas "Jay Jay" Jenerig (KODA)
Lucas Secon (PRS)
BMG Rights Management (UK) Ltd. (PRS)
Warner Chappell Music Ltd./Curfathers Publishing Ltd. (PRS)

I NEED A GIRL
Amund Bjørklund (PRS)
Espen Lind (PRS)
EMI Music Publishing Ltd./Stellar Songs Ltd. (PRS)

JUST GO
Giorgio Tuinfort (BUMA)
Talpa Music/Piano Songs (BUMA)

LIVE LIKE WE'RE DYING
Andrew Frampton (PRS)
Daniel O'Donoghue (PRS)
Mark Sheehan (PRS)
EMI Music Publishing Ltd. (PRS)

MAGNIFICENT
Brian Eno (PRS)
Opal Music (PRS)

RISE ABOVE THIS
Shaun Morgan Welgemoed (SAMRO)
Dale Stewart (SAMRO)
John Humphrey*
Chrysalis One Ireland Ltd. (IMRO)

COME BACK TO ME
Amund Bjørklund (PRS)
Espen Lind (PRS)
EMI Music Publishing Ltd./Stellar Songs Ltd. (PRS)

FIRE BURNING
Bilal Hajji (STIM)
RedOne*

FROM MY HEART TO YOURS
Laura Izbor (IMRO)
imagem Music Ltd. (PRS)

HEY SOUL SISTER
Amund Bjørklund (PRS)
Espen Lind (PRS)
EMI Music Publishing Ltd./Stellar Songs Ltd. (PRS)

HOTEL ROOM SERVICE
Graham Wilson (PRS)
Luther Campbell*
Bernard Edwards*
David Hobbs*
Jim Jonsin*
Pitbull*
John Reid*
Nile Rodgers*
Mark Ross*
Christopher Wongwon*
Chrysalis Music Ltd. (PRS)

I HATE THIS PART
Mich "Curfathers" Hansen (PRS)
Jonas "Jay Jay" Jenerig (KODA)
Lucas Secon (PRS)
BMG Rights Management (UK) Ltd. (PRS)
Warner Chappell Music Ltd./Curfathers Publishing Ltd. (PRS)

BATTLEFIELD
Wayne Wilkins (PRS)
Blow the Speakers LLC (PRS)

BEAUTIFUL
Giorgio Tuinfort (BUMA)
Talpa Music/Piano Songs (BUMA)

BREAKDOWN
Shaun Morgan Welgemoed (SAMRO)
Dale Stewart (SAMRO)
John Humphrey*
Chrysalis One Ireland Ltd. (IMRO)

THE FEAR
Lily Allen (PRS)
Universal Music Publishing Group (PRS)

THE MAN WHO CAN'T BE MOVED
Andrew Frampton (PRS)
Daniel O'Donoghue (PRS)
Mark Sheehan (PRS)
Stage Three Music Ltd. (PRS)

Country Award
ONLY YOU CAN LOVE ME THIS WAY
Steve McEwan (PRS)
John Reid (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

Latin Award
EL PRESENTE
Julietta Venegas (SGAE)

Cable Awards
DEXTER
Roife Kent (PRS)

ROYAL PAINS
Soren Oakes Christensen (KODA)
Per Mølgård Jørgensen (KODA)
Allan Fjeldgaard Villadsen (KODA)
Steffen Westmark (KODA)

SWEET DREAMS
Wayne Wilkins (PRS)
Jim Jonsin*
Blow the Speakers LLC (PRS)

COUPLES RETREAT
A.R. Rahman (PRS/PRS)

JULIE & JULIA
Alexandre Desplat (SACEM)

THE BOUNTY HUNTER
George Fenton (PRS)

THE TWILIGHT SAGA: NEW MOON
Alexandre Desplat (SACEM)

UP IN THE AIR
Roife Kent (PRS)

X-MEN ORIGINS: WOLVERINE
Harry Gregson-Williams (PRS)

TV Music Awards
AMAZING RACE
Christopher Franke (GEMA)

AMERICA'S GOT TALENT
Jos Jørgensen (PRS/KODA)
Andy Love (PRS)

CSI
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

CSI: NY
Pete Townshend (PRS)

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

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

THE BIGGEST LOSER
Heather Small (PRS)

THE GOOD WIFE
David Buckley (PRS)

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THE SCRIPT'S SLOW BURN

By Jaan Uhelszki

In 1826, Anthelme Brillat-Savarin wrote, "Tell me what you eat and I will tell you what you are." But can you apply the same logic to what you listen to? After an extensive study in 2009, a team of researchers at Cambridge University determined that it was resolutely so.

Cambridge could have spared themselves the extensive field studies and expense if they just checked in with The Script. In fact, the Dublin trio — singer/keyboardist Danny O'Donoghue, guitarist Mark Sheehan and drummer Glen Power — are an exercise in conventionally disparate tastes: from the old school hip-hop of a Tribe Called Quest to the r&b grit of Missy Elliot; the smooth, seductive soul of Baby Face to the seamless classic rock of The Police; the fractured images and poetry of Bob Dylan, to the meaningful, anthemic rock of U2.

These and other influences bubble up and are made new again in The Script's understated mix of rock, soul, pop, Celtic, hip-hop and autobiography.

"We're Irish, so I think we're good storytellers," Danny Donoghue told the *Belfast Telegraph*. "I wouldn't say it's a mish-mash, but we're part of the iPod generation, where no one's only into one type of music anymore."

But then, almost inevitably, the Irish band is continually compared to their countrymen U2.

"I always aspired towards being in a band like U2," confessed drummer Glen Power to stateside blog ClotureClub.com. "When I was growing up, they were really hitting in internationally with 'Joshua Tree' and that was a massive influence on me. Especially Larry Mullen, Jr.'s drumming."

But when he told his high school career counselor that's what he wanted to do, he categorically told him he had lost his mind. "He told me I couldn't do it. I told him, 'Yes I can.'"

