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HITMAKERS



Grizzly Bear

The music of Brooklyn quartet Grizzly Bear sneaks up on you like the mist from some enchanted forest, haunting and full of wanting, so fragile you think it might burn off in the slightest ray of sunshine. A lush soundscape of elliptical melodies, soaring harmonies, subtle electronics and meticulous orchestration, Grizzly Bear's is an aesthetic that defies easy categorization by the music press, which, by turn, has called it neo-folk, chamber-pop and experimental rock.

However it's labeled, the foursome that began as the solo project of Edward Droste has been embraced by tastemakers

including Pitchfork and Stereogum and by fans who have elevated the act from club novelty to theater-sized attraction. The acclaim for 2006 album *Yellow House* helped propel Grizzly Bear to festival appearances at Coachella, Sasquatch and Roskilde, a tour supporting Radiohead, turns on all the major late-night TV shows and gigs with the Los Angeles and Brooklyn Philharmonics.

Released May 26, the band's highly anticipated third album, *Veckatimest*, took an entire year to stitch together, with the recording taking place in between tour stops in upstate New York, Cape Cod, and a New York church, the latter locale to accentuate Grizzly Bear's echo-laden vocals.

"For 'Yellow House,' there were a set of songs Ed had, a set of songs I had. It was the first time we had recorded together, and it was a little more strained," Rossen says. "This time we really didn't know what to expect, but it ended up being a little more open, more comfortable. Everybody contributed a little bit of everything — everybody just found their role, I suppose. The textures were Ed's, the arrangements mine."

The result is music one prominent outlet is calling a "consummate headphones album."

"I'm very happy to hear that," Rossen says. "Everybody in the band put tons of time into it."

Kevin Bronson

About 10 years ago, an aspiring songwriter named Zac Brown met a friendly bartender named Wyatt Durrette at Dixie Tavern in Marietta, Ga., and it wasn't long until they cooked up a little ditty called "Chicken Fried," which celebrates the easygoing lifestyle of the rural South. Over the course of the decade, Brown abandoned a solo career to form the Zac Brown Band, while Durrette was ultimately persuaded to quit his job and tour with them full-time, making it easier to find time to write together. After constantly tweaking the recipe over the years, "Chicken Fried" finally found a hungry audience at country radio in late 2008, when it reached #1 in Billboard.

Brown, who used to own a Southern-style restaurant, fondly refers to Durrette as his brother. "We watch out for each other," says Brown, who still lives near Dahlonega, Ga. "He was trying to manage restaurants and bartend and he just didn't enjoy it. He loves to have the camaraderie and he loves to party. He's getting a lot of that now."

To say the least.

Along with a gig at Bonnaroo, the band will open shows for Kenny Chesney and Keith Urban this summer. With the newfound career momentum, Brown hired Clay Cook (an early collaborator of John Mayer) to round out the ensemble, offering high

harmonies and a host of instruments.

"Now that we've got Clay in the band, we can really color songs — color them and have a depth to them," Brown says. "I mean, a great song lives on its own, without harmony, but when you add harmony, it's like, 'Wow!' But then you add a unique, moving harmony part and it comes to life. It's like 3D."

Craig Shelburne



Zac Brown Band

HITMAKERS

He is an artist whose sheer star power blazes across the spectrum of Latin pop: With his new full-length release, *El Culpable Soy Yo*, Christian Castro confirms his multi-platinum legacy via tight, concise pop songs tracked with a stellar roster of writer/producers, including Kike Santander, Kiko Cibrian, Armando Avila and A.B. Quintanilla III.

The lead single, "No Me Digas," produced by Quintanilla, is a rhythmic ricochet of rapid-fire snare shots and bubbling synths, a high gloss backdrop for Castro's impassioned vocals. Produced by Santander, "Nena Mi Amor" pairs the vocalist with chiming guitars and a soaring melodic spirit.

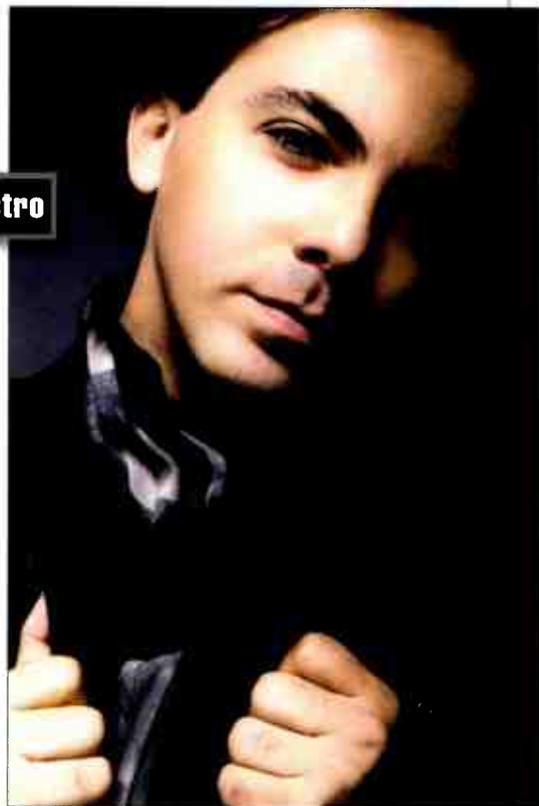
El Culpable Soy Yo marks a return to pop after an adventurous project, *El Indomable*, produced by the legendary Vicente Fernandez, featured Castro performing traditional ranchera music. Adorned in sparkling mariachi regalia on the album's cover artwork, Castro enjoyed a radical transformation from the brooding, cinematic image

that he had previously projected.

But Castro does have a decided lineage in drama: Since making his debut as a baby on a popular telenovela, Castro, who hails from a show business family in Mexico City has been in front of the camera. His breakthrough hit, "Nunca Voy A Olvidarte" (I Will Never Forget You), introduced an international idol of monumental proportions. Duets with everyone from Olga Tañón, Grupo Limite and José Alfredo Jiménez to Irish pop idols Westlife and rock icon Carlos Santana have widened his exposure exponentially, while an unbroken string of successes as a pop artist has endeared him to legions of core fans.

His musical influences span anthems of the revolution to music from the golden age of Mexican cinema. With *El Culpable Soy Yo*, described as the "the most ambitious album of his career," Christian Castro maintains his hard-earned place at the forefront of Latin pop.

Christian Castro



Dan Kimpel

A he has performed and recorded with pop superstars including Justin Timberlake, will.i.am and Kanye West, and toured with acclaimed funk divas Macy Gray and Nikka Costa. Yet none of these brushes with stardom could have prepared bassist/songwriter/producer Caleb Speir for the rush he experienced when he was co-nominated for two Grammy Awards, including the prestigious Song of the Year honor, for his composing contribution to Estelle's 2008 global hit, "American Boy."

"I was jumping up and down in my house like a little kid," Speir says, recalling the moment he learned of the Grammy nods. "What made it even cooler was that a Grammy was the furthest thing from my mind. You always have certain goals that you try to accomplish when you're working, but for me, a Grammy never entered the equation."

When "American Boy" nabbed honors for best rap/sung collaboration at the 51st Grammy Awards, Speir was able to insert

"award-winning composer" into his ever-expanding résumé, which includes co-writing "Pose," a bonus track featured on Justin Timberlake's acclaimed *FutureSex/LoveSounds*, and four tunes showcased on Macy Gray's 2007 album, *Big*.

Chatting with the Long Beach, California native, it becomes apparent why he is so popular among the funk-pop cognoscenti. In conversation, Speir relates almost everything to *feel*.

"Lyrically, I'm a fan of lyrics that have some depth, but I'm also a big fan of post-disco dance music," he says. "A lot of that music didn't have a lot of depth, but there's a certain feeling there. If it makes you feel good and you don't have to analyze it, then it's a good song."

Speir hopes to apply his musical philosophies to a successful composing and producing career. "I'll always collaborate with people and I'll always love to do it," he says, "but I'm taking on more of the producer/songwriter responsibilities myself."

Bruce Britt

Caleb Speir



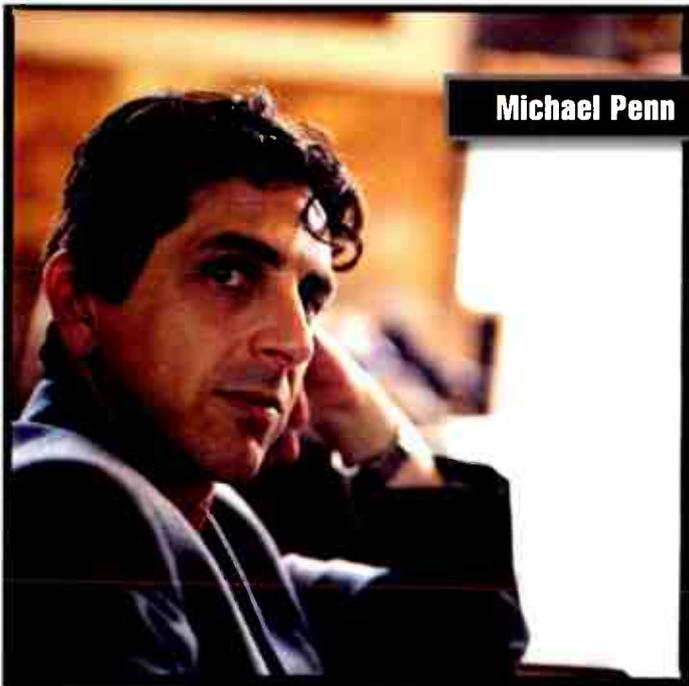
For anyone trying to make it in the music business, success has always been subject to the vagaries of timing and fate, but for Michael Penn, today's marketplace is downright inscrutable. "It's a really weird time," the veteran singer-songwriter says. "People who I respect say things that I think are crazy — like the idea that music should be free. I don't feel that way. When you're someone who makes stuff for your livelihood, the point of that is to have some demonstration of its worth. So someone starting out today has a tough hill to climb."

When Penn started out two decades ago, times were different. In 1989, he caught the public's ear with his crisp, well-wrought debut, *March*. Since then, he has released a handful of albums, each greeted with critical acclaim but little mainstream success. Increasingly, he has confronted that career dilemma by shifting his focus toward scoring films, culminating most recently in a flurry of work for the documentary *American Teen* and the feature films *Sunshine Cleaning* and *That Evening Sun*, the latter of which made a strong showing at this year's SXSW Film Festival.

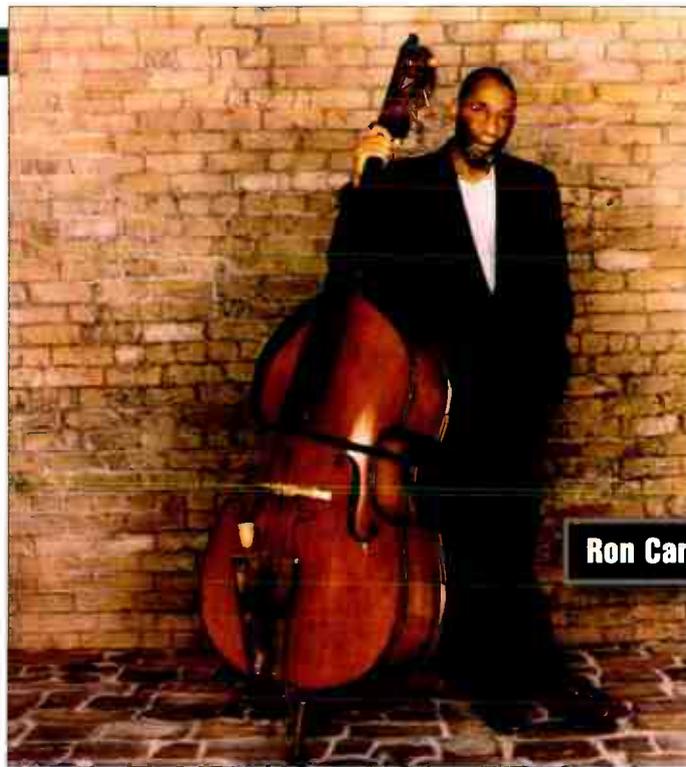
"Film has become a real blessing for me," Penn says, "because even if it's a work for hire on almost every level, I'm being acknowledged [financially] for the work I'm doing." Writing soundtracks yields plenty of artistic rewards as well, he adds. "As a songwriter, I'm not a collaborator, so this kind of work is cool for me because I miss collaboration. It's also like this giant element — the lyrics — has been removed from my shoulders."

Penn isn't ready to give up on his calling as a singer/songwriter, though. "I enjoy making records, but I don't think I'll make another CD. I'll start to prick up my ears when someone makes music a *thing* again. We used to embed and lock audio wave forms in an object, and now we just sell the wave forms."

Jonathan Marx



Michael Penn



Ron Carter

For proof that the creative impulse only burns brighter with age and experience, look no further than Ron Carter. Over the past half-decade, the peerless jazz bassist has performed on more than 2,500 albums, a staggering list of credits that includes recordings by Miles Davis and Aretha Franklin, not to mention his own prolific output. And yet, Carter, in his early 70s, still talks about his music as if it's a work in progress. One of a handful of bassists to have earned renown as a bandleader, he has remained in demand because of his consummate sense of timing — the ability to keep a steady beat while simultaneously allowing the music to breathe.

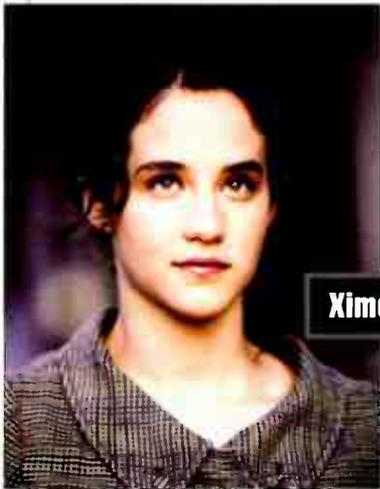
This is something that remains true, Carter says, no matter with whom he's performing. "I'm able to get to the core of the sound of everyone I play with, all the time. So what I try to do is to make my presence essential to the success of whatever type of music I'm playing. That has always been my focus."

Lately, Carter has been focused his next recording, due out late this summer. "It's something that developed from a live performance my band does, where we'll play a 20-minute suite of songs with no interruptions in between," he explains. "So on the recording, the songs will segue from one to another, with my bass being the link between each piece. It shows that I've become more comfortable with the bass's role in determining where one song stops and the next one starts, which hasn't always been clear before, at least on recordings."

Carter has spent much of his career also working as an educator. The lessons he imparts to his students offer sage guidance not just for playing music, but for living life: "I tell them that every night is an important night for them. Anytime the bass comes out of the case, they have to look for the best notes, with the best pitch and the best sound they can find for that note. That's my credo for them: Every night is a good night to learn to play the bass."

Jonathan Marx

HITMAKERS



Ximena Sariñana

debut solo CD, *Mediocre*, the 23-year-old singer/songwriter is expanding her audience far beyond the borders of her native Mexico.

The Guadalajara-born daughter of film director Fernando Sariñana and

screenwriter Carolina Rivera, Sariñana,

who grew up in Mexico and Los Angeles, made her first appearance in front of the camera at age four in her father's student film project at UCLA. As a teenager, a series of telenovelas established her as a regular on Mexican television.

At 17, she composed three songs for the soundtrack of the film *Amar Te Duele* before joining the funk/jazz/pop/rock band *Feliz No Cumpleaños*. At 21, she began her career as a solo artist.

Influenced by singer/songwriters including Tracy Chapman and Paul Simon —

the music her parents listened to — Sariñana began writing songs. At first, her lyrics were in English, but because her previous bandmates didn't all speak the language, she shifted to Spanish. "I discovered that Spanish is a very rich language, so beautiful sounding," she confirms.

"That inspired me to keep writing." But she is quite capable of bending linguistics to suit her own purposes, as she describes a forthcoming opportunity on her MySpace blog as "La idea está super cool."

The prim photo of Sariñana on the cover of *Mediocre* is based on her characterization of a perfect '50s-era housewife dwelling in a suburban utopia. Her songs are much more abstract. "This album is completely about myself," confirms the songstress, "and being as honest as I can be."

Dan Kimpel

At just 19 years old, Mitchel Musso is quickly becoming an entertainment phenomenon. Best known for playing Oliver Oken on the Disney TV series *Hannah Montana*, a role he reprises in the new Montana feature film, the teen heartthrob already has a long résumé of television and movie roles as well as animated film voiceover work. The June 2009 release of his eponymous debut album adds yet another credit to his list of accomplishments.

Coming from a musical family — his parents have worked in musical theater while his brother Mason Musso is in the band *Metro Station*, "Hannah Montana" star Miley Cyrus's back-up group — Mitchel says he's "always done music. And when it comes down to it,

As a precursor of what is destined to generate heat in the music business, there are few barometers more prescient than a coup at Austin's SXSW. Ximena Sariñana is this year's buzz act: Nominated for two Latin Grammys as well as Latin Rock/Alternative Album of the Year at the 2009 Latin Billboard Awards, with her

Old Crow Medicine Show have always been miracle workers of sorts, making music that seems as urgent as it does old-timey. Without changing a thing, they've gotten timelier than ever. Or, to put it another way, the times have caught up with them.

Like their pre-war string band predecessors, the Nashville-based acoustic group has a repertoire of songs that tell stories of folks scraping by on the fringes of society, with an attack is hot, energized, and dance-inducing.

Old Crow's latest album, last September's *Tennessee Pusher*, is their first for which they did the lion's share of the songwriting. Shortly after they offered their own takes on bare-knuckled survival, the economy took a nosedive.

"Folk music, and in turn,

country music, has been doing it all along, championing the causes of the [disenfranchised]," says singer and fiddler Ketch Secor.

And maybe, just maybe, songs about longstanding economic realities will reach new ears. "I think that the people I touch upon in a lot of those songs, they were hard-up long before any national statistics said they were," Secor explains. "I don't think that all the bankers from Wachovia who lost their jobs are hanging around the Greyhound station. But they might be listening to Old Crow music and commiserating with their fellow Americans who are."

The combination of Old Crow's straightforward talk about down-and-out — and seldom

law-abiding — characters and the youthful, joyous intensity of their playing and harmony-singing are cathartic amidst today's dreary news.

Says Secor, "Somewhere in the deep part of American consciousness is the aesthetic of the folk music icon, the Robin Hood

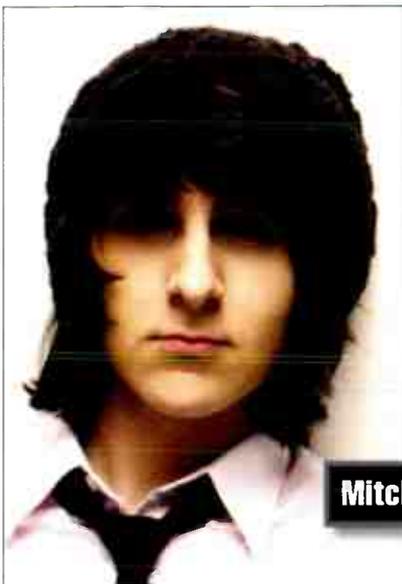
who skedaddles out of the train with all the money just in time before it rolls off the trestle, and goes out and Pretty-Boy-Floyds all the people in the countryside. And I think somewhere down deep we all want that to occur again."

Jewely Hight



Old Crow Medicine Show

HITMAKERS



Mitchel Musso

It Go," is the theme song for the Disney Channel movie of the week *Hatching Pete*; and his album includes five songs that he co-wrote, including one with brother Mason.

"The first time I got on the computer and tried to write a song I was maybe nine or 10," explains Musso. "I like writing songs by myself but also love creating with other people, because the more ideas the better, especially

when you're in a room with these amazing genius producers."

