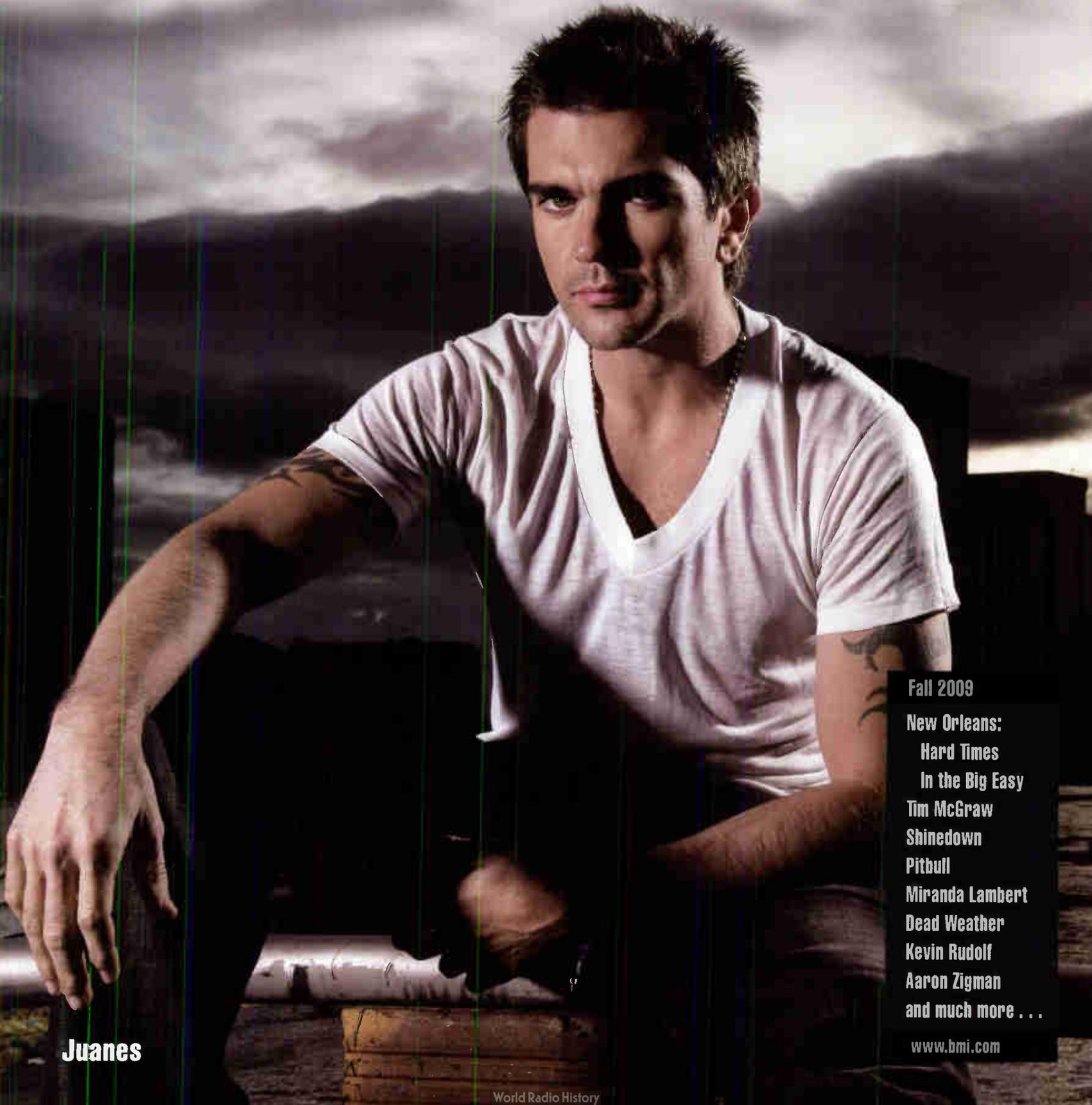


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HITMAKERS

In high school, Mat Kearney skipped classes to spend as much time as he could in the dark-room, studying photography and dreaming of becoming a cinematographer. Today, his creative pursuits have found their way to television — in a different way. The Nashville-based singer/songwriter routinely pops up in series like *Grey's Anatomy*, *The Hills*, *One Tree Hill* and *Scrubs*.

Nonetheless, his early ambitions color his current work. Kearney says he shot the music video for "Closer to Love" on 16 mm film to give it a timeless feel. The lyrical lynchpin — "I guess we're all one phone call from our knees" — came about while talking about universal truths

of life and family with his guitarist.

"It's about the fragility of life," he says. "Everyone can be strong and bold and think they have it figured out until something hits their life that shakes it. I think that's when people begin to question all kinds of things: life, faith, friendship. And sometimes it's not a bad thing."

A native of Eugene, Ore., Kearney got the blessing from his parents to drive to Nashville and record some demos during a summer break from college. Nine years later, he's still on the move, touring almost constantly. He recorded his newest album, *City of Black and White*, in Nashville.

"Somehow at the end of that

summer I just knew this is what I had to do," he says. "I found this whole creative thing — that I had to write. Writing was something that just seemed connected to who I was.

I picked up a guitar and songwriting was this glove that fit me. It felt so a part of who I was. When I drove to Nashville and found this community and this place where I could do that even more, and

learn more, it wasn't a career choice. It was a passion thing. I knew I had to keep doing what I loved."

Craig Shelburne



Mat Kearney

PHOTO: JANEY WILSON

Paulina Rubio



As an icon who has sold over 20 million albums, Paulina Rubio — reverentially known as "La Chica Dorada" — is adored by fans worldwide. A decidedly cosmopolitan artist, Rubio, who grew up in Spain, Mexico and Los Angeles, envisioned her ninth studio album, *Gran City Pop*, as an imaginary metropolis to mirror her experiences in the shimmering urban landscapes where anything is possible: Mexico City, Miami and Madrid, locales where the album was written and recorded. "Causa y Efecto," the first single, proved the point in Latin America, Spain, and the U.S., where it hit #1 on Billboard's Hot Latin Tracks.

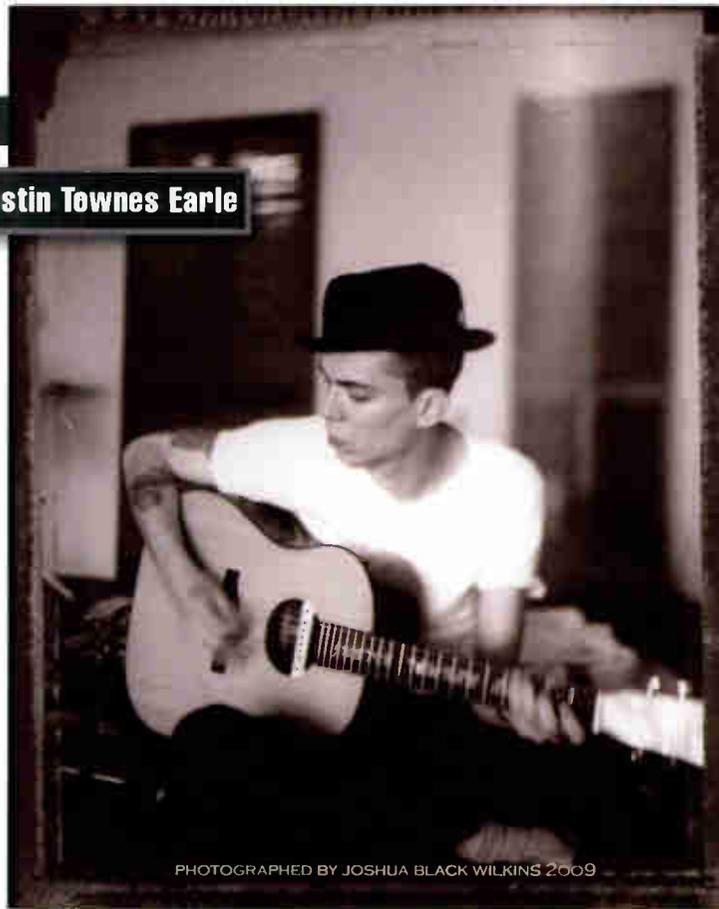
To realize her vision, Rubio called upon a select list of co-writers and producers, including Estéfano, Chris Rodríguez, Cachorro López, Lester Méndez and Coti. In keeping with the urban theme, the sonic scope of the songs and the production is vast and varied, leading off with "Causa y Efecto," a big-beat pop theme with Rubio's

effervescent vocals bubbling through the tracks. There are the requisite dance tracks, reflective acoustic sounds, and even a forward reaching ranchero/hip-hop hybrid, "Ni Rosas Ni Juguetes." What holds these disparate themes together is the unity of Rubio's distinctive vocals and the sheer wattage of her star power. And Rubio is much more than just a pop star. As a songwriter, she co-wrote six of the CD's tracks: "La Danza del Escorpión," "Enséñame," "Melodía de tu Alma," "Más Que Amigo," "Algo de Ti" and "A Contraluz."

A world famous celebrity whose tantalizing images from a seaside vacation in Ibiza can ignite bloggers worldwide, Rubio maintains her sense of innocence with her songs. "I try to be a chameleon and reinvent myself," Rubio says, "but at the same time I remain very loyal to my music, my rancheras and boleros." With her larger-than-life persona, worldwide recognition and mainstream success, Rubio continues to rule the vast, ever-expanding domain of Latin pop.

Dan Kimpel

Justin Townes Earle



PHOTOGRAPHED BY JOSHUA BLACK WILKINS 2009

Justin Townes Earle's dad, Steve Earle, pushed the musical envelope in the mid-'80s by spiking his country with rock muscle. Now the younger Earle is doing it by unplugging and turning the clock back more than half a century, making honky-tonk, ragtime and blues seem like the most dynamic music around.

"People ask me, like, why I don't play electric guitar and stuff like that," says the twenty-something Nashville native. "And my answer has always been 'I've never had as much fun playing electric guitar.' I do like things loud, but it ain't got to be electric to be loud."

The younger Earle's engaging live shows — which he presides over with a warm, vaudevillian manner rarely found off the Opry stage these days — regularly prove his point. In fact, for a tattooed, jauntily dressed young guy who's released both of his albums to date—2008's *The Good Life* and 2009's *Midnight At the Movies* — on the Chicago-based punk-country label Bloodshot, his first Opry performance went over quite well. "I didn't know how they were going to take it," he admits, "but it was fun."

Alongside hotter, swinging songs, Earle also writes serious singer/songwriter material, none of it more striking or candid than "Mama's Eyes." During the course of one song, he manages to get to the heart of tensions — and fraught affection — in his relationships with his famous father and his well-intentioned mother and to confess what a dark path he once went down himself. Those were the wild years, the years before he got clean and launched his rising solo career. "It's one of those things where I'm going ahead and addressing it because . . . everybody already knows and it's just setting the record straight," Earle explains.

As for the warm reception his new-old acoustic music's gotten — thanks, in part, to his songwriting and entertaining gifts, compelling story and near-constant touring — he admits, "I'm glad none of this happened, you know, four years ago, three years ago, because I wouldn't have been ready for it." *Jewly Hight*

Tune into any top-40 radio or music-video station and there's a good chance that you'll catch the infectious melodies and reverberating choruses of Parachute, a band of contemporary rock virtuosos whose popularity is mounting.

Their debut single, "She is Love," has propelled healthy sales of their new album, *Losing Sleep*, whose May release coincided with a nationwide tour that paired Parachute with other successful enterprisers like Three Doors Down and Secondhand Serenade.

Hailing from Charlottesville, Virginia, the men of Parachute have been perfecting their blend of rock, pop, and soul since their days together in high school. Along with import lead-guitarist Nate McFarland, who joined forces with the group when they were at the University of Virginia and still playing under the moniker Sparky's Flaw, Parachute includes founding members Will Anderson, Kit French, Alex Hargrave and Johnny Stubblefield.

Anderson, whose lyrics, vocals, and piano drive Parachute's unique catalogue of catchy tunes and sweeping ballads, confirms that their success and constant touring haven't hampered the group's unified dynamic. "It helps to travel the country with friends," says Anderson, whose genuine love for writing songs and performing has led to his having what he calls a "surreal feeling" in response to watching the demand for Parachute's music swell.

That demand was ushered by a fortuitous proposal from lotion company Nivea, who featured "She is Love" in a television ad earlier this year. "It was our first real foray into the national spotlight," explains Anderson. But the song that has become a hit wasn't originally intended to be a single. "It wasn't even in contention," he says, quickly calling the unexpected change of plans a "no-brainer."

A foolproof plan comprising steady touring and grassroots cultivation promises to keep Parachute's music in the fore — and offer plenty of additional opportunities for serendipity to step in along the way.

Stephen McElroy



PHOTOS: JOSHUA BLACK WILKINS

HITMAKERS

According to 3Oh!3 rapper/beatmaster Nathaniel Motte, the whole “music thing” started out as just a hobby. About four years ago, Motte met Sean Foreman in a physics class at the University of Colorado. Discovering shared tastes in music, the duo began composing original tracks, honing a bawdy live act that they performed in Boulder-area clubs.

Today, the so-called “music thing” has exploded into a much-buzzed about pop franchise. Naming themselves after the Boulder area code, 3Oh!3 are riding high atop the platinum success of their single, “Don’t Trust Me.” The group recently spent their second consecutive summer performing on the world-renowned Warped Tour, recorded a track with rap superstar Lil Jon, and laid down a remix of the single “Starstruck” with guest vocals by Katy Perry.

An overwhelmed Motte describes 3Oh!3’s skyrocketing success as “a constant surprise.”

“That’s not to say that we don’t work super, super hard to get where we are, but it is really amazing that we have sold over a few million singles,” Motte says. “We just found out today that we were nominated for Best New Artist at the VMAs. Things like that . . . every day’s an amazing day.”

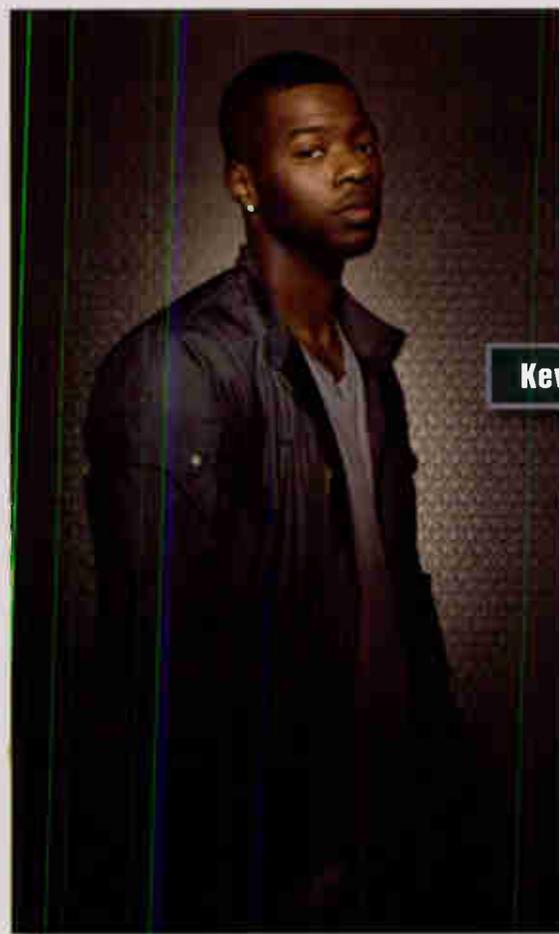
3Oh!3’s cascade of good fortune has been fueled by the group’s sophomore album, *Want*, a tongue-in-cheek amalgam of Eminem-styled rap, emo vocals and sputtering electroclash arrangements. Much like the Beastie Boys’ *Licensed to Ill* captured the spirit of the



3Oh!3

mid-to-late ‘80s, *Want* taps into the late 2000s zeitgeist with its bratty attitude and colloquial lyricism.

For Motte, 3Oh!3’s success also represents a vocational detour. Just as 3Oh!3’s career was taking off, Motte got accepted to the University of Colorado School of Medicine. Currently on student deferment, his next move is pretty simple: “I’m going to see if I can’t delay the deferment just a little bit more,” he says with a laugh. *Bruce Britt*



Kevin Cossom

In the tradition of his r&b predecessors, singer/songwriter Kevin Cossom discovered the joy of music through singing the Lord’s praises in church choir. But with the auspicious launch of his solo career, Cossom’s life has taken a curious turn: The Orlando singer/songwriter has gone from delivering praise to receiving it.

The first signee to N.A.R.S. Records — the new imprint founded by producer Danja (Mariah Carey, Justin Timberlake, Britney Spears) — Cossom is earning acclaim for his pop-savvy urban sound and his supple tenor voice. The singer’s debut “pre album,” available as a free download, has heightened anticipation for his forthcoming, as yet untitled, full-length album. As evidenced by the singles “You’re a Star (You Know What You Doin’) and “Late Night,” Cossom contemporizes the pop-injected soul sounds of classic crooners

from Sam Cooke and Smokey Robinson, to Michael Jackson and Chris Brown.

With strong family ties, church background and songwriting abilities, Cossom is poised to join his heroes in the pantheon of greats, a creative/spiritual connection he acknowledges in his original songs. “My music is really eclectic,” Cossom says. “It’s fresh, but it’s reminiscent of something old.”

Cossom was just 3 years old when his mother, an educator and founder of a performing arts academy, encouraged him to perform. As a teenager, he caught the attention of manager Rashad Tyler.

In 2004, Cossom was featured on Lloyd Bank’s “Karma,” then received his first songwriting credit for creating the R. Kelly hook on Young Jeezy’s “Go Getta.” Cossom has also appeared on albums from Beanie Sigel, Chamillionaire, Rick Ross, Rocko and Trey Songz and more. “For me, it was a way in,” Cossom says. “I thought that other songwriters didn’t take me seriously because I was just placing hip-hop hooks.”

Now Cossom is being recognized for the versatile artist he truly is. His album is slated for release this year. Brace for impact.

Bruce Britt

HITMAKERS

To look at them, the men make an unlikely pair. Tom Kitt (at right in the accompanying photo) is lean, dark, and clean-shaven, while Brian Yorkey (left) is burley and bearded. Kitt sits straight, legs neatly crossed. Yorkey relaxes expansively.