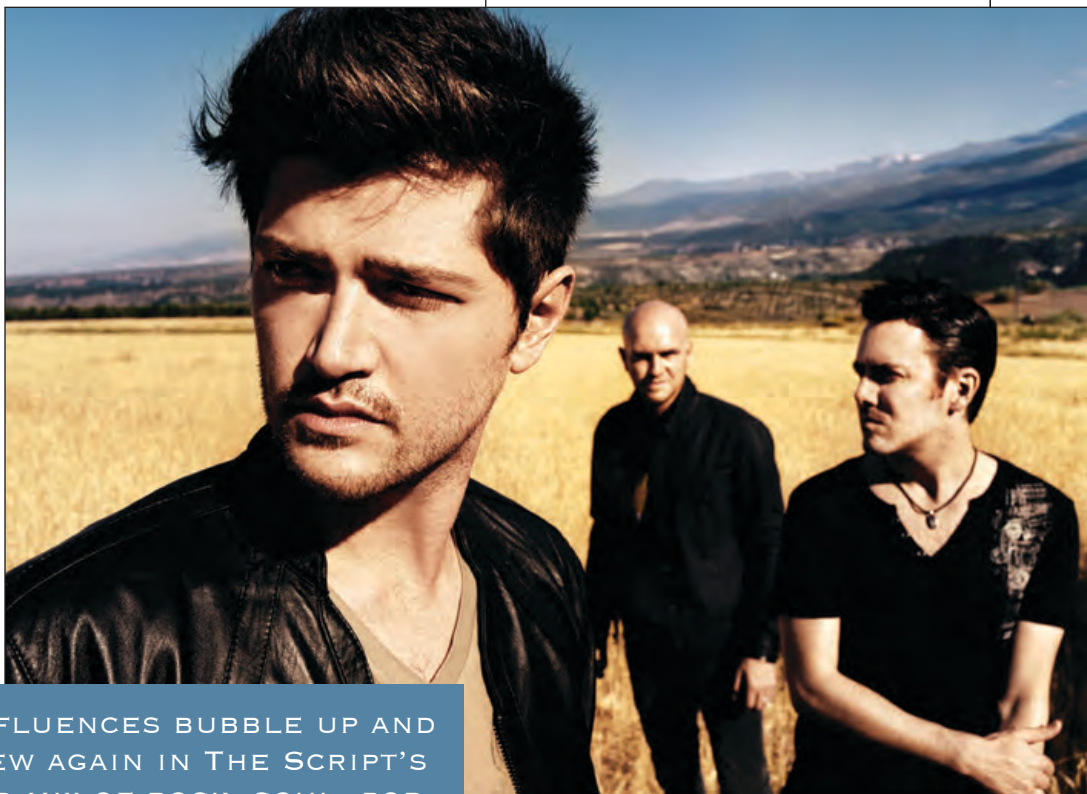
And he did. After releasing a series of singles, building a steady fan base in Ireland and Europe, The Script's self-titled

album debuted at #1 on the UK charts, selling just over two million copies and becoming eight-times platinum. Just in case his guidance counselor had missed it, Power visited his former school and left him a signed record and a letter.

When The Script's second CD, *Science & Faith*, rocketed to the top of the UK charts on the day of its release, Bono sent the group a crate of champagne and a handwritten note that said: "This town ain't big

has encouraged the young group, who are now confidently staring down their next conquest: the United States.

The Script understand the U.S. market, and they've been slowly staging their own British Invasion — the operative word being slow. They broke a Billboard record this past May 29 when their song "Breakeven" from their 2008 debut took a record-setting 36 weeks to become #1 on the magazine's Adult Pop Song radio airplay chart. The



MULTIPLE INFLUENCES BUBBLE UP AND ARE MADE NEW AGAIN IN THE SCRIPT'S UNDERSTATED MIX OF ROCK, SOUL, POP, CELTIC, HIP-HOP AND AUTOBIOGRAPHY.

enough for both us — so I've left." U2 then tapped The Script to open one of the legendary band's three Dublin shows last year.

Bono's not the only star who's noticed the pop-rock trio's astonishing trajectory. Take That asked The Script to support them on their 2009 tour, and Paul McCartney put them on three of his American shows. One evening, Sir Paul sauntered to The Script's dressing room sans bodyguards and regaled them with praise, advice, recording tricks and stories of the Beatle's formative years.

The recognition from musical heroes

song debuted at #40 on September 26, 2009. But the slow burn doesn't bother the band a bit. "Ireland is a small country, so you can do a two-week full-frontal assault with TV and radio and get the publicity done," O'Donoghue told *USA Today*. "But in America, you can't even make a dent in two weeks. As long as fans get behind us, we'll keep up the fight."

Jaan Uhelszki was one of the founding editors at Detroit's legendary Creem magazine. Since that time, her work has appeared in USA Today, Uncut, Rolling Stone, Spin, NME, and Guitar World. Currently the editor at large at Relix, she is the only journalist to have ever performed in full makeup with Kiss.

BMI's Road to Bonnaroo Winners Cross Finish Line

After four rounds of BMI's Road to Bonnaroo competition, four sonically distinct bands — The Non-Commissioned Officers, How I Became the Bomb, Caitlin Rose, and Space Capone — each earned a coveted spot at the 2010 Bonnaroo Music & Arts Festival. Sponsored by BMI, the competition gives Nashville the chance to show off some of its most-praised indie acts on a global stage. "The Road to Bonnaroo" competition took place over the course of four 8 off 8th shows — February 22, March 22, April 19 and May 17 — at Nashville hot-spot The Mercy Lounge. The shows revitalized — and even redefined — Monday night music, as the venue consistently filled to capacity and late-comers braved one-in/one-out lines after 10 p.m.

How I Became the Bomb performs at Café Where during Bonnaroo.



Pictured at Bonnaroo are BMI's Clay Bradley (far left), The Non-Commissioned Officers and BMI's Mark Mason (far right).



Caitlin Rose performs with a little help from Jeremy Fetzer in Bonnaroo's Troo Music Lounge.



The Non-Commissioned Officers perform in the Troo Music Lounge.



Space Capone performs in the Troo Music Lounge.

Photos: Erika Goldring

BENNY BLANCO FILLS IN THE BLANKS



By Ari Surdoval

Benny Blanco, the 22-year-old songwriter and producer with a string of hits to his credit, is driving through Los Angeles talking about how he has always loved music. Since he was a kid growing up in suburban Virginia—pulling out the stereo in the middle of his parents’ dinner parties to dance and lip synch to Prince, bugging his big brother to buy him the CDs with the Parental Advisory stickers, scribbling rhymes inspired by Eminem and Nas in his notebook and dreaming up beats instead of paying attention in class, skipping school to—“wait, I don’t want to say too much,” he says, cutting himself off. “My mom is sitting right next to me. I’m taking her to the Video Music Awards.”

Pause.