One way that Musso puts his personal stamp on songs he both co-writes and covers is by infusing his acting talents into his singing. "When I write a song or sing one written by someone else," he concludes, "I like to bring a character to how I do it and really tell a story."

Rob Patterson

what I prefer to do most is music. It's always been a passion of mine."

Musso is making his mark: He boasts two Top 10 songs — "Lean On Me" and "If I Didn't Have You" — on the Radio Disney chart; his duet with Tiffany Thornton, "Let

After countless club gigs over the years, playing soul, r&b and blues around the Mississippi Delta, Randy Houser finally decided to leave his home state and give it a go in Nashville in 2002.

"When I was younger, playing clubs for my whole life, I just figured I would never have a shot at it," he says. "My goals were to do all of it but I was always pretty realistic with myself. I thought, if anything — songwriter. That's one thing that I really love to do."

With a rich baritone that is unmistakably country, he soon found work singing demos. Other songwriters recognized his potential as a recording artist and offered to write with him, and in time, the networking led to a contract with Universal South Records. "I didn't move to Nashville to be a demo singer. I moved here to be a songwriter," he insists, "Everything that's happened outside of that has been coincidence."

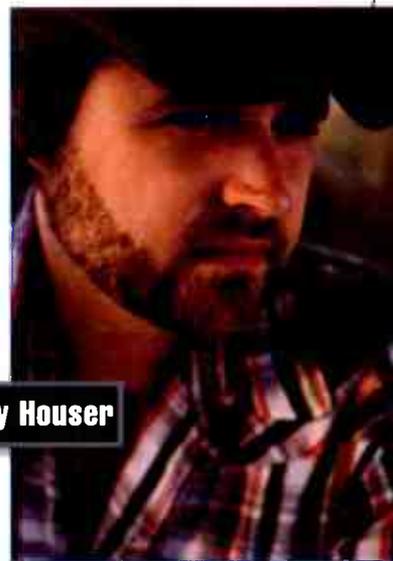
One such example: David Letterman heard Houser's debut country single, "Anything Goes," on satellite radio, and he promptly offered him a performance slot. That night, Letterman told his audience the

song was "the story of my life."

Houser also co-wrote one of country music's most popular, yet polarizing, singles in recent memory, Trace Adkins' "Honky Tonk Badonkadonk." The funny thing is, that's the precise response Houser and co-writers Dallas Davidson and Jamey Johnson intended all along.

"I think it's just infectious; it's like a bad cold," he says with a hearty laugh. "It goes around and everyone catches it. It's one of those things, love it or hate it, you're going to remember it. I mean, we knew it was going to be that way. We knew it was going to be a love/hate song. We wrote it that way on purpose."

Craig Shelburne



Randy Houser

Emerging hip-hop performer, writer, and producer Ron Browz oozes confidence, and while swagger is nothing new to the genre, Browz has the record to back it up.

The beat he created for "Ether" — Nas's famous disc track aimed at Jay-Z — first turned heads, and after he penned Jim Jones' "Pop Champagne" and Jones featured Browz on the track, his reign as one of hip-hop's go-to guys officially began.

"It's a beautiful thing," Browz says regarding his move from behind the producer's console to performing. "I've been working on it for so long. It's been a lot of hard work. Some people might think it happened, like, overnight, but people who know me know that I've been

grinding this out for a very long time."

Born Rondell Turner in Harlem, Browz made his first splash when he ran into local rap hero Big L in 1992 on a Harlem street and played him some beats he'd

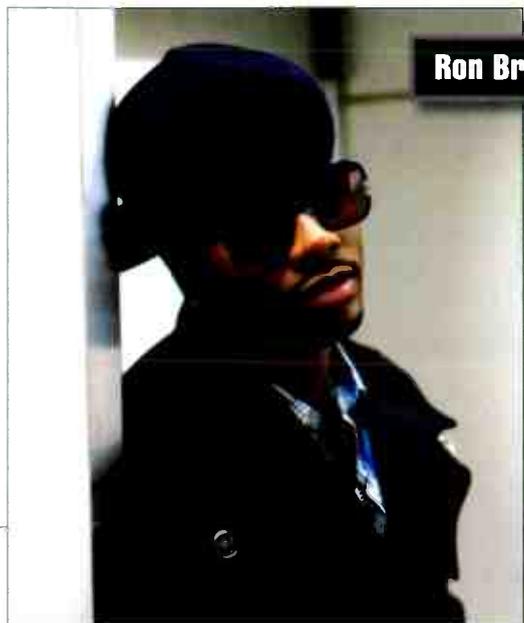
been working on. He ended up working on several records for the rapper, who was gunned down in 1999.

Reflecting on the tragedy, Browz says, "It hurt me and it hurt Harlem. I took a small break just to clear my head and to really see what I wanted to do. Then one day I said, 'I'm just going to go hard with this music thing.'"

He hooked up with Nas and proceeded to work with DMX, Ludacris, Jadakiss, and Busta Rhymes. The autotune-tinged "Pop Champagne" single will be followed by an album for Universal Motown.

"I know there's some little Ron Browz out there that pays attention to me because I hear 'em," he says with pride. "A young producer came up to me once and said, 'Yo Ron, I'm on your heels, man.' I said, 'You are? I'm glad I inspire you.'"

Kevin Zimmerman



Ron Browz

On his MySpace blog, songwriter Claude Kelly dispenses industry advice he calls "Songwriting 101." Even though

he's only 27, would-be studio Svengalis should take note: In just five years, Kelly went from hustling college graduate to songwriter for the stars.

Claude Kelly

In 2002, Kelly finished up at the Berklee College of Music and returned home to Manhattan. One of his songs ended up on an album for Japanese clothing line A Bathing Ape. In 2006,

Kelly's song "Daddy's Little Girl" appeared on Frankie J's *Priceless* album. For Kelly, watching his song go from infancy to music video turned his ambitions into a reality.

Kelly, who was playing piano by the time he was two years old, kept networking. In 2007, Akon suggested that he write to some of his music. "I wrote three songs and hated them," he said. Clearly, Claude was the only one unimpressed with his work; all three songs got picked up, and not just by any anybody but by Leona Lewis, Whitney Houston, and Michael Jackson. The news of sent Kelly into shock. "I was literally shaking," he said.

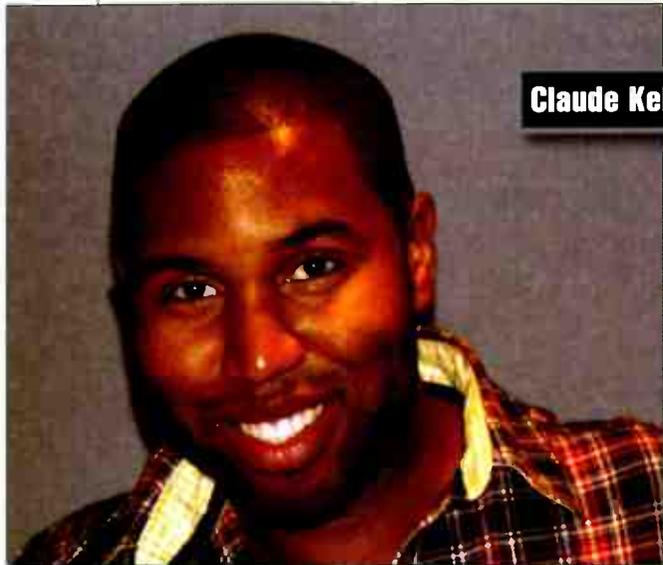
Kelly hasn't had time to

shake lately. He co-wrote Kelly Clarkson's "My Life Would Suck Without You," which jumped 97-1 on the Billboard Hot 100 in January 2009, setting a record for the largest leap to the top in the history of the chart. And that was his second Top 10 on the Hot 100 that week; he also co-wrote Britney Spears's "Circus," which peaked at number 3. Toni Braxton and R. Kelly are among the many who'll benefit from his touch in the near future.

"I always look at whether something is going to be a challenge or fun. I don't do anything that's not going to be fun for me," he notes

Sage advice from a new master.

Malcolm Venable



A fervent, soul-influenced vocalist whose devotion to American roots music has energized his career, Mike Farris first came to prominence in the early 1990s as

vocalist for Nashville's Screamin' Cheetahead Wheelies, who mixed Southern boogie and pop blues, achieving success on radio and the charts. After the group split in 1998, Farris moved to Woodstock, N.Y. and rethought his approach to music. Now living outside Nashville, Farris has released three gritty, r&b-flavored solo records that reveal his debt to the blues and gospel of performers such as the Staple Singers and Howard Tate.

A native of Winchester, Tenn., Farris grew up with two older brothers and parents who loved all kinds of music. "We didn't have many records, because we didn't have any money," Farris says. "But my mom and dad had a couple of Johnny Cash records, and we had a Jimmie Rodgers record, and then we had a Paul

McCartney and Wings record."

Cast as a hard-rock shouter with the Wheelies, Farris longed to go deeper. While recording the band's 1994 debut at Memphis' Ardent Studios, Farris started to reshuffle his musical priorities. "About that time in Memphis, I bought my first

Mahalia Jackson record," he says.

Released in 2007, Farris's *Salvation in Lights* displayed his vocal chops and songwriting ability. The record was a commercial and critical success, and in 2008 he was named the Americana Music Association's New/Emerging Artist of the Year. This year sees the release of *Shout! Live*, a rousing documentation of Farris' performances with the 11-piece Roseland Rhythm

Revue. As Farris says of his new direction, "It took me a long time to find my voice. Now my voice gets stronger as the night goes along."

Edd Hurt

Mike Farris



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HITMAKERS

Big things obviously await young singer and songwriter BC Jean. She's slated to release her debut album later this year, but the 22-year-old has already garnered coveted industry attention with Beyoncé's "If I Were a Boy," which she co-wrote with producer Toby Gad. In addition to climbing to 16 on the Hot AC chart, the song reached #2 on the Dance Music/Club chart. "I wasn't trying to get the song to other people," Jean muses, "but I'm glad she did it."

A native of San Diego, Jean left high school her sophomore year to tour with a cover band. At 17, she moved to Los Angeles to pursue her

singing, performing and songwriting career. "I told my parents I wanted to be a singer and not go to college, and they bought it," she recalls. "I'm so grateful that they've been supportive."

Her gamble has paid off. Clive Davis recently signed her to Jive/RCA Records and will serve as executive producer of her album, while Jean also landed a deal with Universal Music Publishing.

The concept for "If I Were a Boy" emerged from a conversation with Gad about a breakup with a boyfriend, and how it would have been easier if Jean were male. "It's definitely interesting to open oneself up," she observes. "I used to be shy about my life."

But putting her thoughts and emotions into songs has paid off even beyond the success of having a chart hit by a major star. "Writing is like therapy," notes Jean. "And it's cheaper. Plus, I'm getting paid for it."

Citing Gwen Stefani as her biggest influence and often compared to Janis Joplin, thanks to the rasp in her voice, Jean has great ambitions for her budding career. "My goal is to have every female artist on pop stations singing my songs," she concludes, "and have my own records on there, too."

Rob Patterson

BC Jean



You have to be a glass-half-full kind of guy to write lyrics like "I'm just one praise away from my breakthrough" while collecting unemployment. It takes a different level of optimism to write that song when your car has been repo'd and you're dodging eviction notices.

But such is gospel songwriter/worship leader Jonathan Nelson's belief in the power of "yes." Does it work? Consider this: "Right Now Praise," which Nelson wrote amid personal crisis, is now the title track of his award-winning recording debut.

"The whole premise behind everything I do is to empower and encourage," says Nelson. "There's a lot of job loss and people losing their homes right now. It's important to have a message of empowerment out there: the message that people must speak positively,

that they create their world by what they say."

Nelson was a preacher's kid whose life revolved around church and music. In college, he studied under the late Dr. Nathan Carter, traveling the world with the renowned Morgan State University choir. But he left school when his career at a software firm took off.

"I thought this was it! I had a corporate credit card, I was traveling, thinking this was what God had planned for me."

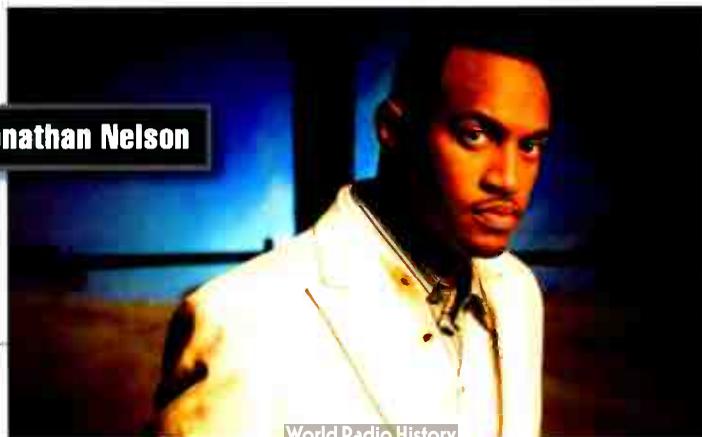
Instead, Nelson's company went bust with the rest of the dot-coms. Unemployed,

creditors nipping at his heels, he turned to songwriting — and kept smiling. Sure enough, gospel star Donald Lawrence recorded one of his songs; it became a hit, and suddenly Nelson is the Stellar Award-winning Songwriter of the Year. Now when Nelson exhorts, "there's a guaranteed yes in the house tonight!" it's not affirmation, it's testimony.

"I had to go through that season to learn how to trust God," he reflects. "God had to take me through that to birth out a brand new me."

Lisa Zhito

Jonathan Nelson



World Radio History

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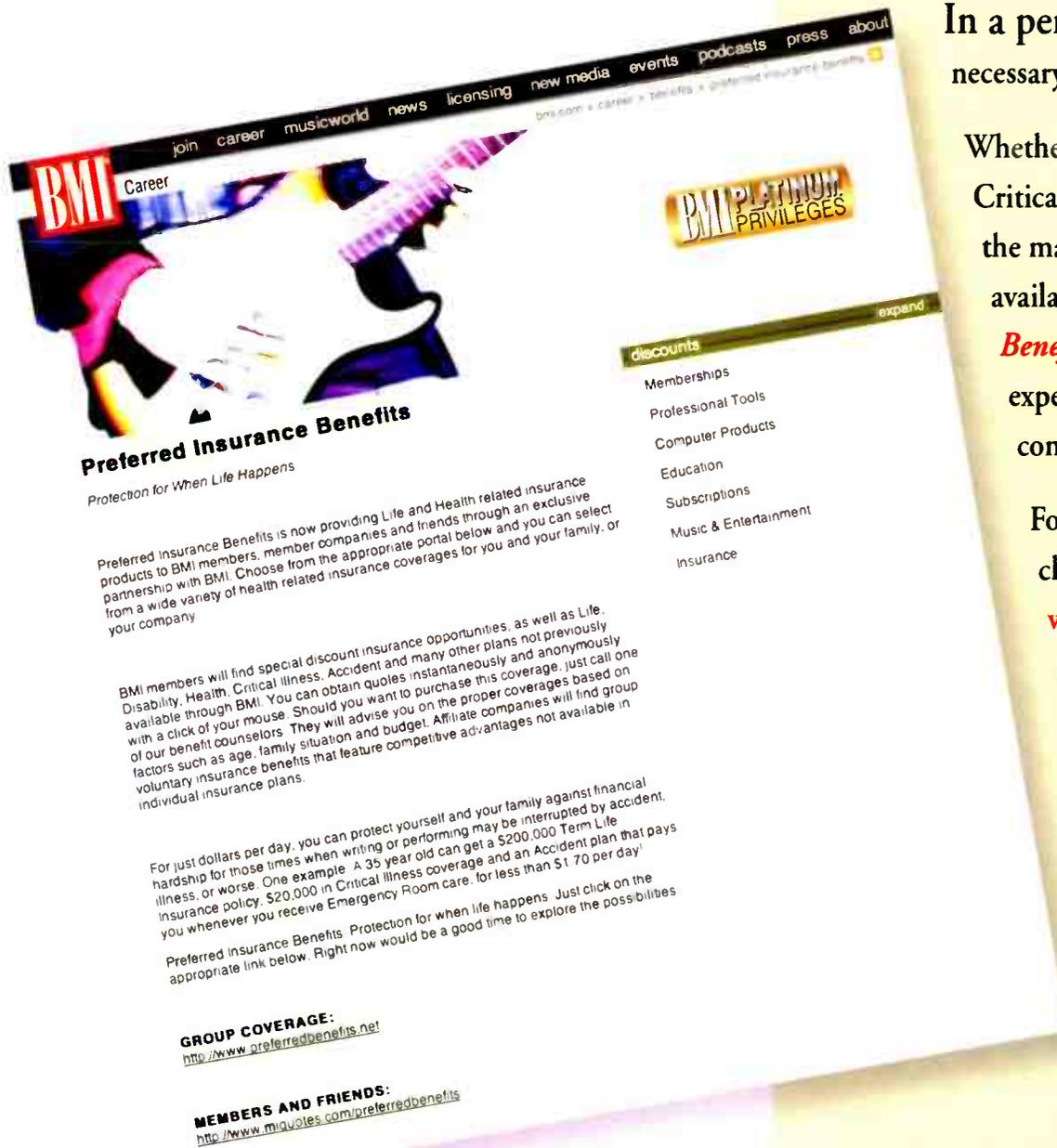
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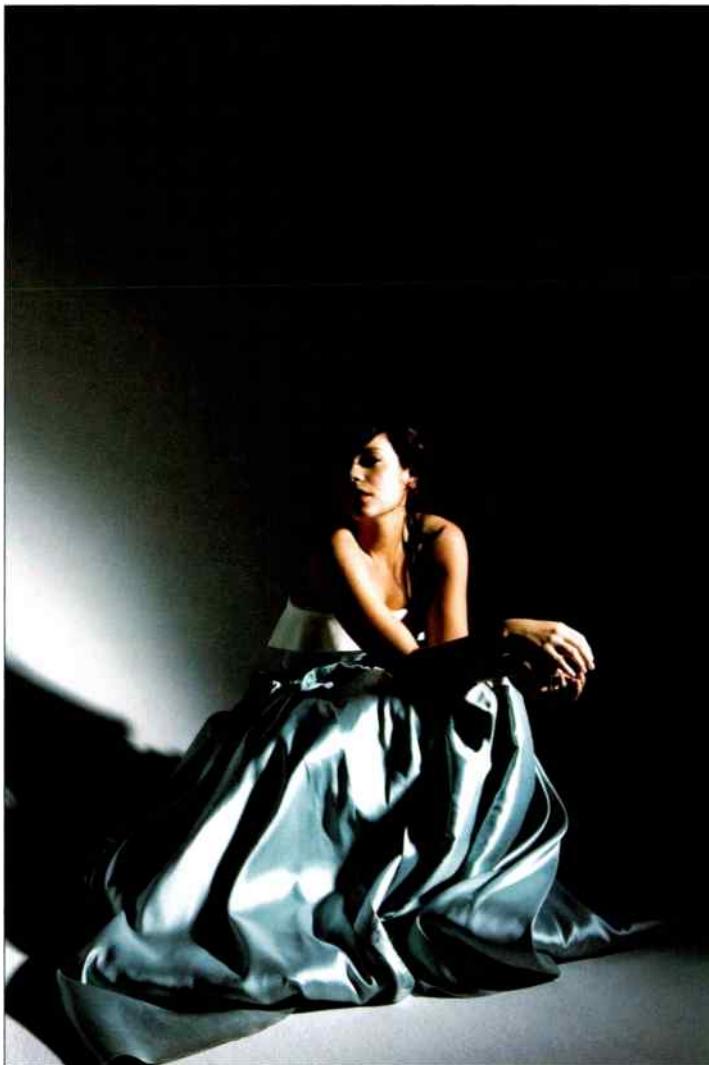
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BRITISH CHANTEUSES...

