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HITMAKERS



Skillet

It's weird being an overnight success after 14 years and eight albums. For Christian hard-core band Skillet, it's just another twist in a wild ride that has taken the band from Christian rock's indie sidelines to crossover success.

"Five years ago we were on the outside looking in," muses Skillet frontman and founding member John Cooper. "Our music was too heavy and we looked too weird."

Since debuting in 1996, Skillet has occupied an odd niche, its music too aggressive

for Christian radio and its message too religious for mainstream rock. Instead, Skillet built a reputation on its live show, bringing the band a huge fan base known as "Panheads": true believers who have remained steadfast through revolving band lineups and evolving musical iterations.

The Panheads have stuck by Skillet as the band's last three releases were marketed to mainstream audiences. Now Skillet claims entry to an exclusive club: the crossover Christian star. Like Amy Grant and Jars of Clay before them, Skillet enjoys a surging career — and criticism that it's not "Christian" enough, all while receiving six Dove Award nominations for its newest release, *Awake*.

"We got taken out of the

running for the Grammys because the record wasn't deemed 'Christian' enough," says Cooper. "So for the first time ever we were excluded from the Christian market. But then six months later we got nominated for six Dove Awards!"

Cooper admits that while Skillet's music has become more lyrically candid, it's also less overtly religious. "I think it's refreshing for Christians to talk about hard issues," he says. "It's not against God or compromising anything to say, 'sometimes I'm not the person I want to be, I want to be different'."

Skillet's commitment has never changed, Cooper says. "We are obviously committed to the Christian market and committed to our faith. We're not backing down from that."

Lisa Zhito

Every artist remembers their "firsts": the first time they heard themselves on the radio, their first concert where the fans sang along to every song. Jay Sean is one artist who has experienced this phenomenon twice.

Sean was an international pop sensation when CashMoney/Universal Republic Records signed him in 2008. Unknown in America, however, the British singer/songwriter/producer would be starting from scratch.

"I realized I was nothing and nobody here when I got to the passport control office at the airport," Sean laughs. "The guy asked what I did and I said, 'I'm a singer.' He asked, 'Who are you?' When I told him, he said, 'I never heard of you.' Brilliant!"

Sean spent 2009 recording and promoting his American debut, *All Or Nothing*. First single "Down," a hooky dance track featuring CashMoney label mate Lil Wayne, was an instant hit. "Down" lit up the digital sales and rose to #1 on the Billboard Hot 100 chart. By the time he hit Louisville, Kentucky in September, Sean was a star for the second time.

"I had no idea how big my song was until I did Louisville," Sean recalls. "I had 6 - 7,000 girls screaming their lungs out, singing every single word."

The secret to Sean's success? Hard work — and love. "A lot



Jay Sean

of r&b and hip-hop people write about their lifestyle — their hood, or the streets, or their people," says the Londoner, who is of Punjabi descent. "If I started talking about Hounslow in London, that wouldn't translate in America. So I talk about what matters to anyone in the world, be it a 45-year-old woman in South America or a 14-year-old girl in Malaysia: love.

"Love is what I know best," Sean declares. "There's nothing more universal than that."

Lisa Zhito

PHOTO: AMIT AND NARCOOP

How, you might wonder, does one come to have a name like Zaytoven?

Well, if you're like Xavier Dotson, who was born in Germany and learned to master the piano and organ as a tyke, you too might sense a connection with Ludwig van Beethoven. And for Zaytoven, adopting an adaptation of the illustrious composer's name is more than just high praise: It's a statement of intent.

Zaytoven learned to play piano, drums and guitar by ear, watching musicians in his home church in the Bay Area of California. In time, he befriended rapper JT the Bigga Figga and became the emcee's protégé. He sponged up studio recording quickly and began to seek out artists with whom he could develop a sound.

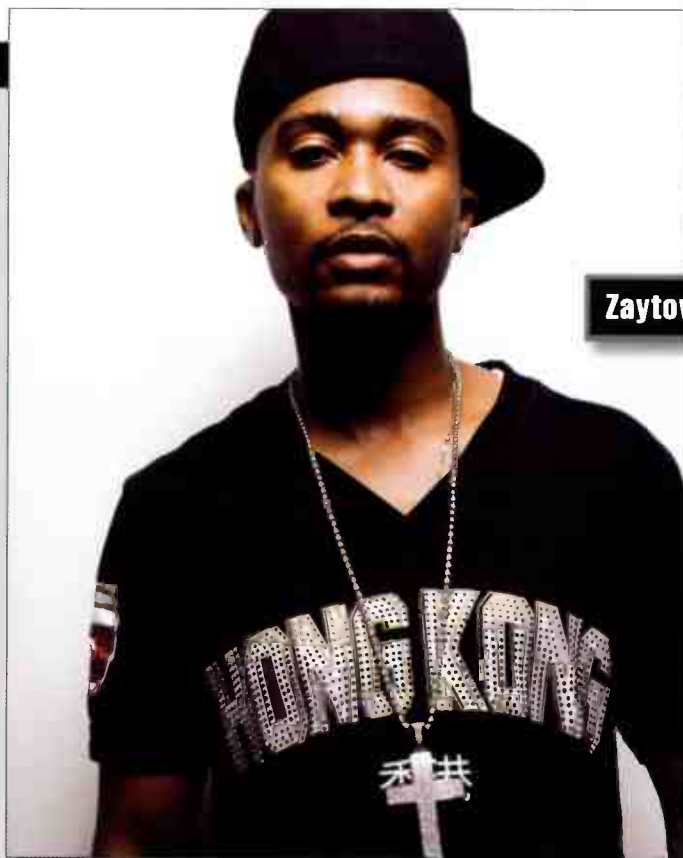
By 2000, Zaytoven had moved to the musical mecca of Atlanta. Setting up a rudimentary studio in his parents' basement, he started working with a then-unknown rapper named Gucci Mane. Many of the songs they crafted together, including "So Icy," which peaked at # 23 on the Hot Rap Tracks chart, helped make Gucci an underground phenomenon.