Now, if this were a Benny Blanco song, that would be the breakdown, where the song locks on a lyric and stops for a second, just long enough to make you say, *wait, what?* before kicking back in with a huge sticky synth candy hook that sounds like a bubblegum 747 running on Red Bull taking off into your skull.

You can hear Blanco’s touch — from additional production to co-production to co-writing — on such hits as Katy Perry’s “I Kissed a Girl,” “California Gurls” and “Hot n Cold,” Ke\$ha’s “Tik Tok,” “Blah, Blah, Blah” and “Your Love is My Drug,” Britney Spears’ “Circus,” and 3OH!3’s “Don’t Trust Me.” But despite his incredible string of successes, Blanco is far more comfortable praising the artists he has worked with than talking about himself.

“When I go into the studio with an artist,” Blanco says. “I just try to fill in the blanks and learn from everybody.”

It’s a humility and a respect for other artists that Blanco seems to have had from a very young age. He started at just 13, pounding the social media pavement, MySpacing anybody he thought might give him a listen.

“I was hitting up everyone!” Blanco laughs. “I was emailing Polow Da Don. I was emailing Jimmy Iovine. I would write the dumbest emails. Nobody would ever reply. Except Disco D — he wrote back. I pretended I needed studio time. Then I got up there to meet with him and I was like, ‘I don’t really need studio time. I just want to work with you.’ So he listened to my stuff and he liked it. He said I could be his intern under one condition. He was going out of town and said if I could book his studio for the whole three days, I was in. So I did.”

It was a big break, but not an easy one. Blanco became a fixture at the studio, running errands and doing scheduling, which eventually led to collaborations with Spank Rock and a deal with Downtown Records when he was just 18.

“It seemed to happen overnight,” Blanco says. “And I was totally happy and satisfied doing that. I was like, ‘I can do this for the rest of my life! Live on people’s couches! This is awesome!’ Then I had one publisher offer me a deal. My manager and I were both so new to the game. We didn’t know what a publishing deal was. All these people wanted to sign me, but I only had like two beats. I had two beats and one song and this album I did with Spank Rock. But I guess the stars just aligned. I didn’t know what was going on. I don’t even know what’s going on now! It’s just unexplainable.”

“What’s going on now” is an incredible streak of hits by an extremely creative, spontaneous and ambitious young producer and songwriter whose humble approach has him seeing it all as hard work and luck.

DESPITE HIS INCREDIBLE STRING OF SUCCESSES, BLANCO IS FAR MORE COMFORTABLE PRAISING THE ARTISTS HE HAS WORKED WITH THAN TALKING ABOUT HIMSELF.

“I just want my stuff to sound like nobody else’s,” Blanco says. “Like, you know those wine openers that look like a man doing jumping jacks? I was in the studio the other day and I used one of those, making it go *woosh-woosh-woosh-woosh-woosh* and it turned out to be a great part of the song. Or I’ll use one of those ‘Hava Nagilah’ keyboards, like the ones you got when you were a kid. I’ll use a VCR turning on, the kind that goes *boop*, you know? I’ll use anything. I hear music everywhere. There’s no stopping it.”

Ari Surdoval is a writer and editor living in Nashville, TN. Check out his blog The Big Get-Even at arisurdoval.wordpress.com.

New Media Scene

'Content, Copyright & Commerce' Symposium Focuses on Digital Environment

BMI presented a one-day symposium entitled "Content, Copyright & Commerce" as part of the Digital Hollywood Fall 2010 on Wednesday, October 20 in Santa Monica. The impressive lineup of featured speakers was anchored by an emblematic keynote, in which Bob Lefsetz interviewed Evan Lowenstein. Lefsetz is the author of entertainment industry must-read "The Lefsetz Letter," and in addition to his early success as one-half of pop duo Evan & Jaron, Lowenstein is the founder and CEO of StageIt.

Part educational seminar, part top-tier meeting of the minds, the four panels at "Content, Copyright & Commerce" offered revolving conversations around hot-button topics and trend analyses including music downloads versus streaming; creating a game-changing digital media start-up; redesigning the music industry's payment structure in the digital space; and an international, expert-led conversation about copyright protection.

Pictured at the morning keynote during BMI's "Content, Copyright & Commerce" symposium are Bob Lefsetz, "The Lefsetz Letter"; BMI's Michael Drexler; and Evan Lowenstein, CEO, StageIt.



BMI's Alaina Kell and Charlie Feldman; Sean Demott, Head of Music, Guvera; Allen Duan, VP, Global Digital Media, MTV Networks; Jeff Price, CEO, TuneCore; Tamara Conniff, Founder, TheComet.com; Evan Lowenstein, CEO, StageIt; Jordan Glazier, CEO, Eventful; and BMI's Michael Drexler.



Mark Piibe, EVP, Global Business Development, EMI Music; BMI's Michael Drexler; Dan Kimpel, author and journalist, Music Connection; David Rosenberg, Legal Counsel, Live 365; Vickie Nauman, Vice President, North America, 7digital; and Massimiliano Pellegrini, CEO Dada Entertainment, Dada Group.



Seth Schachner, Founder & Managing Director, Strat Americas, LLC; Sam Gilchrist, President, Tradescape; BMI's Michael Drexler; Burgundy Morgan, Of Counsel, One LLP; Randy Himes, Assistant National Executive Director, Sound Recordings, AFTRA; Chris Lydle, Christian Copyright Solutions (CCS); and Robert Singerman, Head of Business Development, 88tc88.com.



BMI's Hanna Pantle; Nancy Harkness, General Counsel and Executive Vice President, Business Affairs & Government Relations, Bug Music; panel moderator Christian Castle, Managing Partner, Christian L. Castle, Attorneys; Patrick Sullivan, President & CEO, Rightsflow; Bruce Funkhouser, Vice President of Business Operations, Copyright Clearance Center; Maurice Russell, Senior Vice President of Licensing, Collections and Business Affairs, HFA (Harry Fox Agency); BMI's Michael Drexler; Keith Bernstein, Chief Executive Officer, Royalty Review Council; and Darren Briggs, Vice President & Chief Technology Officer, Landmark Digital Services, LLC.

"Content, Copyright & Commerce" symposium attendees are treated to a demo of Stagett.



A welcome mob: "Disruption and Innovation: How to Change the Model and the Market" participants are greeted by audience members after the discussion.



BMI singer/songwriter Ryan Calhoun and Claire Courchene perform to conclude BMI's "Content, Copyright & Commerce" symposium during Digital Hollywood Fall.