By Kevin Zimmerman

The American music industry has perennially counted r&b as a proud export. But thanks to the past couple of years, the abbreviation could well stand for "Rule Britannia," as a wave of young, British female singers with big pipes have been conquering U.S. airwaves and collecting awards like jewels in a crown.

The current trend arguably started with London-born Amy Winehouse, who became the first British woman to win five Grammys in one year on the strength of her 2006 album *Back to Black* (Universal Republic). A number of young British r&b/soul



Lily Allen

A WAVE OF YOUNG, BRITISH FEMALE SINGERS WITH BIG PIPES HAVE BEEN CONQUERING U.S. AIRWAVES AND COLLECTING AWARDS LIKE JEWELS IN A CROWN.

women, including Lily Allen, Leona Lewis, Adele, Estelle, and Duffy, have since commandeered the spotlight.

Of the five, Allen has enjoyed the longest career thus far. Born in London to Welsh comedian-actor Keith Allen (*Trainspotting*, BBC-TV's *Robin Hood*) and his then-wife, film producer Alison Owen (*Shaun of the Dead*), she spent much of her childhood in trouble with various authorities, due in part to her parents' divorce.

"Not a big fan of school at all," she remarks. "I was just terrible at school and smoked and drank and had sex with boys and did terrible things." She eventually signed a deal with London Records, but parted ways with the label before releasing anything.

Allen then tried her hand at horticulture before being lured back to music. Posting demos on her MySpace page, the young singer quickly became an Internet sensation, leading directly to the release of her debut album *Alright, Still* (EMI). "I didn't really question it," she says. "It was just, 'It will happen'."

Indeed it did. Led by single "Smile," which garnered her a 2008 BMI songwriting award, the album has sold 960,000 copies in the U.K. and 520,000 copies in the U.S., although Allen says she now has difficulty listening to it as she was a "sort of over-excitable teenager who desperately wanted attention" when she wrote it.

She's followed her debut with new album, *It's Not Me, It's You* (EMI), and has won critical raves for her newfound maturity — even if the set does include a song called "F**k You." The album debuted at #1 in the U.K., Canada, and Australia, and at #5 in the U.S.

Leona Lewis is, in a way, Allen's polar opposite. "I don't drink alcohol, I've never done drugs and I'm not the type of person to come stumbling out of nightclubs," she declares. "I feel, and, I hope, I'm the same girl I've always been and that my situation has changed, but I haven't."

...PUT NEW SPIN ON RETRO R&B



Leona Lewis

Born in Islington to a British mother and Guyanan father, Lewis's path to stardom consisted mainly of taking singing classes and paying for studio time by waitressing at Pizza Express before landing a spot on *The X Factor*, the British music talent show produced by Simon Cowell. After becoming the series' first female winner in 2006, she signed with Cowell's Syco label in the U.K. and with J Records in the States.

Her first single, a cover of Kelly Clarkson's "A Moment Like This," became the fastest-selling U.K. single after it was downloaded more than 50,000 times within 30 minutes of its release; it was followed by "Bleeding Love," which hit #1 in over 30 territories, including the U.S., where her critically acclaimed debut album, *Spirit*, also bowed at #1. A second album, scheduled for a November release, reportedly will include tracks with notables Justin Timberlake, Ne-Yo and Timbaland.

Asked why the pop market seems so primed for young

British-based r&b talent, Lewis replies, "Really I don't know the reason. Amy Winehouse, Adele, Duffy . . . they're just really, really talented singers, and they've been given opportunity. If you're at the right place at the right time, and you've got the right attitude and talent, you can kind of get where you want to be."

Occasionally, definitions and designations can get a little dicey. A black British r&b singer/songwriter, Estelle initially took some umbrage with the frequent "soul" labeling of white colleagues Adele and Duffy's music.

"I don't agree with [them] being called 'soul,'" she affirms, "but that's just my opinion. On a personal level, I think they're great."

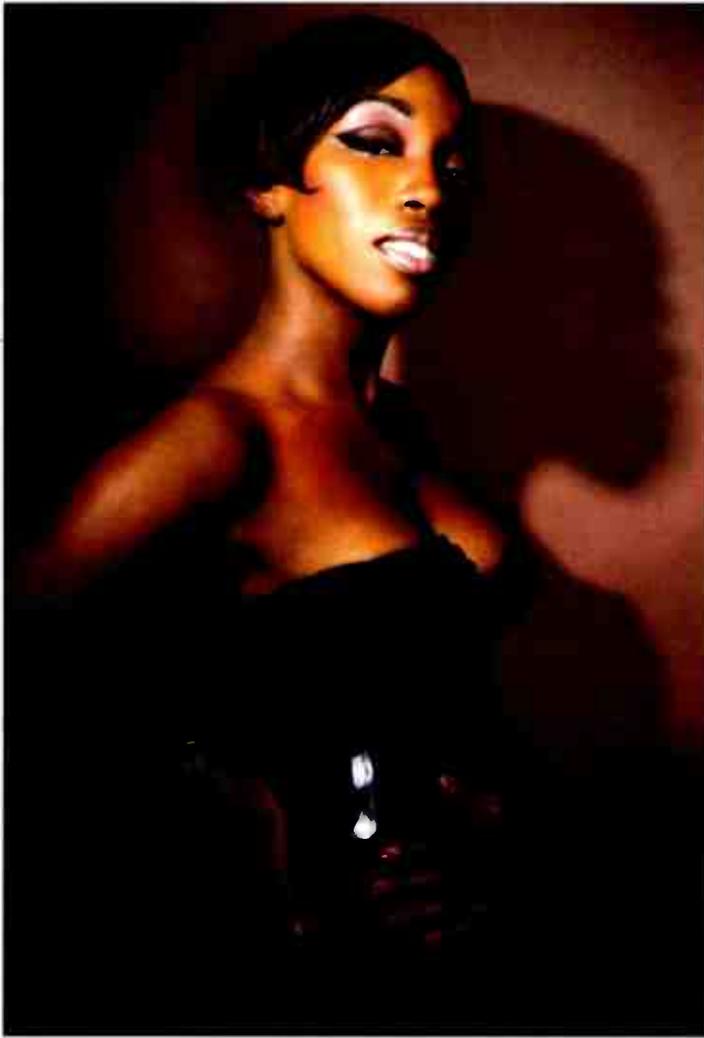
Born in West London to a religiously strict Senegalese/Granadan family, the future artist would sneak out of her household — where secular music was resolutely banned — to hear hip-hop at clubs. "You don't have to compromise yourself as an artist," she says. "You just have to make the standard believable and relatable."

Favorably compared to Lauryn Hill, Estelle's aggressively expressive first album, 2004's *The 18th Day* (V2), made some noise on both sides of the Atlantic, but it was 2008's *Shine* (Atlantic) and its smash single "American Boy," featuring Kanye West, that made a real impact. The song won her a Grammy.

Today, Estelle is writing new songs on her Blackberry. "I'm



Adele



Estelle

more a night owl than a daytime person," she says. "All my ideas come at night — that's when I can put my thoughts in perspective and get songs into shape."

For her part, Adele has called her style "heartbroken soul."

"It's kind of natural," she muses. "I never had singing lessons when I was little and always kind of relied on listening to Ella Fitzgerald to get to know my voice. So it's kind of unconscious, but definitely on purpose, I imagine."

Adele started singing at age four, mimicking the Spice Girls; her determination ultimately led to graduating from The BRIT School for Performing Arts & Technology (Winehouse and Lewis are also alumni) in 2006. Her Mercury Prize-nominated debut album *19* (Columbia) bowed at #1 in the U.K. and sold over 1.2 million copies worldwide, leading to her triumphs at the most recent Grammys, where she took home Best New Artist and Best Female Pop Vocal for "Chasing Pavements."

Not that it's getting any easier. "I'm trying to work out what I want to sound like, you know? I want to grow as an artist and not rewrite the first record a million times. So it's taking a lot of work," Adele shares. "It's challenging, which I think is good."

Welsh singer/songwriter Duffy saw her debut album *Rockferry* (Mercury) enter the U.K. charts at #1, becoming the country's best-selling album in 2008 and ultimately snagging three BRIT Awards and a Grammy. Not bad for someone who first got turned on to

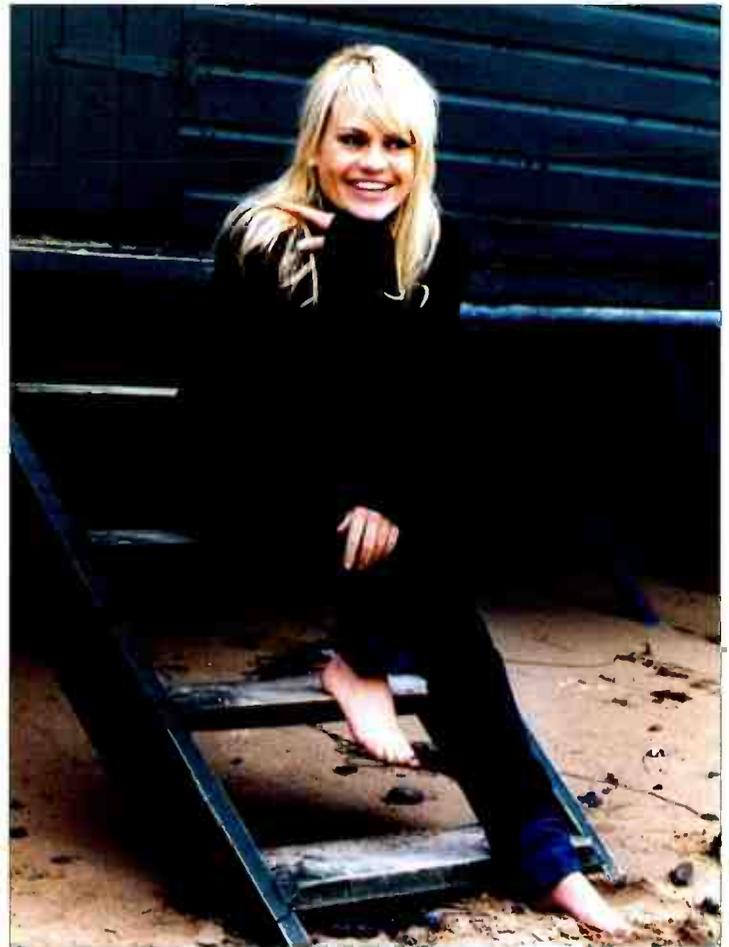
soul music by seeing the Whoopi Goldberg film *Sister Act*.

With a big voice that's frequently compared to Dusty Springfield, Duffy dismisses the entire "British Soul Invasion" theory. "I kind of want to be left alone a little bit with that," she says. "I prefer to be not known than to be known as something completely wrong."

Duffy also appears as grateful as she is self-disciplined. "It's important to have good morals," she says. "I refuse to believe that music is that hard that you have to take drugs to get through it. Come on. Would you rather be working at Safeway or In-N-Out Burger?"

The collective combination of brash attitude and bold vocals seems to ensure that the sun won't soon set on the new wave of British stars.

Kevin Zimmerman is a freelance writer living in Connecticut.



Duffy

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LADY GAGA ADVOCATES A WORLD THROUGH A POP LENS

By Kevin Zimmerman

Chart-topper, fashion icon, and Grammy nominee, Lady GaGa makes no bones about her approach to pop music: Simply put, she's trying to make it fun again.

"It's not really rocket science," she says. "The music is intended to inspire people to feel a certain way about themselves, so they'll be able to encompass, in their own lives, a sense of inner fame that they can project to the world, and the carefree nature of the album is a reflection of that aura. I like to funnel interesting ideas to the rest of the world through a pop lens."

Her debut album *The Fame* (Interscope) reveals the Lady's fun-filled approach to dance music, mixing together elements of Madonna, Gwen Stefani, and Britney Spears to synthesize a highly infectious pop world of her own. Flaunting an elastic voice that can turn on a dime from emotional wailing to coy falsetto, she's already conquered the dance charts with "Just Dance," which won her a Grammy nod for Best Dance Recording. Follow-up single, the playful electro-pop love-as-a-card-game number "Poker Face," has been a smash throughout Europe and peaked at #2 in the U.S.

More time spent with *The Fame* reveals a singer/songwriter not shy about Peaches-styled double (or even single) entendres evidenced on the straightforward "I Like It Rough" and the joyous hedonism of high-energy tracks like "Love Game," with its declaration, "I wanna take a ride on your disco stick."

Born 22 years ago as Joanne Stefani Germanotta, the future GaGa taught herself to play piano by age four, and was a club fixture in New York throughout her teen years before being signed as a songwriter to Interscope by age 20. After penning tunes for artists including Pussycat Dolls and New Kids on the Block, her "Just Dance" demo convinced the label to forge ahead with her recording career.

GaGa has also become well-known for her fashion sense, evinced by designing and wearing her own eye-catching clothes.

"Fashion is everything," she declares. "When I'm writing music, I'm thinking about the clothes I want to wear on stage. It's all about everything all together: performance art, pop performance



"It's all about everything all together: performance art, pop performance art, fashion. I want the imagery to be so strong that fans will want to eat and taste and lick every part of us."

art, fashion. I want the imagery to be so strong that fans will want to eat and taste and lick every part of us."

Okay then. As for her nom de stage — she's the first Lady to conquer the dance clubs since Deee-Lite's Lady Miss Kier back in the early '90s — she admits to lifting it from Queen's hit "Radio Gaga."

"I always loved rock and pop and theater," she affirms. "When I discovered Queen and David Bowie is when it really came together for me and I realized I could do all three."

Many observers have also rather obviously pointed out GaGa's similarities with another blonde icon of both fashion and pop, Madonna.

"I guess there are a couple of things we innately have in common," she remarks. "We're both Italian-American women, we both started out in the New York underground scene — and we both became famous when we dyed our hair blonde. I think what Madonna and I share is that we're both fearless; we both have a lot of nerve."

As for dealing with her newfound fame, the Lady is trying to take it all in stride.

"I feel that people treat me differently now because I've become famous," she says. "In the past, people gave me weird looks at the clubs because I was dressed differently and acted differently from other clubbers. Now they look at me just because I'm a celebrity, but really, I'm still the same person."

She also dismisses complaints from some quarters that she represents style over substance, insisting that what she does has both.

"I eat, sleep, breathe and bleed every inch of my work. I'd absolutely die if I couldn't be an artist. And if people think GaGa is over the top and decadent now, I'm afraid for them — they have no idea what's to come," she laughs.

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Taylor Swift Breaks Rules and Records

By Jewly Hight

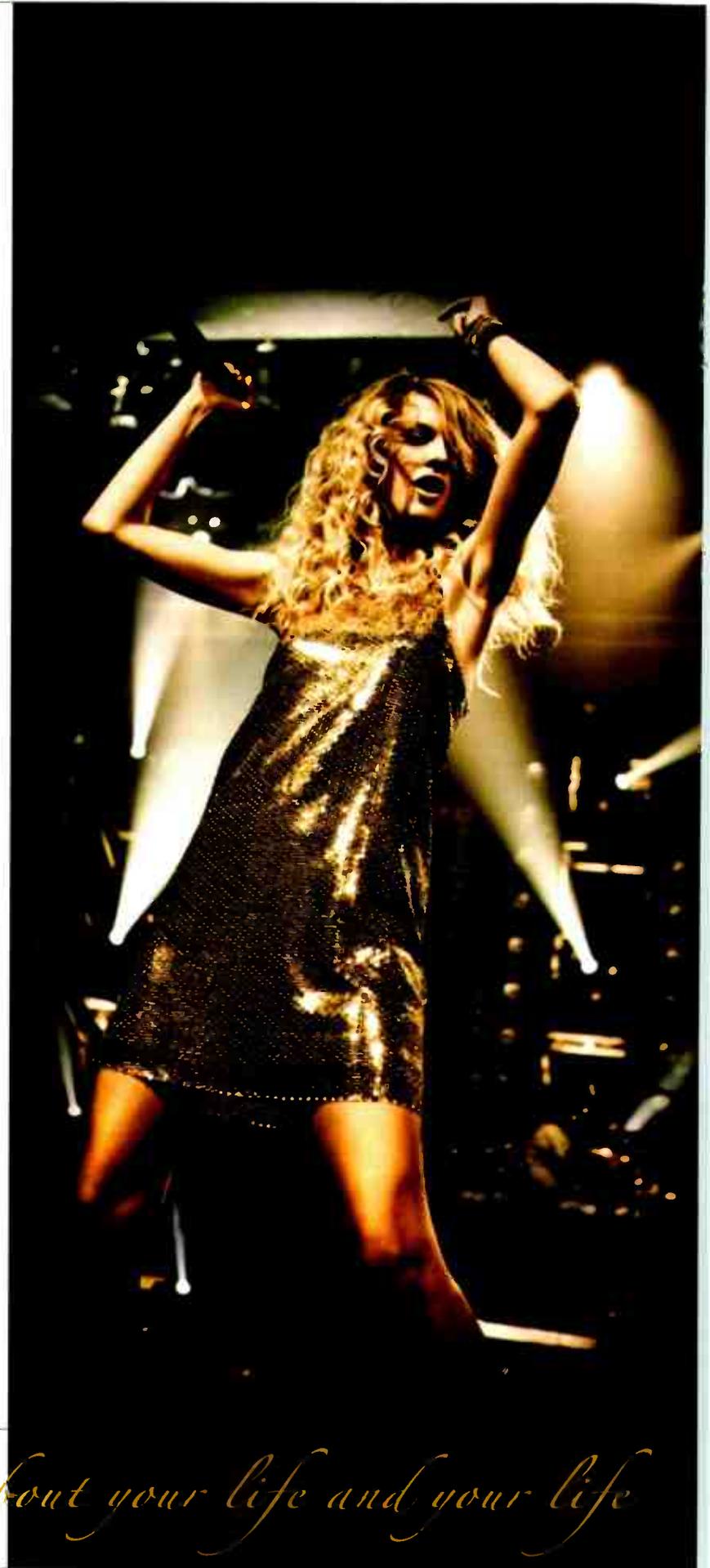
Consider the speech patterns of the average 14-year-old: They rapidly toss out idea fragments, stringing them together with nothing more substantial than “like” or “um,” and expect listeners to decode. It’s understandable, then, that nobody saw Taylor Swift coming. At 14 she was an anomaly: already a focused, expressive and, above all, capable country-pop songwriter.

Just ask Scott Borchetta, the head of Swift’s independent label, Big Machine Records, who signed her after her previous label wouldn’t let her record her own songs. He recalls, “I met her when she was 14 and immediately the thing that just knocked me down [was] her songs.”

Most of the rules of teen musical stardom don’t apply to Swift. She wasn’t a Disney discovery. She isn’t fed material from adult songwriters. She’s yet to be sidetracked by rebellious impulses. Even among country music’s earlier teen stars, she’s one of a kind. LeAnn Rimes’ mid-’90s success at age 13 is often cited as a point of comparison. Brenda Lee and Tanya Tucker also turned heads at tender ages in the early ’60s and ’70s. But there’s a big difference between Swift and them: None of them were writing their own material.

Writing and co-writing were the catalysts of Swift’s career — not image-enhancing fluff — which is made even more clear by the way Swift describes her co-writing process. “It’s a very involved experience for me to co-write with someone,” she says, “because I have to fill them in on exactly what I’m going through and exactly who this character is that I’m writing about, exactly how he makes me feel, what this whole situation is. And it’s like a therapy session that lasts, like, an hour before we actually start writing anything. Which is why it’s been great writing with Liz Rose, because we got to know each other when I was 14.”

When discussing her collaborations with Swift, Rose — who has a daughter Swift’s age — emphasizes not only Swift’s individuality, but her creative independence as well. Reflecting on their early writing sessions, she says, “I just tried to pay attention, help her



“I think when you write about your life and your life

get out what she wanted to say and stay out of her way." After Swift released her self-titled debut in 2006, Rose found herself deflecting a lot of co-writing requests from starry-eyed young girls and their moms. "I had to spend a lot of time saying, 'You know, there is just one Taylor Swift.'"