More Southern rap heroes came knocking for Zaytoven's career-defining beats, from OJ Da Juiceman's "Make the Trap Say Ay" to Gorilla Zoe's "What It Is." Now, the producer/songwriter has branched out to r&b and pop, most triumphantly with "Papers," Usher's controversial comeback single that topped Billboard's R&B/Hip-Hop Songs chart.

"The most exciting thing was when Usher's CD came out, and [I saw] my name on the plastic cover," he says.

Reflecting on his organic studio approach, Zaytoven's rebellious streak is couched in meticulous attention to comfort and space.

"A lot of my studio work is done guerrilla style," he says. "Guys coming



Zaytoven

PHOTO: DIWANG VALDEZ

over to your house . . . it has a big effect on your approach. You got the kids running around, you're eating a sandwich . . . I still prefer doing everything in the house."

Malcolm Venable

Luke Laird



These days, it would be difficult to find a man working harder at his craft than Luke Laird. Nashville has noticed: Tim McGraw, Rascal Flatts, Lee Ann Womack, Jessica Simpson, Holly Williams, Emerson Drive, Clay Walker, Jessica Harp, Julianne Hough and Katharine McPhee have all recorded Laird's songs. Most recently, Blake Shelton and Trace Adkins topped the charts with their interpretation of Laird's jocular "Hillbilly Bone," while Carrie Underwood climbed to #1 with

"Temporary Home," marking her 11th consecutive trip to the top of the charts and her third with Laird, who also co-wrote "So Small" and "Last Name."

And yet, chart-topping country singles aside, what really makes Laird stand out is his voracious appetite for music — all music. "I listen to all different genres of music and am a fan of all types," he says. "I try not to be a closed-minded listener. I'm well aware of what's on the radio, but I also know that tastes are constantly evolving."

Applying his self-prescribed broad doses of pop culture to his own creative process has not only yielded Laird's distinct sound, but a refreshing sense of perspective as well. "To me, music has always been an escape, and it's always been fun," he says.

"If it's not fun, I lose interest fast."

Quick to shrug off praise, Laird remains humbly in awe of his day job.

"There's nothing like the feeling of finishing a new song that you can't wait to play for people. I feel extremely blessed to get to wake up every morning and create. It's more than I could have ever asked for. I never want to take it for granted."

Drew Kennedy

PHOTO: DREW MAYNARD/BMI



Sarah Jarosz

It wasn't really a surprise when singer, songwriter and multi-instrumentalist Sarah Jarosz opted to immediately start college at the New England Conservatory after releasing her debut, *Song Up In Her Head*, rather than hitting the road fulltime. The Texas native had been a fixture at big bluegrass and folk festivals like Telluride for years before releasing the album, but she'd deliberately taken her time in making it.

Jarosz recalls, "I always had a lot of people [ask] me, 'When are you going to make a record?' I just wanted to be real sure that I was patient because I knew that I wanted my first recording to be . . . a really good representation of me as an original songwriter and artist."

Once she did make it, the maturity of her brooding acoustic music — steeped in, but not tethered to, old-time sensibilities — relieved critics of the need to be lenient with a teenaged first-timer: She clearly had it together.

As astute a musician as she's shown herself to be, it won't come as a surprise that she's making the most of her present educational environment: "It's really gotten me out of my comfort zone musically, which I think is probably the biggest highlight of it. I'm being surrounded by all different styles of music that before going to school here I wasn't necessarily diving into."

"For instance," Jarosz continues, "last semester I was in a world music ensemble and a Jewish music ensemble. This semester I'm in a class called Intro to Jazz Improv and Ear Training."

Fresh off the short tour Jarosz crammed into her college spring break, she affirms, "I'm happy with my decision. It's definitely a balancing act sometimes with gigs and things." She's quick to add, "It gets really busy sometimes, but when I think about it, it's all very good things to be busy with. So I feel very lucky." *Jewly Hight*

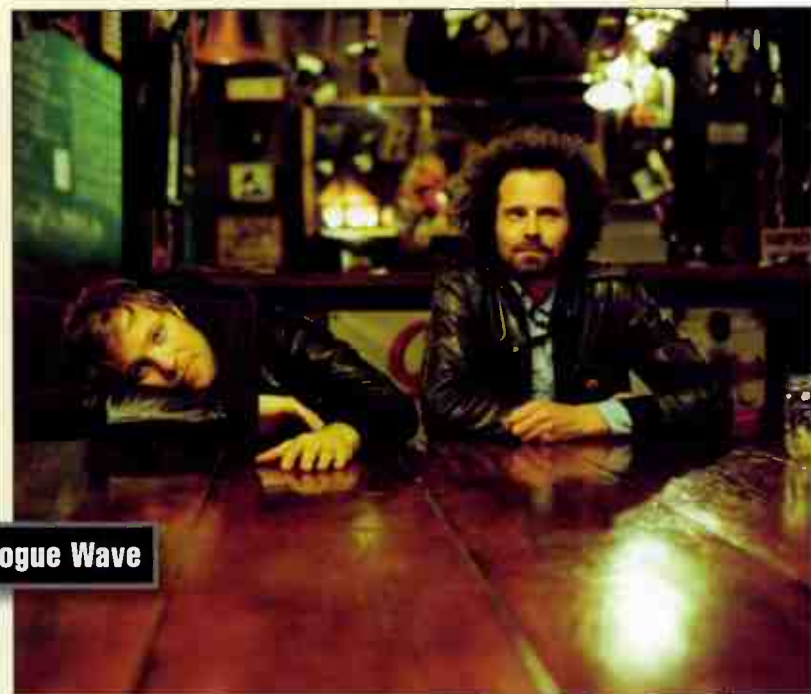
Rogue Wave knows a thing or two about overcoming adversity. In 2006, drummer-keyboardist Pat Spurgeon suffered kidney failure, and underwent a successful organ transplant. Two years later, in the fall of 2008, singer-guitarist Zach Rogue was essentially immobilized for three months, the victim of a spinal-cord impingement caused by two slipped discs. "It made me want to celebrate life, and celebrate being able to move my body again," says Rogue, when asked how his recovery affected his songwriting. "It also made me want to write music that was visceral, music that affected me on a purely physical level."