But clearly this composer and lyricist-book writer complement each other artistically. Their most recent collaboration, the Broadway musical *Next to Normal*, about the effect of a woman's bipolar disease on her family, won the 2009 Tony Award for Best Original Score for a Musical, garnered Michael Starobin and Kitt the Tony for Best Orchestrations, and Alice Ripley, as Diana, the Tony for Best Actress in a Musical.

"There's a lot of trust," says Yorkey about the men's teamwork.

"There's a balance," Kitt adds, as they sit late one afternoon in the downstairs lounge of the Booth Theatre, where *Next to Normal* is ensconced.

Yorkey concurs. "Tom is one of the most honest, heart-felt people I know," he

says. "A lot of the sincerity you see in the show's father, Dan, is Tom to music. I'm more of a cynic. I often walk around with a little dark cloud above my head. Sometimes that leads to conflict, but usually it leads us to see both sides of a character or a story beat, to balance the sunshine and the dark."

Kitt, who is 35, and Yorkey, 38, traveled different routes to musical theater, but their paths converged during the 1990s as undergrads at Columbia University.

Next to Normal was born in 1998 at the BMI Lehman Engel Musical Theatre Workshop. The pair's final project for the workshop was to write a ten-minute musical, and one evening Yorkey was



Tom Kitt & Brian Yorkey

watching a *Dateline NBC* report about a woman struggling with depression and undergoing electroconvulsive therapy (ECT). He picked up the phone, called Tom, and despite the unlikely musical subject, the two were off.

"A musical takes time," says Yorkey. "They're hard to get right. If you push them before they're ready, they don't work."

"They push back," says Kitt.

Alexis Greene



Hollywood Undead

street-tough image has already been vetted during its short career. The band defected to A&M/Octone Records after two previous labels tried to censor their songs. It took the group over a year to iron out legal formalities

and get *Swan Songs* in stores.

Like their forebears the Red Hot Chili Peppers, Hollywood Undead are so enamored of their titular California hometown that the group actually lists the city as an influence. As befitting a band with Tinseltown roots, HU puts a new spin on glamour and

sleaze, appropriating the masked antics of KISS and Slipknot to complement their two-fisted musical assault.

Prior to the 2008 release of *Swan Songs*, HU's music had received an impressive 8 million plays on their MySpace page. Thanks to the exposure afforded them by A&M/Octone Records, the group's MySpace play tally skyrocketed to over 40 million hits as of July 2009. The quintet won further notoriety after they licensed songs to the popular video games *Madden NFL '09*, *UFC 2009 Undisputed* and *Rock Band 2*.

Swan Songs debuted in the Billboard top 25, thus fulfilling HU's promise as a 2009 band to watch. The group recently recorded their first live DVD in New Mexico and Arizona, and if the disc is anything like HU's music videos, it will raise rock & roll debauchery to new heights.

Bruce Britt

With their debut album *Swan Songs*, rap-rockers Hollywood Undead answer a rhetorical musical question: What do you get when you combine the hip-hop fury of Eminem with the metalloid *Sturm und Drang* of Limp Bizkit?

Fusing urban and sub-urban musical sensibilities, Hollywood Undead's evocative gangsta-rock seem apropos for a band whose lineup sounds like a Mafioso summit. Showcasing the talents of Charlie Scene, Johnny 3 Tears, J-Dog, Funny Man, Da Kurlzz and Deuce, Hollywood Undead's

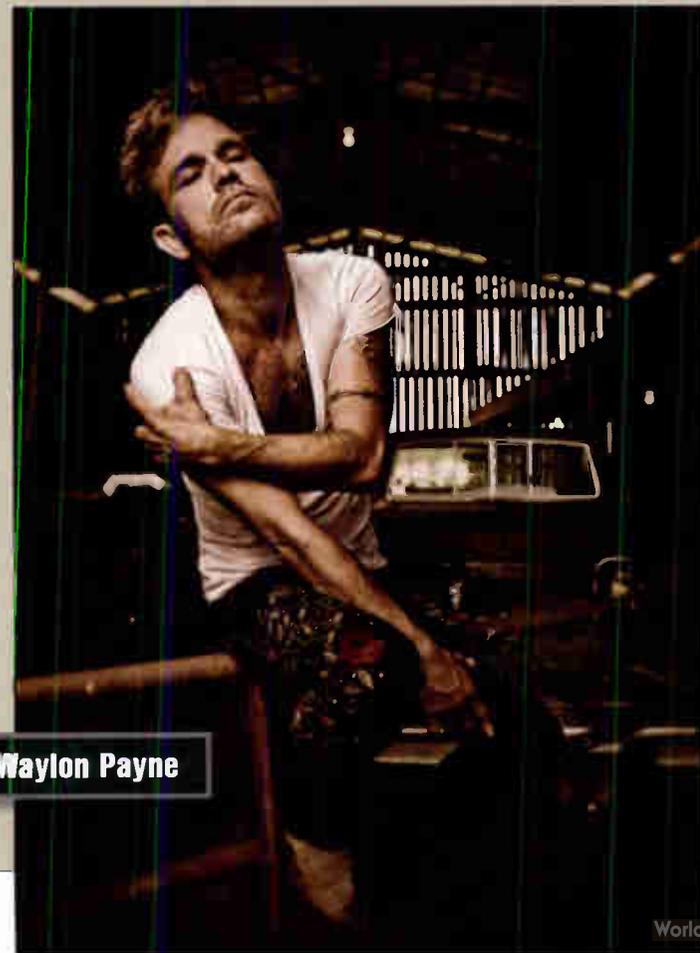
Waylon Payne is hitting Nashville early on a hot July morning. He's driving a new, used gold Mercedes Benz and he needs a shave and a shower and a couple cups of coffee. He's been up late seeing old friends, which by his own admission is not a wise decision. He's up, though, nursing a root beer. "I'm trying," he sighs.

It isn't easy. Payne's had more lucky breaks than most, but he's been kicked a lot harder, too. The son of country singer Sammi Smith, of "Help Me Make It Through the Night" fame, Payne was raised by his conservative Christian aunt and uncle who disowned him when he was kicked out of Bible college, leaving him homeless and on the streets while still a teenager. He's been rootless ever since.

Critically acclaimed for his music and his acting — he delivered scene-stealing performances as Jerry Lee Lewis in *Walk the Line* and as Hank Garland in *Crazy* — Payne has struggled to break through in Nashville. And it's country music that he loves. He lights up and leans forward when he talks about his favorite singers, and he's a natural songwriter, able to write a song that sounds like a classic country ballad with an effort akin to breathing.

Just listen to Lee Ann Womack's sleeper hit "Solitary Thinkin'," written by Payne in less than an hour in a Los Angeles bar. "A prostitute bar," he laughs. "But I didn't know it was a prostitute bar. I was just wondering why the drinks were free all night." He's hearing rumors of a Grammy nomination for it.

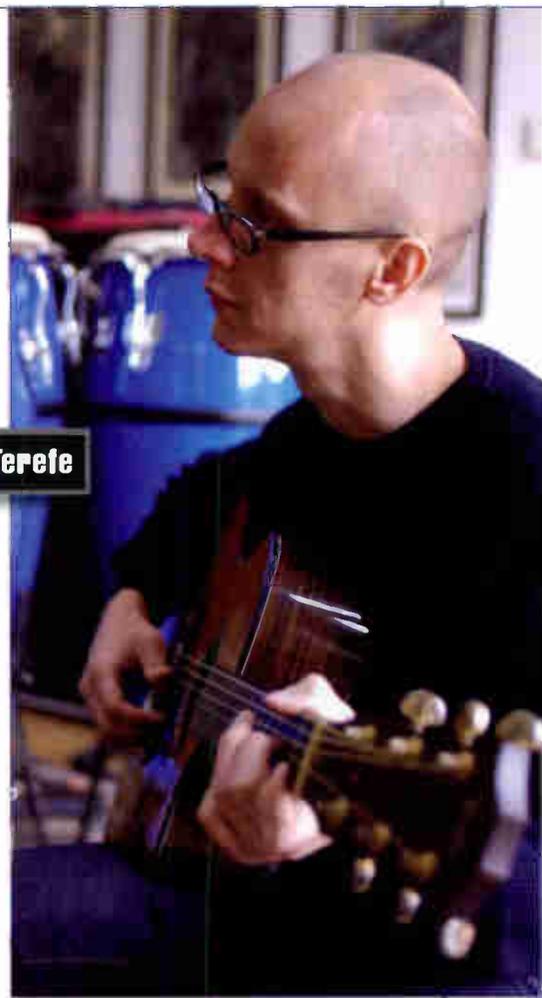
"See, I initially started out as just a singer, because I didn't think I had anything to say. I was wrong. If you have something to say, baby, sing it loud and true. It will never hurt you. You can get away with a lot singin' it in a song." *Ari Surdovall*



Waylon Payne

Martin Terefe enjoys having a career that includes both writing songs and producing records, often for fellow songwriters. "Sometimes when you produce stuff you grow as a songwriter," he observes. "And when you are writing songs, you get ideas about arranging stuff and putting things together where you get your message across. It's definitely a beneficial combination of two things."

Martin Terefe



The Sweden native and current London resident has distinguished himself as both a writer and producer, collaborating with artists including Ron Sexsmith, KT Tunstall, James Morrison, Martha Wainwright, a-Ha, Jason Mraz, Chris Martin of Coldplay, Pharrell Williams, Ed Harcourt, David Foster and Yusuf Islam (formerly Cat Stevens), an experience he calls "almost surreal, as I obviously grew up with his records. It's been really amazing."

Another benchmark has been his production of Jason Mraz's "I'm Yours," which after 70 weeks became the longest-running song on the Billboard Hot 100 and hit #1 on four different charts. For Terefe, the song's success is a testament to the power of composition, given the minimal treatment he gave it as a recording. "It just started happening over the Internet until it became undeniable. It just slowly built. That's the

trademark of a good effort-less song," Terefe notes.

His Kensaltown Studios has also been making its mark. "It's a six-room studio facility that's become a bit of a West London Brill Building," he observes. "We've had a few writers in here and they've almost simultaneously had major success, and it's been really inspiring. And Yusuf works out of one of the rooms, and he's been like a Dad and mentor to them.

"Sometimes I can't believe that I get to do pretty much exactly what I would do anyway," concludes Terefe. "I really think that songwriting is so personal, sometimes that even if I wasn't working with music, I'd always write songs."

Rob Patterson

Just because English lyrics rule the U.S. charts doesn't mean that English is the most important language in getting a song across. In most pop songs, that distinction would fall to the music itself: a combination of melody, chord progression and beat. And if a songwriter has a good grasp on those elements, his mother tongue need not be English. In fact, it might well be Norwegian.

Espionage, the Norwegian songwriting and production team of Espen Lind and Amund Bjorklund, now based in New York, are a case in point: Their success has spanned oceans. "I think that sense of melody transcends whatever market," comments Bjorklund. "A great song is going to be a great

song in France or in Sweden or America."

Lind and Bjorklund first joined forces for Lind's 1997 solo album, *Red*. The album's single, "When Susannah Cries," was a hit in Europe and Lind won Norway's equivalent of a Grammy.

Early this decade, Bjorklund and Lind expanded into writing for other acts in the U.K. But their watershed moment came in 2006, when they co-wrote Beyonce's ubiquitous hit "Irreplaceable." Sonically, what made the song stand out was its finger-picked acoustic guitar figure laced with a programmed beat. That rare r&b combination came courtesy of Espionage.

Since the "Irreplaceable" juggernaut, the pair has

co-written several other hits, including Chris Brown's "With You," Ne-Yo's "Go On Girl," Jennifer Hudson's "Can't Stop the Rain," and Jordin Spark's "Just For the Record."

Bjorklund points out he and Lind each fill different roles in Espionage, adding, with

self-deprecating humor, "I mean, I play some guitar, but Espen's the musician out of the two of us, most certainly. As for vocal, I don't even open my mouth. Over the years you learn to get good at what you do best, and let him do what he [does] best." *Jewely Hight*

Espionage



Like the American icon whose name he bears, Elvis Williams — dubbed BlacElvis — benefited from a blues and gospel-soaked upbringing in small-town Mississippi before cutting his teeth in Memphis.

Growing up in Clarksdale, Mississippi, Williams accompanied his grandfather, blues singer Big Jack Johnson, on gigs to bars in Memphis. "I was amazed," he says. "I wasn't scared."

By 12, the self-taught keyboardist started playing piano in church. "It was kind of scary. Every time I would play I would be nervous." When he messed up, people let him know — loudly. "They'd say, 'Stop! Get off!'" he says, laughing. "It was terrible. But I got better."

The math, science and English whiz graduated from high school a year early, and began touring with the gospel group The Christianaires. By 18, he'd moved to Memphis and outfitted his place with a small studio.

Clients came slowly. He produced two songs on The Bar-Kays *Real Thing* album in 2003, but soon, he packed up his Ford

Excursion and moved to Atlanta. He surfed couches, and then made contacts through church, which he still attends regularly. "My first instinct was to play for church," he says. "That's where I started; I give it back to God."

Polow Da Don needed a keyboard player, Williams applied, and that, Williams says, "was a wrap."

The pair co-wrote hits including Fergie's "Glamorous" and Ciara's "Promise."

Elvis Williams



In 2009, Williams struck gold again with "Ego." He originally produced it for Jamie Foxx, but through Beyonce's chords, the song shot to #3 on the Billboard Hot R&B/Hip-Hop chart and became a top-selling ringtone.

"Ego" bears Williams' fingerprints. "I like to do interesting things with my bridges," he says. "Like with 'Ego,' you can tell it's me by the piano solo."

"My music is heartfelt," he declares, "and it speaks to everybody." Spoken like a true Elvis. *Malcolm Venable*

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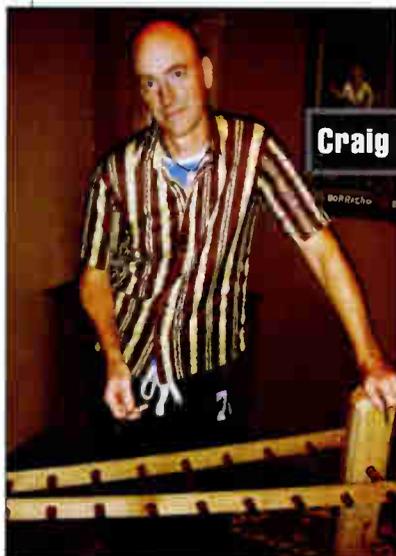
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HITMAKERS



Craig Richey

its logical extreme.

Greenlit chronicles Bailey's attempts to make a "green" movie, reflecting her own concerns about the environmental impact of the film industry. That got Richey thinking about his own creative process. "I decided it would be fun to include in the score as many 'recycled' instruments as possible," he says. "I started looking around my house, and whenever I started to throw something away, I'd hold on to it."

That meant saving empty bottles, which could be used as percussion or as wind instruments. It also meant looking down and realizing that the gravel in front of his house could be used to make a shaker. Most intriguing of all, though, was an instrument Richey dubbed the coppafone.

"I had just finished building

a deck that had a lot of copper piping. I happened to glance at it and realized that I could cut the leftover pipes to different lengths and bang on those. It turned out to be the star instrument, because the pitches on the coppafone quite accidentally corresponded to the pitches I'd come up with for the main theme of the film."

Richey, whose previous film scores include *Lovely and Amazing* and *The King of Kong*, didn't limit himself strictly to recycled instruments. But his creations played an integral role in shaping the music he wrote for *Greenlit*. "The fact I was using these unconventional things very much influenced how the music was scored," he explains. "It's like being a painter: You get your palette together, and that informs how you're going to use and combine the color."

Jonathan Marx

For any film-music composer, the first rule of creating a soundtrack is that the music must be in service of the action onscreen.

But when producer-director Miranda Bailey asked Craig Richey to score her documentary *Greenlit*, Richey took that rule to

Tim James wouldn't have minded skipping his past days as a member of a boy band and then solo act on Columbia Records and going directly to the career he has today. "I think I was an artist because I didn't understand the business," he says. "If somebody had told me what it takes to be an artist and there was another job called producer/songwriter, I probably would have been into that earlier."

With his production and writing partner Antonina Armato, James has come up with hits for Miley Cyrus/Hannah Montana, Aly & AJ, David Archuleta and The Cheetah Girls. And now on their Rock Mafia label distributed by EMI, the duo's development of the band The Sick Puppies has also yielded chart and sales success.

James's tenure as a recording artist did lead him to a music career he loves when Columbia executive Donnie Ienner introduced him to Armato. "Antonina and I had this immediate chemistry," James recalls.

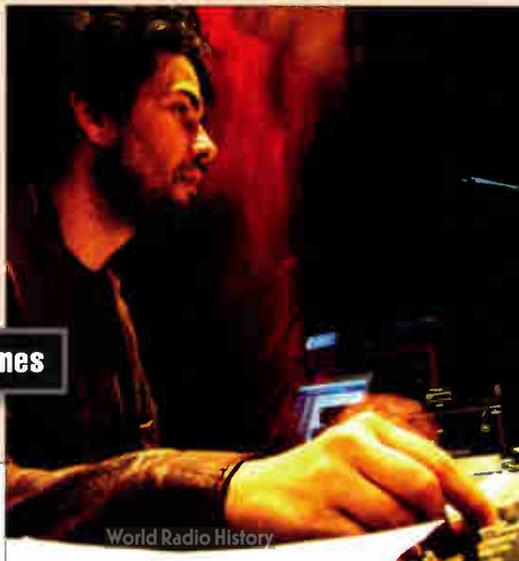
And he approaches their collaborations with artists looking to develop a similar rapport. "It's about listening to the artist and ensuring they wind up happy," he explains. "Our company is about fulfilling an artist's vision. How do we make

your dream of your record true? And it's a lot of fun.

"You have to have a great conversation going on about what it is you want to fulfill, and what the bar is and setting it together, and then, coming up with something so great that all the suits want to do something with it."

He's thrilled and optimistic, living his ideal career. "I wake up every morning thinking I'm going to meet the next Rolling Stones and write the greatest song of my life," James concludes. "And I go to bed not disappointed but thinking it's probably going to happen tomorrow."