Considering that Swift released *Fearless* — her second, millions-selling album — last November, wrote more of the songs on it solo than she had for *Taylor Swift* (seven as opposed to three) and co-wrote all the rest, it ought to be plenty clear by now that she's the one behind the songwriting.

"I think that writing by myself has been something that just started happening naturally because I would be in my bedroom late at night and I'd get an idea and I just couldn't wait to write it with someone," Swift muses. "And it's become something that I've been increasingly more proud of."

No doubt, the personal, confessional nature of her songs is one of the reasons young female listeners are so tuned-in. They imagine all their favorite singers are speaking candidly, directly to them, but in Swift's case they're actually right. She's daring enough to name names when bearing her soul about one-sided crushes ("Hey Stephen"), or to unapologetically confess how much her family means to her ("The Best Day").

"I think the fans, whether they really acknowledge that she's writing those by herself or not, the little girls understand," ventures Borchetta. "And they know that when she's singing to them — to all of her audience — that it's coming from her."

You get the sense that Swift is becoming more like a cool-yet-kind older sister to her youngest fans than a peer. She's 19 now, but *Fearless* features her song "Fifteen," a mandolin-sweetened anthem that narrates the first moments of high school with the wisdom of experience. She performed it during the Grammy Awards with Miley Cyrus, who's only just beyond 15 herself.

"I think that the song 'Fifteen' is definitely advice to my former self, but it could also be advice to any girl going into ninth grade and feeling like you're the smallest person on the planet," Swift says.

At the end of the year, Swift will no longer have "teen" tacked onto her age. That might seem like a significant juncture for a singer and songwriter who's known for achieving the impossible: drawing a massive young listenership to country and topping the pop charts, as a teenager. But Swift — who's been writing for almost half her life — seems unfazed.

"I don't think that turning 20 is going to have any impact at all on my songwriting," she says. "It's kind of just another birthday for me. I remember when people used to say, 'You're 16, 17 — what happens when you grow up?' 'Well, I'm going to get another year older.' I think when you write about your life and your life is constantly changing, so is your music."

Swift does, however, mention a song she says tackles deeper romantic feelings than anything's she's put out to date, that may or may not make the next album (she wrote it at 15): "You never know what I'll put on my albums now. But I feel like as you grow older there's more tolerance for your subject material."

Already, she's imagined the progression from young playmates to



On the road for the first night of her *Fearless* Tour 2009, Taylor and BMI's Jody Williams demonstrate her signature "love" symbol.

elderly couple during "Mary's Song (Oh My My My)" and touched on the social and political hopes of her generation during *Fearless* album closer "Change."

"Even if [Taylor] jokes in interviews, 'Well, I just still write about boys and write about love,' you listen to 'Change' on the new record," Borchetta says. "It's one of the few non-love songs that she's recorded so far. Live, it's becoming this tour de force. It's almost like a U2 moment now. So the maturation process is amazing, because she's found a different place where the songs are getting even more important. But it's still her."

Since Swift will be 20 in a matter of months, it's worth pondering the relationship between her age, what she writes about and her audience, especially in a genre like country, which prides itself on addressing adult concerns and sticking by artists for the long haul.

"You don't sell what she's selling and connect like she's connecting if you're just talking to young girls," Borchetta reasons. "They may be the loudest, they might be the most vocal, but she already has mass appeal. So if she feels any pressure at all, it should only be to continue to do what she's doing. And what she does is she writes about her life in real time. She has this thing that I call 'natural nostalgia' about the way she writes. She's talking right to her core base, but if you're older, the pictures are so clear that you go, 'I remember that.'"

Swift's recent concert experiences back that up. ("I looked out into a crowd of 73,000 people at the Houston rodeo the other night, and teenage girls were not the only kind of people I was seeing.")

"Yes, she's gorgeous," says Borchetta. "Yes, she's got a great personality. But what closes the deal and why she will probably be around for a long time is that final piece: that the songs are really that good."

Jewly Hight is a freelance writer based in Nashville. She is a regular contributor to No Depression.com, The Nashville Scene, Performing Songwriter, American Songwriter, Georgia Music Magazine and several other publications.

is constantly changing, so is your music."

EMINEM INDULGES IN A WELCOME RELAPSE

By Jonny Whiteside

On May 19, all hell broke loose. Again. When Eminem's long overdue new album, *Relapse*, hit retail bins like a platinum-hued virus bursting from almost five years in remission, the release galvanized the industry, set new artistic standards, and satiated a palpable, across-the-board anticipation.

Anything less would have been a real shocker; after all, in Eminem, hordes of disaffected consumers found someone to believe in, and they have sucked up the rapper's confections at breakneck speeds. Layering his highly spiced, shrewdly constructed pathology — equal parts exaggerated melodrama, rage, deep-seated frustration, and braggadocio — with exquisite care and a surgically precise gift for exploitation, Eminem represents a musical and cultural breakthrough.

A masterly lyricist with an ability to zero-in on targets guaranteed to elicit powerful responses (battering everyone from his own mother and wife to Christina Aguilera and George W. Bush), he also wields a rare gift for revealing psychologically intimate details of his own inner self. With a natural flair for almost cinematic song construction, Eminem flipped the hip-hop negative with emphatic, unprecedented success. The rapper rates as an irresistible force. And cool? He's the guy who stayed home and napped through his own televised Oscar win, for the extraordinary "Lose Yourself" from the *8 Mile* soundtrack.

His casual attitude at that moment of pinnacle achievement was hard-earned. Born Marshall Bruce Mathers II on October 17, 1972 — when his mother was just 15 — and raised without the benefit of a father, he grew up in a relatively bucolic suburban Missouri setting, but that soured after his family relocated to Warren, Michigan. Badly bullied at middle school, he was once beaten unconscious and remained in a coma for over a week. The result was an accelerated, knuckle-splitting maturation that found an appropriately untamed outlet in rapping. After gaining favor at a weekly local radio rap open mike (somewhat ironically, the call letters were KWHYT) and a subsequent foothold in Detroit's hip-hop underground, Eminem was on his way. Despite the fact that his independently issued 1996 debut *Infinite* went virtually unnoticed, within three years, he attained — via venal alter ego Slim Shady — the sensational international success that made him a household name.

Eminem's re-entry finds a climate that's changed significantly since his last release, 2005's greatest hits collection *Curtain Call*. *Relapse* positively bristles with the potential for slash-and-burn rampages on an entire new generation branded with "kick me" signs on their backsides, but any such speculation will doubtless pale in comparison to the album's withering reality. After all, much of his time off was spent, as he wrote in 2008 book *The Way I Am*, "raising my kids [and] watching rap go to crap."



Eminem necessarily operates at a dizzying artistic and commercial level. Like Elvis Presley circa 1956, he's one of pop music's most polarizing, controversial figures: like Frank Sinatra, he's a remarkably self-possessed artist whose fatalistic manipulation of his audience's own self-image carries magnetic appeal. Coming off this self-imposed

musical drought, he'll have no trouble meeting expectations: *Relapse* will certainly satisfy the world's ravenous appetite for Eminem's trenchant hall of mirrors.

Veteran music journalist Jonny Whiteside's work has appeared in numerous publications, including Variety, the Oxford American, Spin, and the Journal of Country Music; he is also the author of the award-winning "Ramblin' Rose: the Life & Career of Rose Maddox" and "Cry: the Johnnie Ray Story."

A MASTERLY LYRICIST WITH AN ABILITY TO ZERO-IN ON TARGETS GUARANTEED TO ELICIT POWERFUL RESPONSES, EMINEM ALSO WIELDS A RARE GIFT FOR REVEALING PSYCHOLOGICALLY INTIMATE DETAILS OF HIS OWN INNER SELF.

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BMI held its 16th annual Latin Music Awards March 12 at The Breakers Ponce De Leon Ballroom in West Palm Beach, Florida, where Gloria Estefan was named a BMI Icon; singer/songwriter Espinoza Paz earned his second consecutive Latin Songwriter of the Year; "A Ti Si Puedo Decirte" garnered Song of the Year honors for writer Javier Sanroman and publisher Siempre Music; and Editora Arpa Musical received the Latin Publisher of the Year crown. Hosted by BMI President & CEO Del Bryant and Assistant Vice President, Latin Music, Delia Orjuela, the black-tie dinner also touted the writers and publishers of the past year's 50 most-performed Latin songs on U.S. radio and television. The BMI Icon award is bestowed on creators who have had a "unique and indelible influence on generations of music makers." An all-star musical tribute featuring Crespo, Jon Secada, Angeles Ochoa, Arthur Hanlon, Anthony Fedorov, Jorge Villamizar, Pitbull, Fanny Lu and Nestor Torres paid homage to the achievements of Gloria Estefan, who joins an elite list of past honorees that includes Latin music titans Gustavo Santaolalla, Los Tigres Del Norte,

Juan Luis Guerra and Carlos Santana, along with legends Willie Nelson, Brian Wilson, Isaac Hayes, Paul Simon, Dolly Parton and the late James Brown.

Gloria Estefan inarguably ranks in the top tier of the world's most recognizable and beloved performers. From her international breakout success with the Miami Sound Machine to her current award-winning music, Estefan has combined traditional sounds of her native Cuba with infectious pop, dance, and other Latin grooves to create a distinct sound capable of topping charts and uniting people. Her catalog boasts 22 BMI Latin and Pop Awards, along with 11 BMI Million-Air citations. With her husband Emilio Estefan, whose skills as a producer, musician, and composer have helped shape his wife's art, Gloria Estefan has sold more than 70 million albums. Three Grammys, four Latin Grammys, numerous MTV, VMA, and Cable ACE Awards, along with a spot on the Hollywood Walk of Fame, line her career, and elite retrospective honors including an American Music Award for Lifetime Achievement, the BMI President's Award, and the Ellis Island Congressional Medal of Honor have recognized her

significance. Following her induction into the Songwriters Hall of Fame in 1997, she, along with Emilio, received the organization's prestigious Sammy Cahn Lifetime Achievement Award in 2001. An influential proponent of human rights, Gloria Estefan received the National Music Foundation's Humanitarian of the Year honor as well as the MusiCares Person of the Year title, and, in 2008, was named the Latin Recording Academy Person of the Year.

Charismatic troubadour Espinoza Paz earned the prestigious Latin Songwriter of the Year title, underscoring his significant role in the Regional Mexican genre's recent surge in popularity. He contributed a total of six songs to the most-performed list: El Potro de Sinaloa's "El Vaso Derrama," La Auténtica de Jerez Patrimonio Zacatecano's "La Rata Flaca," "Olvídame Tú" recorded by Duelo, El Coyote y su Banda Tierra Santa's "Para Impresionarte," Banda Cuisillos' "Perdóname" and "Sobre Mis Pies," recorded by La Arrolladora Banda El Limón.

"A Ti Si Puedo Decirte" garnered BMI Latin Song of the Year honors for the song's composer, Veracruz native Javier Sanroman. Regional Mexican favorite El Chapo de Sinaloa recorded the song for his



BMI President & CEO Del Bryant; Pepe Garza of Editora Arpa Musical, Latin Publisher of the Year; Latin Songwriter of the Year Espinoza Paz; Icon honoree Gloria Estefan; BMI Assistant vice President, Writer/Publisher Relations, Latin Music Delia Orjuela; Javier Sanroman, writer of Latin Song of the Year "A Ti Si Puedo Decirte"; and Salvador and Manuel Prieto of Song of the Year publishers of Siempre Music.

top-selling album *Te Va a Gustar*. Published by Siempre Music, the song was also named Regional Mexican Airplay Song of the Year by a male artist at the 2008 Billboard Latin Music Awards.

With the highest percentage of copyright ownership of the year's most-performed songs, Editora Arpa Musical garnered their second consecutive Latin Publisher of the Year crown. A catalog with hits including La Arrolladora Banda El Limón's "De Ti Exclusivo," El Potro de Sinaloa's "Chuy Y Mauricio," and all six of Songwriter of the Year Espinoza Paz's substantial contributions catapulted Guadalajara- and Los Angeles-based Editora Arpa Musical to the top.

The ceremony also featured the presentation of the BMI Foundation's sixth annual peermusic Latin Scholarship to 21 year-old José Luis Rodríguez Enchautegui in recognition of his original composition, "Aunque No Vuelva Amanecer." A Puerto Rico native and student at Puerto Rico's Universidad del Turabo, Enchautegui will receive a \$5,000 scholarship. Established by the BMI Foundation and funded by the generosity of Ralph Peer II and the peermusic companies, the scholarship is awarded annually through a competition for original Latin songs and instrumental compositions.

A complete list of award winners is available at bmi.com.



One of the evening's highlights was an all-star musical tribute to Gloria Estefan featuring (clockwise from top of page): Elvis Crespo, Anthony Federov with Arthur Hanlon (at the piano), Angeles Ochoa, Nestor Torres, Pitbull, Jorge Villamizar, Fanny Lu, and Jon Secada.

BMI

Latin Awards 2009



Songwriter of the Year
Espinoza Paz



Gloria Estefan
BMI Icon



Publisher of the Year
Editora Arpa Musical



Song of the Year
"A Ti Si Puedo Decirte"
Javier Sanroman
Siempre Music

A Ti Si Puedo Decirte
Javier Sanroman
Siempre Music

Ahora Que Estuviste Lejos
Demetrio Valle Hernández (PACM)
SERICA Publishing, Inc.

Ayer La Vi
Eber Lind
Don Orma
Crown Music Publishing
Diego Vi Music Publisher

Baila Mi Corazón
Ricardo Arcaño Palomares
Warner-Tamela Publishing Corp.

Basto
Miguel Méndez
SERICA Publishing, Inc.

Bella Traicion
Kara DioGuardi
Ben Moody
Big Music
Sire/Warner Music Publishing
Stage One Music America

Brebaje
Diego Fariñas
Golden Horn Publishing Company, Inc.

Chuy Y Mauricio
Jose Chaves Meza
Editora Arpa Musical

Como En Los Buenos Tiempos
Eduar Cortázar
Adrian Perdomo
Jose Luis Terrence
WB House Of Music
Warner-Tamela Publishing Corp.

¡Como Olvidarte!
Ramón Gochales Mora
Soy Sol Music, Inc.

¡Con Tal De Que Me Olvides!
Felipe de Jesus, Jr.
SERICA Publishing, Inc.

Cuatro Meses
Bernarrin Sanchez Mata (PACM)
Peer International Corp.

Dame Un Beso
Valentino
SERICA Publishing, Inc.

De Ti Exclusivo
Horacio Hernandez
Editora Arpa Musical

Dímelo
Solan Garrett
Brian Kidd
Dollar Bill Publishing
Hélio Music
Songs of Universal, Inc.
Teatrí S Dot Publishing

Duele
Liamon O'Connell
Kalinia
Song Craft Music Publishing
Universal Music Careers

El Hombre De Negro
Marta Ruvalcaba
Gar-Max Music

El Vaso Derrama
Espinoza Paz
Editora Arpa Musical

Enamorado De Ti
Humberto Pizarro Parlan
Musica Music Cooperation

Gotas De Agua Dulce
Javani
peermusic ll, Ltd
Songs of Carnation

Hasta El Dia De Hoy
Gabriel Flores
Música Agente Music Publishing
Inc.

La Llave De Mi Corazón
Javier Luis Giverra

La Rata Flaca
Espinoza Paz
Cultura Urbana Publishing
Editora Arpa Musical

Lágrimas De Sangre
Nacho Hernández
Editores Orca Rio Musical
Tigres Del Norte Ediciones
Musicales

Lágrimas Del Corazón
Jose A Sosa
Siempre Music

Maldito Texto
Eliud Gallo
Adolfo Valenzuela
Omar Valenzuela
Los Compositores Publishing
peermusic ll, Ltd
Twins House of Music

Me Duele Amarte
Tizula Llerenas
Warner-Tamela Publishing Corp.

Me Enamora
Juan Carlos
peermusic ll, Ltd
Songs of Carnation

Muevelo
Richard Javer
Tony Butler
Javier Garcia
Ena Martinez
Miguel Sifuentes
Byron Smith
J&J Music LLC
Oakland Music
Newage Networks Publishing
Sony/ATV Melody
Whooping Dove Music, Inc.

Nena
Elio Adonighetto (PACM)
Miguel Bovi (PACM)
Victorio Arce Varile (PACM)
EMI Virgin Music Publishing
SRL (PACM)
EMI Virgin Songs, Inc.

No Te Veo
Vladimir "El Bani" Felix
Jose "Jawel" Muñoz
Randy Ortiz
EMI Blackwood Music, Inc.
Lion Blanco Music Publishing
Sandanguero Music Pub.

Olvidame Tu
Espinoza Paz
Editora Arpa Musical

Para Impresionarte
Espinoza Paz
Editora Arpa Musical

Perdóname
Espinoza Paz
Editora Arpa Musical

Por Quién Me Dejas
Cruz Sánchez (PACM)
peermusic ll, Ltd

Porque Te Quiero
Javier Wainquez
LGA Music Publishing

Rumbo Al Sur
Harold Ortega Contreras (PACM)
Felipe Valdez Leal (PACM)
EMI Blackwood Music, Inc.

Sexy Movimiento
Juan Luis Moreno Lima "Wani"
Enrique Fajal Pozo "Nesty"
Llenda Viegalla Malive "Yandri"
La Mente Nueva Music Publishing
Universal Music Uncia Publishing

Sobre Mis Pies
Espinoza Paz
Editora Arpa Musical

Solo Jugaste
Mario Cuartero
Canciones Primo Music

Solo Un Sueño
Rubén Darío Flores
Editora Musical Mundo
América (PACM)

Te Llore
Nery Barta (PACM)
Universal Music Careers

Te Pido Que Te Quedes
Alfredo Ramirez Cordal
Universal Music Uncia Publishing

Te Quiero
Flex
EMI Blackwood Music, Inc.

Te Voy A Mostrar
Julio Venegas (PACM)
EMI Blackwood Music, Inc.

Te Voy A Perder
Aurora Bazzano (PACM)
Warner-Tamela Publishing Corp.

Todo Cambio
Jose Luis Cortázar
Máximo Agente Music Publishing
Inc.

Un Juego
Ramón Gochales Mora
Soy Sol Music, Inc.

Vole Muy Alto
Cruz Sánchez (PACM)
Gar-Max Music

Ya Nunca Mas
Manuel Aguero (PACM)
La Capriola Publishing
Música Agente Music Publishing
Inc.



World Radio History

JENNI RIVERA

LA DIVA DE LA BANDA



By Dan Kimpel

Since her emergence in the mid-'90s, Jenni Rivera has become not only one of the most beloved artists in banda music, but one of Latin music's best-selling artists period, with over 20 million albums sold worldwide. Named Female Artist of the Year and Banda Artist of the Year at the 21st Univision Premio Lo Nuestro a la Música Latina awards last year, Rivera also recently released, *Jenni*, which debuted at #1 on the U.S. Top Latin Albums Chart.

As a major female star in the banda/corrido field, Rivera is a rarity in a genre that is resoundingly male-dominated. Her brass-infused music and controversial themes, coupled with intense media scrutiny of her private life, are the trademarks of the singer/songwriter and recording artist known to millions as "la Diva de la Banda."

Rivera was raised in Long Beach, California, where her parents originally emigrated from Mexico. After her early marriage ended in divorce, she obtained a college degree and a real estate license before going to work for Cintas Acuario, the record label founded by her father, Latin-music magnate Pedro Rivera. And while her family also includes four brothers — Juan Rivera, Pedro Rivera, Jr., Gustavo Rivera and corrido star Lupillo Rivera — who all make music, Jenni didn't plan to join the musical dynasty.