Permalite, the latest album from the Oakland-based duo, finds Rogue Wave bringing that desire to fruition. While the bulk of the disc features the sort of radiant, sunny pop-rockers for which Rogue is known, a handful of tracks also sport a spirited dance vibe. The most obvious example is the title track, a sprightly-arranged, electronica-flavored song inspired by the Kool & the Gang classic, "Celebration."

"['Permalite'] was one of the first songs I wrote for the album," Rogue explains. "When I was a kid, I used to go to a lot of baseball games, to see the Oakland A's. Whenever the A's won, the stadium broadcaster would play 'Celebration.' I wanted to write a song that reminded me of that feeling, when everyone was so happy and excited."

Other high points include "Solitary Gun," a delicious slice of sophisticated pop-rock, and "Sleepwalker," a beautiful ballad fitted with strummed acoustic guitar and sound-scaphish textures. Best of all, however, is "Fear Itself," a lightly-orchestrated change-of-pace that sounds like what might happen if U2 and Paul Simon collaborated.

"I've probably listened to Simon & Garfunkel's *Bookends* album a thousand times," says Rogue. "I also think Paul Simon's first solo album is one of the finest albums ever made. To be compared to him is a real compliment." *Russell Hall*



Rogue Wave

HITMAKERS

The story of La Arrolladora Banda el Limón, one of contemporary Regional Mexican music's most beloved groups, starts more than 50 years ago. Ten-year-old future frontman Rene Camacho would play his clarinet at village festivals, birthday parties and weddings in his hometown of El Limón de los Pereza, located in the western state of Sinaloa. "Back then, there was no concept of an 'established band'," says Rene's now-grown son Fernando Camacho, who has produced all Arrolladora albums since 1996. "Someone would get a gig, and musicians would form a band on the spot."

In fact, Rene and company didn't even record their first album until 1989. However, once La Arrolladora connected sound and tape, the recording further positioned the elder Camacho as a Mexican music pioneer whose experimentations with different vocalists enriched but didn't abandon the band's signature arrancherado, or ranchera-like, style. The innovation shows no signs of slowing: La Arrolladora's forthcoming album, *Depende de ti*, is slated for release this summer on Disa Records, and marks the group's twenty-ninth album.

Today, La Arrolladora routinely headline palenques, or concerts at popular fairs and cattle markets, alongside pop stars such as Gloria Trevi, Alejandro Fernandez and Ana Gabriel. In March, La Arrolladora

was also part of Emilio Estefan's "Somos El Mundo" Haiti relief song, with Rene Camacho even singing on the track.

All together, La Arrolladora plays 250 shows a year, spending 18 to 20 weeks touring throughout the United States, which is now the band's biggest sales market. The band's last album, *Mas Adelante*, sold more copies in the U.S. than in Mexico, at once pointing to the country's growing demand for Latin music and the surging popularity of the Regional Mexican genre.

"Wherever our Mexican people are, that's where our music will be," says Fernando. "From the Carolinas, to Florida, New York and Denver, La Arrolladora has been there."

Nuria Net



La Arrolladora Banda el Limón

Candid and charmingly provocative, hip-hop producer Bangladesh is as outspoken about his success as he is

fearless in the recording studio. When asked about his Grammy-winning Lil Wayne track "A Milli," the writer/producer fires off: "I knew it was a smash beat

when I made it. It's simplicity at its best. The Grammy was just a manifestation of what I had always foreseen, so it wasn't surprising to me... I'm not really a celebrating person. Even during the high times, I try to keep an even medium."

Bangladesh's tongue-in-cheek confidence is well earned. His gift for creating hypnotic, fat-bottomed tracks has made him one of the music industry's most sought-after producers. From his base in Atlanta, Bangladesh has composed and produced hits for chart-toppers including Beyoncé ("Videophone," 2008), Usher ("She Don't Know," 2010), Kelis ("Bossy," 2006), Mario ("Break Up," 2009), and more. In addition to capturing the Best Rap Solo Performance Grammy, "A Milli" was named the top song of 2008 by both *Blender* magazine

and MTV News' "Bigger Than Sound" poll.

"If you listen to the radio now, everything is an imitation of what I do," he says. "So unless you was a real, real Bangladesh fan, you couldn't really tell the difference."

Bangladesh has been on a roll ever since making his 2000 debut on Ludacris's breakthrough album, *Back for the First Time*. Acknowledging his collaborators, the producer attributes some of his decade-long success to the enterprising musicians he has worked with.

"Hustle is the main trait of a good artist," Bangladesh said. "By hustle I mean that you're getting out there and promoting yourself. As producers, we have something to look forward to when artists promote themselves."

Bruce Britt

Bangladesh



They've survived the tragic death of their founding vocalist, the departure of their replacement singer, and a painful parting with their first record label. So when Drowning Pool's self-titled new album opens with the declaration, "I got two bloody knees and a brand new scar," the words come off like proud testimony from battle-tested hard rock soldiers.

"We've had the quite the roller coaster ride," says guitarist and founding member C.J. Pierce. "I always say that we either love music or we're just gluttons for punishment. I think it's that we really love music. You've got to be friends and family first. We have that, and it keeps us going."

Drowning Pool's rocky past has refined the band's artistry. Produced by Kato Khandwala (Paramore, Breaking Benjamin), *Drowning Pool* offsets Pierce's staggering guitar riffs against the tooth-gnashing vocals of Ryan McCombs, while bassist Stevie Benton and drummer Mike Luce provide a firm foundation.

"We went into this record with the idea of getting out of the comfort zone and bringing more than just straight, heavy riffs," Pierce said. "There's even a song where I actually bust out the acoustic (guitar), which I've never done before."