Rob Patterson



Tim James

BMI

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Rock with a Conscience: Juanes Never Stops Giving Back

By Ernest Barteldes

Although multi-Grammy-awarded Colombian *rockero* Juanes's decision to take his all-star Peace Without Borders concert to Havana in September 2009 proved controversial, he didn't flinch. The event made global headlines, bringing more attention to an artist who has never shied away from using his celebrity and art for causes in which he passionately believes.

Named one of the 100 most influential people in the world by *Time* magazine in 2006, Juanes has branched out into an array of socially conscious calls-to-action such as the United States' Rock the Vote movement, for which he appeared in a video with Shakira and Calle 13, as well as active involvement with the U.N. High Commission for Refugees and his foundation, *Mi Sangre*, established to halt the proliferation of land mines around the world.

Also an activist for his native language, he refuses to sing in English in order to expand his fan base. While he's said that he respects those who choose to record bilingual projects, Juanes has loyally adhered to his self-enforced Spanish-only mantra. Only two English exceptions punctuate his prolific career: 2007's touching duet, "The Shadow of Your Smile," with Tony Bennett for Bennett's 80th birthday celebration disc *An American Legend*, and a performance with neo-soulster John Legend at this year's NBA All-Star game.

Instead of hurting his career, his choice has introduced Spanish to a larger and overwhelmingly receptive audience. Multi-racial, multi-lingual crowds flood into his sold-out shows all over the world, singing along to every tune in the set, from early breakout fare like "Fíjate Bien" to more recent singles off 2008 Latin Grammy Album of the Year *La Vida Es... Un Ratico*.

His power springs from his merging of advocacy, humanitarianism, and artistry into a breathtaking rush of entertainment. Only 36 years old, he is already one of the most significant figures in Latin music history. While his smoldering good looks and charm certainly haven't hampered his climb

Juanes is pictured at the 2009 BMI Latin Awards with Delia Orjuela, BMI Assistant Vice President, Writer/Publisher Relations, Latin Music.

to superstardom, he is first and foremost a top-flight songwriter, vocalist, and musician. He handles an electric guitar with aplomb, balancing heart-jolting power chords with dazzling solo riffs, all while leading a tight, six-piece band through signature songs such as "Bailalá," which plays out as a masterful jazz-influenced jam.

During his show, when he performs the poignant ballad "Minas Piedras (Rock Mines)," a shocking slideshow with images of landmine victims appears on a giant screen, reminding attendees of a problem that affects not only people in distant lands, but also in

Juanes's native Colombia, where guerilla groups often make use of such devices. He told NPR that he composed the song after a visit to the small village Cocorna, home to numerous survivors and victims of the deadly buried bombs.

"Bandera De Manos (Flag of Hands)" is a metaphor for bringing Latin Americans together, especially those from Juanes's Colombia and its Venezuelan and Ecuadorian neighbors. The tune gained heightened importance during the 2008 Andean Diplomacy Crisis, a military standoff among the three countries. The situation inspired Juanes's first peace concert, which attracted thousands of listeners to a bridge in the city of Cúcuta, located on the border of Colombia and Venezuela. His message of family and mutuality was direct: The three Latin American

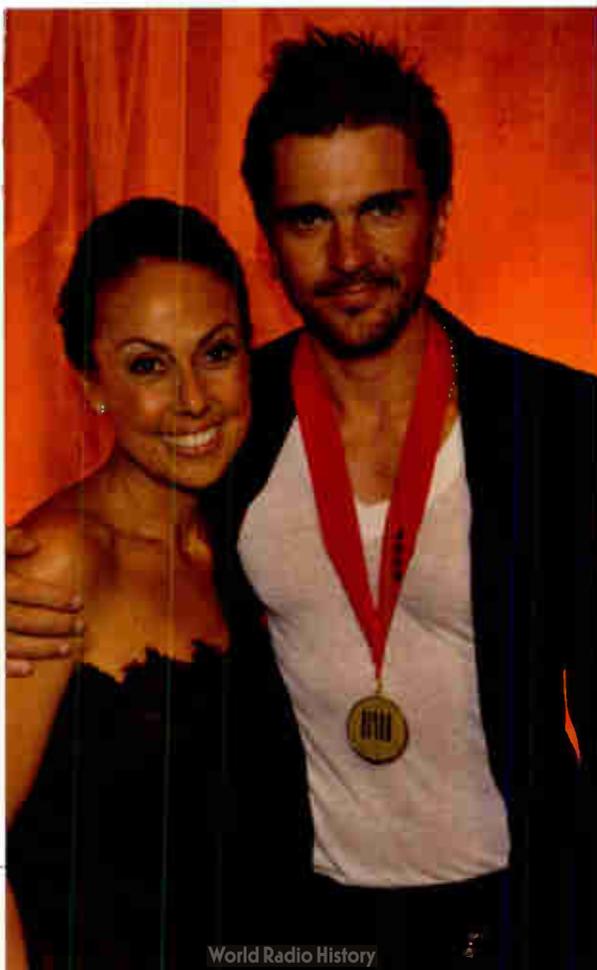
nations are part of a brotherhood that exists "despite...political differences," as Juanes wrote at the time on his official website.

Days before the Havana show, he revealed the possibility of a third peace concert on the U.S.-Mexico border to *CNN en español*. "We began last year with the concert on the Colombia-Venezuela border and thought about where we could go next," he said. "We considered Havana and Mexico near the border with the United States. But we wanted to begin in Havana, and here we are."

He is, in fact, everywhere. And from his intercontinental legion of fans to the silenced victims for whom he speaks, the entire world looks to Juanes, and *juntos*, we sing along.

New York-based Ernest Barteldes is a bilingual freelance writer. He has contributed to *Global Rhythm*, *All About Jazz*, *The New York Press*, *The Miami New Times*, *The Cleveland Scene* and *The Brasilians*, among others.

Only 36 years old, Juanes is already one of the most significant figures in Latin music history.



World Radio History

Hard Times in

By Ari Surdoval

Four years have not lessened the horror of what happened in New Orleans during the first week of September 2005. Spared a direct hit from Hurricane Katrina, the city was decimated when the levee and federal flood protection systems failed in more than 50 places. Eighty percent of the city flooded. Visions of hell unfolded in real time as global media captured images of victims waiting for rescue and fighting to hold on.

Today, the people of New Orleans are still fighting, and in many ways, the city's tight-knit and hard-hit music community is leading the charge.

The birthplace of jazz and Louis

Armstrong, New Orleans is a musical hot house that has incubated the greatest traditions in jazz, blues, soul and rock & roll. From Armstrong, Jelly Roll Morton and King Oliver to Fats Domino and Professor Longhair, to Dr. John, the Neville Brothers and the Meters, the Marsalis family and Harry Connick, Jr., to Allen Toussaint, Irma Thomas, Lee Dorsey and Louis Prima, to influential lesser known legends like Snooks Eaglin, Ernie K-Doe, Earl King, Guitar Slim, Willie Tee, and others — not to mention Dixieland, brass bands, zydeco and a vibrant hip-hop scene — the problem with listing the incredible musicians of New Orleans is the fear of a glaring omission.

"It's a different place here," says four-time Grammy Award-winning producer John Snyder, the program director for the music industry studies program at Loyola University. "It's a certain thing in the air. I don't know what you'd call it. A soulfulness and an earthiness. It's got that tropical

FOUR YEARS AFTER HURRICANE KATRINA, THE NEW ORLEANS MUSIC COMMUNITY CONTINUES TO STRUGGLE AND REBUILD.

vibe, where people seem to be conserving energy all the time. It is more about conserving energy than expending energy. It's in the music and it characterizes all efforts — academic, entrepreneurial, legal, you name it. It has lived in a different century every century it has been in, and it is never the future. It's always in a historical context of culture and booze and music and architecture and dilapidated elegance. But after Katrina, everything changed."

"The music community in New Orleans was so neighborhood-based," says Reid Wick, senior project coordinator for The Recording Academy, who helped administer MusiCare's Hurricane Relief Fund and Music Rising's instrument replacement program. "So much of it was learning how to play in the bars and churches of your neighborhood. After Katrina, so much of that was totally disrupted. Some entire regions of the city are vast wastelands, still — and not only poor areas."

But even in the darkest days after the storm, the musical community worked together to help each other and their city. They were matched with a vast outpouring of support from programs like MusiCares and Music Rising. The city had the sympathy of the world, and while volunteers streamed in to help rebuild, the city's musicians found themselves in greater demand than ever before.

"The storm brought a lot of attention to the music community," says Snyder. "It created work as well as displacement. It created new opportunities as well as destruction and loss. It is like everything else.



BMI legends Dr. John and Fats Domino pause for a photo backstage during OffBeat Magazine's Best of the Beat Awards at the House of Blues in New Orleans.

PHOTOS: ERIKA GOLDRING

the Big Easy



New Orleans' famous Lower 9th Ward neighborhood contributes to the city's cultural identity in a big way. Touchstone events include the Original Big Nine Social & Pleasure Club Annual Parade.

It is not all one thing."

"Many musicians were able to come back and for awhile, there was actually more work than there had been in the past," agrees Scott Aiges, director of programs, marketing and communications for the New Orleans Jazz and Heritage Foundation. "You had places tripping over one another to hire New Orleans musicians to help support them. But that has died off now. The number of gigs has decreased

significantly and the pay scale has gone down significantly, so it is much harder to make a living as a musician — much harder. And it has always been challenging. It's a city so famous for its music that people think musicians here have it made — but musicians by no means have their livelihoods guaranteed in New Orleans. In fact, we did a study back when I was working for the mayor's office before the storm, and musicians were making on average about \$21,000 a year. So we referred to the musicians a lot of the time as the working poor."

Compounding the destruction and displacement wrought by the storm was the long-term damage done to New Orleans' tourism industry, the economic lifeblood of the music community. While the city's

struggles to attract visitors began to pay off a few years after the storm, they were dramatically undercut last year by the global financial crisis.

"It seemed like we were really starting to see some improvement in the local economy," says Mark Fowler, manager of Tipitina's Music Office Co-Op in New Orleans. "The local tourism industry was really starting to get back into good shape. And then we had this big economic crash that just derailed everything."

The wealth of talent in New Orleans also seems to compound the problems. Though the community is surprisingly uncompetitive, their sheer numbers drive down the fees they can command.

"Music is everywhere," Snyder says.

GAMBLE & HUFF NAMED ICONS AT 57TH ANNUAL POP AWARDS EIGHT-WAY TIE FOR SONGWRITER OF THE YEAR; 'BUBBLY' IS TOP SONG

BMI held its 57th Annual Pop Awards on May 20, honoring Gamble & Huff as BMI Icons. Songwriter of the Year honors resulted in a record-setting eight-way tie this year, with Colbie Caillat, Polow Da Don, T-Pain, Alan Chang, Matchbox Twenty's Paul Doucette and Brian Yale, Chris Brown, and Maroon 5's Adam Levine sharing the title. Caillat also garnered Song of the Year honors for international hit "Bubbly," which she co-wrote and recorded. Universal Music Publishing Group enjoyed a big night as well, winning the 2009 Publisher of the Year crown. Held at the Beverly Wilshire Hotel in Los Angeles, the invitation-only ceremony was hosted by BMI President & CEO Del Bryant and BMI Vice President/General Manager, Los Angeles, Barbara Cane and recognized the writers and publishers of the past year's 50 most-performed pop songs from BMI's catalog of more than 6.5 million compositions.

The evening's capstone was a musical tribute to Kenneth Gamble and Leon Huff, with Gavin DeGraw performing "If You Don't Know Me By Now," Estelle performing "Don't Leave Me This Way," and Michael Bublé delivering his rendition of "Me and Mrs. Jones." Named BMI Icons in recognition of their "unique and indelible influence on generations of music makers," Gamble & Huff join an elite list of previous BMI Icons that includes the Jacksons,



BMI's Del Bryant with President's Award recipient Taylor Swift.



BMI President & CEO Del Bryant, Icon honorees Kenneth Gamble and Leon Huff, and BMI Vice President Barbara Cane.

the Bee Gees, Crosby, Stills & Nash, Paul Simon, Merle Haggard, Brian Wilson, Willie Nelson, James Brown, Ray Davies, Carlos Santana, Dolly Parton, and Hall & Oates.

As architects of the Philadelphia soul dynasty of the '60s and '70s, Kenneth Gamble and Leon Huff composed and produced landmark work by their Philly International Records artists as well as others including the O'Jays, Lou Rawls, Jerry Butler, Harold Melvin and the Blue Notes, Dusty Springfield, Wilson Pickett and so many more. The pair has accumulated 22 gold and 8 platinum albums on the strength of co-written classics including The O'Jays' "For the Love of Money," "Love Train" and "Use ta Be My Girl," The Three Degrees' "When Will I See You Again," Billy Paul's "Me and Mrs. Jones," Lou Rawls' "You'll Never Find Another Love Like Mine," Jerry Butler's "Only the Strong Survive," the incomparable *Soul Train* theme "The Sound of Philadelphia" and "If You Don't Know Me By Now," first recorded by Harold Melvin and the Blue Notes and later covered by Simply Red, whose version garnered Gamble & Huff their first Grammy.

Together, the duo boasts an astounding 86 BMI Pop and R&B Awards. "Love Train" has earned 3 million performances, while "When Will I See You Again" and "You'll Never Find Another Love Like Mine" have both generated more than 4 million performances, and "If You Don't Know Me By Now" has amassed more than 7 million performances. Gamble & Huff are also members of the Rock & Roll Hall of Fame and Songwriters Hall of Fame.

Colbie Caillat's "Bubbly" garnered Song of the Year honors for its creative hive. Co-written by Caillat and singer/songwriter Jason Reeves and published by Cocomarie Music, "Bubbly" spent 14 weeks atop Billboard's Adult Top 40 chart. Featured on Caillat's 2007 debut album *Coco*, the song has since been certified platinum.

Caillat also delighted the audience with a charming performance of "Bubbly."

In a BMI Pop Awards first, eight songwriters lay claim to the Songwriter of the Year crown. Each of the winners contributed two songs to the 50 most-performed list. In addition to "Bubbly," Colbie Caillat's "Realize" earned a spot in the top

50; Polow Da Don contributed "Forever," co-written and recorded by Chris Brown, and "Love in This Club," recorded by Usher and featuring Young Jeezy, to the list, while T-Pain's "Kiss Kiss," also recorded and co-written by Chris Brown, and "Low," recorded by Flo Rida; Alan Chang's "Everything" and "Lost," both recorded by Michael Bublé; Matchbox Twenty's Brian Yale and Paul Doucette's co-compositions "How Far We've Come" and "These Hard Times" from the band's retrospective *Exile on Mainstream* album; and Maroon 5 front man Adam Levine's "Wake Up Call" and "Won't Go Home Without You," which he recorded with the band, all ranked amongst the year's top 50 most-performed songs as well.

Universal Music Publishing Group secured its BMI Pop Publisher of the Year crown with an impressive 20 award songs and the highest percentage of copyright ownership among the year's top 50. Universal's catalog includes award-winners "All Summer Long" (Kid Rock), "Hate That I Love You" (Rihanna featuring Ne-Yo), "It's Not My Time" (3 Doors Down), "Stronger" (Kanye West), "Sweetest Girl (Dollar Bill)" (Wyclef Jean featuring Akon, Lil Wayne, and Niiya), "Shadow Of The Day" (Linkin Park), and "All Around Me" (Flyleaf).

In addition to earning a BMI Pop Award for her crossover hit "Teardrops on My Guitar," Taylor Swift received the BMI President's Award, which honors an exceptional individual in the entertainment industry deserving of special recognition. The BMI President's Award is presented only on unique occasions

when an individual has distinctly and profoundly influenced the industry.

The BMI Foundation's 12th Annual John Lennon Scholarship was presented to pop singer/songwriter Jaci Wisot for her song "Firefly." Currently a student at Belmont University in Nashville, Wisot recorded her first EP, *Firefly*, in



Colbie Caillat delights the audience with a performance of "Bubbly."



Estelle performs "Don't Leave Me This Way" as part of a musical tribute to Gamble & Huff.

May 2008. Established in 1997 by Yoko Ono in conjunction with the BMI Foundation and matched by generous donations from Gibson Musical Instruments, the prestigious John Lennon Scholarship program recognizes and fosters auspicious young songwriters between the ages of 15 and 24.

A complete list of BMI Pop Award recipients is available on bmi.com.



Michael Bublé delivers his rendition of Gamble & Huff's "Me and Mrs. Jones."



Pop Songwriters of the Year Colbie Caillat, Alan Chang and Paul Doucette; BMI President & CEO Del Bryant; Pop Songwriters of the Year Adam Levine and Polow da Don; and BMI Vice President Barbara Cane.



Alan Chang

Paul Doucette

Brian Yale

T-Pain

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ SONGWRITERS

PUBLISHER OF THE YEAR

**Universal Music
Publishing Group**

ALL AROUND ME

Sameer Bhattacharya
James Culpepper
Jared Hartmann
Pat Seals
Lacey Sturm
BOK Music
C. L. Culpepper Music
Coked Up Werewolf Music
Kelton Chase Publishing
Universal Music-Z Songs
Vulture Rock
Yossarian Music

ALL SUMMER LONG

Kid Rock
Gary Rossington
Uncle Kracker
Ronnie VanZant
Warren Zevon
EMI-Longitude Music
Gaje Music, Inc.
Robert James Ritchie Music
Songs of Universal, Inc.
Warner-Tamerlane Publishing Corp.
Zevon Music

BUBBLY

Colbie Caillat
Cocomarie Music

CLOSER

Berni Rune Stray
EMI-Blackwood Music, Inc.
Reptilian Music

CLUMSY

will.i.am
Cherry River Music Co.
will.i.am music, inc.

DAMAGED

Ray Romulus
Slam
James Smith
Rosemarie Tan
Justin Walker
Citysky Music
ILoveTheSun Music
Irving Music
Please Enjoy The Music
Sony/ATV Songs LLC
Tik Tak Fresh Entertainment
ZXS Publishing

DON'T STOP THE MUSIC

Michael Jackson
Frankie Storm
Dabney Music Publishing
Mijac Music
Sony/ATV Songs LLC

EVERYTHING

Alan Chang
Amy Foster
Almost October Songs
Ihan Zhan Music
Songs of Universal, Inc.