However, watching the musicians come and go from her father's Long Beach studio — luminaries such as Graciela Beltran, Rogelio Martinez, Los Razos and, of course, her brothers — ignited her musical ambitions. With a degree in Business

Administration and the experience she had gained at Cintas Acuario, Rivera decided to go for a career in the family business. Her debut, *Chacalosa* (a slang term for a party girl), was her auspicious introduction. Originally with Capitol/EMI's Latin division, then Sony/Latin, in 1999, Rivera signed with Fonovisa, one of the top labels in the regional Mexican market.

She became the first female banda artist to sell out a concert at the world-famous Gibson Amphitheater in Universal City, California, and a series of steamy videos fueled the world's growing fascination with the fiery bombshell. Television appearances, including a visit to her palatial home on *Cribs* plus this season's hot music show

Rock Dinner and *mun2 Hook Up*, all for MTV Tr3's, continue to brand her vibrant music for new, multi-generational audiences.

As a songwriter, Rivera uses her well-publicized personal life for inspiration. Her electrifying 2007 release *Mi Vida Loca*, named Regional Mexican Album of the Year at the 2008 Billboard Latin Music Awards, related tales of her early marriage and pregnancy, domestic abuse, a nasty divorce, and ultimate personal triumph. She worked seamlessly within the framework of narrative corridos and spoken introductions. Patently unpredictable, the album even included a spirited banda version of Gloria Gaynor's "I Will Survive."

An increasingly savvy entrepreneur whose empire also includes Divina Cosmetics, a beauty line specially tailored for Latin women, the artist also executively produced her latest release. But while the project buzzes with the brassy, unapologetic performances that her audiences expect, there is a new sense of nuance and complexity. *Jenni* includes some vulnerable moments like the ballads "Culpable o Inocente," and "Tu Camisa Puesta," and then bites back with "Fraude," a humorous grievance bemoaning a lover's lack of amorous technique.

Jenni Rivera remains one of a very small cadre of female corridistas, and more notably, the only one who writes her own songs and produces her own material. She has made a career out of trumping critics who accuse her of coarsening

"I WANT TO CONVEY A MESSAGE THAT WOMEN CAN BE AS BAD-ASS AS MEN"

Mexican femininity; her bawdy themes, edgy image and earthy approach to her art do more than entertain — they inspire. Controversial and colorful, with her impassioned anthems and a new spirit of feminism, Jenni Rivera celebrates the power of a courageous woman tough enough to triumph in a male-dominated world. "I want to convey a message," Rivera avows, "That women can be as bad-ass as men."

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

JAMIE FOXX'S FORTUITOUS 'INTUITION'



By Bruce Britt

If a contemporary star can validly pick up the torch from Sammy Davis, Jr. to currently reign as "Mr. Entertainment," it's Jamie Foxx. Over the course of a career spanning nearly 20 years, the multi-talented Mr. Foxx has leveraged his exceptional skills across a variety of mediums, conquering television (*In Living Color*, *The Jamie Foxx Show*), movies (*Collateral*, *Ali*, *Dreamgirls*), and standup comedy with an assuredness that has landed him on Hollywood's a-list. But lately, Foxx has played his most natural and impressive role yet: that of a platinum-selling, Grammy-nominated solo recording artist.

Foxx's music career launched in earnest in 2005 when his album *Unpredictable* raced to the top of the pop charts, moving 600,000 units in its first week of release. The album eventually earned double-platinum certification and spawned a #1 single in the form of the title track.

Foxx's latest album proves that *Unpredictable* was no fluke. Featuring contributions by r&b/hip-hop heavyweights including Lil Wayne, Kanye West, T.I., T-Pain, Timbaland and more, *Intuition* marks a danceable departure from its ballad-oriented predecessor. With hits "Just Like Me" and "She Got Her Own," the CD debuted at #3 on Billboard's Top 200 Albums chart. "With ('Intuition'), we've got all these legitimate club, international hits and the tempo is up," Foxx told *Billboard.com*. "People hear this record and go absolutely nuts for it."

In February 2009, Foxx prompted more critical acclaim for yet another reason: his most ambitious music video yet. Directed by acclaimed videographer Hype Williams, Foxx's clip for the single "Blame It" features cameo appearances by Hollywood A-listers including Jake Gyllenhaal, Forest Whitaker, Samuel L. Jackson, director

Ron Howard and more. Upon its triumphant release, the video was hailed by the *Huffington Post* and *Vibe*. Within weeks of its debut, "Blame It" had rocketed into the Top 10.

For Foxx, the high-charting recordings and critical raves are vindication. "I think people are slowly wanting to work with me more as far as music is concerned," the singer told *Billboard*. "I've been trying to break down those sort of preconceived thoughts that this is just a hobby to me or... 'He's already got enough.' People want to work with you, but sometimes they don't take it seriously until they hear the records and see the direction I'm going with."

Considering his formidable acting and comic achievements, it's somewhat understandable that casual observers would mistakenly view music as a sideline project for Foxx, but facts dispel such notions. Indeed, a review of Foxx's career reveals that music has *always* been at the heart of his life.

Raised in Terrell, TX, Foxx began taking piano lessons at age 5, eventually becoming a part-time pianist and choir leader at Terrell's New Hope Baptist Church. Later, Foxx studied composition and classical music on a scholarship to United States International University. His musical training prepared him for the role of a lifetime: When Hollywood director and producer Taylor Hackford began searching for an actor to portray late soul music pioneer Ray Charles, Foxx answered the call with unparalleled credentials and chops.

The result was Foxx's spot-on portrayal of Charles in the 2004 international blockbuster biopic *Ray*. Foxx channeled Charles so convincingly that the actor nabbed the Golden Globe, the Academy Award, and the Screen Actor's Guild Award for Best Actor.

Since launching his solo recording career with 1994's *Peep This*, Foxx has grown increasingly ambitious, earning six Grammy nominations and two Soul Train Awards, as well as winning the 2006

Considering his formidable acting and comic achievements, it's somewhat understandable that casual observers would mistakenly view music as a sideline project for Jamie Foxx, but facts dispel such notions.

American Music Award for Favorite R&B/Soul Male Artist. Foxx has collaborated with a host of industry heavy-hitters including Gladys Knight, Snoop Dogg, Ludacris, The Game, Plies and Adina Howard. The multi-talented singer even recorded a song entitled "She Goes All the Way" with country superstars Rascal Flatts.

Foxx's latest film, based on a true story, is *The Soloist*, which features Foxx in the role Nathaniel Ayers, a real-life musical prodigy who later became homeless in the streets of downtown Los Angeles, but continued to play the violin and the cello.

Ladies and gentlemen of the academies, prepare your nominations.

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

From J Trains to Jam Bands

Mark Batson Translates His 'Why'

By Malcolm Venable

Mark Batson's best-known foray into producing music was relatively recent: He co-wrote and produced India.Arie's "Brown Skin," and other tracks from her 2001 debut *Acoustic Soul*, which earned her seven Grammy nominations.

Batson's breakthrough was hardly beginner's luck; it was the direct result of a lifelong devotion to making music. Now 40, he grew up in the projects of Brooklyn. He describes his childhood as flush with cultural enrichment.

"It was very family oriented," he says. "There was lots of different music and lots of different foods. My parents made sure we didn't get caught up in the street life — there was music and art and philosophy."

Both his parents were musicians — his father was a trained opera singer — and they made him study piano. By age nine, he was entering competitions.

"I wanted to do it," he explains. "It wasn't something that was forced, but the discipline to practice was enforced by my parents."

Batson came of age just as hip-hop began to flourish, and he recalls watching deejays and rappers jam around the city. He kept performing with groups through his teens, and he won a music scholarship to Howard University in Washington, D.C.

He played in the prestigious school's big band and worked at the Smithsonian Institute's music archives department. He started playing for their big band as well, performing compositions by Ellington and other musicians of the '30s and '40s.

He knew he wanted to make a living as a musician, and after graduation, he returned to New York.

He played everywhere and with everybody he could. He linked up with Eric B., and suddenly the classically trained musician was tinkering with the drum machines, samplers and other technology that was shaping hip-hop. He played CBGB's and the Knitting Factory. He toured with Caron Wheeler after she left Soul II Soul. Pharrell Williams had him put together a band for Kelis.

As years passed his focus shifted, and Batson, yearning for a less transient and more lucrative life, moved to production. He linked with India.Arie, and there were few people equally suited to help her build a sound that reflected both timeless soul and hip-hop's edgy punch. *Acoustic Soul* went double platinum, catapulting India.Arie into the big leagues, but it put Batson on the high-demand map, too.

"That opened doors," he says.

He went to write "one or two" songs with Seal and ended up with 40; the result, *Seal IV*, went gold and spawned the international hit "Love's Divine." He co-wrote and produced Anthony Hamilton's *Coming From Where I'm From*, which garnered

two Grammy nods. He co-wrote and produced Beyoncé's now historic debut, *Dangerously in Love*. Alicia Keys, Gwen Stefani, Maroon 5, and Eminem have all leaned on his expertise, while in 2005, he co-wrote and produced the Dave Matthews Band's album *Stand Up*, which debuted at #1 on the Billboard 200. To an outsider, the new r&b juggernaut Batson might have seemed an odd choice to work with the Virginia-based jam band. But switching up his style was no sweat for Batson, considering his multidimensional roots.

"They're different environments, but [they] all call for your musicality and all your knowledge," he says. "When you're working with musicians of this caliber you've got to bring your 'A' game all the time."

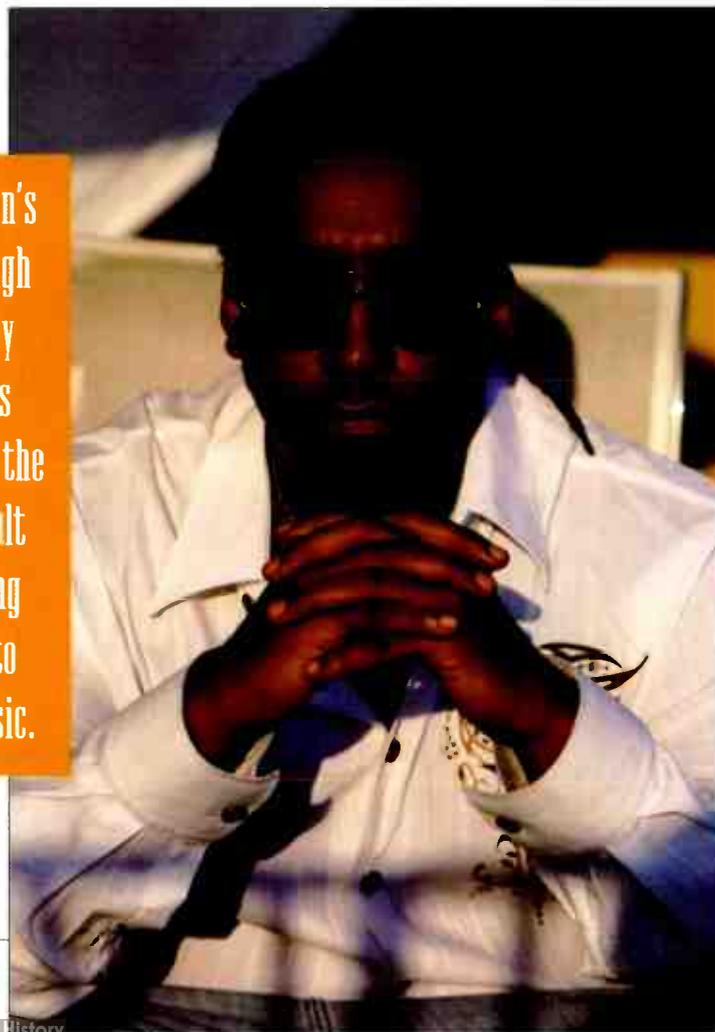
These days, Batson is continuing to keep his mix diverse: He's working with 50 Cent and James Blunt. He's also looking to do more film scores, even more grand in scope than his already impressive work on films including *Beauty Shop* with Queen Latifah, *War* with Jet-Li and *Miami Vice* with Colin Farrell and Jamie Foxx.

"I want to make music that actually connects with a film, not just a typical soundtrack, but one where music and film are speaking together," he explains.

It's the kind of integration, perhaps, that only a real musician gets by constantly absorbing the music of his surroundings. "When the J train stops on Marcy Avenue and it's dark at night — that feeling — that's a beat, that's a sound," he says. "When something feels rough or loving, that's the heart and soul of what you do. That's your 'why'."

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

Mark Batson's breakthrough was hardly beginner's luck; it was the direct result of a lifelong devotion to making music.



Showcases Show Off BMI's Newest Strong Voices

Throughout the country, BMI stages showcases highlighting the most auspicious new voices in Latin, rock & roll, pop, and more. From Acoustic Lounge and Pick of the Month in Los Angeles to New York's own Pick of the Month series, London's Hit Sheet and Nashville's weekly 8 off 8th showcases, BMI remains dedicated to supporting original voices.



Emily Wells (l) grins with BMI's Casey Robison (right) at the January edition of Pick of the Month in Los Angeles.



Pictured at BMI's Acoustic Lounge showcase featuring Azul, Scott Krippayne, Ernesto Carreyó, and Jon Geiger March 2 at Genghis Cohen in Los Angeles are (back row) Chris Declerk, Scott Krippayne, Jon Geiger, and BMI's Casey Robison; (front row) Azul, Frankie Alvarado, and BMI's Marissa Lopez and Tavi Shabestari, with Fernando Melchor.



Pictured at BMI's March 27 installment of its Pick of the Month series in Los Angeles are featured performer 3OH!3's Sean Foreman and Nathaniel Motte, with BMI's Tavi Shabestari, Tracie Verlinde and Myles Lewis standing in front.



BMI's February Pick of the Month in New York featured the carnivalesque, retro-pop sounds of April Smith and The Great Picture Show. Pictured at left are BMI's Glenda Miller, manager Adina Friedman, April Smith, and BMI's Samantha Cox and Drew Gilmer.



Ian Poole, RedSkyJuly's Shelley Poole & Charity; BMI's Simon Aldridge; artist Sophie Smith; Alex Root; AT8's Thalia Beard; *The Hit Sheet* Editor Paul Kramer; AT8's Amber Ducker; and Lou Cowell huddle for a photo at the last Hit Sheet showcase of 2008.

T-Bone Burnett: True Believer

By Ari Surdoval

In today's digitized computerized compressed treble-drenched fluorescent airtight culture, it can get a little hard to breathe. Sometimes, somebody needs to open the window — preferably with a well-thrown brick — and let in a little sun and wind.

And nobody recognizes the soul-saving sweetness of some well-placed sonic space better than T-Bone Burnett.

A legendary producer, and a gifted musician and songwriter, he was born Joseph Henry Burnett in St. Louis in 1948 and raised in Forth Worth, Texas. At just 14, he started wandering out on to the Jacksboro Highway, headed for the dilapidated Skyliner Ballroom to catch performances by Junior Parker and Bobby "Blue" Bland, among others

"The way that room sounded, to me, is the sound I've been going for on every record I've ever done," Burnett told *Mix Magazine* in 2006. "I've just learned more and more about how to do it. It's been a long time of figuring out how to make it sound as exciting on a record."

In the early '70s, Burnett left Texas for Los Angeles. By 1975, he had landed a spot playing piano and guitar in Bob Dylan's legendary Rolling Thunder Revue. At the tour's end, Burnett formed the Alpha Band with fellow Rolling Thunder veterans David Mansfield and Steven Soles and released three critically acclaimed albums before calling it quits.

After a solo career that found Burnett creating albums that generated universal critical praise but modest sales, he dedicated himself to producing. From the crisp roots rock of Los Lobos' *How Will the Wolf Survive?* to the gorgeous, fragile acoustic ballads of Elvis Costello's *King of America*, Burnett brought a deep breadth and a refreshing sense of space, tone and timing to his production.

Eschewing the heavily synthesized, compressed production process so popular and prevalent in the 1980s and '90s, Burnett helped create music that now seems timeless. He did it with young artists — the Wallflowers, Counting Crows, the BoDeans, Sam Phillips, Gillian Welch — inspired by heroes Burnett shared, and he also did it with the heroes themselves. Burnett is responsible for the Roy Orbison concert film masterpiece *A Black & White Night* and Orbison's Grammy-winning last album *Mystery Girl*, in addition to later albums by

legends Ralph Stanley and Tony Bennett.

It is Burnett's ability to make music resonate with tradition without using that tradition as a gimmick or a shtick that led to two of the most artistic and commercial pleasant surprises of the past 20 years.

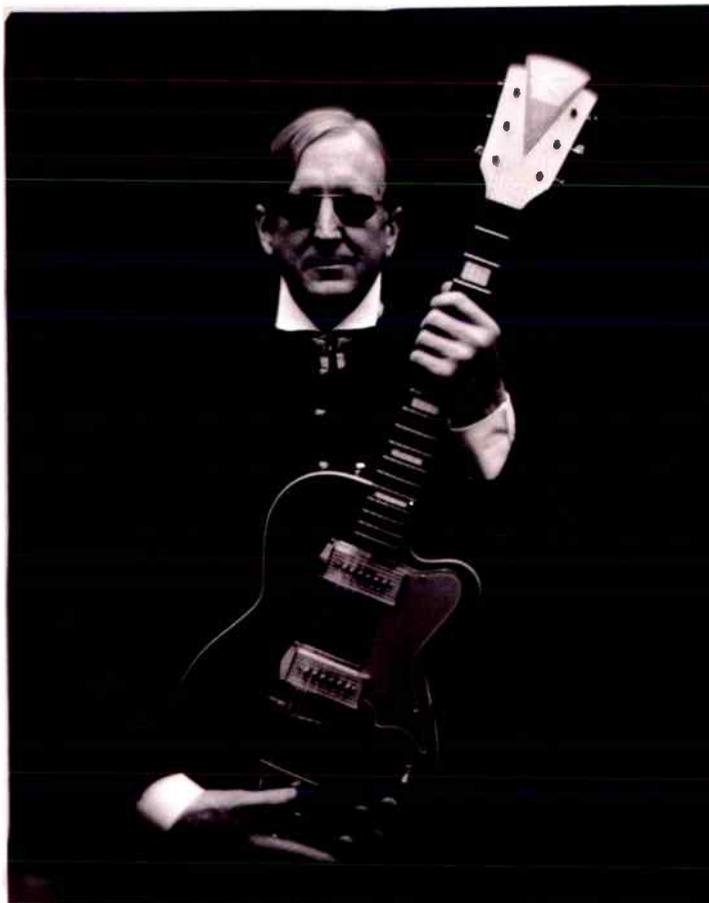
In 2000, Burnett composed the score and produced the soundtrack for the Coen Brothers' *O Brother Where Art Thou?* Featuring artists including Emmylou Harris, Alison Krauss, Ralph Stanley and Gillian Welch delivering stunning interpretations of traditional American folk, blues

and bluegrass songs, the album was a massive, grassroots-driven smash. It sold more than 7 million copies, earning a Grammy and awards from the Country Music Association and the Academy of Country Music, introducing a new generation to the rich, hidden history of American music.

Just as surprising is the odd-ball pairing of Alison Krauss with Led Zeppelin's Robert Plant on last year's terrific *Raising Sand*. Burnett produced and plays guitar on the album as Krauss and Plant weave incredible harmonies through songs by Townes Van Zandt, Mel Tillis, Tom Waits, Gene Clark, the Everly Brothers and Doc Watson. Even after going platinum, being heralded as one of the best albums of the year and winning the 2009 Grammy for Album of the Year, it still seems like a weird idea. Who would ever think to pair one of rock's grittiest and most legendary lead singers with one of the

most beautiful voices in bluegrass, much less propel them with slapback echo, reverb and swaying vibrato through a set of obscure songs written by some of music's greatest unsung heroes? You'd have to be a genius to pull that off. Luckily, there was one on hand.