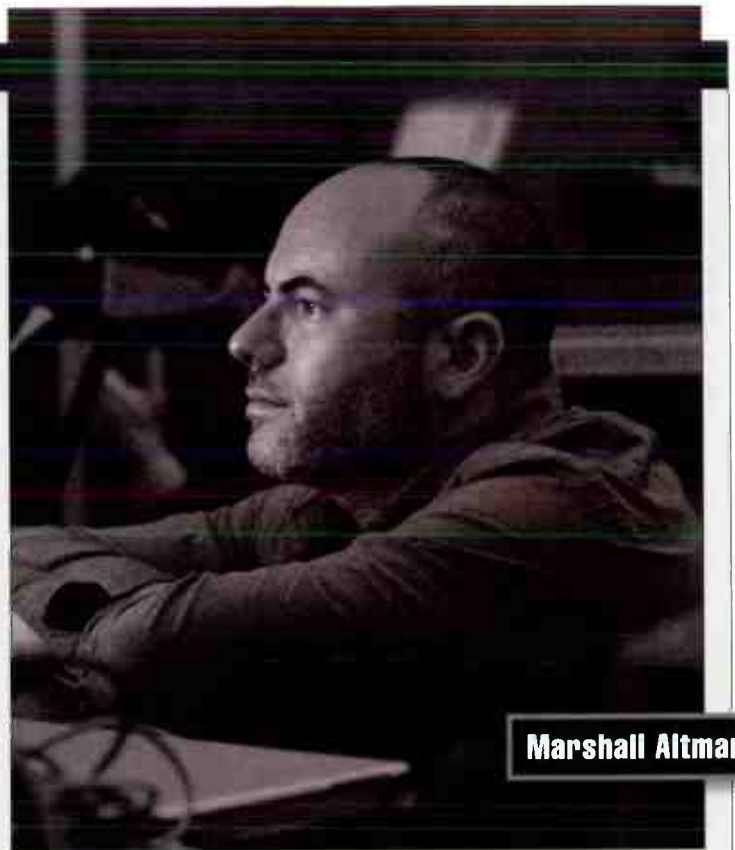
Formed in Dallas, Drowning Pool's creative evolution is chronicled on four studio albums. The band has performed twice overseas for U.S. Armed Forces, and, in 2007, had a collective hand in supporting and presenting the Lane Evans Health Act to improve benefits for American troops. The band helped present the bill to an up-and-coming Illinois senator named Barack Obama.

"He actually knew who we were — no introduction," Pierce recalled of meeting the man who is now president of the United States. "That blew my mind more than anything. It was like 'Barack Obama knows who Drowning Pool is! We gotta get him some t-shirts!'"

Bruce Britt



Drowning Pool



Marshall Altman

Marshall Altman can't exactly recall what was on his mind when he and Ingrid Michaelson co-wrote "Parachute," a throbbing UK pop hit for Cheryl Cole earlier this year. Even though the message appears simple — love as a saving grace — Altman suggests that the chorus is open to different interpretation.

"The protagonist is almost talking to herself, believe it or not. For me, it sounds like a mantra," he says. "Honestly I don't remember what Ingrid and I were trying to think about when we were working on that. Sometimes you follow the words and they take you where you need to go. Sometimes you're like, 'Here's the intention that I...have' and you find the words. And sometimes the words find you, and you find the intention later."

Altman built a foundation in the AAA format as a member of the band Farmer, and later as a savvy a&r executive for the Capitol, Hollywood and Columbia labels. His

radio-friendly collaborations with Marc Broussard, Shawn Mullins and Matt Nathanson have paved the way for a broader portfolio of music, including Christian pop (Audrey Assad), mainstream country (Walker Hayes) and indie rock (The Scene Aesthetic). This spring, he cut six tracks with Natasha Bedingfield, while other recent clients include Kimberly Caldwell, Gabe Dixon, Brooke Fraser, Trevor Hall, Virginia Coalition and Kate Voegele. Drawn to Nashville's close-knit music community, he's relocating his family there from Los Angeles this summer.

Although Altman remains inundated with new music, he says he cleanses his palette by playing only the songs that affect him before going home on Friday night. "If anything, my experience as an a&r person taught me the difference between bad and good is a millimeter," he says, "and the difference between good and great is 93 million miles — minus a millimeter."

Craig Shelburne

In 1995, Juan Carlos Rodriguez came to the U.S. with one goal: to study film scoring at the prestigious Berklee College of Music. Eleven years later, after building a successful producing and scoring career in Miami and with more than 800 episodes of daytime TV under his belt, Rodriguez moved with his family to Boston to finally pursue his dream.

It was an unorthodox career move. "I was so sure of what I wanted, and investing in my education was going to bring me rewards. I was ready to move up to a new level," he says. "I don't like to live in my comfort zone."

Shortly after first landing in Miami from his native Venezuela, he started working as a recording engineer on Shakira's breakthrough English album *Laundry Service*, as well as programmer and keyboard player in Bacilos' double Grammy-winning *Caraluna*. Then, his relationship with Telemundo began when he composed the powerful MLS theme, which has now been on the air for a decade. He scored theme songs of shows such as *Al Rojo Vivo*, *NBA*, *12 Corazones*, and more.

After graduating in May 2009, Rodriguez was again sure of his next move: Los Angeles, where he continues to grow as a film and TV composer. His latest projects include film *El primer golpe*, *Megacities* (National Geographic), *iPredator* (Animal Planet), *Paranormal Investigators* (Sci-fi) and *Perro Amor* for NBC's Telemundo primetime. Last May, he received a BMI Film/TV Award honoring his composing work for Telemundo's *Más sabe el Diablo*. Later this year, he will score an important indie period film to be shot in Venezuela and directed by Juan C. Wessolosky.

"Knowledge is so important in such competitive environment. I'm proud to say I have always worked hard," says Rodriguez. "Seeing my wife and my daughters cheering me on on graduation day was one of the happiest moments of my life. I keep moving forward!"

Nuria Net



Tree Adams

Writing songs and scores for television and film requires a mindset all its own. No one understands

that better than Tree Adams, who's composed music for such TV shows as *Californication* and *Canterbury's Law*, and for movies such as *Emilio* and *Hunt for the BTK Killer*.

"It's an applied art," says Adams, "in that you're there to facilitate somebody else's vision. You really have to get a firm grip on storytelling. As a musician, you're often caught in a certain level of detail, trying to execute the music and make sure it's arranged properly. But [in film and TV], it's essential to keep your focus on the big picture."

Though he didn't realize it at the time, Adams's background prepared him well for this line of work.

Born into a musical family — his father was the drummer for Country Joe and the Fish; his grandfather co-founded the folk-blues label Vanguard Records — Adams began studying classical

music as a toddler. Until age 10 he was a reluctant student, but the discovery of Jimi Hendrix's work opened up a new world for him.