Keynote speaker Evan Lowenstein discusses the future of digital media.



Evan Lowenstein, Allen Duan and Jeff Price check out a live demo of Stagett.

Showcase Round-Up

BMI stages showcases around the country throughout the year, featuring strong new voices and familiar favorites.



Anoop Desai performs at BMI's Symmetry Live in Atlanta.



High school punks Kiddo perform at BMI's 8 off 8th in Nashville.



Dr. Manhattan performs at the BMI-sponsored MOBfest showcase on June 24 in Chicago.

Priscilla Renea's vocal strength was on full display during BMI's Next Fresh Thing showcase in Los Angeles.



Alex Villarreal "El Borrego" offers a soulful performance during BMI's Noche Bohemia.



Drew Maynard

Eddie Sakaki

Jessica Lewis/Parazzi Photography



Drew Maynard



Maria Isa performs at the BMI Verano Alternativo showcase in New York.



Tyler Bryant performs at BMI's Next Big Nashville showcase.

Kevin Cossom performs at BMI's Know Them Now showcase.

Amy Stroup offers a soulful performance in the BMI Music Café during the Kimball Arts Festival in Park City, Utah.

Gavin Thomas



Margot MacDonald performs during the October installment of BMI's "Hungry for Music" in D.C.



Erik Daeritz

LICENSING NEWS

Fox Fires Up NAB Small Market Exchange



◀ Grammy-winning BMI songwriter/composer Charlie Fox was a featured speaker at the NAB Small Market Television Exchange held recently in Scottsdale, Arizona. Fox, who penned the legendary pop tune "Killing Me Softly" and iconic theme songs for television shows *Happy Days*, *Laverne and Shirley*, *The Love Boat* and *Wide World of Sports* not only played his hits, but told the stories behind his compositions as well. He also spoke about his new autobiography, *Killing Me Softly: My Life in Music*, released in September. Pictured after the session are NAB Executive Vice President of Television Marcellus Alexander, Morgan Murphy Media President Elizabeth Murphy Burns, Fox, National Communications Vice President of Operations Madelyn Bonnot Griffin and BMI's Dan Spears.

Chris Barron, Jeff Cohen Ride High at Main Line Meet

▶ Main Line Broadcasting's 2010 General Manager meeting held recently in Washington, D.C. culminated with a performance by BMI songwriters Jeff Cohen and Chris Barron. Barron, who is the lead singer of the Spin Doctors, wrote the band's hits "Two Princes" and "Little Miss Can't Be Wrong," while ace songwriter Cohen penned "Crazy for This Girl" for the pop duo Evan & Jaron and "Holy Water" for country pair Big & Rich. Pictured after the performance are Main Line Broadcasting VP of Sales Marc Guralnick, Cohen, Barron, Main Line Broadcasting President/CEO Dan Savadove, Mainline Broadcasting CFO Jeff Cohen, BMI's Dan Spears and Main Line Broadcasting's VP of Programming Jim Richards.



BMI Boosts RTTR Program



▲ Three of BMI's most talented female songwriters were the featured performers at the annual dinner of the 2010 Rising Through the Ranks (RTTR) program, a two-day workshop for women radio executives looking to move into senior management or ownership. Natalie Hemby, Caitlyn Smith and Kelly Archer cranked out a number of smashes that they have written for Miranda Lambert, Carrie Underwood, Lee Ann Womack, Jason Aldean and others. Each year, BMI awards 25 scholarships to women in the radio industry so that they may attend the seminar, which is presented by the Radio Advertising Bureau (RAB) and supported by the Mentoring Women in Radio (MIW) group. Pictured after the performance are (front row, seated) Caitlyn Smith, Natalie Hemby and Kelly Archer, with BMI's Alison Smith and the RTTR class of 2010 standing behind them.

▼ BMI recently partnered with Longhorn Steakhouse to present hit songwriters Jim Collins and Rodney Clawson for the Live at Longhorn music series, held at the restaurant's Brentwood, TN location. The Grammy-nominated songwriters entertained the invitation-only crowd with chart-toppers the two have written for George Strait, Kenny Chesney, and Jason Aldean. The songwriter show preceded a stunning in-the-round performance by major label recording artists and BMI songwriters Luke Bryan, Jake Owen, and Ashley Ray, who are featured performers for Live at Longhorn. Pictured prior to the event are Luke Bryan, BMI's Mason Hunter, Jim Collins, Rodney Clawson, and Doug Jackson, Sr. Director of Darden Restaurants and Live at Longhorn.

Collins & Clawson Go Live at the Longhorn



Emily West, Ashley Ray, Hugh Mitchell Connect with Commonwealth



Employees of Commonwealth Broadcasting were treated to a good old-fashioned guitar pull as BMI brought three of Nashville's finest singer/songwriters to the radio group's annual company meeting, held recently in Bowling Green, Kentucky. Capitol recording artist Emily West, Universal South recording artist Ashley Ray, and newly signed BMI singer/songwriter Hugh Mitchell entertained the Commonwealth executives with hit songs as well as new material. Pictured after the performance are Commonwealth Broadcasting President & CEO Steve Newberry, Commonwealth's Vicky Newberry, Mitchell, West, Commonwealth's Chief Revenue Officer Derron Steenbergen, Ray, Commonwealth COO Dale Thornhill, Commonwealth's Amy Thornhill and BMI's Mason Hunter.

▼ In June, BMI was a proud sponsor of the League of American Orchestras' 65th National Conference in Atlanta. Chatting at the National Friends of the League's dinner during the conference are Ruth K. Meyer, Executive Director, American Classical Music Hall of Fame; Trish Bryan, Board of Trustees Chair, American Classical Music Hall of Fame; with BMI's Barbara Petersen and Brian Philbin.

Orchestra League Conference Gets BMI Backing



▼ BMI was charged with suggesting top-tier talent for the recent Texas Restaurant Association's (TRA) President's Dinner in Houston, and homegrown future legend Bruce Robison graciously accepted the invitation. The singer/songwriter has released numerous critically acclaimed albums, while his songs have been recorded by George Strait ("Wrapped"), Tim McGraw and Faith Hill ("Angry All the Time"), and the Dixie Chicks ("Travelin' Soldier"). Pictured after Robison's performance are BMI's Jessica Frost, 2009/2010 TRA President Mark Maguire, Gina Maguire, Robison, and Ritchie Jackson, President & CEO, TRA.