FAKE IT

John Humphrey
Dale Stewart
Shaun Morgan Welgemoed
Kickdatkat Music
Seether Publishing
State One Music America

FEELS LIKE TONIGHT

Sheppard Solomon
Sony/ATV Songs LLC

FOREVER

Robert Allen
Chris Brown
Polow Da Don
A List Vocalz
Culture Beyond Ur Experience Publishing
My Diet Starts Tomorrow, Inc.
Songs of Universal, Inc.
Sony/ATV Songs LLC

THE GREAT ESCAPE

David Katz
EMI-Blackwood Music, Inc.
Reptilian Music

HATE THAT I LOVE YOU

Ne-Yo
Super Sayin' Publishing
Universal Music-Z Songs

**(YOUR LOVE KEEPS LIFTING ME)
HIGHER AND HIGHER**

(2nd Award)
Gary L. Jackson
Raynard Miner
Carl William Smith
Chevis Publishing Corp.
Mijac Music
Unichappell Music, Inc.
Warner-Tamerlane Publishing Corp.

HOW FAR WE'VE COME

Paul Doucette
Brian Yale
Lucinda Panic Music
Pookie Stuff

**I DON'T WANNA BE IN LOVE
(DANCE FLOOR ANTHEM)**

Benji Madden
Joel Madden
The Madden Brothers Publishing
EMI-Blackwood Music, Inc.

IN LOVE WITH A GIRL

Gavin DeGraw
G. DeGraw Music, Inc.
Warner-Tamerlane Publishing Corp.

INTO THE NIGHT

Chad Kroeger (SOCAN)
Warner-Tamerlane Publishing Corp.

IT'S NOT MY TIME

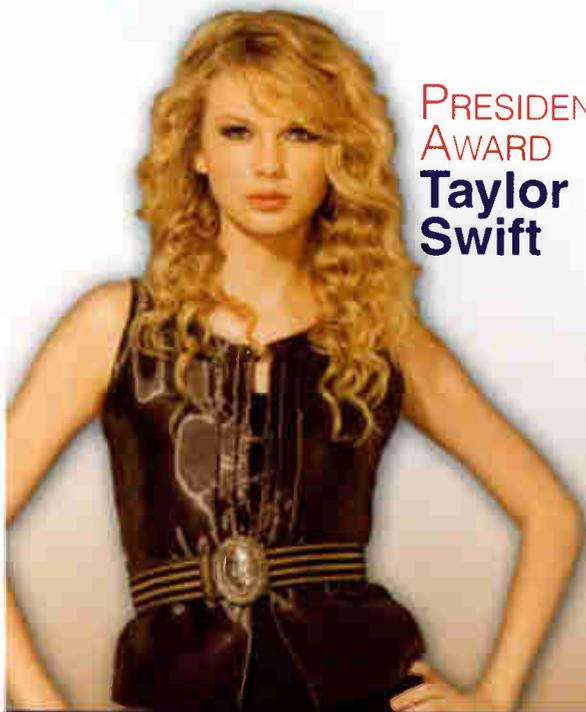
Brad Arnold
Todd Harrell
Chris Hendersson
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

KISS KISS

Chris Brown
T-Pain
Culture Beyond Ur Experience Publishing
Nappypub Music
Songs of Universal, Inc.
Universal Music-Z Songs

BMI
awards

BMI ICONS
Gamble & Huff



**PRESIDENT'S
AWARD**
**Taylor
Swift**





Polow Da Don

Adam Levine

Chris Brown

Colbie Caillat

OF THE YEAR ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Pop
2009



LEAVIN'
James Bunton
Move J B Songs
OSS Music
Songs of Universal, Inc.

LOST
Alan Chang
Ihan Zhan Music

LOVE IN THIS CLUB
Polow Da Don
Lamar "B Grand" Taylor
Young Jeezy
Baby Keyz Music
EMI-Blackwood Music, Inc.
My Diet Starts Tomorrow, Inc.
Songs of Universal, Inc.
Sony/ATV Songs LLC
Young Jeezy Music

LOVE LIKE THIS
Wayne Wilkins (PRS)
Sony/ATV Songs LLC

LOW
DJ Montay
Korey "Big Oomp" Roberson
Howard "MC Assault" Simmons
T-Pain
Nappypub Music
Sony/ATV Songs LLC
Top Quality Publishing
Universal Music-Z Songs

NO AIR
Erik Griggs
4 X Ample Music
Irving Music
Underdog East Songs

OVER YOU
Chris Daughtry
Brian Howes (SOCAN)
EMI-Blackwood Music, Inc.
Surface Pretty Deep Ugly Music
Universal Music-Careers

PICTURES OF YOU
Jeff Blue
Kurtis Henneberry
Michael Nadeau
Stay Beautiful Songs
Universal Music-Z Songs

POCKETFUL OF SUNSHINE
Natasha Bedingfield (PRS)
Danielle Brisebois
EMI-Blackwood Music, Inc.
Gator Baby

THE PRETENDER
Dave Grohl
Nate Mendel
Chris Shiflett
Flying Earform Music
I Love The Punk Rock Music
MJ Twelve Music

REALIZE
Colbie Caillat
Cocomarie Music

SEE YOU AGAIN
Miley Cyrus
Tim James
Tandolea Lane Music Publishing

SEXY CAN I
Ray J
Stop Trying To Copy My Music

SHADOW OF THE DAY
Cnester Bennington
Rob Bourdon
Brad Delson
Dave Farrell
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Chesterchaz Publishing
Kenji Kobayashi Music
Nondisclosure Agreement Music
Pancakey Cakes Music
Rob Bourdon Music
Universal Music-Z Songs

SORRY
Marti Frederiksen
Sienna Sienna Songs

STRONGER
Thomas Bangalter
Michael Dean
Guy-Manuel de Homem-Christo
Kanye West
EMI-Blackwood Music, Inc.
Please Gimme My Publishing, Inc.
Reach Global Songs
Universal Music-Z Songs

SWEETEST GIRL (DOLLAR BILL)
Derek Coloman
Raksem Diggs
Jerry "Wonder" Duplessis
Ghostface Killah
Lamont Hawkins
Jason Hunter
Lil Wayne
Method Man
Ol' Dirty Bastard
Corey Woods
EMI-Blackwood Music, Inc.
Te Bass Music, Inc.
Universal Music-Careers
Warner-Tamela Publishing Corp.
Wu Tang Publishing, Inc.
Yawehim: Publishing
Young Money Publishing, Inc.

TAKE YOU THERE
Evan Bogart
JR Rotem
Here's Lookin' At You Kidd Music
Jonathan: Rotem Music
Reach Global Songs
Southside Independent Music
Publishing LLC

TATTOO
Ian Dench (PRS)
Amanda Ghost (PRS)
EMI-Blackwood Music, Inc.
Ian Dench Music

TEARDROPS ON MY GUITAR
Taylor Swift
Sony/ATV Tree
Taylor Swift Music

THESE HARD TIMES
Paul Doucette
Brian Yele
Lucinda Panic Music
Pookie Stuff

TIME AFTER TIME
(3rd Award)
Cyndi Lauper
Rella Music Corp.

TOUCH MY BODY
Mariah Carey
Fye Songs
Songs of Universal, Inc.

SONG OF THE YEAR
"BUBBLY"
COLBIE CAILLAT
COCOMARIE MUSIC

WAKE UP CALL
Adam Levine
February Twenty-Second Music
Universal Music-Careers

WHAT YOU GOT
Giorgio Tuinfort
Sony/ATV Songs LLC

WHATEVER IT TAKES
Jude Cole
Jason Wade
Jason Wade Music
Jeseth Music
State One Music America

WHEN YOU'RE GONE
Butch Walker
EMI-Blackwood Music, Inc.
Sonotrack Music, Inc.

WHO KNEW (2nd Award)
Pink
EMI-Blackwood Music, Inc.
Pink Inside Publishing

WITH YOU
Amund Bjørklund (PRS)
Espan Lind (PRS)
EMI-Blackwood Music, Inc.

WON'T GO HOME WITHOUT YOU
Adam Levine
February Twenty-Second Music
Universal Music-Careers



BMI Summers at Bonnaroo and Lollapalooza

BMI offered must-see performances at the 2009 installments of both Lollapalooza and Bonnaroo, held in Chicago and Manchester, TN, respectively. BMI's involvement in key festivals throughout the country underscores the organization's vital role as an early career counselor and support system for aspiring songwriters and bands. As an initial point of contact for green artists, BMI serves as a fundamental bridge, connecting promising talent with industry decision-makers, as well as invaluable opportunities, including performance slots on stages at SXSW, the Austin City Limits Music Festival, and of course, Lollapalooza and Bonnaroo. At Bonnaroo, the Troo Music Lounge featured the three winners of BMI's inaugural Road to Bonnaroo competition, co-sponsored by Bud Select, and venue partner, Mercy Lounge. The competition took place over the course of three 8 off 8th shows at Nashville hot-spot The Mercy Lounge.



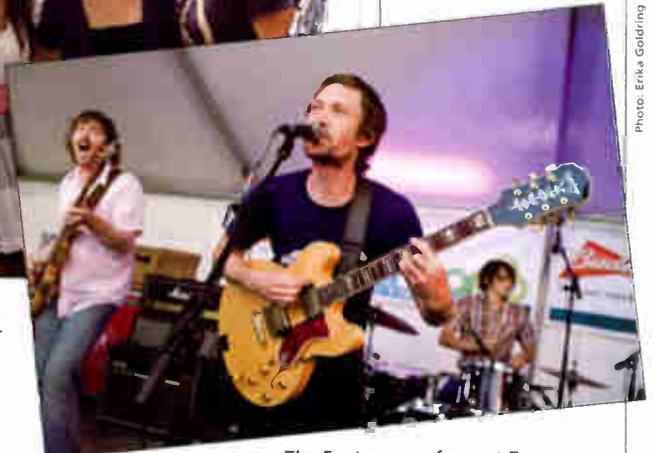
A crowd gathers at the BMI Lollapalooza stage as Band of Skulls performs.



Pictured at the BMI Lollapalooza stage are BMI's Mark Mason and Charlie Feldman; April Smith and her manager Adina Friedman; and BMI's Samantha Cox and Byron Wright.



BMI's Charlie Feldman and Mark Mason greet C3's Charlie Walker (c) at Lollapalooza. C3 produces many of the country's elite festivals, including Lollapalooza and the Austin City Limits Music Festival.



The Features perform at Bonnaroo.



Pictured at Bonnaroo are: (back row) BMI's Mark Mason and Clay Bradley; Road to Bonnaroo winner Heypenny's Benjamin Elkins; the Mercy Lounge's Drew Mischke; Road to Bonnaroo winner The Features' Roger Dabbs, Rollum Haas and Mark Bond; and BMI's Dave Claassen; (front row) Heypenny's Aaron Distler, AC Entertainment President Ashley Capps, Heypenny's Kevin Bevil and DJ Murphy, The Features' Matthew Pelham, and BMI's Bradley Collins.

Photo: Erika Goldring

Photo: Erika Goldring

TIES THAT BIND: THE DEAD WEATHER RESUSCITATE ART, VINYL AND ROCK & ROLL

By Jewely Hight

There are some questions about Jack White that will probably never be answered: why, for instance, he wanted everyone thinking of his White Stripes bandmate Meg White as his sister, when she's actually his ex-wife. Chalk that one up to perverse humor and brilliant mythologizing. The mystique kept people interested.

It's no secret, though, where White gets inspiration for his various incarnations of vital, postmodern, blues-darkened garage rock: old music, be it pre-war country blues or '60s- and '70s-era country, electric blues and rock. Through six White Stripes albums and two with his other band, the Raconteurs, he's conjured a vintage ethos with fuzzy guitar tones, a penchant for raw recording techniques and, often, covers of iconic songwriters like Bob Dylan and Robert Johnson.

White is recognized by his elders and peers alike as someone who rejuvenates the spirit of rock & roll, by now, a fairly aged art form. He's shared the stage with Dylan, and was featured alongside Led Zeppelin's Jimmy Page and U2's Edge in the documentary *It Might Get Loud*.

Now all eyes and ears are on the Dead Weather — a side project begotten by White's other side project — and the quartet's powerfully dark debut *Horehound*. Rounding out the Dead Weather are Raconteurs bassist Jack Lawrence, touring Raconteur Dean Fertita and the Kills singer Alison Mosshart, who took over White's vocal duties for a few Raconteurs shows while he was sidelined by bronchitis. White is actually the band's drummer.

Horehound is the fullest realization yet of White's vintage-meets-now aesthetic, and his Nashville-based record label, Third Man, has a lot to do with that. The album was the first official release recorded in Third Man's analog, vintage gear-equipped studio, which helped White (who produced it) retain the band's rough edges. "Our

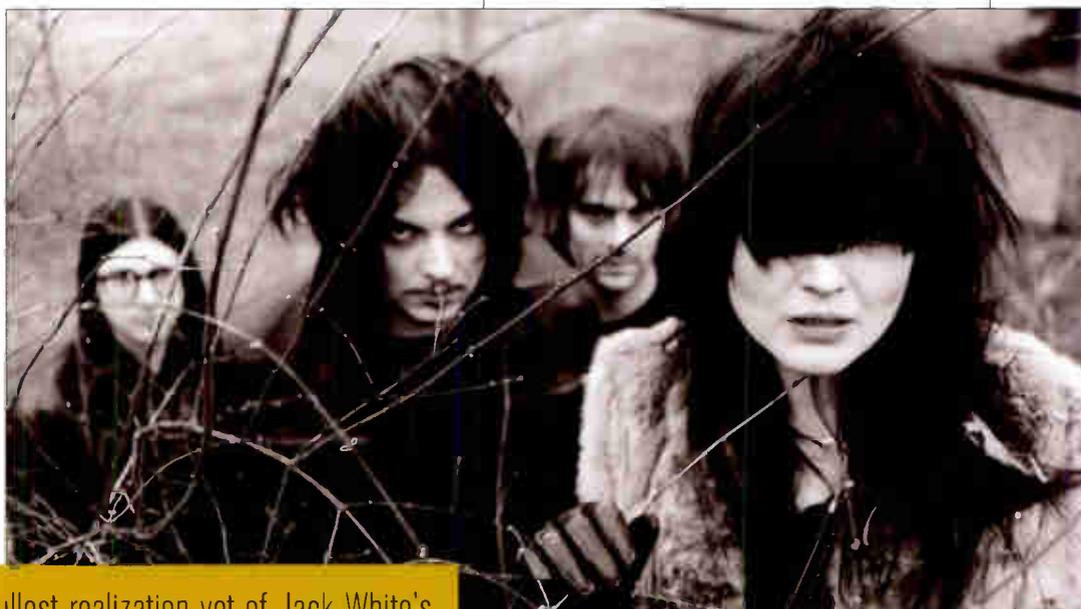
whole aesthetic is we want to bring back these sort of antiquated ways of doing things," explains Third Man's Ben Swank.

Dead Weather's choices of covers, Dylan's 1978 song "New Pony" and Gary Numan's 1979 song "Are Friends Electric?" (the latter was released on a single, but not on the album), indicate the headspace they're in. "Live, they're doing a Pentagram song," notes Swank. "[Pentagram] are still around now, but they recorded in the '70s. And they do a [West Coast] Pop Art Experimental Band cover, which is an early '70s band."

Of course, most of the songs on *Horehound* are originals. All four members had a hand in the potent, sinister-sounding

released on vinyl when they were first recorded more than three decades back. Third Man did the same with the Dead Weather's recordings, which is something of an iconoclastic move in the digital age. Coincidentally, the label's motto is "Your Turntable's Not Dead."

A Willy Wonka-esque golden ticket promotion — buy a physical copy of the album, and, maybe, just maybe, find a ticket entitling you to a tour of Third Man — and the attention paid to artwork and detail on the vinyl LP ("It's an old-fashioned style of wrapping the albums — down to little details like that, we try to tie that in with the overall aesthetic") nudge fans toward the tangible product.



Horehound is the fullest realization yet of Jack White's vintage-meets-now aesthetic, and his Nashville-based record label, Third Man, has a lot to do with that.

songwriting, but Fertita and Mosshart did a lot of the heavy lifting. White wrote only one song solo: the reggae-styled "I Cut Like a Buffalo."

"It's a massive collaborative effort," Swank confirms. "It's definitely not any kind of one-man or one-woman show. I think there's definitely like a '70s element to it, but I also think it's a pretty modern-sounding record as well."

The Dylan and Numan songs were

So you could say that White bridges generations of music-makers and listeners in more ways than one. In Swank's words, the band's and label's vinyl emphasis "is kind of a way to bring a newer generation of — I don't know whether to call them digital kids or whatever — to familiarize them with vinyl and bring those two worlds together a little bit."

Jewely 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.

Key West Fest Enjoys Record-Setting Year

The 14th Annual Key West Songwriters Festival invaded the Florida hotspot April 29 through May 3. Presented by Better Angels Music and benefiting the Muzak Heart & Soul Foundation, the industry- and fan-favorite launched another year of songs in the sun with BMI's kick-off party at La Concha Hotel, which was followed by a slew of intimate songwriter showcases and Key West-only moments.



Jamey Johnson and The Kent Hardly Play Boys celebrate another memorable Key West Fest by headlining the street concert Saturday, May 2 at the Ocean Key Resort's Sunset Pier.



Bobby Pinson, Natalie Hemby, Luke Laird, and Rodney Clawson perform.



BMI's Clay Bradley and Jody Williams, Charlie Baur, Jamey Johnson, Better Angels Music's Rob Rappaport, Robert Earl Keen, and BMI's Mark Mason pause for a photo on the last night of the festival.



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



BMI's Jody Williams joins performers Kim Carnes, Tim Nichols, Connie Harrington, and Bob DiPiero on stage at the San Carlos Institute during the festival.