Later, as a member of the rock band the Hatters, he cut three albums for Atlantic Records. The variety of experience proved invaluable when he began scoring films.

"I feel like I've always been pretty versatile as a composer," Adams says. "I'm happy to compose music for a thriller one day, and then do something dark and brooding the next, and then do a comedy. I really like not being confined to one style."

Asked if he's concerned with putting his personal stamp on such work, Adams says that goal involves walking a fine line.

"You have to create something that serves the project," he says. "That's the first goal. But you can also serve your own ambition of creating good music that people might remember you by."

Russell Hall

Juan Carlos Rodriguez



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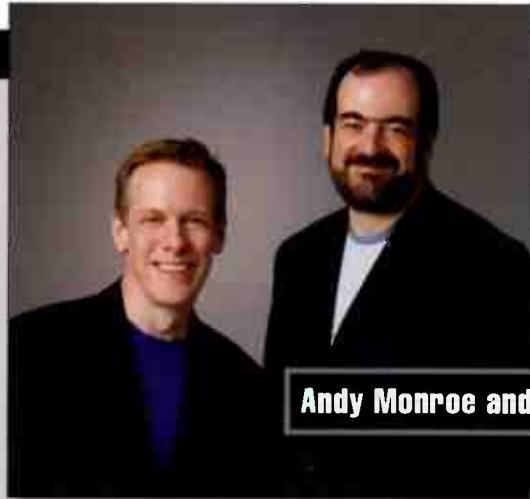
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Andy Monroe and Jack Lechner

which was to do a musical that was entertaining and moving, but at the same time felt contemporary and surprising. I have no idea if we've achieved that, since I've long lost the ability to have a perspective on my work, so we'll have to wait and see."

Those whom have been able to achieve that perspective, however, are already impressed. The musical adaptation of *The Kid* was awarded the prestigious Jerry Bock Award for Excellence in Musical Theatre in 2009, an accolade that both Lechner and Monroe are quick to credit to the others involved in the project.

Says Monroe, "Working with them was a dream. Between the three of us, we all agree that everything starts with the book. We all analyzed scenes and discussed where the themes needed to go. Jack likes to work with music first, and I wanted to have a great hook to serve the subject. When we got stuck, we went back to the book. It was a source of inspiration for us."

With roots in the BMI Lehman Engel Musical Theatre Workshop, *The Kid* is now on Broadway, currently at The Acorn on Theatre Row in New York. *Drew Kennedy*

It took a little time, but when Dan Savage finally agreed to allow composer Andy Monroe, lyricist Jack Lechner, and librettist Michael Zam to set his popular memoir *The Kid* to music, the trio knew they'd have their work cut out for them. Savage, a widely popular columnist and author, had built a solid reputation for himself as a man with a distinctly humorous, unmistakably recognizable way with words, and it would now be their job to bring those words to life.

"Dan's voice was what drew us to the idea of the show," says Lechner. "We all had the same vision,

Sean Forbes can't remember when he didn't want to be a musician. When he was 5, his parents gave him a drum set, and he's been banging away at the skins ever since. Forbes has also been banging away, figuratively, at an obstacle few musicians face. As a toddler, complications from a childhood illness resulted in his becoming permanently deaf.

"The more people told me I couldn't become a musician, the more determined I became," says Forbes, who's now 28. "There were so many things up against me. But that was always my goal, to make a living at what I love."

Forbes's big break came in 2003, when he met fellow Detroit native Joel Martin. Martin, who owns the studio where Eminem often works, struck up an email correspondence with Forbes, who he describes, with admiration, as "really persistent."

One day Forbes presented

Martin with a unique idea. He explains: "I thought, 'Wouldn't it be cool to develop videos featuring deaf performers using [American Sign Language] to translate the lyrics to popular songs?' It was something I myself had been doing, for friends, for years."

Long story short, the non-profit Deaf Performing Arts Network (D-PAN) was formed, with a mission of creating ASL-enhanced music videos for the deaf and hard-of-hearing community.

While that goal remains intact, D-PAN has also served as

the springboard for Forbes's musical career. The video for "I'm Deaf," his just-released hip-hop track, reveals all facets of his talent. The signing-based choreography involved is dazzling ("I'm dancing with my hands, instead of my feet," Forbes says), but just as impressive are Forbes' lyric-writing and vocal skills.

"At last I have something I can call my own," he says. "The translation work opened the door, but my heart lies with my own material. At the same time, I want people to know that if I can do music, deaf people can do anything." *Russell Hall*

Sean Forbes



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will.i.am Changes

By Lisa Zhito

Make no mistake: will.i.am is out to change the world.

You can hear it in the futuristic beats and rhymes of the Black Eyed Peas' monster hit "Boom Boom Pow." You can see it in Will's cutting edge fashions, feel it in the passion he brings to his philanthropy and political activism. And you know it from his conversation.

Bring up any topic — any topic at all — and chances are it's something Will has not only thought about, but thought about *a lot*: He's educated himself about it, experienced it first-hand; heck, he's probably already put his thoughts into song, posted it online, and watched it go viral in a matter of hours.