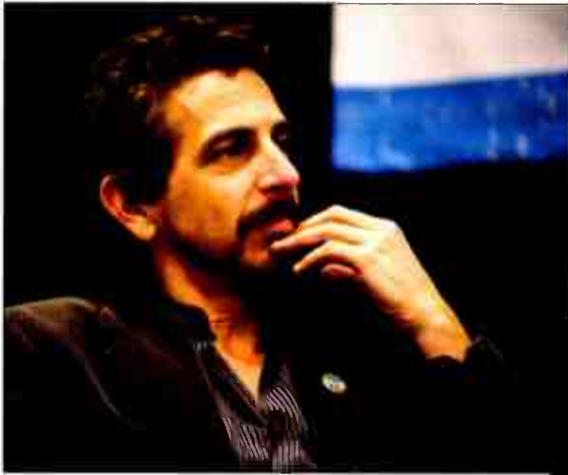
Ari Surdoval is a writer and editor living in Nashville, TN. To see more of his writing, check out his blog [The Big Get-Even](http://TheBigGet-Even.com) at arisurdoval.wordpress.com.



It is T-Bone Burnett's ability to make music resonate with tradition without using that tradition as a gimmick or a shtick that led to two of the most artistic and commercial pleasant surprises of the past 20 years.

BMI BLANKETS SXSW 2009

BMI's widespread presence at the 2009 SXSW Music, Film, and Interactive Conference and Festival included partnering with SXSW to present new-wave progenitors DEVO at Austin Music Hall; indie rock showcases on 6th Street; panels on film music composition and contemporary songwriting; and a slew of additional invitation-only industry mixers and music showcases featuring the annual Howdy Texas kickoff party and Acoustic Brunch.



Michael Penn prepares to answer a question at the BMI Presents: A Conversation with Michael Penn panel during the SXSW 2009 Film Conference on March 17.



Pictured at the BMI Presents: Film Music, the Bastard Child of Post Production panel during SXSW 2009 in Austin, TX, are (front row): panelists Paul Haslinger, Ron Mann, and Grant-Lee Phillips; (back row) panelists John Anderson and Michelle Belcher, moderator BMI's Doreen Ringer Ross, and panelist Linda Kordek.



DEVO performs at Austin Music Hall during SXSW 2009.



Pictured at the SXSW 2009 BMI Film Festival annual party at Manuel's in Austin are Saint Misbehavin's Jahanara Romney, director Michelle Esrick and Wavy Gravy, with BMI's Doreen Ringer Ross and Emory Joseph.



Pictured prior to a press conference promoting DEVO's first-ever appearance at SXSW are BMI's Jody Williams; DEVO band members Mark Mothersbaugh, Gerald Casale, Bob Mothersbaugh, Josh Freese and Bob Casale; SXSW festival producer Darin Klein; and BMI's Mark Mason.

PHOTOS BY ERIKA GOLDRING



BMI's Mark Mason, *Billboard's* Bill Werde, BMI's Bradley Collins, Sarah Jarosz, Megan McCormick, Southwest Airlines' executive, BMI's Jody Williams, Tyler Middleton, and BMI's Beth Mason huddle for a photo at the BMI Acoustic Brunch.

Pictured at the BMI Acoustic Brunch during SXSW are BMI's Myles Lewis, Monte Negro's Xavier Lopez, BMI's Marissa Lopez, Laura Warshauer, Monte Negro's Kinski Gallo Rodriguez, BMI's Samantha Cox and Porfirio Pina, *Billboard's* Bill Werde, and Guy Sebastian.



Trent Dabbs performs with his Ten Out of Tenn compatriots at the Girls Rock Camp showcase during SXSW.



BMI's Anne Cecere and Webcastr's Tim Devine enjoy BMI's annual SXSW Film Conference party at Manuel's.



BMI's Dave Claassen, David Ryan Harris, Charlie Mars, and BMI's Charlie Feldman grin at BMI's Acoustic Brunch.



Pictured at the Songwriters Tell Tales panel are Jeffrey Steele, Ed Harcourt, Jessica Lea Mayfield and BMI's Jody Williams.



BMI's Tracie Verlinde, singer/songwriter David Garza, BMI's Tavi Shabestari, Myles Lewis, and Casey Robison pause for a photo at BMI's annual Howdy Texas party.

New Media Scene

Mobile Ringback Tones: Growing Source of Income for BMI Songwriters and Publishers

BMI is constantly analyzing trends and developments in New Media to develop new sources of performing right income for our songwriters, composers and publishers. The mobile market has been one of the most promising areas for growth in the use of music and potential revenues for BMI affiliates.

As part of its ongoing review of the market, BMI recently released its annual mobile music forecast, which is widely reported by major press outlets around the world, including *The New York Times*, *The Wall Street Journal*, *CNN*, *The Washington Post* and many others.

This year's survey forecasts

that ringback tones will surpass \$235 million in total U.S. retail sales during calendar year 2009, up 15% from 2008's \$205 million and 68% from 2007's \$140 million. A ringback tone is a musical work that is performed to the caller when they place a call to a participating mobile subscriber. Ringback tone revenues are growing as new subscribers sign up for the service and existing subscribers increase the number of tones in their libraries.

"We predict that ringback tones will hit a new high in 2009," said Richard Conlon, Vice President, New Media & Strategic Development, BMI. "Mobile phones have become a significant source



of entertainment for the consumer. Consumers' relationships with their mobile phones have changed. The phone has expanded into a multimedia device offering functions ranging from cameras to music and video storage and playback as well as live streaming media."

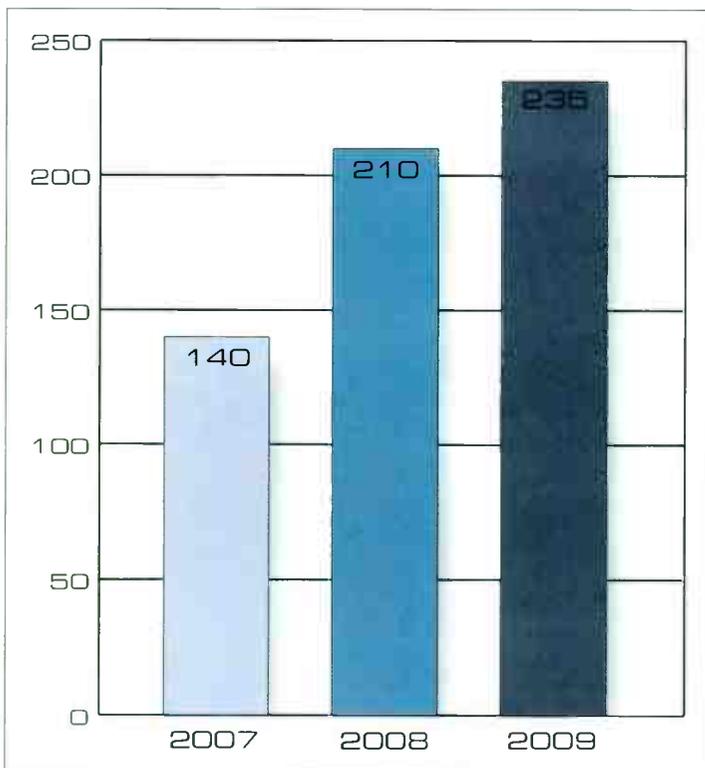
BMI estimates that more than 10 million U.S. subscribers are signed up for ringback-tone services with their wireless carriers. Carriers have had different sales results from the service with anywhere from 2% to 9% of wireless subscribers purchasing the ringback-tone service. BMI estimates that on an industry-wide basis, approximately 4% of United States subscribers have signed up for the ringbacktones. The study is based on comprehensive sales and use data collected as part of BMI's licensing agreements with its mobile music clients; this data reflects the purchasing behavior of more than 215 million of the current 270 million-plus United States mobile subscribers.

Ringback tones are sold by all major carriers, retailing at prices between \$1.99 and \$2.50 per tone, with the vast majority of tones selling at \$1.99. The fee allows the subscriber to use the tone for anywhere from 90 days to 12 months. With only one exception, all

BMI estimates that more than 10 million U.S. subscribers are signed up for ringback-tone services with their wireless carriers.

major carriers require a monthly recurring subscription fee to the service, which is required before a subscriber can purchase a tone. The monthly recurring charge ranges from \$.99 to \$5.00. Carriers representing more than 75% of U.S. wireless subscribers offer the monthly subscription services at \$.99 or less.

U.S. Ringback Tone Market at Retail
(US\$ Millions)



KINGS OF LEON KEEP MOVING

By Kevin Bronson

How do three brothers from Tennessee (and their cousin) become one of the biggest rock bands in the world?

They keep moving — physically and sonically.

With their fourth album, *Only by the Night*, Kings of Leon continue their evolution from scrappy garage-rockers, who in their infancy earned the tag “the Southern Strokes,” to bona fide arena rock stars who endear themselves to fans on four continents and headline festivals throughout the world.

The Kings — sons-of-a-preacher-man Caleb, Jared and Nathan Followill and their cousin Mathew — have done it in part with five-plus years of hard touring. They’ve headlined the Glastonbury and Oxygen festivals in the U.K. and Big Day Out in Australia, two locales where they’ve built an enviable fan base. This summer’s crowded schedule is anchored by slots at Reading and Leeds, as well as domestic dates at the New Orleans Jazz Fest and Sasquatch.

But it’s the pliability of their music that keeps earning the Followills new followers. Many critics hailed the Kings’ third album, 2007’s *Because of the Times*, as a breakthrough. Sure, the swaggering Southern lads had built a buzz with the buzz-saw *Youth and Young Manhood* (2003) and the muscular *Aha Shake Heartbreak* (2005), but their third effort was widely lauded as, for instance, “a more sonically ambitious beast” (*Entertainment Weekly*).

Only by the Night is being welcomed with open ears by fans worldwide since its September release, thanks in large part to the strength of the first two singles, the Grammy-winning “Sex on Fire” and “Use Somebody.” Layered upon echoey guitars, churning rhythms

and stadium-sized melodies, singer Caleb Followill’s yearning, urgent, bluesy yowl — think a tortured Steve Winwood — makes the Kings’ woozy, bad-boy aesthetic seem larger than life.

The quartet has succeeded, Jaan Uhelszki writes for *Spin*, in “applying rough magic and blurry, slurred imagery to their swashbuckling rock.”

No wonder U.S. sales of *Only by the Night* already have outstripped any of the Kings’ first three albums.

For their part, the band worried mostly about channeling their ambitions into music that didn’t sound like they were repeating themselves.

“Basically we got the point where we realized that we can be known as a band that hit it hard for three records and disappeared, or be a band that was smart enough to realize that not very many bands get to make four records, so let’s make the most of this,” drummer Nathan says.

In a February interview, Caleb Followill told *Billboard* that *Only by the Night* is “the least cringe-worthy album that we’ve made. I’m pretty proud of these last two records we’ve made; maybe there’s a little

more professionalism than previous records. Maybe it’s because we’re stronger musicians and I feel as though I’m a stronger songwriter. I just didn’t want to be the weak link.”

The fact is, though, Caleb wrote much of the music while rehabbing from shoulder surgery.

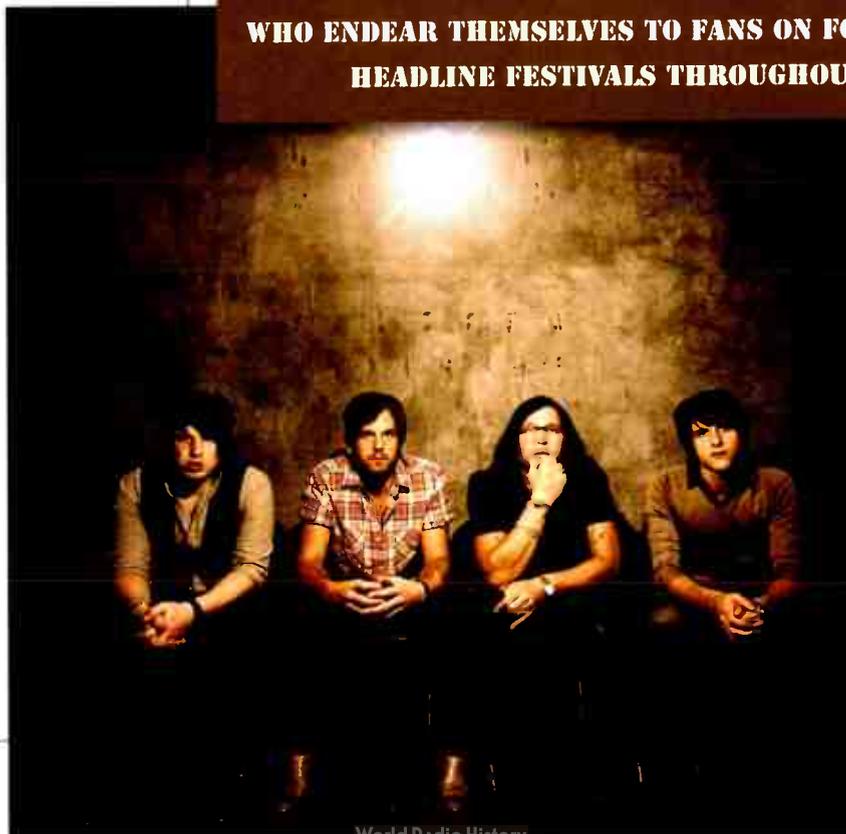
“I think the pain pills inspired him a little more than he realized,” Nathan says, laughing. “He would play us a song and we’d say, ‘When did you write that?’ and he’d say, ‘I don’t really remember writing it. I just woke up with an empty bottle of wine and my songbook open and these words written down’.”

Indeed, Caleb says, “Those pills can make you feel so nice. I think a lot of the pretty melodies came from that and from me just opening more.”

The album was recorded in April 2008 in Nashville with producer Angelo Petraglia — the Kings’ songwriting mentor in their early days — and producer-engineer Jacquire King in sessions the band described as loose and relaxed.

If nothing else, the atmosphere helped Caleb nail his vocals. “I just hid my sing-

KINGS OF LEON CONTINUE THEIR EVOLUTION FROM SCRAPPY GARAGE-ROCKERS TO BONA FIDE ARENA ROCK STARS WHO ENDEAR THEMSELVES TO FANS ON FOUR CONTINENTS AND HEADLINE FESTIVALS THROUGHOUT THE WORLD.



ing for so long because I was nervous that people would listen to my lyrics, assume I wasn’t intelligent because I’m from Tennessee, and pick me apart, so that’s why I sang the way I did,” he says. “I knew it was a risk for me to go in there and really open up and belt the way that I know that I can; the way that I used to when I was younger.”

Kevin Bronson is Los Angeles-based writer. Read more of his work in his blog: <http://buzzbands.la>.

BMI Celebrates Music in Film at Sundance 2009



BMI continued its tradition of diverse involvement with the 2009 Sundance Film Festival, presenting events including a composer/director roundtable entitled "Music & Film: The Creative Process"; the sixth annual Sundance Snowball featuring Rolfe Kent's interactive "Magnificent Howling Audience Score-Shop"; a cocktail reception celebrating The Boxmasters' new album; and intimate combination of camaraderie and fine dining at restaurant Zoom.

Roundtable panelists (back row): directors Max Mayer and Michael Orion Scott, composers Duncan Sheik and George S. Clinton, BMI's Doreen Ringer Ross, composer Craig Richey, director R.J. Cutler, composers Ben Decter and Rolfe Kent; (front row) directors Tze Chun and Ondi Timoner, composers Christopher Lennertz, Peter Golub, T. Griffin, David Poe, Lilli Haydn, and Anton Sanko, director Dana Heinz Perry, and composers Michael Bacon and Marco D'Ambrosio.

Pictured at the Music & Film: The Creative Process roundtable are *We Live in Public* composer Ben Decter, BMI's Doreen Ringer Ross, *We Live in Public* composer Marco D'Ambrosio and the film's director Ondi Timoner.



Pictured at the BMI Snowball live-image scoring event are (front row): Adam Gorgoni, George S. Clinton, and Christopher Lennertz; (back row) iZLER, BMI's Doreen Ringer Ross, Rolfe Kent, BMI's Ray Yee and Craig Richey.

Pictured at the reception celebrating the Boxmasters' new album *Modbilly* are Lionsgate's Tracy McKnight, BMI's Doreen Ringer Ross, Boxmasters front man Billy Bob Thornton, BMI's Linda Livingston and actor Woody Harrelson.



Pictured at Zoom are composer Christopher Young, BMI's Doreen Ringer Ross and Jeff Dowd.

PHOTOS RANDALL MICHELSON

PHOTO AT LEFT CHARLEY GALLAY/WIREIMAGE PHOTO AT RIGHT RANDALL MICHELSON/WIREIMAGE

Classical Marries Comedy In the Scores Of Theodore Shapiro

By Jon Burlingame

From the upbeat, jazzy sounds of *The Devil Wears Prada* to the jungle-adventure send-up of *Tropic Thunder* and the sentiment of last year's hit *Marley & Me*, composer Theodore Shapiro has consistently delivered memorable music for some of the funniest movies of the past five years.

But in a corollary to the old acting bromide "dying is easy, comedy is hard," Shapiro steps gingerly when adding music to the antics of a Jack Black, Ben Stiller or Owen Wilson: "If you're ever making a gesture that gives the audience permission to laugh, you have to be very judicious with it," he explains, "because the worst possible thing you can do is to push the comedy too hard."

His careful touch has made him a sought-after collaborator for some of Hollywood's leading comedy directors: David Frankel (*Prada, Marley*), Stiller (*Tropic Thunder*), John Hamburg (*I Love You, Man, Along Came Polly*), Mike Judge (*Idiocracy*) and, most recently, Harold Ramis (*Year One*).

Shapiro, 37, is a rarity in modern film music: a classically trained composer (bachelor's degree from Brown, master's from Juilliard) who, despite commissions for classical works (including a well-received piano concerto in 1999), decided he'd rather be working in film.

"A lot of the seminal cultural experiences of my life were in the movie theater," he says during a writing break at his comfortable Glendale, Calif., studio. "As a 9-year-old boy, 'Raiders of the Lost Ark' had a major impact on my life. I've always been very connected to the medium."

Shapiro followed the usual route for a fledgling film composer: low-budget, independent films, often made by friends, one of which, Karyn Kusama's *Girlfight*, won major awards at the Sundance Film Festival and led to a two-film collaboration with celebrated playwright (and sometime film director) David Mamet, on *State and Main* and *Heist*.

Director Todd Phillips liked Shapiro's thriller score for *Heist* and hired him for his 2003 comedy *Old School*. Its success, in turn, led to Shapiro's current status as Hollywood's go-to composer for edgy comedic fare: *Starsky and Hutch*, *Dodgeball*, *Fun with Dick and Jane* and others.

But it's never simple, Shapiro says. "If the movie works, it's because there is something emotionally satisfying — and if you don't get that part right (as a composer), then you're going to hurt the movie." For the hit Meryl Streep-Anne Hathaway movie *The Devil Wears Prada*, for example, "a portion of the score had to do with the energy and excitement and glamour of the fashion world. But an equally large and important aspect of the score was about the main

character's self-actualization and growth."