Tim McGraw's 'Southern Voice'

By Jonny Whiteside

When Tim McGraw first arrived in Nashville 20 years ago, he was just one more gung-ho foot soldier in the city's perpetually teeming ranks of country music aspirants, battling it out on nightclub stages and facing tremendous odds against ever making any headway. Yet within several years, the Louisiana-born singer-guitarist had established himself as Nashville royalty.

Despite his mind-bendingly successful track record, with sales topping 40 million units, an impressive 30 chart-topping singles, three Grammys, 14 nods from the Academy of Country Music and 11 awards courtesy of the Country Music Association, McGraw has not had an easy path. He goes his own way, and his commitment to versatility has steadily begot the kind of blazing reinvention that would snuff out a weaker artist.

While he has cut his fair share of sweeping Music City pop-infused numbers, including "Live Like You Were Dying" and Faith Hill duet "Let's Make Love," the man also does stone-country better than just about anyone: McGraw standards, including "Indian Outlaw," "I Like It, I Love It," "Don't Take the Girl" and "Where the Green Grass Grows," are playful and unmistakable honky tonk. After taking into account his ability to memorably render songs penned and already recorded by venerated artists — Rodney Crowell's "Please Remember Me" and Ryan Adams' "When the Stars Go Blue" come to mind — a portrait of singularly skilled stylist with a Midas touch emerges.

His stunningly successful partnership with Faith Hill, the Soul2Soul tour, pulled in a reported \$90 million dollars in 2007, and while the pairing recalls the heyday of George Jones and Tammy Wynette, the grand production of the show itself evokes the drama, glamour and intimacy of classic pop music. A pop sophisticate who is somehow simultaneously down home, when he shared a bill with the Black Eyed Peas to kick-off the 2009 NFL season, he commanded the internationally televised stage with aplomb.

His branching out has grown even more ambitious, swelling to include several bows on the big screen. While his role in the western-set feature film *Flicka* may seem like comfortable territory for a star in a cowboy hat, his portrayal of Vince Vaughn's overweight and underwhelming brother in the San Francisco-based *Four Christmases* certainly isn't. Next up: McGraw will co-star in *The Blind Side*, with heavy hitters Sandra Bullock and Kathy Bates.

His penchant for risk-taking is buoyed by a business savvy that has resulted in recent changes, including, most notably, joining the Red Light Management roster. Led by industry innovator Coran Capshaw, Red Light is best known for representing Coran's flagship powerhouse the Dave Matthews Band, as well as Good Charlotte, the Decemberists, Drive By Truckers, Herbie Hancock's Imagine Project and many more. The company's sister organization, Greenlight Media & Marketing, will be involved with the McGraw brand as well, and the industry anticipation generated by the trifecta is palpable.

However, when all is said and done, it comes down to the music. Produced by Byron Gallimore, *Southern Voice*, McGraw's first



Tim McGraw goes his own way, and his commitment to versatility has steadily begot the kind of blazing reinvention that would snuff out a weaker artist.

album of fresh material in almost three years, marks a splendid return to form for the hit-maker. The album's first single, "It's a Business Doing Pleasure with You," is a banging, juicy slab of rocked-up country. Penned by Nickelback's Chad Kroeger and hit songwriter Brett James, and put over with McGraw's exuberant vocals, the song relies on a classic employ of irony-laden, old-school country word play.

The second single and title track is a soulfully delivered southern history lesson, which sprawls through a vivid montage of music, sports, literature and legend. Written by ace BMI songwriters Tom Douglas and Bob DiPiero, the tune is currently climbing the charts.

Out on October 20, *Southern Voice* showcases more of McGraw's signature balance between coziness and stretching, fun-loving rowdiness and artistic experimentation. But no matter where or how high his star continues to rise, McGraw himself will be pulling the strings, using his familiar, yet unpredictable, distinctly southern voice.

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*.

George Clinton Honored as Icon at Urban Awards

T-Pain, Lil Wayne Take Top Songwriter Honors

BMI saluted the world's premier r&b, rap and hip-hop songwriters, producers and publishers Thursday, September 10 at its annual Urban Awards. BMI President & CEO Del Bryant and Catherine Brewton, Vice President, Writer/Publisher Relations, Atlanta, hosted the ceremony at Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street, New York City.

Hip-hop titans T-Pain and Lil Wayne shared the prestigious Songwriter of the Year prize, as trendsetters Polow Da Don and Kanye West both earned Producer of the Year titles. Song of the Year honors went to Jordin Sparks' "No Air," written by Erik Griggs, while Universal Music Publishing Group garnered yet another Publisher of the Year crown.

The capstone of the night's festivities was the presentation of the BMI Icon Award to George Clinton, whose achievements were celebrated with an all-star musical tribute, featuring performances by Cee-Lo, Parliament/Funkadelic's Bootsy Collins, Janelle Monáe, and Dallas Austin, Big Gipp and Outkast's Big Boi.

The pioneer of p-funk, Clinton's solo work and collaborations with his ace bands Parliament, Funkadelic and the P. Funk All-Stars rank among urban and rock music's most influential. From the self-penned "(I Wanna) Testify," "Atomic Dog," and "One Nation Under a Groove" to "Tear the Roof Off the Sucker (Give Up the Funk)" and "Aqua Boogie," his songs have spawned new genres of music, have been sampled in countless hits and have been used in more than 1,000 television programs and films. In 1997, George Clinton and Parliament/Funkadelic became members of the Rock and Roll Hall of Fame, claimed a spot on the Hollywood Rock Walk and garnered the prestigious Lifetime Achievement Award from the NAACP Image Awards.

T-Pain and Lil Wayne both contributed six songs to the year's most-performed list, underscoring the dominance both artists have achieved, occasionally through collaborations with each other. T-Pain's award-winning compositions include "Baby Don't Go," recorded by Fabolous; Rick Ross's



Icon honoree George Clinton; Sly Stone; Bootsy Collins; Catherine Brewton, BMI Vice President, Writer/Publisher Relations, Atlanta; BMI President & CEO Del Bryant; and BMI's Wardell Malloy.



Catherine Brewton, Urban Producer of the Year Polow Da Do, Keri Hilson, Del Bryant and BMI's Ian Holder.

"The Boss"; "Low," recorded by Flo Rida and featuring T-Pain; 2 Pistols' "She Got It"; and "Can't Believe It" and "Got Money," which he co-wrote and performed with Lil

Wayne. In addition to "Can't Believe It" and "Got Money," Lil Wayne's most-performed compositions include "A Milli," "Lollipop" and "Mrs. Officer," which he co-wrote and

recorded; and "Duffle Bag Boy," recorded by Playaz Circle and featuring Lil Wayne.

Song of the Year "No Air" was co-written by Erik "Bluetooth" Griggs and published by 4 X Ample Music, Irving Music and Underdog East Songs. Recorded by Jordin Sparks and featuring Chris Brown, the tune has already amassed more than 1 million performances in the United States alone, as more than 3.5 million copies have been digitally purchased worldwide. In addition to achieving platinum-sales status in the U.S., New Zealand and Australia, "No Air" climbed into the top ten of charts all over the world.

Polow Da Don and Kanye West shared the Producer of the Year win thanks to individually logging the most producer credits on charting songs over the past year. The BMI Top Urban Producers list also featured contemporary hit-makers L.O.S. Da Mystro, Jim Jonsin, T-Pain and JR Rotem.

Universal Music Publishing Group earned its second consecutive BMI Urban Publisher of the Year trophy by scoring the highest percentage of copyright ownership in award songs. The publishing powerhouse placed fifteen hits on the most-performed list, including Mario's "Crying Out for Me"; David Banner's "Get Like Me," featuring Chris Brown; Usher's "Love In This Club," featuring Young Jeezy; Alicia Key's "Teenage Love Affair"; and Mariah Carey's "Touch My Body"; along with Song of the Year "No Air" and compositions from Songwriter of the Year T-Pain.

Additional multiple award-winners included T.I., with three BMI Urban Awards, and Chris Brown, Jim Jonsin, Plies, Polow Da Don, JR Rotem, Kanye West and Young Jeezy, who each contributed two songs to the most-performed list.

The BMI and Coca-Cola #1 Show held prior to the ceremony also recognized the BMI-affiliated writers whose songs reached #1 on the Billboard R&B/Hip-Hop Songs, Hot Rap Tracks, Hot R&B/Hip-Hop Airplay and Hot 100 charts during the past year. A complete list of BMI Urban Awards winners can be found at bmi.com/urban.



Performers in the all-star tribute to George Clinton included (clockwise from top) Big Boi, Dallas Austin, and Big Gipp; Plies; Cee-Lo, who gets a hand from George Clinton; and Janelle Mon e.

BMI[®] Urban 2009 Awards

Lil Wayne

Kanye West

Mariah Carey

T-Pain

Young Jeezy

T.I.

Ray J

Jerry "Wonder" Duplessis

Josephine Bridges

Jim Jonsin

David Siegel

Carl Hampton

Harold Lilly, Jr.

Thomas Nixon

Jack Splash

JR Rotem

Darrell "Yung D" Chambers

2 Pistols

Seneca Lovejoy

Erik Griggs

Howard "MC Assault" Simmons

Espen Lind (PRS)

Amund Bjørklund (PRS)

Elvis Williams

Top Producers

Songwriters of the Year

T-Pain

also a Top Producer

Lil Wayne

JR Rotem

Jim Jonsin

Rick Ross

Snoop Dogg

Chris Brown

Plies

Janet Jackson

Lupe Fiasco

Makeba Riddick

DJ Montay

Korey "Big Oomp" Roberson

Rex Zamor

Polow Da Don

Paul "DJ Paul" Beauford

Jazze Pha

Patrick "Project Pat" Houston

Jordan "Juicy J" Houston

Lamar "B Grand" Taylor

Jim Jones

Eric Hudson

Yung Joc

Joshua "M16" Banks

Cory "Born Immaculate" Way

Jasper Cameron

Bobby U. Wilson

Publisher of the Year

Universal Music Publishing Group



BMI ICON

George Clinton

Song of the Year

"No Air"

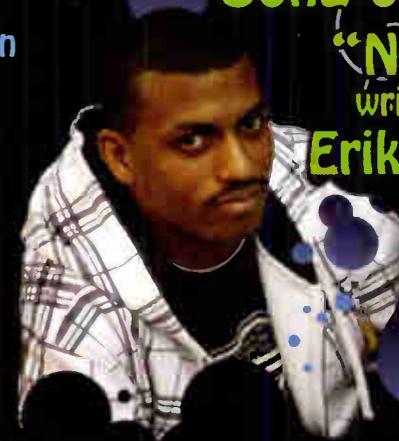
written by:

Erik Griggs

4 X Ample Music

Irving Music

Underdog East Songs



Producers of the Year



Kanye West



Polow Da Don



L.O.S. DA MYSTRO

KEVIN RUDOLF'S HEAVY HOOKS

By Dan Kimpel

New York native Kevin Rudolf has two ascending careers. As a hit artist signed to Cash Money / Universal Republic Records, he tours to promote his debut *In The City*, while he also ricochets between Miami and Los Angeles for songwriting and producing projects. His signature combination of rock and hip-hop reveals tandem influences. "Both rock and urban music are organic: talking about things in life, surviving in the world and trying to make your way," he says. "Obviously hip-hop is more, 'Look at me, look what I've got, look what you don't got,' and rock has become more introverted, but they're coming from the same place, wanting recognition, or to have somebody care."

While his multi-platinum hit single "Let it Rock" (featuring Lil Wayne) served as an auspicious introduction, Rudolf is no stranger to the studio. "I started as a guitar player and I worked with Timbaland for a long time," he says. "This allowed me to get in the door, to be around a lot of people, see a lot of big records being made and become a part of them. Black Eyed Peas, Nelly Furtado, LL Cool J and Lil Kim — to be around that energy and watch people do what they do really well gives insight into making successful songs and records."

According to Rudolf, with the exception of its pre-chorus, the melody of "Let it Rock" is essentially only one note. "I started making the track and vibing over it like a chant. I thought it might be driven by the rhythmic theme of the notes as opposed to the actual melody. When it came out people said, 'Can I have another one of those?' It's funny — I don't think most artists could carry it off. It's very unique to me

and to my energy and emotion. A lot of a&rs people don't understand that it's not about cutting it; it's about tailoring it and making it the artist's song. I may not be the most skilled singer, but I know how to communicate emotions through my voice."

Cobra Starship's smash single "Good Girls Go Bad" (featuring *Gossip Girl* actress Leighton Meester) united Rudolf with co-writer Kara DioGuardi. "She's cool,"

Rudolf offers. "I wanted to stay away from the more the 'professional songwriters,' but she's super talented. It's a pleasure to work with somebody and be more the producer, and allow other people to write and smooth the process along. We make sure that every line is perfect, but we move it along so quickly that it feels like an inspired experience."

Current and upcoming releases include tracks with Three 6 Mafia, Lifehouse, Lil Wayne, Leona Lewis, Allison Iraheta, Birdman and Rick Ross. As a concession to his touring schedule, Rudolf installed a recording studio in his tour bus to work on tracks for Cobra Starship's *Hot Mess*. He shares these thoughts on production: "Go with your gut; the first idea is the best most of the time. Don't over think things, and always have a hook that sticks out — arresting sounds work better than things that are subtle. We live in an age where everyone's attention is all over the place. You can focus listeners by having a sound that's really exciting the second it comes in."

Bells, whistles and crushing guitars aside, he notes that the essence of a song will shine through its soul. "If you can strip it away to just an acoustic guitar, piano and vocal, you know it's a quality

song. I'm an organic writer; I don't write just to write, or knock out a song out just to knock out a song. I talk about something that's real to me. I do that in my artist career, but I try to do it when I write for other people as well."

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.



"Go with your gut; the first idea is the best most of the time. Don't over think things, and always have a hook that sticks out — arresting sounds work better than things that are subtle."

PITBULL STARTS A 'REBELUTION' IN THE 305

By Dan Kimpel

Yes, his bite is as big and as bad as his bark: With incendiary lyricism and blazing beats, Pitbull has become one of the most recognizable names in modern hip-hop. Now, with his new full-length, *Rebellion*, the Miami-based artist, born Armando Christian Pérez, is continuing his global domination. And a roster of hit-makers including producer Jim Jonsin, Lil Jon, Collipark, Play-N-Skillz and Drop, Akon, Pharrell, T.I., Trick Daddy, Jackie O. and Jennifer Lopez are all onboard as he pumps up the beat.

When his label, TVT Records, went under last year, Pitbull was an artist with options. "It was a blessing," he revealed in a recent interview. "It feels like I went through four years of the school of hard knocks and learned from it. I sat back, studied and learned, and when it was my time to strike, I did." First, his Lil Jon-joined track "Krazy," along with "Blanco," buoyed promotions for the film

Fast & Furious; both are included on the soundtrack.

Next, "I Know You Want Me (Calle Ocho)," a rhythmic confection of Euro-dance and reggaetón, gained massive exposure through the hit Fox TV show *So You Think You Can Dance*. It subsequently peaked at #2 on the Billboard Hot 100 and sold 1.7 million downloads, becoming Pitbull's most successful single to date. The song is also a compositional rarity of sorts: "Calle Ocho," co-written by Pitbull, repeatedly features the same infectious horn walk-down used in the tune "75 Brazil Street," which, in turn, borrowed the instrumental hook from "Street Player," co-written by BMI songwriter Hawk Wolinski. Through its unconventional make-up, the song both underscores Pitbull's resourcefulness and further exposes music's infinite shelf life.

It's not just his music that makes Pitbull so recognizable: He also stars in his own television show, *La Esquina*, now in its second season on the network mun2. He launched a record imprint, Mr. 305 Inc., with Polo Grounds/RCA/Jive label group, as well as a charitable effort called Imagine Foundation to help Latinos and immigrants pay for college. The city of Miami recently honored him with the key to the city he reps, and Pitbull worked with fellow Floridian T-Pain to record a new theme song for the Miami Dolphins.

A thread of narration on *Rebellion* takes listeners on a

Pitbull-guided tour of Miami, with the up-tempo grooves representing the glittering nightlife playground of South Beach, and subsequent tracks revealing the diverse characteristics of the city's other neighborhoods. "It's a way to further show how I've been raised in Miami and why I have so many different musical influences," says Pitbull.

Born to Cuban exiles, Pitbull grew up with both the writings of Cuban poet Jose Marti, which his parents made him memorize, and the early underground rumblings of rap. After meeting Lil John and the Eastside Boyz, he joined them for *Kings of Crunk*.

"Oye," a Pitbull track featured in film *2 Fast 2 Furious*, and a series of popular mix tapes followed.

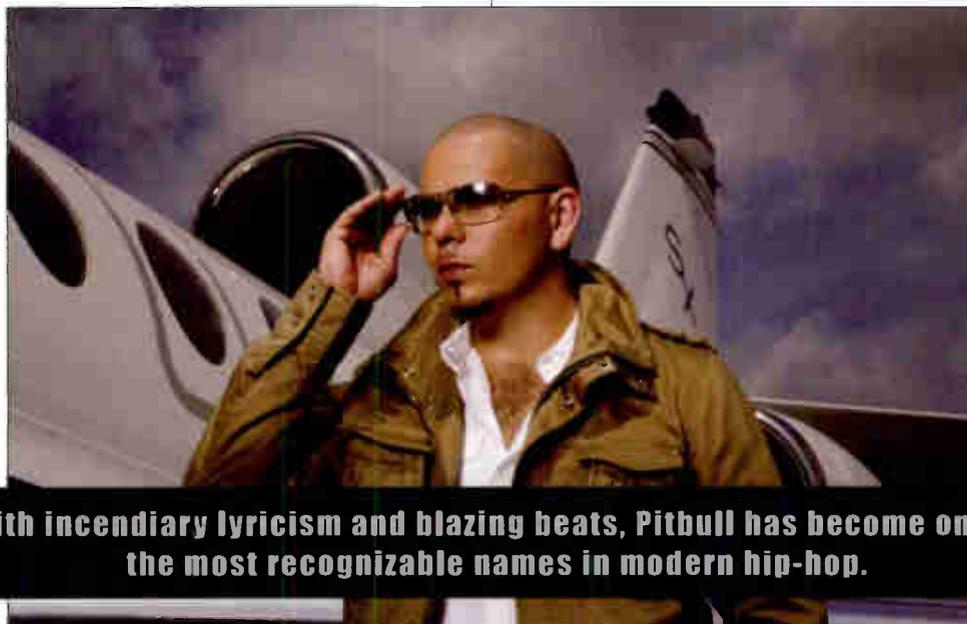
Pitbull unleashed his debut full-length, *M.I.A.M.I.*, in 2004 on the TVT label with the Lil Jon-produced single "Culo." Soon Pitbull was making guest appearances on tracks by everyone from the Ying Yang Twins to Elephant Man. Collaborations became a Pitbull trademark, as he worked with artists

ranging from Olga

Tañon to Carlos Ponce, Wyclef Jean to DJ Khaled. The 2005 compilation *Money Is Still a Major Issue* collected the best of these collaborations, along with some remixes and unreleased tracks. The Anger Management Tour, with Eminem and 50 Cent, sealed his reputation as a full-scale concert artist. In 2006, the single "Bojangles" prepared fans for his next concept, *El Mariel*, a politically themed release. Pitbull's third album, *The Boatlift*, was released in November 2007.