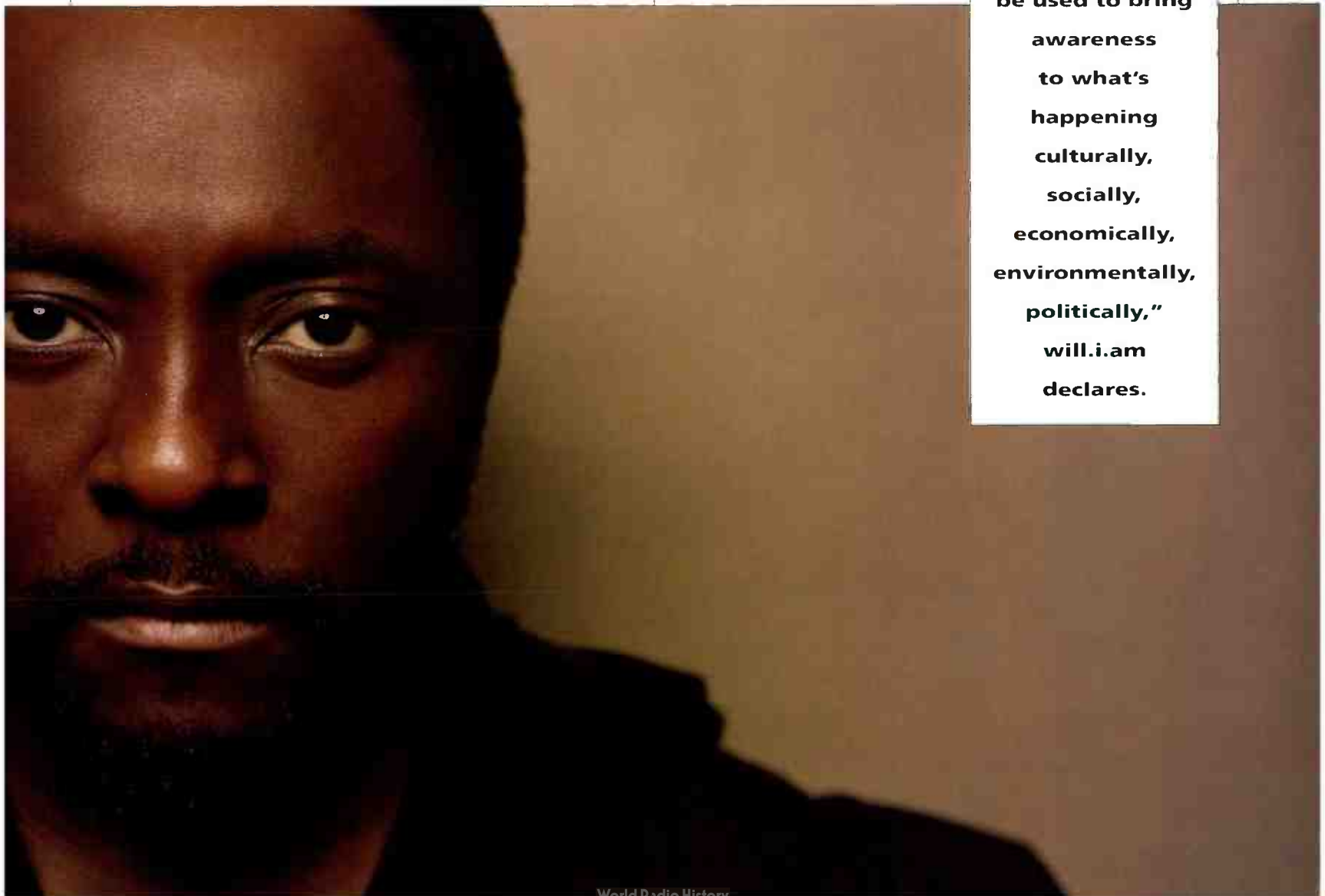
Such is the power of will.i.am's digitally fueled, multi-platform reach. The rest of us, to borrow a line from "Boom Boom Pow," are so two thousand and late. will.i.am is already there.

"Being involved with someone like Will, with his bandwidth, is really a gift in the current business of music," says Steve Berman, president of sales and marketing for Interscope Records, who has worked with Will and the Black Eyed Peas since they joined the label in the '90s. "Will doesn't see the world as just about selling a song. Will sees the world with a much bigger view, and art is at the center of it."

Indeed, Will is a creative juggernaut who operates on an astonishing array of platforms. At any given time, he's juggling half a dozen or more different endeavors: his own projects, Black Eyed Peas efforts, plus collaborations with other artists. For example, one April day saw him working on the Black Eyed Peas' new album; preparing for an international tour; putting together a tour documentary, a "sci-fi musical" which will be out next year; launching his I.am men's clothing line;

"Music should be used to bring awareness to what's happening culturally, socially, economically, environmentally, politically," will.i.am declares.

ARI MICHELSON



the Game

preparing a new project dubbed "Visionary"; and managing his new philanthropic program, I.am.home, which helps those affected by the mortgage crisis.

"My attention span was always too short," Will notes. "I have ADD, but I've learned how to make it work for me."

More accurately, his mastery of digital technology and social media has allowed him to excel in a world that now seems to require this kind of frenetic multi-tasking. Will's mind ping-pongs around so many things at once that if the BlackBerry hadn't been invented, he no doubt would have created it himself.

"This guy has ideas coming 100 miles an hour, 100 times a week," says Berman. "Some of them are ideas that I haven't even got my brain around yet, and he's already spent hundreds of hours figuring out a solution."

Will is most animated — and perhaps prescient — when he discusses the shifting role of music in today's culture.

"Music should be used to bring awareness to what's happening culturally, socially, economically, environmentally, politically," he declares. "That's what music is for. It's a way to communicate to a large amount of people in a form that makes people want to hear your message. It entertains them when they hear it and there's a deeper connection to it via music."

"A long time ago people were like, 'Music is disposable.' Now it's not disposable, it's current. It's like, *what? That just happened?* Well, let me show you what I feel about that! You like that? Let me show you what I feel about *that!*"

Will's creative output elicits numerous labels, but the most important and precise may be "culturally relevant." He hasn't just mastered the latest high-tech gizmos: His medium is pop culture itself.

"Before you had to do, like, 'shipping and marketing and whatever' bullshit," Will says, adopting a theatrical "corporate" voice. "So I like the social media. I like how interactive it is, and I like how inclusive it is. It isn't exclusive anymore."

Will is an artist who writes songs on his Blackberry Smartphone. In April, he headed to San Francisco for Chirp, the Twitter developer's conference. To his utter amazement, he was the only artist there.

"I barely use my Twitter account, but I wanted to come to the Twitter conference," he laughs, wondering why none of his peers in the industry bothered to show. "Other artists get it, they use it; everybody's on it. I just don't think they care about what's coming that much. They care about what's here. Even though what's here is just a sketch of what's coming."

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No Stopping the Black Eyed Peas

After more than a decade-and-a-half together, most groups are ready to call it quits. The Black Eyed Peas, on the other hand, just keep breaking new ground — and more than a few rules.