Robison Delights TRA Dinner Attendees



Ingram Makes Music at Marconi Awards



▲ Big Machine Recording artist and BMI songwriter Jack Ingram provided the musical entertainment at this year's Marconi Awards Dinner, held in conjunction with the 2010 NAB/RAB Radio Show in Washington, D.C. Radio executives enjoyed a rousing performance from the Texan's deep catalog, including the #1 smash "Wherever You Are" and the winking "Love You." Pictured after the performance are CBS Radio President Dan Mason, Commonwealth Broadcasting President and NAB Joint Board Chair Steve Newberry, Ingram, NAB Radio Executive Vice President John David, Marconi Awards host and legendary broadcaster Ron Chapman and BMI's Dan Spears.

Miller Entertains at AMOA Board Meet



▲ BMI co-sponsored musical entertainment during the recent Amusement & Music Operators Association (AMOA) Board meeting, held at the Country Music Hall of Fame. BMI hit-maker Lee Thomas Miller delivered a strong set of songs from his catalog, including "In Color" and "You're Gonna Miss This." Pictured are BMI's Tom Annastas and Jessica Frost; Lee Thomas Miller; Jack Kelleher, Executive Director, AMOA; BMI's Michele Reynolds; Donna Brewer; and Gary Brewer, President, AMOA.



BMI President & CEO **Del Bryant**, Songwriters Hall of Fame inductee **David Foster**, Songwriters Hall of Fame President **Linda Moran**, Songwriters Hall of Fame inductee **Leonard Cohen**, and Hal David Starlight Award recipient **Taylor Swift** pause for a photo before the 41st Annual Songwriters Hall of Fame Ceremony.

Rev Run, a BMI Icon and one third of Run-DMC, stopped by BMI's new offices at 7 World Trade in New York, where he was warmly welcomed by BMI President & CEO **Del Bryant**.



The Nashville Songwriters Association International (NSAI) and the Nashville Songwriters Hall of Fame held their annual dinner at the Renaissance Hotel in Nashville on October 17. This year's inductions into the Hall of Fame included the late Stephen Foster and Paul Davis, **Pat Alger**, and **Steve Cropper**. During the ceremony, former BMI President & CEO **Frances Preston** joined the night's honorees, receiving the prestigious NSAI Mentor Award. As a testament to her lasting influence, NSAI surprised the legendary executive by renaming the trophy the Frances Williams Preston Mentor Award. Pictured are BMI's **Jody Williams**, NSAI Hall of Fame inductees Pat Alger and Steve Cropper, NSAI Mentor Award recipient Frances Preston, AT&T's **Gregg Morton**, Bug Music's **Roger Murrah**, and BMI President & CEO **Del Bryant**.



Pictured above, BMI Board member **Paul Karpowicz** and BMI President & CEO **Del Bryant** celebrate being inducted into the Broadcasting & Cable Hall of Fame on Wednesday, October 27, 2010, in New York City. Shown celebrating Karpowicz's and Bryant's induction, at right, are BMI Board member **Phil Jones**, Bryant, BMI Board Chairman **Jack Sander**, and BMI Board members **Susan Austin** and **Jim Yager**.



LARRY BUSACCA

BEV MOSER



BMI's **Delia Orjuela**, **Alex Cuba**, **Donato Poveda**, **Prince Royce** and BMI's **Marissa Lopez** celebrate as the 2010 Latin Grammy nominees are announced.

Oscar-winning film composer **A.R. Rahman** (PRS/IPRS) recently visited the London offices of BMI, where he was presented with his latest BMI Film Award Crystal. The award celebrates his score for the comedy *Couples Retreat*. Shown are BMI's **Simon Aldridge**; Rahman; and legal representative **Simon Long** of Collins Long.



Since **Benny Blanco** was unable to attend the 2010 BMI Pop Awards ceremony in May, BMI's **Samantha Cox** (left) and **Brooke Morrow** (far right) caught up with the hitmaker to present his two awards recognizing his compositions "Circus," recorded by Britney Spears, and "Don't Trust Me," made hugely popular by 3OH!3.

Pictured at the 37th Ghent International Film Festival are **Abel Korzeniowski**, **David Arnold**, BMI's **Doreen Ringer Ross**, **Gustavo Santaolalla** and **Clinton Shorter**. Korzeniowski took home two trophies during the festival-capping World Soundtrack Awards: Discovery of the Year Award and the Public Choice Award, both in enthusiastic acknowledgement of his score for *A Single Man*.



The Nashville music community came together to celebrate BMI pioneers **Fred Foster**, **Kris Kristofferson** and **Willie Nelson** with the seventh annual Leadership Music Dale Franklin Award, presented during the organization's gala dinner on Sunday, August 29 at the Renaissance Hotel in downtown Music City. Pictured are BMI's **Tom Annastas**, **Jody Williams** and **Phil Graham**; Kristofferson; Foster; Nelson; BMI President & CEO **Del Bryant**; and BMI's **Clay Bradley**.



KAY WILLIAMS

LUK MONSABERT



BMI partnered with BET.com, The Stereotypes, August Rigo and Alpine Entertainment group to co-host a private pre-BET Awards reception to toast BMI's songwriters, producers and artists nominated for BET trophies. Pictured at right at the party are Villarreal and Luna, BMI's **Catherine Brewton** and breakout star **Drake**. Pictured above are Brewton and Cash Money CEO **Birdman**.



BMI's **Brandon Bakshi**, **Lily Allen**, and BMI songwriter and publisher **Jason Moore** celebrate Allen's big night at the Ivor Novellos in London. Allen shared coveted Songwriter of the Year honors with Greg Kurstin and earned PRS for Music Most-Performed Song of the Year for "The Fear," which was also named Best Song Lyrically and Musically.



BMI celebrated the sounds of cumbia, Regional Mexican, and banda during its Noche Bohemia, held September 29 at the Rumba Room. Mauricio Herrera, **Adonis Puentes**, Wences Romo, **Luciano Luna**, **Alex Villarreal** "El Borrego," **Luis Carlos Monroy**, and **Gerardo Ortiz** each delivered strong performances. Pictured are Villarreal, Luna, Monroy, BMI's **Delia Orjuela**, Ortiz, Puentes, and BMI's **Marissa Lopez**.