Concepts and themes continue to propel the music. As *Rebellion* accelerates through the contrasting neighborhoods of Miami and the infectious single "Hotel Room Service" beckons with a non-stop party, there is an underlying philosophy. The title, Pitbull explains, is a reference to conflicts within his family and also to the turmoil in his parents' homeland. "The word revolution is a strong word," he says. "And the word rebel is powerful. Because you're looking for change, that's what revolution is, but when you're a rebel in it, you're fighting for that change. I feel like I've been fighting in music and creating new ways and new opportunities to make things work."

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.



With incendiary lyricism and blazing beats, Pitbull has become one of the most recognizable names in modern hip-hop.

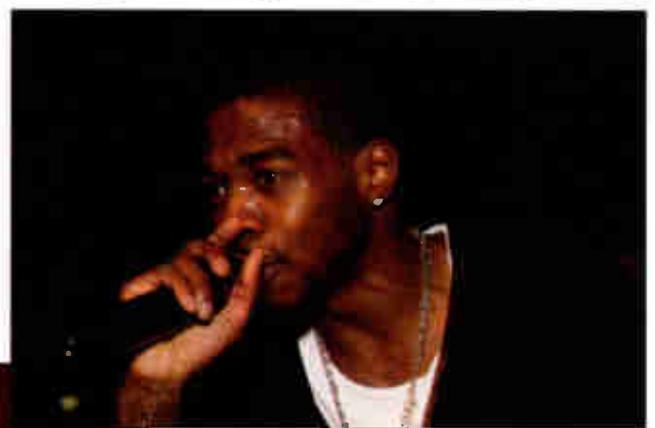
FRESH VOICES DRIVE BMI SHOWCASES

Throughout the year, BMI showcases up-and-comers poised for breakthroughs. From Latin, country and r&b to pop, jazz and rock & roll, BMI executives work tirelessly to promote contemporary music's newest — and strongest — voices.

Funk-laced soulsters Space Capone join forces with Gumby during BMI's 8 off 8th showcase series on August 24 at the Mercy Lounge in Nashville.



Stellate perform songs from their new EP *I Get a Rush* at BMI's indie rock showcase on June 4 at Vinyl in Atlanta.



Sammie croons during BMI Presents: Ladies Night Out, held on July 21 at Sambuca in Atlanta.

Inés Gaviria delivers a scorching performance during BMI's Verano Alternativo showcase, held August 5 in Los Angeles.



Colbie Caillat performs with her band during her BMI- and Universal Republic-hosted showcase on August 4 in Los Angeles. Caillat released her new album, *Breakthrough*, on August 25.



PHOTO: BREW BRYANT

PHOTO: CARA BENTON/23 STUDIOS

PHOTOS: RANDALL MICHELSON AND EDDIE SAKAI

Miranda Lambert's Revolution

By Russell Hall

I have no idea what makes a song a hit single," says Miranda Lambert. "There's no rulebook for that. I just cut songs I love, and then hope that radio will play them."

Rulebook or not, Lambert has struck a deep chord with fans and critics alike. Each of her first two major-label albums — 2005's *Kerosene* and 2007's *Crazy Ex-Girlfriend* — placed high on a slew of annual Top 10 lists, including those compiled by *Rolling Stone*, *The New York Times* and CMT.com. Her latest disc, *Revolution*, appears destined for similar accolades, even as Lambert pushes in some subtle new directions. She is in fact a rarity: an artist with firm country roots whose music has also been embraced by fans of straight-up rock & roll.

"People started saying that about me when I recorded the first album," she says, when asked if she set out to expand the boundaries of mainstream country. "I was like, 'What? I'm just a new kid on the block.' But I was hoping then, and now, too, that I might open that door a little. There's room for everyone. There's room for pop country, for 'rock & roll' country, for stone-cold country, and everything in-between. Great music is great music."

Musically speaking, Lambert's renegade spirit can be partially traced in part to her background. Raised in Lindale, Texas, about 80 miles east of Dallas, she was treated to a steady diet of Merle Haggard, Jerry Jeff Walker and David Allan Coe, thanks mostly to the tastes of her musician-father. John Prine, another great story-song writer, was an early favorite as well.

"Just by listening to my father play that material on guitar, I really came to love those artists," Lambert recalls. "They had a lot more influence on me than I realized at the time."

Foregoing college, Lambert formed a

band after graduating high school and toured Texas for two-and-a-half years. The big turning point in her career came in 2003, when, at age 19, she placed third in the inaugural *Nashville Star* reality show competition. Rewarded with a major label contract, she moved to Nashville and began working on the material that would compose *Kerosene*.

Thanks to the incendiary title track—and to Lambert's sizzling, pyrotechnics-enhanced performance of the song at the

2005 CMA Awards — the former small-town girl earned a reputation as someone with whom you don't mess around. Her follow-up, *Crazy Ex-Girlfriend*, held firm to "love-gone-bad" themes, but with her new album, Lambert feels she's turned a corner.

"I definitely still have that angst," she says, "but I also wrote some songs that say it's okay to love, now. I'm happy in my life, and it's a bit easier to write happy songs when you are actually happy. Every aspect of my personality is on this album."

High points on *Revolution* include the mid-tempo country-rocker "Me and Your Cigarettes," an outsized ballad titled "Dead Flowers," and a scorching, country-punk cover of Prine's "That's the Way That the World Goes 'Round." Most telling of all, however, is "Love Song," one of three tracks that Blake Shelton — Lambert's boyfriend — co-wrote. Two years ago, Lambert bought a farm in Oklahoma in order to be near her fellow country star.

"I live six miles from Blake, which is cool, because we have our own space but we can also be together whenever we want to," she says. "I still have a house in Texas, on my parents' land, but buying this farm was a way of spreading my wings."

Asked if there's anyone she looks to as a model for how best to sustain a career, she's quick to cite Dolly Parton as someone "who's managed to reinvent herself, but always stayed true to herself as well."

"Some people just have music in their blood," she says. "For some people it's a job, and it's a job for me, too, but at the end of the day, it's also my hobby and my passion. I want to be doing this forever."

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



"I'm happy in my life, and it's a bit easier to write happy songs when you are actually happy. Every aspect of my personality is on this album."

David Newman Takes Top BMI Film/TV Honor

Mike Post Receives Classic Contribution Award

BMI honored the composers of music featured in the past year's top-grossing films, top-rated prime-time network television series, and highest-ranking cable network programs May 20 at its annual Film & Television Awards. Held at the Beverly Wilshire Hotel in Los Angeles and hosted by BMI President & CEO Del Bryant and Film/TV Relations Vice President Doreen Ringer Ross, the black-tie gala also celebrated BMI's Academy Award-, Golden Globe-, and Emmy Award-winning composers.

A highlight of the ceremony was the Richard Kirk Award presentation to esteemed composer David Newman. Named after late BMI Vice



BMI President & CEO Del Bryant, 2009 BMI Richard Kirk Award recipient David Newman and BMI Vice President Film/TV Relations Doreen Ringer Ross.



Doreen Ringer Ross, Classic Contribution Award recipient Mike Post, and Del Bryant.

President Richard Kirk, the prestigious award is given annually to a composer who has made significant contributions to film and television music. As the 2009 honoree, David Newman joins an elite list of peers that includes George S. Clinton, Danny Elfman, Jerry Goldsmith, Harry Gregson-Williams (PRS), Michael Kamen, Alan Menken, Mark Mothersbaugh, Thomas Newman, Mike Post, Lalo

David Newman has helped create and elevate American pop culture for more than 20 years. Both an accomplished violinist and conductor of leading orchestras around the world, including the Los Angeles Philharmonic, he is most admired for his ingenious and prolific work as a composer. After composing the original score for Danny DeVito's *Throw Mama from the Train* in 1987, Newman and DeVito began a rewarding cinematic partnership. Their lauded collaborations include *The War of the Roses*, *Hoffa*, *Matilda* and *Death to Smoochy*, films that utilized Newman's deft understanding

Schifrin, John Williams, Christopher Young, and the late Jerry Goldsmith and Michael Kamen.

Academy Award-nominated composer

of razor-sharp dark humor. His noted style also led to work on quirky hit films such as *Bill and Ted's Excellent Adventure*, *The Nutty Professor*, and its sequel. Newman has scored more than 100 films, including *The Brave Little Toaster*, *Critters*, *Serenity*, *Boyz n the City*, *Tommy Boy*, *Brokedown Palace*, *Galaxy Quest*, *Ice Age*, *Anastasia* — for which he received an Academy Award nomination — and, most recently, Frank Miller's *The Spirit*, based on the classic comic book series. The recipient of 14 BMI Film Music Awards, Newman served as music director for the Sundance Institute for three years. In 2007, he was elected president of the Film Music Society. He currently serves as president of the board of directors of the American Youth Symphony, a pre-professional Los Angeles orchestra that has trained many of today's studio musicians.

BMI also presented the Classic Contribution Award to Mike Post in recognition of his dedicated involvement with the BMI Foundation's Pete Carpenter Fellowship. The composer behind classic themes for television series including *NYPD Blue*, *Hill Street Blues*, *L.A. Law* and

Law and Order, Post has volunteered his time and invaluable expertise for the past 20 years, mentoring each fellowship recipient in his Los Angeles studios. The annual fellowship is bestowed on an aspiring film and television composer in memory of Post's late partner and friend Pete Carpenter, the composer of pioneering television themes including *The A-Team*, *Magnum P.I.*, *The Rockford Files*, *Hardcastle and McCormick*, *Hunter* and *Riptide*. Successful alumni of the prestigious fellowship include Christopher Tyng, Chris Beck, and Brian Langsbard.

BMI saluted acclaimed Indian composer A. R. Rahman (PRS), whose composition for *Slumdog Millionaire* earned the Academy Award statuette for Original Score, while the film's "Jai Ho," featuring music by Rahman and lyrics by Gulzar (PRS), claimed the Oscar for Original Song. Rahman's Golden Globe win for Best Original Score — also for *Slumdog Millionaire* — was honored as well.

Pete Townshend (PRS) took home three BMI Crystals for *CSI*, *CSI: Miami* and *CSI: NY*. Composers receiving two awards each included Aaron Zigman for *Sex and the City* and *Madea Goes to Jail*; Theodore Shapiro for *Marley & Me* and *Tropic Thunder*; Harry Gregson-Williams for *Eleventh Hour* and *The Chronicles of Narnia: Prince Caspian*; Danny Elfman for *Wanted* and *Desperate Housewives*; Rupert Gregson-Williams (PRS) for *Bedtime Stories* and *You Don't Mess with the Zohan*; Tyler Bates for *Californication* and *Watchmen*; and Graeme Revell for *Pineapple Express* and *Eleventh Hour*.

The night's winning composers for top-grossing films included legendary

composer and past Richard Kirk Award recipient John Williams for *Indiana Jones and the Kingdom of the Crystal Skull*, Alexandre Desplat (SACEM) for *The Curious Case of Benjamin Button*, past Richard Kirk Award honoree Thomas Newman for *Wall-E*, Alex Wurman for comedy *Four Christmases*, Randy Edelman for *The Mummy: Tomb of the Dragon Emperor*, Cliff Eidelman for *He's Just Not That Into You*, and John Ottman for *Valkyrie*.

Award-winning composers of featured music for hit television and cable series also included Steve Jablonsky for *Desperate Housewives*, Jace Everett and Nathan Barr for *True Blood*, Tony Asher, Anton Sanko, and Brian Wilson for *Big Love*, and Rolfe Kent (PRS) and Daniel Licht for *Dexter*. Ferdinand Jay Smith was also honored for his composition of the *HBO Main Theme*.

BMI's Emmy Award-winning composers were also feted; the list included Billy Barber, Gary Deinstadt, Ron Komie, and Danny Pelfrey for *Guiding Light*; Larry Hochman, Michael John LaChiusa,



Alex Wurman, Theodore Shapiro, Doreen Ringer Ross and Aaron Zigman.

Billy Lopez, and Bobby Lopez for *The Wonder Pets!*; Ben Decter and Michael Whalen for *America at a Crossroads - Operation Homecoming: Writing the Wartime Experience*; Gary Lionelli for *Ghosts of Flatbush*; David Robidoux for *Hard Knocks: Training Camp with the Kansas City Chiefs*; Tony Barbieri, Sal Iacono (SIAE), and Wayne McClammy for "I'm F***ing Matt Damon" from *Jimmy Kimmel Live*; Paul S. Glass for *One Life to Live*'s "Chemistry"; Kevin Briody for *One Life to Live*'s "Little Starr"; and Glen Berger and Terry Tompkins (SOCAN) for the title song from *FETCH! with Ruff Ruffman*.

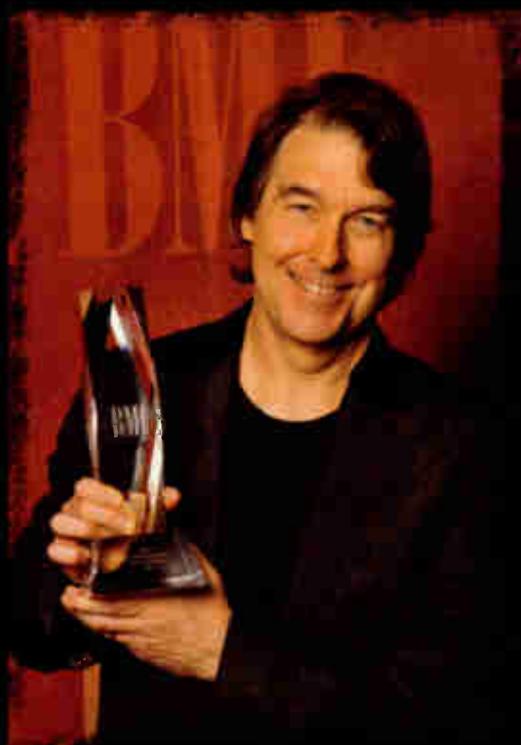
At the evening's conclusion, honorees and BMI executives gathered onstage for the traditional "family photo."





FILM MUSIC AWARDS

- INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL
John Williams
- WALL•E
Thomas Newman
- QUANTUM OF SOLACE
David Arnold
- SEX AND THE CITY
Aaron Zigman
- MARLEY & ME
Theodore Shapiro
- THE CHRONICLES OF NARNIA: PRINCE CASPIAN
Harry Gregson-Williams
- SLUMDOG MILLIONAIRE
A.R. Rahman (PRS)
- TAKEN
Nathaniel Mechaly (SACEM)
- WANTED
Danny Elfman
- GET SMART
Trevor Rabin
- THE CURIOUS CASE OF BENJAMIN BUTTON
Alexandre Desplat (SACEM)
- FOUR CHRISTMASSES
Alex Wurman
- TROPIC THUNDER
Theodore Shapiro
- BEDTIME STORIES
Rupert Gregson-Williams
- WATCHMEN
Tyler Bates



Richard Kirk Award
DAVID NEWMAN

THE MUMMY: TOMB OF THE DRAGON
EMPEROR
Randy Edelman

JOURNEY TO THE CENTER OF THE
EARTH
Andrew Lockington (SOCAN)

YOU DON'T MESS WITH THE ZOHAN
Rupert Gregson-Williams

YES MAN
Lyle Workman

HE'S JUST NOT THAT INTO YOU
Cliff Eidelman

PINEAPPLE EXPRESS
Graeme Revell

IMADEA GOES TO JAIL
Aaron Zigman

VALKYRIE
John Ottman

ACADEMY AWARD® WINNERS

SLUMDOG MILLIONAIRE
A.R. Rahman (PRS)

"JaiHo"
from SLUMDOG MILLIONAIRE
A.R. Rahman (PRS)
Gulzar (PRS)

GOLDEN GLOBE® AWARD WINNER

SLUMDOG MILLIONAIRE
A.R. Rahman (PRS)

TELEVISION MUSIC AWARDS

CSI
Pete Townshend (PRS)

NCIS
Brian Kirk

DESPERATE HOUSEWIVES
Danny Elfman
Steve Jablonsky

CRIMINAL MINDS
Mark Mancina

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

TWO AND A HALF MEN
Chuck Lorre

CSI: MIAMI
Pete Townshend (PRS)
Kevin Kiner

CSI: NY
Pete Townshend (PRS)
Bill Brown

WITHOUT A TRACE
Richard Marvin

ELEVENTH HOUR
Harry Gregson-Williams
Graeme Revell
David Russo

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

THE BACHELOR
Rob Cairns

AMERICA'S GOT TALENT
Jos Jorgensen
Andy Love

LIE TO ME
James Collins
Ryan Star
Doug DeAngelis

AMAZING RACE
Lee Sanders

BONES
Scott Kirkland

RULES OF ENGAGEMENT
Evan Frankfort
George Ritter
Bert Selen

LAW & ORDER: SVU
Mike Post

SAMANTHA WHO?
Jan Stevens

NUMB3RS
Charlie Clouser

PRIVATE PRACTICE
Tim Bright
Chad Fischer

CABLE AWARDS

THE HILLS
Natasha Bedingfield (PRS)
Danielle Brisebois

iCARLY
Michael Corcoran

THE CLOSER
James Levine

WWE RAW
James Johnston

BIG LOVE
Tony Asher
Brian Wilson
Anton Sanko

TRUE BLOOD
Jace Everett
Nathan Barr

HBO MAIN THEME
Ferdinand Jay Smith

DESTROYED IN SECONDS
Craig Owens

DIRTY JOBS
Matt Koskenmaki
John Nooney

FOR THE LOVE OF RAY J
Dan Radlauer

I WANT TO WORK FOR DIDDY
Michael Picton

SUITE LIFE ON DECK
Steve Hampton
Gary Scott

THE FIRST 48
Chuck Hammer
Pete Nashel
Jack Livesey

LARRY KING LIVE
Adabelle Carson
Bryan Hofheins
Gwen Thornton

THE O'REILLY FACTOR
Phil Garrod
Reed Hays
Scott Schreier

CALIFORNICATION
Tree Adams
Tyler Bates

DEXTER
Rolfe Kent
Daniel Licht

THE L WORD
Alyson Palmer
Amy Ziff
Elizabeth Ziff

EMMY® AWARD WINNERS

GUIDING LIGHT
Billy Barber
Gary Deinstadt
Ron Korme
Danny Pelfrey

THE WONDER PETS!
Larry Hochman
Michael John LaChiusa
Billy Lopez
Bobby Lopez

AMERICA AT A CROSSROADS—OP-
ERATION HOMECOMING:
WRITING THE WARTIME EXPERIENCE
Ben Decter
Michael Whalen

GHOSTS OF FLATBUSH
Gary Lionelli

HARD KNOCKS: TRAINING CAMP WITH
THE KANSAS CITY CHIEFS
David Robidoux

"I'm F***ing Matt Damon" from JIMMY
KIMMEL LIVE
Tony Barbieri
Sal Iacono (SIAE)
Wayne McClammy

"Chemistry" from ONE LIFE TO LIVE
Paul S. Glass

"Little Star" from ONE LIFE TO LIVE
Kevin Briody

"FETCH! With Ruff Ruffman Theme Song"
from FETCH! WITH RUFF RUFFMAN
Gleyn Berger
Terry Tompkins (SOCAN)

Classic Contribution Award Mike Post



Aaron Zigman Finds His Calling

By Jon Burlingame

Aaron Zigman is home at last. A classically minded musician who toiled in pop and r&b for many years, he is now where he is most comfortable: applying those considerable skills from both worlds to contemporary films, where he segues regularly from serious dramatic music to the lighter touch demanded by the romantic comedies that have dominated his schedule of late.