In May, their monster hit "I Gotta Feeling," which Peas frontman will.i.am says he wrote in just 30 minutes, became the most downloaded song in history, according to Nielsen/SoundScan. In so doing, it beat the Peas' other mega-hit from 2009, "Boom Boom Pow," which ranked fourth on that list. Meanwhile, the group's The E.N.D. World Tour sold out all of its spring North American dates, and was about to dominate venues in the UK and Europe, before wrapping up in South Africa at the FIFA World Cup.

Just a few milestones for an American group whose global success appears to be the rule, not the exception.

"With the Peas you never feel like they live in any box," says Interscope Records' Steve Berman of the Peas' enduring appeal. "The art that they produce really touches everything that is exciting about music. It's emotion, it's dance, it's fun, but there's a message to everything they do. The whole core of the group is: no boundaries. There's nothing they can't do, and no place they can't go."

"Boom Boom Pow" is a perfect example: a high-tech, futuristic dance number that was the lead single off *The E.N.D.* That it would be a hit in the clubs was a no-brainer; that it would top



the Billboard Hot 100 and become the Peas' first #1 U.S. single? A little more surprising.

"I think the group was really into where music was moving to," explains Berman. "They understood that music was shifting directions a bit, and they caught it creatively at the perfect time."

"When we first listened to the record there were clearly people in the room who stepped up and said, 'That's it. That's the song.' And Will was so clear in his mind about it. It was very clear very quickly that this would go big."

"Go big" seems to be the Black Eyed Peas' mantra. While Will, Fergie, Taboo and apl.de.ap ply their various side projects, Will is already working on material for a new Peas album and a "sci-fi musical" documentary about The E.N.D. Tour. As long as the world has an appetite for Black Eyed Peas, this foursome plans to keep cooking.

Lisa Zhito

MEINPHOTO/JOJO

continued from page 11

"I care about what's coming," Will states. "And I care about helping develop what's coming."

What's coming, in Will's view, is "the total collapse of the industry that once was. Done." And in its place? "The emergence of the new industry. A new industry that thrives on consumption rather than purchases."

That may sound scary to people whose livelihood depends on a system of purchased media, perhaps rightfully so. But resistance, as the saying goes, is futile.

"As many walls as they put up, technology is gonna make ladders," Will notes. "Put up a wall — hey, check this out, I just built a ladder! There's always going to be a ladder business. And from the ladder business there's going to be a freaking invisibility business. And then we're going to be walking the wall!"

"That's why I like going to things like Chirp, to see what's coming," Will says. "And if it ain't there and my mind sees how it can be, then I like being there to develop what's coming."

This brave new world is portable, immediate, ecumenical and accessible. Boundaries keep crashing, gatekeepers have been

banished. While the music industry has spent years arguing about how best to navigate these treacherous waters, will.i.am has been building the ark.

"The business has changed dramatically, and I think you can either hide from that and pretend it's not, or you can embrace the change and embrace the opportunity," Berman reflects. "Will sees a real opportunity in that changing global landscape, an opportunity in changing how you see music, and what you can represent."

"What's coming is what I call community," Will explains. "People in the community will utilize technology to disburse concern, action, opinions. You will see new products developed that aren't harmful to our health or our environment. You will see a whole bunch of stuff coming in the next 20 years that totally makes us look at where we came from like, *how . . . did we do that? And why . . . did we do that?* And it's only going to be made possible through social connectivity."

If this all sounds a tad too esoteric to wrap your head around, no worries: Just keep your eyes on Will. He'll lead the way.

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

ARI MICHELSON





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REDONE RISING



"THE SPIRIT AND THE UNIQUENESS OF THE VOICE IS VERY IMPORTANT," SAYS REDONE. "A TRUE ARTIST IS BELIEVABLE — THEY SELL THE SONG."

By Bruce Britt

RedOne sighs wistfully when he recalls the events that would eventually transform him into one of the world's most sought-after writers/producers. It was 2007, and the budding recording guru was approached about the possibility of collaborating with a then-unknown singer/songwriter named "Lady Gaga."

Initially, RedOne was less than enthused. For over a decade he had paid his dues working with up-and-coming acts, and he was eager to work with established stars. But against his better judgment, the producer agreed to meet with the mysterious Ms. Gaga.

When the two were formally introduced, the creative sparks flew.

"She had all the coolness, with the glasses and the look," RedOne says. "The first day we worked together, we wrote 'Boys Boys Boys,' which was the start of a new style, a new sound. After that she said, 'Whatever you feel, let's do it.'"

Today, RedOne is a two-time Grammy-winning producer, and Lady Gaga is arguably the biggest new pop artist in the world. Thanks largely to his formidable songwriting contributions, RedOne is cited as the sonic architect behind Gaga's phenomenally popular debut album *The Fame*,

as well as its 2009 companion recording *The Fame Monster*. As co-writer and co-producer of signature Lady Gaga hits including "Poker Face" and "Just Dance," RedOne has arrived in no uncertain terms.

The stats speak for themselves. "Poker Face" and "Just Dance" topped the Hot 100 in the U.S. and many countries worldwide. Those #1 singles set the stage for Lady Gaga's six Grammy nominations, as well as her awards for Best Electronic/Dance Album and Best Dance Recording.

If there's an unfortunate side to this story, it's that Lady Gaga's steamrolling success has threatened to obscure RedOne's other impressive accomplishments. He has composed, co-written or co-produced tunes for Akon, Lionel Richie, Brandy, Enrique Iglesias, Sean Kingston and more. Shakira and Wyclef Jean's performance of RedOne's "Bamboo" was named "Official Melody" for the 2006 soccer World Cup. Michael Jackson also hand-picked RedOne to produce his comeback album, a project that was dashed when the King of Pop died tragically in 2009.

Fatefully, RedOne would go on to perform a sort of posthumous collaboration with Jackson. RedOne was selected by Quincy Jones and Lionel Richie to help oversee the recording of "We Are The World 25 for Haiti," the charity single

whose all-star musical cast made headlines worldwide. The new version combines updated lyrics and music with the original choruses sung by Jackson back in 1985.

"I had nightmares about it because of the pressure," RedOne says of the historic session. "It was big for me that Quincy would announce that he sees me as the next generation producer. It felt like a validation, like I've been working hard and doing something good. There are no words to describe it."