On September 1, BMI invited super-producer **Mr. Bangladesh** to provide his expertise at BMI's Building the Beat Part II, held at Atlanta's Patchwerk Recording Studio and moderated by BMI's **Byron Wright**. Aspiring producers selected to participate were culled from over 150 submissions. Pictured are Mr. Bangladesh, and BMI's **Catherine Brewton**, **Byron Wright**, and **David Claassen**.

BMI presented the "From Rock Star to Composer: Creating a Career in Film/TV Music" panel on Wednesday, October 27 during the 2010 Billboard/Hollywood Reporter Film/TV Music Conference. BMI's **Doreen Ringer Ross** led the discussion, which was fueled by leading film and TV composers/musicians **Charlie Clouser**, **Stewart Copeland** (The Police), **Lyle Workman** and **The Angel**. Pictured at the panel are Copeland; Ringer Ross; Workman; The Angel; Clouser and **Ann Donahue**, Senior Editor, *Billboard*.



ARNOLD TURNER

EDDIE SAKAKI



The BMI Foundation held its 58th Annual BMI Student Composer Awards May 17 at the Jumeirah Essex House Hotel in New York, where eleven young classical composers were recognized with scholarship grants totaling \$20,000 for their superior creative talent. Pictured at the ceremony are (back row) winners **Andrew Allen, Paul Dooley, Subaram Raman, Derrick Wang, Eric Guinivan, and Michael-Thomas Foumai**; (front row) winners **Matthew Hatty, BMI's Ralph Jackson, Yeeren Low**, Awards Chair **Ellen Zwillich, Igor Maia, Nina Young, Matthew Peterson**, and BMI President & CEO **Del Bryant**.



BMI congratulates Americana Music Association Lifetime Achievement Award recipient **Wanda Jackson** at the 2010 Americana Music Association Honors and Awards. Pictured are BMI's **Jody Williams, Jackson, Jack White**, and the Americana Music Association's **Danna Strong and Jed Hilly**.

BMI's **Ray Yee and Barbara Cane, Michael Bolton, and Chris Allen** huddle for a photo during the first annual BMI-hosted golf tournament benefitting the Mr. Holland's Opus Foundation.



During the June 22 Nashville Rising benefit concert in Nashville, BMI presented a \$50,000 donation to the Community Foundation of Middle Tennessee to assist with flood recovery work. Pictured at the presentation are BMI President & CEO **Del Bryant**, BMI's **Jody Williams**, Community Foundation of Middle Tennessee President **Ellen Lehman**, Faith Hill, **Tim McGraw** and emcee **Nancy O'Dell**.



KAY WILLIAMS

GETTY IMAGES FOR NASHVILLE RISING

BMI hosted singer-songwriters **Aby**, Granville Automatic, **Joey Sykes**, and **Loch & Key** during the October 4 installment of Acoustic Lounge. BMI's Acoustic Lounge is held the first Monday of every month at Genghis Cohen in Los Angeles. Pictured are BMI's **Marissa Lopez** and **Delia Orjuela**, Sykes, BMI's **Tracie Verlinde**, Aby, BMI's **Tavi Shabestari**, and Loch & Key.



BMI held its Know Them Now showcase August 4 at the Canal Room in New York. Pictured at the must-attend event are songwriter **Mary Brown**; BMI's **Wardell Malloy**; singers **Ginette Claudette**, **Kevin Cossom** and **Vaughn Anthony**; and BMI's **Ian Holder**.



BMI sponsored the 2010 Woodstock Film Festival, where it presented its "Music for Change" panel. The panel showcased both prominent and emerging musicians and filmmakers who use music as a tool for social change. Pictured are (back row) composer **Sussan Deyhim**, songwriter/musician/Anti-Flag group member **Justin Sane**, director **Kenneth Bowser**, BMI's **Doreen Ringer Ross**, and director **Ron Mann**; (front row) composer **Miriam Cutler** and producer **Summer Love**.

The BMI Lehman Engel Musical Theatre Workshop held its spring Smoker, a semi-annual showcase of new songs from the Workshop, at The Actors Temple Theatre in New York. Eleven new musicals were presented at the spring Smoker, which is modeled after the informal social gatherings held at Cambridge University. Pictured at the showcase are (back row) **Stuart McMeans**, **David Gaines**, **Michele Foor**, Artistic Coordinator of the Workshop **Patrick Cook**, **Frederick Freyer**, **Dan Israel**, **Ryan Langer**, **Joe Kinosian**, **Kellen Blair**, **Alex Gemignani**, and BMI's **Jean Banks**; (front row) **Justin Warner**, **Eric March**, **Frank Evans**, **Sukari Jones**, **Robert Yarnall**, **Brad Bauner**, **Christopher Boal**, and **Andrew Sherman**.



GAVIN THOMAS

JOHN MAZLUSH

The \$3,000 BMI Foundation annual Charlie Parker Jazz Composition Prize was awarded to talented composer **Nathan Smith** for his composition "Now What?" at the BMI Jazz Composer Workshop Showcase Concert. Pictured at the concert are trombonist **John Fedchock**; jazz authority **Dan Morgenstern**; BMI's **Robbin Ahrold**; Smith; saxophonist **Steve Wilson**; Workshop Associate Musical Director **Mike Holober**; and Workshop Music Director **Jim McNeely**.



Mongolian folk-rock act **Altan Urug** recently joined BMI's increasingly international family during Music Matters Asia. Pictured are BMI's **Brandon Bakshi**, Altan Urug and Branded's **Jasper Donat**.



Hundreds of music fans packed the Hard Rock Cafe in the nation's capital for a BMI showcase of exciting local singer/songwriters. The event was hosted by BMI Youth Ambassador Margot MacDonald, who has carried the message of strong copyright protection to the White House and Congress over the past two years. The showcase raised money for Hungry for Music, a charity based in D.C. that provides musical instruments for disadvantaged young people. Seen in a group photo after the showcase are members of headlining band **Melodime**, and singer/songwriters **Paul Masson**, **Rene Moffat** and **Molly Hagen**, flanked by BMI's **Richard Conlon** (left) and **Fred Cannon** (front, second from right).



BMI dove into the monitorLATINO Conference, held August 16-18 in Guadalajara, Mexico. The three-day summit included BMI's Demo Demolition panel on Monday, August 16, as well as an award presentation to Horacio Palencia, recognizing his top singles on the monitorLATINO charts and his overall contributions to the world of Latin music. Shown at BMI's Demo Demolition panel on Monday, August 16 during monitorLATINO are BMI's **Mark Barron** and **Marissa Lopez**; **Alejandro Garza**, Editora Arpa Musical; **Yvonne Drazan**, peermusic; **Dagoberto Reyes**, Universal Music Publishing; BMI songwriter/producer **Adrian Pieragostino**; **Humberto Gomez**, Warner/Chappell Music; **Ramon Arias**, Unusual Management; BMI songwriter/producer **Kike Santander**; and BMI's **Joey Mercado** and **Darlene Rosado**.