Already this year, movies like *The Proposal*, *The Ugly Truth* and *Madea Goes to Jail* have topped the box-office, propelled in part by Zigman's unique and invariably tuneful sensibility. "I love writing, period," says the composer, relaxing in his comfortable Los Angeles living room, dominated by his beloved Steinway concert grand, recently acquired from the legendary, now closed, Todd-AO scoring stage.

Asked about almost any of his recent scores, he bounds out of his chair and dashes to the keyboard to demonstrate a point the best way he knows how: musically. On his mind right now: a "rhapsody for piano and orchestra" recently written for *The Last Song*, a Disney film starring Greg Kinnear and Miley Cyrus as estranged father and daughter to be released in early 2010. Kinnear plays an ex-concert pianist, and it was Zigman's job to write, before shooting, a piece "that was evocative, and shows all of his influences and ranges." Part Debussy and all Zigman, this stunning seven-minute showpiece traverses the emotional territory of the film itself and may serve as a blueprint for the underscore, to be written early next year.

It's a rare, 21st-century version of what used to happen decades ago in films, when composers like Bernard Herrmann — one of Zigman's film-music heroes — and Richard Addinsell could write miniature classical works for films that would be performed within the films and provide the musical meat of the score. And sometimes, as in the case of Addinsell's *Warsaw Concerto*, the concert pieces escaped their movie confines to become popular on records.

Zigman's melodic sensibility is one reason he has become such a prolific and popular composer. His first big hit, 2004's *The Notebook*, contains one of the most memorable and touching piano themes of recent times. That score, for Nick Cassavetes's film starring Gena Rowlands and James Garner, became the composer's calling card — and ironically, the reason for his recent spate of Tyler Perry-directed comedies, including the September hit *I Can Do Bad All By Myself*.

"'The Notebook' was one of Tyler's favorites," says Zigman, who was initially wowed by Perry's still-unproduced script for *The Jazzman*, but agreed to tackle his *Why Did I Get Married* and has done four more since. "He's not into hip-hop," adds the composer. "He's very traditional. He really likes film music. I have not had to produce one loop for him. He completely trusts me. It's a dream gig."

Yet those Zigman themes are never treacly or overly sentimental. More often they are contemplative (*Flash of Genius*), wistful (*My Sister's Keeper*) or just plain fun (*The Ugly Truth*). Sometimes it's more the colors and rhythms that dominate, as in the Latin-infused *Sex and the City*; Zigman is already working on the sequel, due next May. For grand-scale epics like *Bridge to Terabithia*, Zigman doesn't stint on the orchestral and choral forces required. And even if it's a tiny independent film, such as the acclaimed *Akeelah and the Bee*, "I treat it like it's an ace, big-budget movie," he says. "I never stint on the creative process."

Zigman, 46, gave up on the pop world a decade ago. "It just wasn't me anymore," he says, despite arranging hits for Boyz n the Scuzz, Phil Collins, Tina Turner, Christina Aguilera and others. Cassavetes gave him a shot at film scoring with *John Q* in 2002 and Zigman hasn't looked back. He won a 2004 Emmy for one of his most original works: *Crown Heights*, which successfully combined Jewish and gospel music for a story about the 1991 Brooklyn race riots.

"The exciting part is what I haven't done, and what I'm going to get to do," says the composer, now on his 38th film in eight years. "I'm still hugely passionate about my work, and I've got such a long way to go."

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

"The exciting part is what I haven't done, and what I'm going to get to do. I'm still hugely passionate about my work, and I've got such a long way to go."



New Media Scene

Live365: 10 Years of Supporting the BMI Creative Community

BMI's New Media & Strategic Development team constantly works to establish partnerships within the digital media community with the ultimate goal of helping spread more BMI music to more Internet and mobile outlets. The relationship between BMI and Internet webcasting company Live365 embodies this core aim.

Live365 provides the tools for both large webcasters and individual hobbyists to start their own Internet radio stations. By combining a turnkey broadcast platform for tens of thousands of music programmers with a directory boasting more than 260 music genres from which listeners may choose, Live365 has enhanced the connections among composers, songwriters, performers, DJs and their fans for more than 10 years.

Live365's end-to-end technology evenly empowers individuals and organizations: Every user has the opportunity to introduce artists to an international audience. With the company's easy-to-use tools, services and minimal cost, anyone with a computer and an Internet connection can create their own web radio station. Stations are housed online in an increasingly diverse collection of websites; are listed in directories compiled by online music hubs including iTunes and Shoutcast; and are compatible with devices including the iPhone, Blackberry and TiVO, as well as Internet radios manufactured by Sony, D-Link, Philips and others.

During this month alone, more than 3 million listeners will tune in to Internet radio stations created by DJs, schools, churches, nightclubs, music labels, collectors, ethnic groups, artists themselves and so many others, all of whom will spin hundreds of thousands of songs from indie musicians, contemporary superstars and classic artists. Internet radio's global reach allows these stations to be heard all over the world, and



**Celebrating 10 Years
Leading the Radio Revolution**

in the last quarter of 2008, Live365 web radio stations transmitted more than 40 million high-quality streams, consisting of 650,000 different musical works.

BMI and Live365 have worked together make securing a BMI license and complying with music-use reporting requirements simple. Through the Live365 Microcaster license, web radio stations pay one comprehensive fee, which covers all of their hosting and music licensing needs. Collaborating behind the scenes, BMI and Live365 issue licenses and assemble

dependable financial and music information. The data allows BMI to continue to serve as a key bridge between music lovers and music makers, striving to ensure that its songwriters, composers and publishers are fairly compensated for their work.

Listen in.

www.live365.com/listen/browse.live.

Start your station.

www.live365.com/broadcast.

Submit your music.

www.live365.com/labelservices.

DLC Makes Digital Copyright Licensing Simple and Efficient

In August, BMI launched a new version of its Digital Licensing Center (DLC), an end-to-end "click-through" system that allows Internet sites to complete copyright licensing agreements on demand with BMI 24 hours a day, 7 days a week. The system eliminates the need for paper contracting, manual payments and contract execution. Now, shortly before its tenth anniversary, the service has been upgraded to make it even easier for Internet sites to sign up for a BMI license, pay their fees and report their music use in an efficient, secure online environment.

New features include a cleaner, web-based interface that replaces the old flash technology and a simpler business process that allows sites to more easily complete their licenses online in real time.

"There has been a great deal of discussion in the digital media community

lately about making music licensing more accessible. For more than a decade BMI has been at the forefront of making the process of obtaining a license easy and transparent," said Richard Conlon, Vice President, New Media & Strategic Development at BMI. "We built the service to maximize efficiencies and reduce transaction costs so we can service thousands of websites while returning optimal royalty payouts to our songwriter and music publisher affiliates from these small websites."

Originally launched in January 2000, the DLC pioneered the digital copyright licensing movement for Internet sites and has served thousands of websites. In its tenth year, BMI estimates that the DLC will hit \$1 million in cumulative license-fee revenue for BMI's songwriters and music publishers since its launch.

57th Annual BMI Student Composer Awards

Nine young classical composers were named winners in the 57th Annual BMI Student Composer Awards. Newly appointed Awards Chair Ellen Taaffe Zwilich, BMI President & CEO Del Bryant and BMI Foundation President Ralph N. Jackson announced the decisions of the jury and presented the awards at a reception held May 15 at the Jumeirah Essex House Hotel in New York City.



Awards Chair Ellen Taaffe Zwilich, William Schuman Award winner Rafael Nassif, and BMI's Del Bryant and Ralph N. Jackson



Del Bryant and the American Composer Orchestra's Michael Geller



2009 BMI Student Composer Award winners (l-r): Rafael Nassif, Roger Zare, Noah Gideon Meites, Niccolo Athens, Awards Chair Ellen Taaffe Zwilich, Phil Taylor, Gabrielle Nina Haigh, Brendan Kelley Faegre, Evan Antonellis and Andrew Evans McManus.

Albany Times Union's Joseph Dalton, SCA Awards judges Chester Biscardi and Bernadette Speech



Jose Serebrier, Carole Farley and BMI's Del Bryant



BMI's Ralph Jackson and Dalit Warshaw



Alexandra Du Bois, Chamber Music America's Adam Reifsteck and Ralph Jackson

Niccolo Athens and Doug Cuomo



Joel Puckett, DJ Sparr, BMI's Barbara A. Petersen, C.F. Peters' Gene Caprioglio, and BMI's Emily Good



LICENSING NEWS

Sarah Buxton Entertains the Troops



◀ BMI recently partnered with Thunder Country stations WRHT/WRHD and WITN-TV to present country singer/songwriter Sarah Buxton to perform for the troops at the Marine Corps Air Station in Cherry Point, NC on June 28. Her performance for the Marines was broadcast live on both Thunder Country and WITN-TV. In addition to co-composing Keith Urban's smash "Stupid Boy," Buxton is also a Lyric Street recording artist whose new single, "Outside My Window," is climbing the charts. Pictured after the show are BMI's Dan Spears, Thunder Country morning man/PD Mad Dawg, Buxton, Thunder Country morning co-host Dylan McKay, and Inner Banks Media Owner/GM Henry Hinton.

Ducas Entertains New Mexico Broadcasters



▶ BMI singer-songwriter George Ducas was the featured performer at the New Mexico Broadcasters Association's (NMBA) Excellence in Broadcasting Awards Gala, held August 14 in Albuquerque. Pictured following George's performance are BMI's Dan Spears, NMBA Chairman and VP/GM of Pecos Valley Broadcasting Gene Dow, Ducas, and Citadel Communications-Albuquerque VP/GM and NMBA Chairman Elect Milt McConnell. Ducas, whose compositions include Sara Evans' #1 smash "Real Fine Place to Start," entertained the packed house with songs from his diverse catalogue, including his own top ten record "Lipstick Promises."

Kate and Kacey Serenade Finance Folks



◀ BMI provided the musical entertainment at this year's Media Financial Management Conference, held recently in Atlanta. BMI songwriters Kate and Kacey performed their current single, "Dreaming Love" as well as other songs from their upcoming album on Big Machine Records. Pictured after their performance (l-r): BMI's Mason Hunter; Conference co-chair Dawn Sciarrino of Sciarrino and Shubert PLLC; Kate; Conference co-chair Sam Bush of Saga Communications; MFM President Mary Collins; Kacey; MFM Chairman Bill Fitzsimmons of Cox Communications; and BMI's Dan Spears.

▶ At the request of BMI, Texas music icon Robert Earl Keen kicked off the Texas Association of Broadcasters 56th Annual Convention in Austin. BMI co-sponsored the event and brought in the prolific singer/songwriter to meet and greet attendees at the opening reception. In addition to releasing 15 albums as an artist, Keen's songs have been recorded by George Strait, Montgomery Gentry, and the Highwaymen, among others. His latest album, *Rose Hotel*, is on Lost Highway Records. Prior to the reception, Keen posed for pictures with some of the TAB board members and officers (l-r): TAB VP Oscar Rodriguez; Scott Parsons, GM, Double O Radio Midland; Keen; Brian Jones, EVP/COO Nexstar Broadcasting; BMI's Mason Hunter; and Danny Baker of Baker Media Inc.

Keen Kicks Off Texas Broadcast Convention



◀ BMI was the musical entertainment sponsor during the League of American Orchestras (LAO) 63rd National Conference in Chicago in June. As part of its sponsorship, BMI invited composer Jeremy Flowers to perform with the Chicago Youth Symphony Orchestras. Pictured at the event are BMI's Brian Philbin, Flowers and BMI's Barbara Petersen.

LAO Sees Flowers Bloom



▶ Shown at the South Carolina Broadcasters Association's (SCBA) annual convention are Lee Brice, WPDE/WWMB-TV & SCBA President-Elect Billy Huggins, WCRE-AM & SCBA President Jane Pigg and BMI's Mason Hunter. Brice, a native of South Carolina, entertained the crowd with his numerous charting singles and his most current, "Love Like Crazy."

Brice Brings It at SCBA Meet



Chris Barron Keynotes Conclave



◀ BMI songwriter and Spin Doctors' frontman Chris Barron was the featured artist for a special Q&A session during the 34th annual Conclave Learning Conference held in Minneapolis in July. In addition to being interviewed by music/radio journalist Sean Ross, Barron performed a selection of Spin Doctors' hits he penned, including "Two Princes" and "Little Miss Can't be Wrong." The conference is attended by executives from both the radio and music industries. Pictured after the Q&A session are Radio-info.com's Sean Ross; Tim Kelly, VP, Sales, Sandusky Midwest; Barron; and BMI's Dan Spears.

Ray Rocks Women in Radio

▶ BMI songwriter/Universal South recording artist Ashley Ray was the featured performer at the 2nd annual "Rising Through the Ranks," a two-day leadership and management training seminar for women in radio. For the second year in a row, BMI partnered with the RAB and the MIW to award scholarships to 25 female radio executives, and the first day of the seminar concluded with a dinner that was highlighted by Ray's blistering performance. Pictured with Ray (in the middle) after the performance is the "Rising Through the Ranks" class of 2009, which includes BMI's Kathleen Smyth (third from right in the front).





◀ Sunny Days. Pictured at left at the 2009 Sundance Composers Lab are (front row) Fellow Kim Carroll, advisors Tracy McKnight and Doreen Ringer Ross, with Fellow Magda Giannikou; (back row) Sundance Institute Film Music Program Director Peter Golub, with Fellows Lili Haydn, David Poe, Christopher Lord and Chanda Dancy. For two weeks in late July at the Sundance Resort in Utah, Fellows collaborated with filmmakers from the Sundance Institute Feature Film Program and studied under the direction of advisors, comprising the industry's leading film composers and film music professionals. Below, award-winning composer and Lab advisor David Newman, Ringer Ross and Golub pause for a photo in front of a framed shot that captures Newman conducting at the Lab in the 1980s. The 2009 session marks Newman's first return to the Lab since he oversaw it from 1986 to 1989.



▼ Mental Block. The \$3,000 BMI Foundation annual Charlie Parker Jazz Composition Prize was awarded to composer Sara Jacovino for her composition "Mental Block" on June 26 at the annual BMI Jazz Composer Workshop Showcase Concert. Pictured at the concert are bassist Rufus Reid, drummer Dennis Mackrel and composer Darcy J. Argue, who served as judges; Jacovino; BMI's Robbin Ahrold; Workshop Music Director Jim McNeely; and Workshop Associate Director Mike Holober.

▲ When Bad Things Happen to Good People. *True Blood* music supervisor Gary Calamar, BMI's Barbara Cane, Jace Everett, BMI's Doreen Ringer Ross and *True Blood* composer Nathan Barr pause for a photo at the BMI-hosted Jace Everett showcase held August 5 in Los Angeles. Everett composed the HBO series' theme song, "Bad Things."



◀ How'd You Do That? Shown in Miami Beach at BMI's second Latin music How I Wrote That Song panel during the Billboard Latin Music Conference on Tuesday, April 21 are BMI's Porfirio Piña, panelists Flex, A.B. Quintanilla, and Jorge Villamizar, BMI's Delia Orjuela, panelists Gabriel Flores and Jose Luis Pagan, and BMI's Joey Mercado.