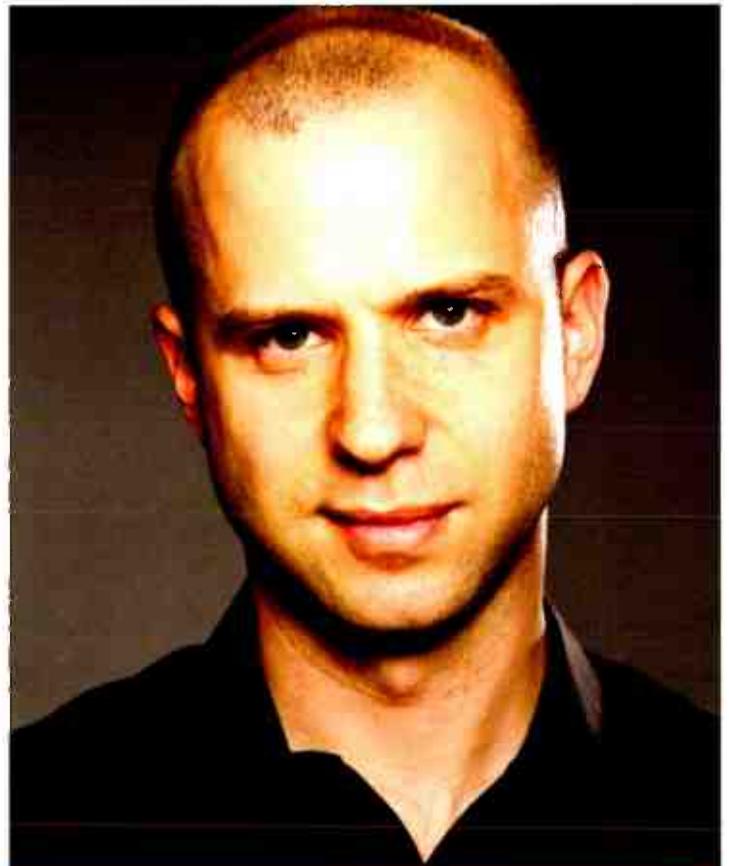
The Will Ferrell ice-skating comedy *Blades of Glory* demanded "an epic sports score," Shapiro noted, while *Tropic Thunder* — set in Southeast Asia, where actors making a movie are caught up in real wartime action — required "the orchestra, a rock band, ethnic specialists, vocal soloists and taiko drum ensemble. We played it completely straight," he points out, which only added to the fun.

And when it came to one of last year's biggest hits, the dog-centric Jennifer Aniston-Owen Wilson comedy *Marley & Me*, the balance was even more delicate because of its much-talked-about finale. "The emotional wallop of the movie's last third simply didn't exist before Teddy composed the gorgeous, elegiac theme that carries the film to its bittersweet ending," says director Frankel. "Teddy's range as a composer is astonishing, but even more valuable is his ability to capture perfectly the emotional rhythms of a film."

This summer's Shapiro scores include *I Love You, Man*, which needed just five minutes of original music, and *Year One*, the Jack Black caveman movie that needed much more, but also a more primitive soundscape featuring brass, percussion and harp. Upcoming is a reunion with director Kusama on *Jennifer's Body*, a horror-comedy written by Diablo Cody (*Juno*).

Says Shapiro: "I'm excited to come to work every day. I enjoy the craft of film composition. I just want to keep challenging myself and having the opportunity to work on movies that I really love."

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



"If the movie works, it's because there is something emotionally satisfying — and if you don't get that part right (as a composer), then you're going to hurt the movie."

LICENSING NEWS

RAB, BMI, MIW Offer Second Annual 'Rising Through The Ranks' Program

The partnership of the Radio Advertising Bureau (RAB), BMI and the Mentoring and Inspiring Women in Radio Group (MIW) is accepting scholarship applications for the unique "Rising Through the Ranks" program, a two-day training seminar dedicated to the support and advancement of women in radio sales management, to be held August 25-26 at the RAB Radio Training Academy in Dallas.

Designed for relatively new and up-and-coming sales managers, the 2009 Women in Radio Management & Leadership

Training Seminar will focus on critical sales management techniques and cover topics ranging from time management to public speaking.

The winner of the RAB and the MIW group's first annual Trailblazer Award, Erica Farber, former publisher of *Radio & Records*, will be a featured speaker at the seminar. Climbing the ladder throughout her career in the radio business, she has gone on to become one of the industry's most respected and influential business women. Farber will share her insight into what women face today as managers

and what tools they need to succeed.

BMI will provide 25 scholarships for this year's program. These scholarships cover the cost of the training course and help promote the advancement of female managers.

"We saw tremendous success with this program during its first year, and we are pleased to increase the number of scholarships available to women in radio management," noted Mike O'Neill, BMI Senior Vice President, Licensing. "Through this intensive and rewarding training

course, BMI, the RAB and the MIW will be accepted through July 17, 2009. The training course is limited; applicants are encouraged to submit early to secure a spot.

"As we continue our efforts to create opportunities, educate and support the careers of women in Radio, 'Rising Through the Ranks' and similar programs remain essential to the advancement of women in management roles," commented Heidi Raphael, VP of Corporate Communication for Greater Media and spokesperson for the MIW Radio Group.

"The RAB has worked hard through training and education to promote the advancement of women to senior positions in Radio. Our curriculum and speakers ensure that attendees receive the latest tools and information to carry them into these management positions," said Mike Mahone, RAB Executive Vice President.

Hodges and Miriello Shine at RAB



Many of radio's top executives were treated to a performance by BMI singer/songwriters David Hodges and Amie Miriello during the RAB conference in Orlando in March, which was preceded by a dinner hosted by BMI. Hodges, a former member of the group Evanescence and co-writer of the band's smash hits "Immortal" and "Bring Me to Life" as well as Kelly Clarkson's number one song "Because of You," performed songs from his upcoming solo release on Warner Bros. Miriello, who is signed to Jive Records, has had songs placed in the MTV show *The City* and toured with Gavin McGraw and Nick Lachey. Pictured after the performance are (l-r): Commonwealth Broadcasting President/CEO Steve Newberry, NAB President/CEO David Rehr, Miriello, Hodges, BMI Senior Vice President, Licensing Mike O'Neill and guitarist Jay Dmuchowski.

Dillon Entertains Federated Media Executives



BMI award-winning country songwriter Dean Dillon provided the entertainment at Federated Media's Annual Achievement Awards held in Angola, Indiana. Dillon, who was inducted into the Nashville Songwriters Hall of Fame in 2002, has written 13 number one songs for George Strait and dozens of other hits for artists such as Kenny Chesney, Brooks & Dunn, Lee Ann Womack and George Jones. Pictured after the performance are (l-r): Federated Media President & CEO John Dille, Federated Media's Leann Didier, Federated Media COO Tony Richards, Dillon, and BMI's Kathleen Smyth and Dan Spears.

► More than 400 radio and television executives, along with state broadcast association presidents and NAB staff, were on hand to watch BMI singer/songwriter Jeffrey Steele deliver a blistering performance at the annual NAB State Leadership Conference banquet held at the Mandarin Oriental Hotel in Washington DC. The two-time BMI Country Songwriter of the Year treated the enthusiastic audience to rousing renditions of many of his top hits, including "These Days," "The Cowboy in Me," "My Town," and the Grammy-nominated "What Hurts the Most." Pictured (l-r) are: BMI's Dan Spears, NAB Radio Board Chair Steve Newberry, NAB President & CEO David Rehr, Steele, NAB Joint Board Chair Jack Sander, and NAB Executive VP John David.

Steele is Strong at NAB State Leadership Conference



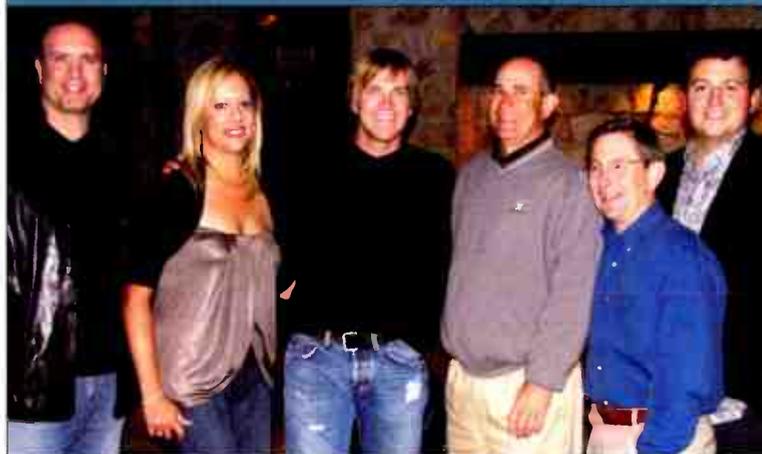
Jason Matthews Entertains Tennessee Broadcasters



◀ BMI sponsored the opening reception of the Tennessee Association of Broadcasters annual convention in Murfreesboro, TN, highlighted by a performance by award-winning songwriter Jason Matthews. The 2006 Music Row Breakthrough Songwriter of the Year entertained the crowd with #1 hit "Must Be Doin' Something Right" (recorded by Billy Currington), recent Top 10 "Country Man" (recorded by Luke Bryan), and "That's What Mamas Do," as well as songs cut by Randy Travis, James Otto, and Tammy Cochran. Pictured (l-r) are: TAB Executive Director Whit Adamson, BMI's Mason Hunter, Matthews, and TAB Business Manager Jill Green.

► BMI songwriter Jack Ingram performed at the Annual Clear Channel Broadcast Accounting Holiday Party in San Antonio, TX. Ingram, a Texas native and reigning ACM New Male Vocalist of the Year, entertained the crowd with hits "Measure of a Man," "Lips of an Angel" and current single "That's A Man," among others. Pictured (l-r) are: Clear Channel San Antonio Operations Manager George King, Clear Channel Controller Susan Hicks, Ingram, Clear Channel VP of Finance Rick Mangum, Clear Channel Senior VP/Chief Accounting Officer Herb Hill and BMI's Mason Hunter.

Ingram Entertains Clear Channel



Mandy Barnett Performs for the American Hotel & Lodging Association CEO Dinner



▲ BMI singer/songwriter Mandy Barnett and her acclaimed band performed at the American Hotel & Lodging Association Annual CEO Dinner in New York. Mandy performed such hits as "Crazy," "I Can't Stop Loving You," "Blue Bayou," "I Left My Heart in San Francisco" and "You Belong To Me." Pictured (l-r) are BMI Licensing VP Tom Annastas; Barnett; AH&LA EVP & COO Pam Inman, and AH&LA President & CEO Joseph McInerney.

BMI Boosts WCRS Live!



◀ This year's WCRS Live! Show (co-sponsored by BMI and Country Aircheck), held at CRS 40 in the Nashville Convention Center in March, featured acoustic performances by BMI songwriter/artists Bobby Pinson, Paul Overstreet, Josh Turner and Jamey Johnson. WCRS Live! showcases the artistry of the participants and reinforces the connection between songwriters and Radio. Pictured (l-r) are: BMI's Dan Spears and Clay Bradley, Paul Overstreet, Josh Turner, Jamey Johnson, Bobby Pinson and BMI's Jody Williams.

Christian Music Awards Honor Genre's Most-Played Songs

BMI saluted the writers and publishers of the past year's most performed songs on Christian radio and television during the annual Christian Music Awards at the company's Music Row offices Saturday, April 18 in Nashville. Donald Lawrence was named the 2009 Christian Songwriter of the Year, while "Never Would Have Made It," co-written by Pastor Marvin Sapp and Matthew Brownie, garnered Song of the Year honors. Universal Music Publishing Group garnered its second consecutive Christian Publisher of the Year crown. BMI Vice President Jody Williams, along with Senior Director Thomas Cain and Associate Director Beth Mason, of BMI's Writer/Publisher Relations department in Nashville, presented awards spanning five categories: Christian Rock, Contemporary Christian, Inspirational, Urban Gospel and Southern Gospel. BMI Senior Vice President, Writer/Publisher Relations Phil Graham joined his staff on stage for the presentation of the night's top honors, Song, Songwriter, and Publisher of the Year.

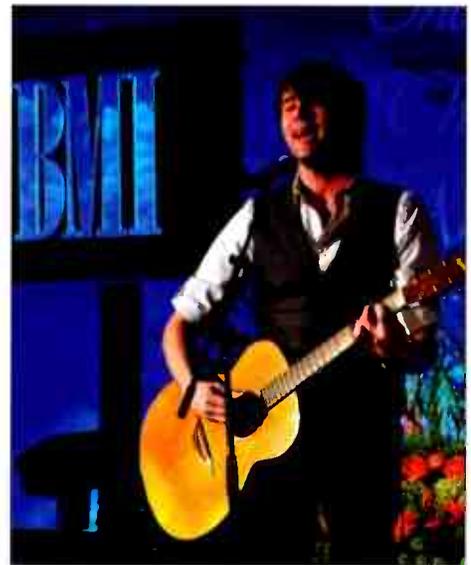
Prior to the presentation of awards, guests enjoyed a round of intimate performances from a selection of Christian music's elite composers and rising stars. 2009 Dove New Artist of the Year nominee

Fee front man Steve Fee delivered an acoustic rendition of BMI Award-winner "All Because Of Jesus"; and songwriters Jim Daddario and Catt Gravitt, joined by Jim Kimball on guitar, performed their BMI Award-winning composition "In Better Hands," recorded by Natalie Grant.

Producer, choir director and songwriter Donald Lawrence earned the BMI Songwriter of the Year crystal thanks to his compositions "Giants," recorded by Donald Lawrence Presents the Tri-City Singers, and "Livin'," recorded by the legendary Clark Sisters.

The impassioned testimonial "Never Would Have Made It" garnered the BMI Song of the Year honors for Stellar Award-winner and Grammy-nominated Pastor Marvin Sapp and collaborator Matthew Brownie. Recorded by Pastor Sapp on his critically acclaimed album *Thirsty*, "Never Would Have Made It" was published by Marvin L. Sapp Music and Minstrel Melodies.

The ceremony also feted Publisher of the Year Universal



Steve Fee performs his award-winning "All Because of Jesus."



Performing "In Better Hands" at the BMI Christian Music Awards are (l-r): co-writers Jim Daddario and Catt Gravitt, joined by guitarist Jim Kimball.



Pictured at the 2009 BMI Christian Music Awards are (l-r): BMI's Thomas Cain; Song of the Year co-writer Matthew Brownie; Publisher of the Year Universal Music Publishing Group's Dale Matthews; Songwriter of the Year Donald Lawrence; and BMI's Phil Graham, Jody Williams and Beth Mason.

Music Publishing Group (Bridge Building Music, Universal Music-Z Songs). The award is determined by the highest percentage of copyright ownership in award songs, and the company's four award-winning songs include Donald Lawrence's two award-winners, as well as "Give Me Words to Speak," written and performed by Aaron Shust, and "Love Song for a Savior," co-written and recorded by Matt Bronleewe, Dan Haseltine, Charlie Lowell, and Steve Mason of Jars of Clay.

PHOTO: GUY LAWRENCE

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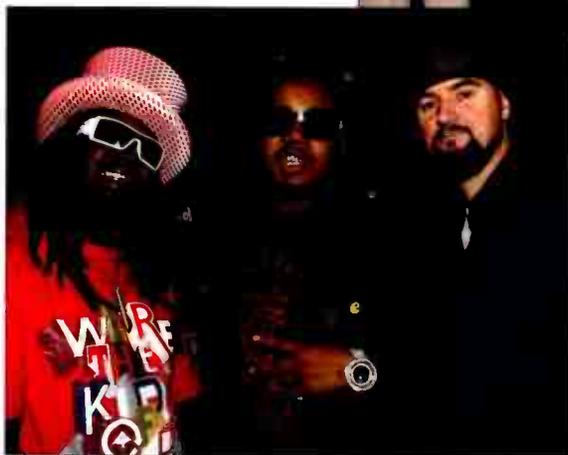
BMI2009

If We Put Our Heads Together

BMI participates in and facilitates copyright education and discussion at numerous panels throughout the year. Staged in various geographic areas and addressing a diverse hive of issues affecting all genres, the conversations are often moderated by BMI executives and feature insight from industry insiders and policy makers.



ARNOLD TURNER



▶ Star producer Rodney Jerkins was joined by Internet and music industry leaders for a BMI-hosted panel November 18 at the Microsoft Zune LA Loft in Los Angeles. Pictured at the discussion are (back row): Rondor Music's Kevin Hall, Fox Mobile's Soren Schafft, moderator Billy Johnson, Jr. of Yahoo, Atlantic Records' James Lopez, artist Mickey Factz, BMI's Malik Levy, Def Jam's Brian Postelle and Toby Abner, Esq., with BMI's Nicole Plantin and Rodney Jerkins standing in front.

▲ ◀ Pictured in the photo above at the 3rd annual "How I Wrote That Song" panel discussion, sponsored by MySpace on February 7 in Los Angeles are BMI's Phil Graham, Barbara Cane, and Alison Smith; BMI songwriter and panelist Makeba Riddick; co-moderator and Access Hollywood Music Correspondent and A&R Consultant, MySpace Records Quddus Philippe; BMI songwriter and panelist T-Pain; BMI's Nicole Plantin and Wardell Malloy; songwriter and panelist Keri Hilson; BMI's Byron Wright; BMI's Catherine Brewton, who also moderated the panel; and BMI songwriter and panelist will.i.am. In the shot at left, T-Pain, Twista and Jim Jonsin smile for the camera after contributing to the "How I Wrote That Song" panel.



RANDALL MICHELSON



Yakety Yak, Welcome Back. Rock and Roll Hall of Fame and Songwriters Hall of Fame members Jerry Leiber and Mike Stoller were welcomed back to the BMI family at a reception during Grammy week at BMI's Los Angeles offices. The legendary songwriting duo penned American classics including "Hound Dog," "Kansas City," "Yakety Yak," "Stand By Me," "Loving You," and "Jailhouse Rock." Pictured in the photo above are Burt Bacharach, Jerry Leiber, Mike Stoller, BMI President & CEO Del Bryant and BMI's Barbara Cane. Pictured at right at the reception are BMI's Doreen Ringer Ross and Barbara Cane with BMI songwriter Dean Pitchford.



LESTER COHEN



► BMI partnered with Oficina del Musico.com to present "El Arte de la Composición" (The Art of Songwriting) panel at The Puerto Rico Conservatory of Music September 10. Participants Willy Rodríguez of Cultura Profética; producer, composer, and musician Luis Perico Ortiz; Si Señor's Lewis "Butch" Magruder; artist, composer, producer and musician Glenn Monroig; Randy Luna Entertainment, Inc.'s Randy Luna; reggaeton artist Voltio; BMI's Joey Mercado; and La Secta All Star's Gustavo Laureano huddled together for a photo.



▼ BMI's Fred Cannon participated in the "Too Much or Too Little Copyright Protection? A Debate..." discussion staged during Leadership Music's annual Digital Summit, held March 24 at Belmont University in Nashville. Pictured are BMI's Fred Cannon and Billy Ivey of the Curb Center for Art, Enterprise and Public Policy, Vanderbilt University.



▲ Pictured at BMI's "A Conversation with the Industry" panel held March 18 in New York City are G-Unit Records Sr. Director of A&R Dre Mckenzie; Royalty Network's Director of A&R Marshall Murphy; Island Def Jam Records Director of A&R David "Touch" Wright; journalist Bonsu Thompson; music producer Kwame; songwriter Frankie Storm; BMI's Wardell Malloy; music producer Poke; and BMI's Ian Holder.



◀ Who Wouldn't Want to be Keith? Industry heavy hitters gathered in BMI's Music Row lobby Monday, March 16 to recognize a cluster of milestones for superstar Keith Urban (pictured). In addition to celebrating the release of Urban's fifth studio album *Defying Gravity*, revelers toasted his 10th chart-topper "Sweet Thing," and applauded Urban's 11 song-deep list of BMI Million-Air award-winning compositions, which he either wrote or co-wrote. In addition to witnessing the awards presentation, guests enjoyed an intimate performance by Urban.



▲ Music, Masters & Messages. Shown kicking off the 8th annual Jazz Appreciate Month in Washington, D.C. at the JAM Launch in Carmichael Auditorium at the newly renovated National Museum of American History (NMAH) on April 2 are BMI composer/artist Marcus Johnson, BMI's Robbin Ahrold, Mangione, Smithsonian Director of Music John Hasse and NMAH Director Brent Glass.