MANUEL CASTELLOR



Each year, the Merage Foundation for the American Dream honors nationally and internationally respected American leaders who originally came to the U.S. as immigrants and have since made substantial contributions to America's quality of life through leadership and community activism. During the 2010 Merage Foundation National Awards Dinner, BMI Board member **Amador Bustos** received the National Leadership Award in Media. Pictured at the event are **Felix Fernandez**, President Wells Fargo, Northern California Region; wife **Cathy Fernandez**; **Rosalie Bustos**, wife of honoree Amador Bustos; Amador Bustos, BMI Board member and Chairman and CEO of Bustos Media, LLC; and BMI's **Fred Cannon**.

BMI's **Porfirio Piña** (first row, center) and **Jessica Roffe** (first row, center) pause with BMI Verano Alternativo showcase performers **Punto G NYC**, July 6 in New York.



The International Úbeda Film Music Festival celebrated the music of the movies in incomparable style for the sixth consecutive year. Pictured at the Orquesta Filarmónica de Málaga performance during the festival are **Jamie Christopherson**, **Randy Edelman**, BMI's **Doreen Ringer Ross**, **Nathan Barr**, **Lizbeth Scott**, and **Dave Grusin**. Shown at left is composer **Christopher Lennertz**, conducting a brilliant performance.

BMI continued to celebrate the art of conducting by hosting a six-day Conductors' Workshop, taught by BMI Classic Contribution Award winner, conductor and composer **Lucas Richman**. Pictured at the workshop are (front row) student **Juan Carlos Rodriguez**, BMI's **Ray Yee**, Richman, BMI's **Anne Cecere**, student **Guy Moon** and BMI's **Chad Irvin**; (middle row) **David Low** (contractor), **Mark Robertson** (concertmaster), BMI's **Doreen Ringer Ross**, students **Abel Korzeniowski** and **Felix Bird** and BMI's **Philip Shrut**; (back row) students **Kostas Christides**, **Ciaran Hope**, **Enis Rotthoff** and **Jonathan Miller** and **Chris Ledesma** (editor).



CHELSEA ROSS, JULIO RODRIGUEZ

ANNAMARIA DISANTO



BMI songwriters brought country charm and pop polish to the 2nd Annual Martha's Vineyard Songwriters Festival, held the weekend of September 24-26 in the East Coast hot spot. Pictured at the festival are (front row) singer/songwriters **Thom Schuyler**, **Even Stevens**, **Mayaeni**, **Tom Douglas**, and **Keith Stegall**; (back row) **Storme Warren**, singer/songwriter **Laura Warshauer**, BMI's **Samantha Cox** and **Leslie Roberts**, singer/songwriters **Arama**, **Courtney Jaye** and **Jeff Cohen**, Key West Songwriters Festival promoter **Dani Holliday**, singer/songwriters **Cary Barlowe** and **Toby Lightman**, Key West Songwriters Festival director **Charlie Bauer**, singer/songwriter **Shane Stevens**, BMI's **Mary Loving**, singer/songwriter **Kylie Sackley**, and BMI's **Mark Mason**.

BRETT JOHNSON



BMI's 7th annual "Coffee Talk" panel at the LA Film Festival sold out once again, as panelists **BT**, **Moby** and **Gustavo Santaolalla** spoke in front of a rapt and appreciative audience. BMI's **Hanna Pantle** moderated the discussion. Pictured at the panel are LA Film Festival's **Paul Cowling**; **BT**; **Pantle**; **Santaolalla**; and **Moby**.

Songwriter **Tony Scales**, whose work includes Trey Songz's hits "Say Aah" and "I Invented Sex," recently visited BMI's New York office. Pictured are BMI's **Phil Graham**, **Charlie Feldman**, **Wardell Malloy** and **Brooke Morrow**; **Scales**; and BMI President & CEO **Del Bryant**.



The BMI Lehman Engel Musical Theatre Workshop held a Master Class during which excerpts from the workshop's works in progress, *The Passion of Ed Wood* and *The Suicide*, were presented. Pictured at the event held at BMI's New York office are Master **Austin Pendleton**; **Justin Warner** and **Rob Kendt**, writers of *The Passion of Ed Wood*; Master Class moderator **David Spencer**; **Ray Bokhour**, co-writer of *The Suicide*; Master **David Yazbek**; and BMI's **Jean Banks**.

BMI's **Phil Graham** and **Delia Orjuela** recently visited **Chayanne** in the midst of his must-hear world tour. The trio caught up backstage at the Gibson Amphitheatre in Los Angeles, where the internationally acclaimed singer/songwriter delivered a dynamic set. Pictured are **Graham**, **Chayanne** and **Orjuela**.





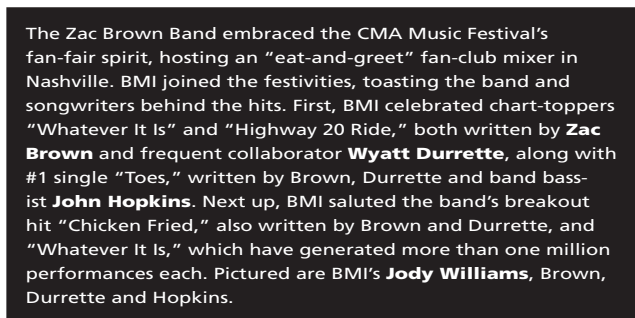
BMI toasted **Carrie Underwood's** critically acclaimed chart-topper "Temporary Home" with a lunch at the 1808 Grille in Nashville. Written by Underwood, **Luke Laird**, and **Zac Maloy**, the song marked the two-time ACM Entertainer of the Year's twelfth trip to the top of the charts and her fifth co-written #1. Pictured at the party are (seated) Maloy, Underwood, and Laird; (standing) 19 Entertainment's **Ann Edelblute**, Universal Music Publishing's **Pat Higdon**, BMI's **Jody Williams** and **Beth Laird**, Sony Music Nashville's **Gary Overton**, and producer **Mark Bright**.