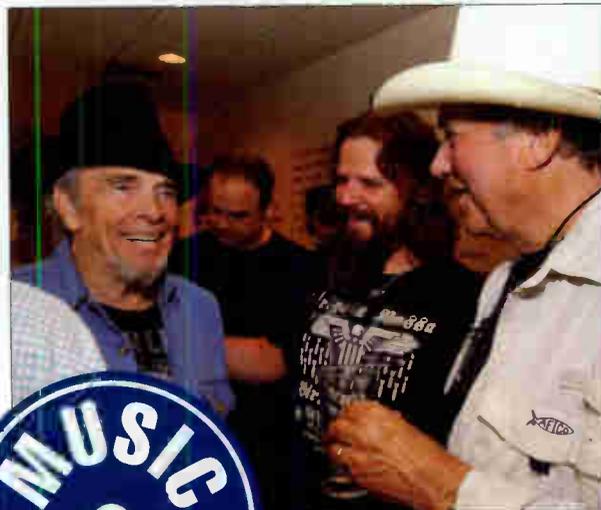
CHELSEA ROSS

ARNOLD TURNER

▼ **Faint Lights Are Becoming Brighter.** BMI's June "Pick of the Month" Steve Moakler played songs from his full-length debut, *All the Faint Lights*, on June 30 at The Annex in New York. Pictured after his performance are BMI's Samantha Cox, Jeb Holmes, Jake Goss, Blake Stratton, Moakler, Matt McGinn and Dan Friedman.



▲ **Where the Folks are Fine.** BMI's Simon Aldridge and other guests were treated to a ukulele serenade of "Blue Bayou" by Katie Vogel (PRS) at the Roy Orbison Birthday Tribute Concert sponsored by BMI's London office.



▲ **State of Rock.** Pictured at BMI's rock showcase on June 4 at Vinyl in Atlanta are performers John Stringer (State of Man), Carly Kane (Stellate), Shangri-La (Greater Vavoom) and Tyler Mechem (Crowfield), with BMI's David Claassen and Kay Clary.



▶▶ **I've Gotta Have a Shot of Them Old Troubadours.** Pictured in the photo at right at the BMI reception held Monday, June 15 in Nashville to honor legendary songwriter Hank Cochran are Bobby Bare, BMI's Clay Bradley, Theresa and Merle Haggard, Cochran, songwriter Dale Dodson, BMI's Jody Williams and BMI President & CEO Del Bryant. In the photo above, Haggard, Jamey Johnson and Bare wait for guest of honor Cochran to arrive.



PEYTON HOGE

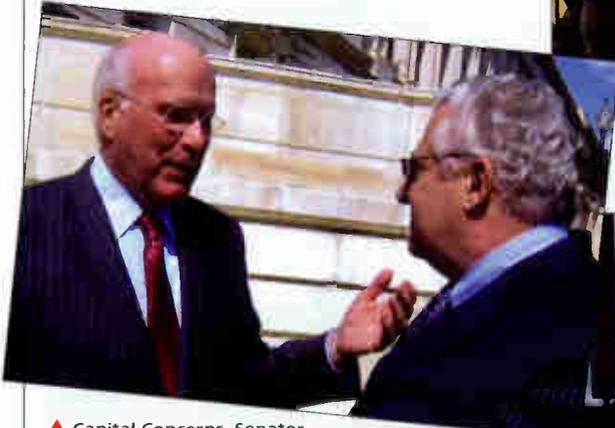
CARA PASTORE / F22 STUDIO



▶ ▶ They're Gonna Put Me in the Movies. Pictured in the photo at right at BMI's 2009 Conducting for the Film Composer Workshop are mentor and workshop leader Lucas Richman, Marco D'Ambrosio, Philip White, Vivek Maddala, David Buckley, Anton Sanko, iZLER, Rob Simonsen and Tim Jones. Above, BMI's Conducting for the Film Composer Workshop 2009 class pauses for a photo: (front row) D'Ambrosio, Sanko, iZLER, Richman, Simonsen and White; (back row) editor Chris Ledesma, contractor David Low, Buckley, Maddala, Rebecca Contreras, BMI's Doreen Ringer Ross and Philip Shrut, Jones and BMI's Ray Yee.



▼ Noche Buena. Pictured at BMI's Noche Bohemia showcase on Tuesday, June 30 at the Rumba Room in Los Angeles are featured performers Javier Serna, Luz Rios, Erika Vidrio and Mariano Barba, BMI's Delia Orjuela and featured performer Javier Sanroman.



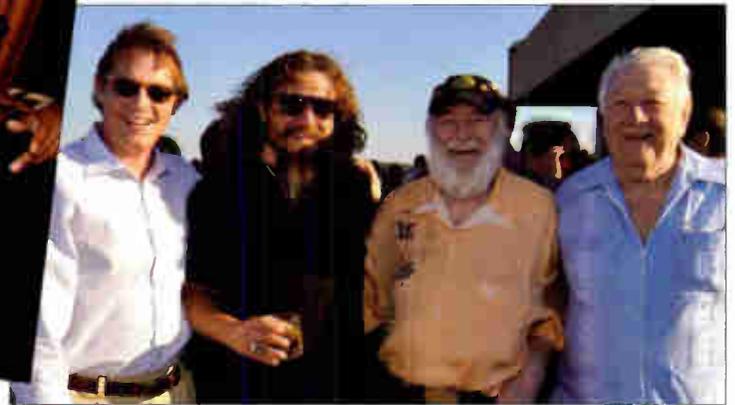
▲ Capital Concerns. Senator Patrick Leahy discusses contemporary copyright issues with BMI's Fred Cannon on Capitol Hill in Washington, D.C. The democratic senator from Vermont also serves as Chairman of the Judiciary Committee.



◀ Man with the Golden Song. BMI's Brandon Bakshi, Don Black and Sir George Martin celebrate Black's Academy Fellowship win at the Ivor Novello ceremony, held May 21 at the Grosvenor House in London.

► **Breakthrough** Shown at the BMI and Universal Republic-hosted Colbie Caillat showcase on August 4 in Los Angeles are BMI's Casey Robison, Tracie Verlinde and Tavi Shabestari, Caillat, BMI's Barbara Carie and manager Chad Jensen.

▼ **Oh What A Night.** Pictured at BMI Presents: Ladies Night Out, held July 21 in Atlanta, are BMI's Byron Wright, Grammy-nominated hip-hop artist and event host Yung Joc, featured performer Kevin Cossom, and BMI's Wardell Malloy and Catherine Brewton, with featured performers Unique and Sammie.



▼ **One of a Kind.** BMI held a listening session for Def Jam recording artist Unique June 16 in New York. Pictured are BMI's Ian Holder and Catherine Brewton, Unique and BMI's Wardell Malloy.

▲ **Somewhere Between Jennings and Jones.** BMI's Clay Bradley, Jamey Johnson, Hank Cochran and Cowboy Jack Clement smile on BMI's rooftop at the Universal Music Group and BMI co-hosted party celebrating the Gold certification of Johnson's *That Lonesome Song* on Tuesday, May 19.



▼ **In Good Company.** Coffee Talk participants Lyle Workman, BMI's Doreen Ringer Ross, Harry Gregson-Williams and Christopher Young pause for a photo at the session's annual installment held June 21 during the Los Angeles Film Festival. Ringer Ross moderated the discussion, which featured insight from Workman, Gregson-Williams, and Young.



◀ **Insomnia Never Sounded So Good.** Mercury recording artists Parachute visited BMI's New York offices on May 29 to perform songs from their debut, *Losing Sleep*. Pictured are Parachute's Johnny Stubblefield, Will Anderson and Nate McFarland, BMI's Samantha Cox and Brooke Morrow, with Parachute's Kit French and Alex Hargrave.

CARA PASTORE / F&Z STUDIO

RANDALL MICHELSON

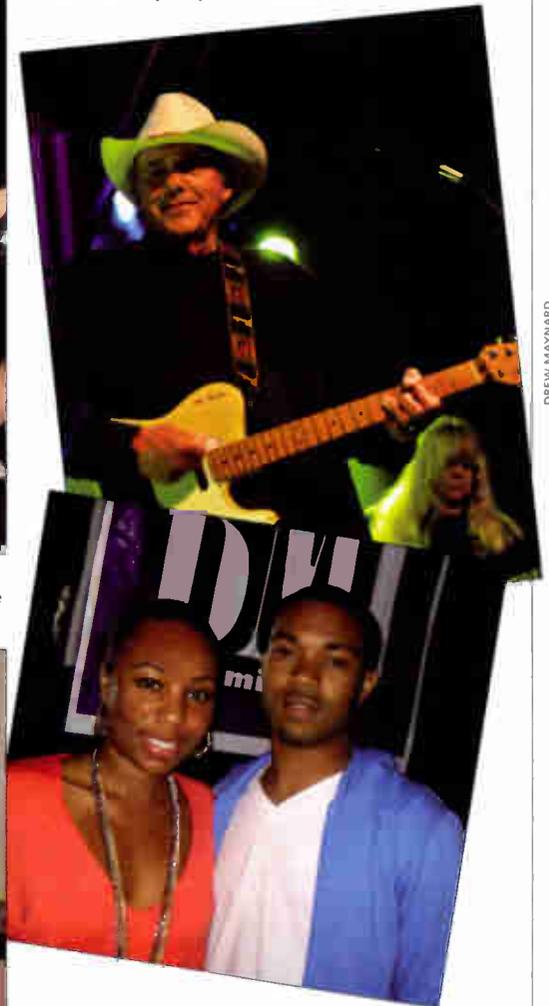
PEYTON HOGE

ANVA MARIA DSANTO



▲ **East Coast Alternative.** To kick off the 2009 Latin Alternative Music Conference (LAMC), BMI presented an installment of its Latin music showcase Verano Alternativo on July 7 at S.O.B.'s in NYC. Pictured backstage are Bea Ba, BMI's Porfirio Piña, Eljuri and Cristal Marie.

▼ **This is Bare Country.** Living legend Bobby Bare delivers a show packed with wit, mid-song recitations and highlights from his deep catalog of classic country during BMI Presents at 12th & Porter, held Thursday, July 30 in Nashville.



DREW MAYNARD

▲ **So Fresh and So Clean.** BMI and ICM presented the Next Fresh Thing showcase at the Viper Room in Los Angeles on Wednesday, July 22. BMI's Nicole Plantin (left) co-hosted the live-music event, which featured a crowd-pleasing performance by BMI singer/songwriter J Myers (right).



▲ **Class Acts.** Pictured at Kleban Awards, held at BMI's New York offices Monday, June 1, are past President of the Kleban Foundation Maury Yeston; Linda Kline, librettist of *A Class Act*, based on Ed Kleban and the BMI Lehman Engel Musical Theatre Workshop; past winner David Spencer; 2009 winner Beth Falcone; past winner Pat Cook; 2009 winner Kait Kerrigan; and past winner Alison Hubbard.

▶ **Matchmaker.** Pictured at the Jerry Bock Award for Excellence in Musical Theatre Luncheon are BMI's Ralph Jackson, award recipient Andy Monroe, Jerry Bock, award recipient Jack Lechner, award recipient Michael Zam and BMI's Jean Banks.





▼ **Fix Up, Look Sharp.** BMI's Tabitha Capaldi and Brandon Bakshi smile with Dizzee Rascal at BMI's post-Ivor Novello reception at Club George in London, May 21.



▲ **Welcome to the Family.** GLAM recently joined BMI's growing family. The group has enjoyed an invigorating round of early success: In addition to releasing their co-written single "Jelly Bean" in partnership with Yums Shoes for the brand's Jelly Beans shoe line, GLAM is making tour stops at more than 50 elementary and middle schools this fall. Pictured at BMI's Los Angeles offices are (back row) GLAM co-manager Jessica Martinez of Prima J, BMI's Marissa Lopez and Tracie Verlinde, and GLAM co-manager Bruce Johnson, with GLAM's Mija, Lyric, Gigi and Angel standing in front.



▲ **Big Love for Indie Film.** Shown during the 5th Independent Narrative Filmmaker Lab (IFP) in New York on June 11 in New York are IFP's Amy Dotson, composer Anton Sanko, BMI's Doreen Ringer Ross, IFP's Rose Vincelli and music supervisor Barry Cole.



▲ **Good Life.** Pictured in Atlanta celebrating T-Pain's BMI Pop Songwriter of the Year win are BMI's Byron Wright and T-Pain, with BMI's Catherine Brewton and David Claassen.

► **God Is Great. Beer Is Good.** Pictured at BMI's August 11 party for chart-topper "People Are Crazy" are BMI's David Preston, UMG Nashville's Damon Moberly, Crozier Music's Keith Crozier, producer Carson Chamberlain, co-writer Troy Jones, recording artist Billy Currington, co-writer Bobby Braddock, Sony/ATV Music Publishing's Troy Tomlinson, UMG Nashville's Royce Risser, Carnival Music's Travis Hill, BMI's Jody Williams and Carnival Music's Frank Lidell.



DREW MAYNARD



◀ Here's to You. Pictured at left at the August 12 BMI-hosted Champagne Toast for composers of hits that reached the Billboard Latin Top 10 are Adrian Pieragostino, co-writer of "Sufre" for Dareyes De La Sierra; José Alfredo Rios, who penned "El Katch" for El Compa Chuy; BMI's Delia Orjuela; *Billboard* Latin correspondent Ayala Ben-Yehuda; Edgar Cortazar, co-writer of "Sufre" for Dareyes de La Sierra; Gloria España, composer of "El Culpable Soy Yo" for Cristian Castro; and Toby Sandoval, co-writer of "Quién Es Usted" for Sergio Vega. Shown below are peermusic VP Kathy Spanberger, BMI's Marissa Lopez, Rios, Orjuela and peermusic's Yvonne Gomez.

MARLENE MEDAZ

▼ Rock Solid. Pictured at the BMI-sponsored Music in Film, TV and New Media 09 roundtable discussion held August 1 during the Don't Knock the Rock Film and Music Festival in Los Angeles are (back row) director Allison Anders, BMI's Doreen Ringer Ross, music supervisor Howard Paar, composer and music producer Brian Reitzell and moderator Michael Des Barres; (front row) Lionsgate's Tracy McKnight, composer and songwriter Allee Willis, and Warner/Chappell's Wendy Christiansen. Moderated by acclaimed actor and musician Des Barres, the conversation addressed navigating the changing music rights landscape; obtaining song placement in film, television and new media; and the art of original music composition.



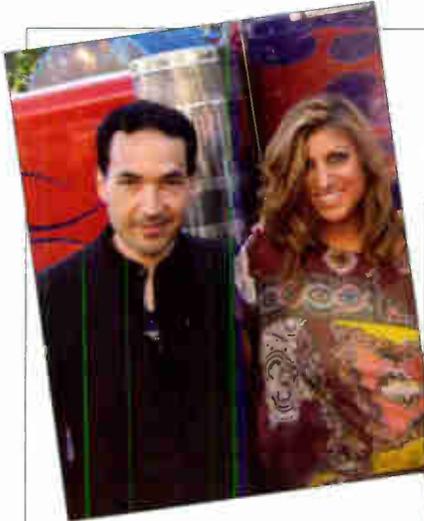
▼ I'll Always Be Around. London's Gibson Studios recently held a party in honor of Roy Orbison's 73rd birthday. Shown at the celebration are sons Alex Orbison and Roy Orbison, Jr., Barbara Orbison and BMI's Brandon Bakshi.



▶ Little Moon Rising. Pictured at BMI's August Pick of the Month showcase featuring Grant-Lee Phillips and co-presented by Chrysalis Music and Yep Roc Records are Tommy Manzi of the Umbrella Group; BMI's Barbara Cane; Steve Cresto, Senior VP Film-TV/A&R for Chrysalis Music Group; Phillips; and BMI's Tracie Verlinde and Casey Robison. Phillips' new release, *Little Moon*, dropped October 13.



RANDALL MICHELSON



▲ **Three's Company.** Shown on the red carpet at the *Transformers: Revenge of the Fallen* premiere held recently in Los Angeles are BMI composer Steve Jablonsky, who has scored both *Transformers* films, and BMI's Anne Cecere, with *Optimus Prime*, Leader of the Autobots, serving as the thematic backdrop.

DREW MAYNARD



▼ **Top Trio.** Lady Antebellum's Charles Kelley and Dave Haywood, who are also BMI songwriters, co-wrote the trio's first #1 single "I Run to You" with fellow BMI troubadour Tom Douglas and Lady Antebellum bandmate Hillary Scott. The creative hive celebrated the song's success on Monday, August 24, with a party and performance at the Loveless Café and an afternoon reception at publisher Warner/Chappell. Pictured at Warner/Chappell Music in Nashville are BMI's Beth Mason, Douglas, Warner/Chappell's BJ Hill, Kelley, Scott and Haywood, Warner/Chappell's Tracy Gershon, and BMI's Leslie Roberts and Bradley Collins.



▲ **Summer Songs.** Pictured at BMI's Acoustic Lounge featuring Brandon Schott, Sebastian Lords, Rolando and Josh Garza, and Elizabeth Elkins on July 13 at Genghis Cohen in Los Angeles are BMI's Casey Robison, Tracie Verlinde and Tavi Shabestavi, Rolando Garza, BMI's Marissa Lopez, Josh Garza and Elkins.

▼ **West Coast Cool.** Pictured at BMI's Verano Alternativo showcase held August 5 in Los Angeles are (front row) Taxi Amarillo's Steve Styles, with BMI's Delia Orjuela and Marissa Lopez; (back row) Taxi Amarillo's Ricky Strings, Bombie and Christopher Hierro, with Inés Gaviria.



EDDIE SAKAKI



◀ **No sophomore slump** here. Unsigned Urban Showcase finalist Ryn Nicole recently stopped by BMI's Los Angeles offices to perform a short set for BMI staffers. Ryn, who came in second place in the Unsigned Urban competition, is a self-taught pianist and singer/songwriter who recently completed her sophomore year of college. Pictured are BMI's Nicole Plantin, Ryn Nicole, manager Larry Plummer and BMI's Catherine Brewton.



▲ **Post-Bop Shot.** Herbie Hancock and BMI's Brandon Bakshi pause for a photo after the Classical BRIT Awards at The Royal Albert Hall on May 14 in London.



◀ **Sugar Sugar.** Pictured at the BMI #1 party held Thursday, July 30 to celebrate "Already Gone" and "It Happens," co-written by Bobby Pinson and Sugarland's Kristian Bush and Jennifer Nettles, are Stage Three Music's Steve Lewis and Lionel Conway, Pinson, BMI's Perry Howard, and Stage Three Music's Tim Hunze and Missy Roberts. Recorded by Sugarland, the two singles mark the second and third trips to the top of the charts for the award-winning duo.

DREW MAYNARD

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

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