JOHN RUSSELL

STEVE LOWRY



▼ **Know Them Now.** An array of hip-hop and r&b talent on the verge of mainstream success commanded the stage at BMI's "Know Them Now" showcase, held December 16 at The Xchange in New York. Pictured are BMI's Wardell Malloy, Universal Motown recording artist Ron Browz and BMI's Ian Holder.



▲ **It's an Honor Just to be Nominated.** Shown at the Society of Composers and Lyricists (SCL) Oscar nominees reception in Los Angeles on Saturday, February 21 are BMI's Anne Cecere and Linda Livingston; Gorfaine Schwartz agency's Maria Machado; Original Score and Song nominee Thomas Newman (*Wall-E*), BMI's Doreen Ringer Ross; Original Score nominee Alexandre Desplat (*The Curious Case of Benjamin Button*) and Original Score nominee Danny Elfman (*Milk*); Kraft-Engel agency's Laura Engel; BMI's Ray Yee and Kraft-Engel agency's Richard Kraft.



▲ **Higher and Higher.** Songwriter Renard Miner recently received BMI Million-Air certificates commemorating 4 million performances generated by "Rescue Me" and the 7 million performances earned by "Higher and Higher," both co-composed by Miner. BMI's Jean Banks made the presentation at the offices of the *Chicago Defender*. Pictured celebrating with Miner are Willis of WBGK, BMI's Jean Banks, Renard's youngest son Briyon Miner, Renard Miner, Morton Banks, Constance Miner, attorneys Derrick A. Humphries and Linda Mensch, Earlene E. Jones, President of the E. Rodney Jones Foundation and Earl Calloway, Fine Arts Editor of the *Chicago Defender*.

▶ **A Cut Above.** BMI's London bureau recently introduced award-winning American singer, songwriter and producer Mike City to premier English production duo Future Cut. Pictured are BMI's Simon Aldridge and Tabitha Capaldi, Mike City, and Future Cut's Tunde Babalola and Darren Lewis.



▼ **Que Buena!** BMI's Delia Orjuela, BMI Latin Award-winning songwriter and radio program director of L.A.'s popular station Que Buena Pepe Garza and his wife Elisa Beristain pose beside Mr. Garza's new star on the Las Vegas Walk of Fame. The star, which recognizes Garza's substantial career achievements, was unveiled March 5 in front of the New York New York hotel.



► You Should Have Seen It In Color. Pictured at the annual WCRC Live! showcase presented by BMI and *Country Aircheck* Thursday, March 5 are BMI's Dan Spears and Clay Bradley, performers Paul Overstreet, Josh Turner, Jamey Johnson, and Bobby Pinson, and BMI's Jody Williams. Staged during CRS-40, the anticipated evening of live music featured a commanding set from multiple award-winning singer-songwriters.



▲ Wrestling with Music in Film. Shown at BMI's "Director/Composer Line – Fox Searchlight's *The Wrestler*" panel during the *Hollywood Reporter* and *Billboard* magazine Film and TV Music Conference November 13-14 in Los Angeles are director Darren Aronofsky, BMI's Doreen Ringer Ross, *Billboard* Senior Editor Anne Donahue, and composer Clint Mansell.



▼ This is Now. Pictured at River Run Records recording artist Charlie Allen's European showcase are BMI's Brandon Bakshi; President, River Run Records Diane Delena; BMI singer-songwriter Charlie Allen; and Partner, Global Eyes Entertainment Preston Sullivan. Allen recently released new album *That Was Then, This Is Now*.



▲ Who's Next. Pictured at the "Who's Next? Writers on the Rise" cocktail reception held April 16 in New York City are (back row): BMI's Ian Holder, Samantha Cox, Wardell Malloy and Jamil Walker; SRC/Universal recording artist Corte Ellis; BMI's Charlie Feldman; and N.A.R.S./Jive recording artist Kevin Cossom; front row: BMI's Glenda Miller; songwriter Michael Warren; Island Def Jam recording artist Unique; Universal/Motown recording artist Tina Parol; songwriter Shawn Fisher; songwriter Robert Allen; Capitol recording artist Jaicko; BMI's Alison Smith; and songwriter REO.

MAURY L. PHILLIPS

JERRY BAILEY

LAWRENCE OLIVER

▶ **That Sounds as Good as This Tastes.** Pictured at BMI's acoustic lunch featuring a performance by Latin Grammy Award-winner **Lila Downs** Wednesday, April 8 in Los Angeles are **Paul Cohen**, BMI's **Casey Robison** and **Marissa Lopez**, and **Lila Downs**, with BMI's **Delia Orjuela**, **Barbara Cane** and **Ray Yee**.



▼ **Every Day Is BMI Day.** Composer **Tim Maurice** was named the 2009 BMI Film Scoring Scholarship recipient during the annual BMI Day at Berklee College of Music held recently in Boston. Maurice, a film scoring major, received the scholarship at a presentation by BMI composer **David Newman**, in whose name this year's scholarship is given. Pictured are **David Newman**; Berklee Film Scoring Department Chair **Dan Carlin**; BMI's **Doreen Ringer-Ross**; 2009 BMI Film Scoring Scholarship recipient **Tim Maurice**; Berklee President **Roger Brown**; and Director of Berklee Center in Los Angeles **Peter Gordon**.

▲ **We Have a Winner.** Columbia University graduate student **Jeffrey Simno** won the 2008 Robert Sherman Scholarship, which is bestowed by the BMI Foundation each year on an auspicious student composer currently studying musical theatre. Pictured are BMI's **Jean Banks**, librettist **Jeffrey Simno**, and BMI Foundation President **Ralph Jackson**.



▲ **Vybz Blitz.** BMI's **Brandon Bakshi** (left) grins for the camera with **Vybz Kartel** at the hitmaker's Jamaica home. Kartel is currently enjoying a surge of success thanks to his smash "Rampin' Shop," featuring **Spice**.

▼ **Big Girls Don't Cry.** BMI COO **John Cody** visited with the cast of *Jersey Boys* as they ended their recent run at the Tennessee Performing Arts Center (TPAC) in Nashville. Cody is also on the TPAC board of directors executive committee. Pictured are *Jersey Boys*' **Erik Bates** (Tommy DeVito) and **Josh Franklin** (Bob Gaudio); BMI COO **John Cody**; *Jersey Boys*' **Steve Gouveia** (Nick Massi); **Eva-Lena Cody**; and *Jersey Boys*' **Joseph Leo Bwarie** (Frankie Valli).



NICK BALKIN

PHOTO COURTESY OF TPAC EXECUTIVE VICE PRESIDENT & GENERAL MANAGER BRENT HYAMIS



▲ It's Getting Hot in Here. Pictured at the BMI co-hosted party Friday, March 6 celebrating Dierks Bentley's no. 1 single "Feel That Fire" are BMI's Clay Bradley, co-producer/co-writer Brett Beavers, Dierks Bentley, BMI's Jody Williams, co-writer Brad Warren, Stylesonic Music publishing company co-owners Tim McGraw and Faith Hill, co-writer Brett Warren, and BMI's Bradley Collins.

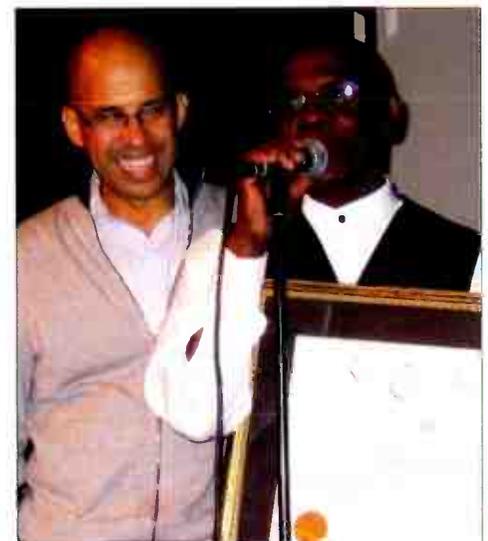


▲ Prodigious Pair. Pictured at The Prodigy's headlining performance during the Winter Music Conference's Ultra Music Festival in Miami on March 28 are The Prodigy's Liam Howlett, BMI's Brandon Bakshi, and The Prodigy's Keith Flint. The band performed in support of their new album, *Invaders Must Die*.



◀ ▲ Sign here. Crooners 718 won BMI's 12th Annual Unsigned Urban showcase contest in Atlanta on April 23. NAS, Trey Songz, and Novel also performed, while hip-hop heavy Lil Jon received the Legends of ATL Award. Pictured, above, before the show are 718's Rel and Ryan, BMI's Wardell Malloy, Lil Jon, BMI's Catherine Brewtown, and 718's David and Ayden. In the photo at left, NAS, BMI's Catherine Brewtown, and Trey Songz smile for the camera.

▼ Liberacion. In celebration of Dominican Republic Independence Day, BMI's Porfirio Pina (left) presented Dominican salsa and merengue singer Cuco Valoy a Special Citation of Appreciation on February 27, 2009 at SOB's in New York.



KAY WILLIAMS

BEN ROSE



▲ Smoke 'Em If You Got 'Em. Pictured at the semi-annual Spring Smoker showcase featuring performances from participants in the Tony-honored BMI Lehman Engel Musical Theatre Workshop on April 30 in New York are (back row) Randy Klein, Kiernan Schmitt, Matthew Hardy, Ben Green, Philip Chernyak, event co-producer and moderator Pat Cook, Blake Hackler, Craig Baldwin, Ken McCarthy, Kathy Lombardi, Ray Bokhour, Michael Kooman, Barry Wyner, Clay Zambo, Will Trice, and BMI's Jean Banks, with (front row) Justin Warner, event co-producer Frank Evans, Kellen Blair, and David Gaines.



◀ ▲ Applause for the Altruistic. On February 9 in Beverly Hills, Los Lobos and duo Cheech and Chong were honored by California Rural Legal Assistance (CRLA) for their humanitarian efforts. Pictured in the photo above are Los Lobos' Steve Berlin, BMI's Linda Livingston, Los Lobos' Cesar Rosas, BMI's Delia Orjuela, and Los Lobos' Conrad Lozano and Louie Perez. In the shot at left, BMI's Delia Orjuela, funnymen Cheech Marin and Tommy Chong, and BMI's Linda Livingston smile for the camera.

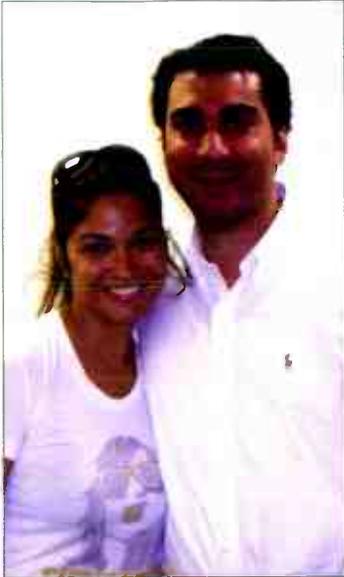


▶ There's No Crying in Chart-Topping. Pictured at the March 4 dinner celebrating Toby Keith's recent pair of chart-toppers "She Never Cried in Front of Me" and "God Love Her" are BMI's Jody Williams, EMI Music Publishing's Gary Overton, "God Love Her" co-writer Vicky McGehee, Toby Keith, "She Never Cried in Front of Me" co-writer Bobby Pinson, Keith's longtime manager T.K. Kimbrell, and Stage Three Music's Tim Hunze.



ERIKA GOLDRING

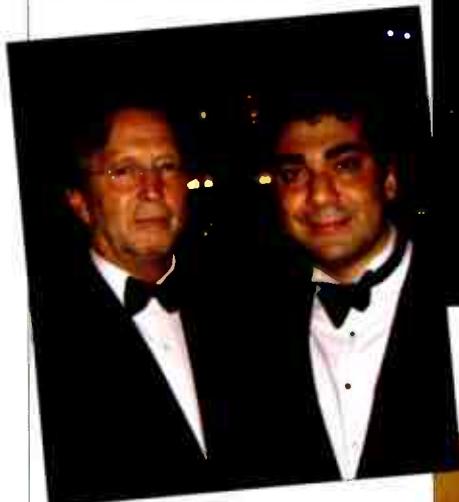
▼ **Class Act.** BMI's Brandon Bakshi, who moderated the Songwriting & Publishing Masterclass at the Winter Music Conference March 27 in Miami, poses with DJ Rap, who was a featured panelist.



▲ **Homerun.** BMI hosted a party Friday, March 13 celebrating Blake Shelton's no. 1 single "She Wouldn't Be Gone" that boasted uniquely diverse star power: Pictured are BMI's Jody Williams, baseball star Barry Bonds, Blake Shelton, co-writer Jennifer Adan, Jeffrey Steele, co-writer Cory Batten, and Steve Wariner.



▲ **I'm with the Band.** Late last year, BMI visited now reigning ACM Entertainer of the Year Carrie Underwood on her headlining tour, which featured fellow BMI songwriters and acclaimed vocalists Little Big Town. Pictured are Little Big Town's Karen Fairchild and Jimi Westbrook, BMI's Jody Williams, Carrie Underwood, executive Jimmy Harnen, and Little Big Town's Kimberly Schlapman and Phillip Sweet.



▲ **Clapton, Cricket, and Charity.** BMI's Brandon Bakshi (r) pauses for a photo with legend Eric Clapton (PRS), who performed during The Bunbury Bashes—A Tribute to The Ashes charity event staged at the Grosvenor Hotel, London on May 9.



◀ ▲ **Screen, Converse, Repeat.** To toast hard work during the awards season, BMI and the Society of Composers and Lyricists (SCL) hosted numerous screenings of critically acclaimed films. The events featured Q&A sessions with each project's composer, along with the director and industry executives. Pictured above at the *Valkyrie* screening are (l-r): SCL Director Laura Dunn, SCL President Dan Foliart, director Bryan Singer, BMI's Doreen Ringer Ross, composer John Ottman, Q&A moderator and SCL board member Christopher Farrell, and agent Ray Costa. In the photo at left, participants at the screening of *Miracle at St. Anna* smile for the camera. Pictured are (l-r): composer Terence Blanchard, BMI's Anne Cecere, SCL Executive Director Laura Dunn, and Herbie Hancock.





▲ **Steele the Best.** Jeffrey Steele treated a substantial crowd to a full-band blitz during BMI's Tin Pan South Showcase Thursday, April 2 at Mercy Lounge. The rowdy audience enjoying Steele's performance included some of the hitmaker's most recognizable friends. Hanging out backstage before the show are Kix Brooks, Bob DiPiero, Craig Wiseman, BMI's Clay Bradley, NSAI's Erika Wollam Nichols, Jeffrey Steele, and BMI's Bradley Collins.

▶ **Cool Hand Lalo.** Shown at the Society of Composers and Lyricists (SCL) 20th annual holiday dinner December 8 are SCL President Dan Foliart, BMI's Doreen Ringer Ross, BMI composer Lalo Schifrin, and BMI's Alison Smith. BMI composer Lalo Schifrin, whose work includes the theme for *Mission Impossible* and scores for classics including *Cool Hand Luke*, was honored by becoming one of the SCL's newest Ambassadors, a title bestowed on composers and lyricists whose contributions to their profession have helped shape and redefine film, television, and game music standards.



▼ **Fresh Batch.** International Creative Management's Caroline Yim, performer Diz and BMI's Nicole Plantin smile for the camera at the BMI-sponsored Next Fresh Thing showcase, held Thursday, April 9 at the Viper Room in Los Angeles.



▲ **Laying The Foundation.** Pictured at the party Thursday, March 5 celebrating the Zac Brown Band's first no. 1 single "Chicken Fried" are BMI's Bradley Collins, Angelika Music's Richard Blackstone, ROAR's Lynn Oliver and Matt Maher, co-writers Wyatt Durrette and Zac Brown, CAA's John Huis and Matthew Morgan, ROAR's Will Ward and BMI's Jody Williams, with Bigger Picture Promotion's Jeff Solima and Michael Powers and producer Keith Stegall, kneeling in front.





◀ **Sparkle and Twang.** BMI songwriting heavy weights **Cowboy Jack Clement, Marty Stuart, Josh Turner and CeCe Winans**, along with esteemed industry executive and active philanthropist **Mike Curb**, earned their stars in the Music City Walk of Fame on Sunday, April 19 at a ceremony in Nashville. Pictured at the unveiling of the new stars are Cowboy Jack Clement, Mike Curb, CeCe Winans, Josh Turner, Marty Stuart and BMI's Jody Williams.

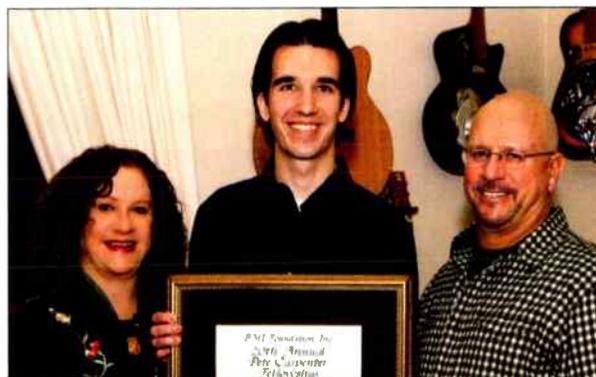
▼ **An Award was Emmynt.** Composer **Ben Decter** recently stopped by BMI's Los Angeles offices to chat with the Film/TV staff and show off his newly minted Emmy Award, received for his work on PBS documentary *Operation Homecoming*. Pictured are BMI's Ray Yee, Ben Decter, and BMI's Doreen Ringer Ross.



▲ **Atlanta Toasts L. A.** BMI's Catherine Brewton, Def Jam Music Group Chairman **L. A. Reid**, and Valentino's **Judy Bassaly** pause for a photo at the BMI, EMI and Valentino dinner honoring Reid, held April 21 at the Valentino boutique in Atlanta.



▲ **Dinner with Friends.** BMI hit songwriter, former Fleetwood Mac member and product of the Burnette family musical dynasty **Billy Burnette** recently joined BMI's **Brandon Bakshi**, **Bernt Stray** (TONO co-writer of "Closer" by Ne-Yo) and **David Eriksen** (TONO writer/producer and former judge of *Norwegian Idol*) for an intimate dinner at The Grand Hotel, Oslo.



▲ **Janszen Joins A-Team.** The BMI Foundation named **Matthew Janszen** the winner of the 21st annual Pete Carpenter Fellowship. Bestowed on aspiring film composers under the age of 35, the fellowship was established by the BMI Foundation and Mr. Carpenter's family, colleagues, and friends to honor the late co-composer of television themes and scores for classics including *The A-Team*, *Magnum P.I.*, *The Rockford Files*, *Hardcastle and McCormick*, *Hunter and Riptide*. Janszen will have the opportunity to work for 4 to 5 weeks with BMI composer **Mike Post**, Pete Carpenter's partner, friend and writer of such TV themes as *NYPD Blue*, *Hill Street Blues*, *L.A. Law* and *Law and Order*. Shown are BMI Foundation board member **Linda Livingston**, Janszen, and **Mike Post**.

▼ **I Wish I Was in New Orleans.** Shown February 7 at the Only in Louisiana: A Celebration of Music, Culture and Business event staged to celebrate Grammy nominees in Los Angeles are BMI's **Ray Yee**, award-winning BMI composer **George S. Clinton**, Grammy-winning BMI musician and composer **Terence Blanchard**, and Executive Vice President of MTV Films **David Gale**.



RANDALL MICHELSON



◀ **You Don't Have to Like Them Both (But You Will).** Pictured at the 2009 installment of Folk Alliance are BMI's **Bradley Collins**; artist and BMI affiliate **Eric Brace**; Red Beet Records' **Mary Ann Werner**; artist and music writer for *The Tennessean* **Peter Cooper**; NSAI's **Erika Wollam Nichols**; and Americana radio promoter **Al Moss**.

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