Legend **Jeff Barry** recently made himself at home in BMI's Nashville office, where he and artist/songwriter **Rebecca Lynn Howard** met for two day-long co-writing sessions. Often working with Phil Spector, Barry and former wife Ellie Greenwich composed classics including "Da Doo Ron Ron," "Then He Kissed Me," "Be My Baby," "Do Wah Diddy Diddy," "Chapel of Love," "Leader of the Pack," "River Deep-Mountain High" and so many more. The pair also discovered a captivating young voice in singer/songwriter Neil Diamond, whom they produced and helped launch. On his own, Barry helmed boards for numerous artists including The Monkees. Along with Greenwich, Jeff Barry was inducted into the Rock and Roll Hall of Fame earlier this year. Pictured are Howard, BMI's **Perry Howard**, and Barry.



Celebrating backstage at the Sandestin Music Festival are BMI's **Jody Williams**; **Delbert McClinton**; **Danny Myrick**; **Marty Dodson**; Sandestin Golf and Beach Resort's **Shawna Meisner**; **Steve Cropper**; **James Slater**; and **Lee Roy Parnell**.



The Zac Brown Band embraced the CMA Music Festival's fan-fair spirit, hosting an "eat-and-greet" fan-club mixer in Nashville. BMI joined the festivities, toasting the band and songwriters behind the hits. First, BMI celebrated chart-toppers "Whatever It Is" and "Highway 20 Ride," both written by **Zac Brown** and frequent collaborator **Wyatt Durrette**, along with #1 single "Toes," written by Brown, Durrette and band bassist **John Hopkins**. Next up, BMI saluted the band's breakout hit "Chicken Fried," also written by Brown and Durrette, and "Whatever It Is," which have generated more than one million performances each. Pictured are BMI's **Jody Williams**, Brown, Durrette and Hopkins.

BMI presented an installment of its popular "How I Wrote That Song" panel during the Billboard Latin Music Conference and Awards in Puerto Rico. The panel featured insight from producers, songwriters and musicians **Ivy Queen**, **Angel & Khriz**, **Alex Cuba**, **Da'Zoo** and **Gustavo Laureano** and was moderated by BMI's **Delia Orjuela**. Pictured are BMI's **Porfirio Piña**, Khriz, Angel, BMI's **Joey Mercado**, Ivy Queen, Cuba, BMI's Orjuela and **Jessica Roffe**, Da'Zoo's **Charlie Zoo**, **Eli Eli** and **Yo Fred**, and **Billboard's** **Lella Cobo**, with La Secta Allstar's **Mark Kilpatrick**, Da'Zoo's **Raggi** and La Secta Allstar's **Gustavo Laureano** and **John Lengel**, kneeling in front.



KAY WILLIAMS

STEVE LOWRY

DREW MAYNARD



Kevin "K-Mac" McCall recently stopped by BMI's Los Angeles office. The hit-maker produced 10 tracks for Chris Brown's release *In My Zone*, as well as "Dueces," from Brown's mixtape "Fan of a Mixtape" in which he was also featured. In addition to Brown, the Los Angeles native has collaborated with marquee artists including Keri Hilson, Trey Songz, Pleasure P, Keyshia Cole, and Kelly Rowland. Pictured are McCall and BMI's **Nicole Plantin**.

Rock and Roll Hall of Famer **Dave Bartholomew** recently stopped by BMI's Music Row offices. When the legendary songwriter, producer, musician, arranger and A&R man hooked up with Fats Domino, the pair's collaborations sent shock waves from New Orleans, forever changing the soundscape of American music. He wrote classics including "Ain't That a Shame," "I'm Walkin'" "Blue Monday," "Walkin' to New Orleans" "I Hear You Knocking," "Let the Good Times Roll" "Lawdy Miss Clawdy," "One Night (With You)," and literally thousands more. Pictured at BMI are BMI's **Perry Howard**; Bartholomew's son, **Ron**; attorney **Rush Hicks**; **Dave Bartholomew, Jr.**; **Bartholomew**; and BMI's **Thomas Cain** and **Clay Bradley**.



Comic-Con International hosted the inaugural installment of "Behind the Music: Composing for Sci-Fi, Horror and Fantasy Film & Television," a panel relying on the insight of top-tier film and television composers. Moderated by BMI's **Anne Cecere**, the conversation included Oscar and Golden Globe winner **Michael Giacchino**, Wendy & Lisa's **Wendy Melvoin** and **Lisa Coleman**, **Nathan Barr**, Emmy winner **Jim Dooley**, **John Ottman** and **Jeremy Zuckerman**, while *New York Times*-bestselling author **Charlaine Harris** introduced the panel. Harris is the creator of *Sookie Stackhouse*, the inspiration for HBO's *True Blood*. Pictured at the panel are Barr, Coleman, Zuckerman, Ottman, Cecere, Giacchino, Melvoin and Dooley.

BMI showcased a number of Atlanta's premier indie acts, including Trances Arc, Ponderosa, Part Bear, and Hightide Blues, during the 2010 Athfest Music, Arts, Film, and Kids Festival, held in Athens, GA. Pictured at the Melting Pot during Athfest are (front row) BMI's **Liz VanGraafeiland**, Ponderosa's **John Dance** and **Kalen Nash**, Trances Arc's **Eric Toledo**, **Bowe O'Brien**, Ponderosa's **JT Hall**, and **Daniel Silvestri**; (middle row) **Michael Tolcher**, **Cragon Sims**, New West Records' **George Fontaine Jr.** and **Katelyn Craig**, BMI's **David Claassen**, and Trances Arc's **Michael Dorio** and **Brad Hagen**; and (back row) **Ryan Stephens**, Hightide Blues' **Jonathan Pears**, **John Hogan**, **Kim Burdges**, Ponderosa's **Kris Sampson**, and Hightide Blues' **Paul McDonald**.



FITZ CARLILE

POPARAZZI PHOTOGRAPHY

DREW MAYNARD



BMI recently helped **Chino y Nacho** celebrate a career milestone: The charismatic duo's single "Mi Niña Bonita" shot to the top of the Billboard Hot Latin Songs Chart, marking the pair's first-ever chart-topper. Pictured at The Conga Room are BMI's **Phil Graham, Angelia McCormick** and **Delia Orjuela**, Nacho, Chino, and BMI's **Mike O'Neill**.

BMI Staff/Titles

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

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Vice President, Corporate Communications & Marketing

Tom Annastas
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