RedOne received a well-rounded musical education in his native Morocco. Though best known as a contemporary dance and urban music producer, he mentions bands like Led Zeppelin, Deep Purple, Kansas and Foreigner when cit-

ing his influences. "I'm a rock guy, but I do urban, too," RedOne says. "I'm mixing stuff that I've been hearing all my life and trying to give it a twist that will become the interest of 2010."

And just how did a musician from Morocco acquire a taste for western rock? "What most people don't understand is that in Morocco, we love European and American music," RedOne says. "Yes, we have so many styles and rhythms internally in Africa. But [Western music represents] the hope, the dream."

As for artistry, RedOne enjoys collaborating with acts whose talent and outsized ambitions hearken back to his classic rock heroes. "The spirit and the uniqueness of the voice is very important," the producer says. "A true artist is believable — they sell the song. They also must have the look that makes them special. If you have all those things together, then you have a superstar."

Which is just what RedOne has in Lady Gaga. The producer is currently working with Mary J. Blige, as well as newer artists including Mika, Orianthi and Mohombi. But RedOne is learning that with success comes tremendous responsibility.

"Everyone associates my music with a certain quality," he says. "You always have to keep up that quality."

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

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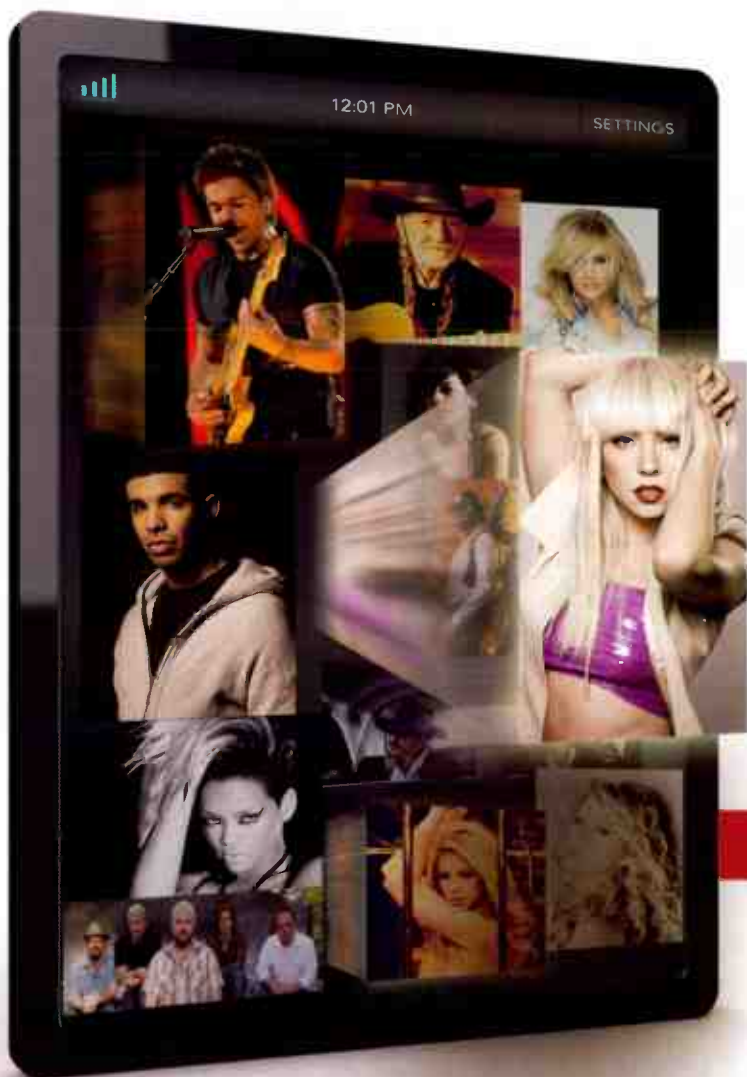


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LADY ANTEBELLUM COMPOSES A CAREER

By Jewly Hight

Lady Antebellum are defining the new century's country-pop archetype. All songwriters equipped with his or her own strengths and versatility, Dave Haywood, Charles Kelley and Hillary Scott are a serendipitous co-writing session unto themselves. In fact, that's how, and why, the three of them became a band in the first place.

Haywood, the group's multi-instrumentalist, who also adds harmonies to Kelley and Scott's lead vocals, recalls what they had in mind when they formed in 2006: "I'd rather do something else than be a part of something that we're not writing for — that's just the way we viewed it. 'We want to write for this, we know our style, we know what we do.'"

The oft-repeated story of Lady Antebellum's origins goes something like this: Haywood and Kelley were old friends who wrote together for fun, but had *real* jobs. One day, Kelley got sick of his, quit and moved in with his singer/songwriter older brother Josh Kelley in Nashville, beckoning Haywood to follow. Haywood, too, took the leap, and their songwriting commenced in earnest.

"After two months of being in Nashville, we met Hillary Scott and just asked her to come over to the house to write, really," Haywood explained during an interview in 2008. "She came over to the house and the three of us sat down, and just for six months, wouldn't stop writing. 'Love Don't Live Here' [the band's debut single] was the first song we wrote together."

The trio released their eponymous first album in 2008. Fast forward two years: They've followed it with another album, *Need You Now*, and along the way, have won a Grammy and several CMA and ACM awards, including 2010 ACM Song of the Year for "Need You Now," which they co-wrote with hit country songwriter Josh Kear.

And as great as all the performance-related honors are, you can bet that winning

a major award for their songwriting meant a lot. "To be recognized for what we do feel is the main part of our career is one of the biggest and highest honors," affirms Haywood. "I think in the back of my mind that would have been the one. If I had to pick one . . . it would be cool to be honored as a songwriter."

Their songwriting has proven to have broad appeal among country listeners of varying ages — including youthful ones — and even beyond the genre. Haywood and Kelley collaborated with ACM Top New Artist winner Luke Bryan to pen his chart-topper "Do I," while "Need You Now," a dramatic, brooding track that bears at least a passing resemblance to *Tisk*-era

started playing that song. I mean, that's the honest truth. We had heard early on a few pop stations started playing it. And it was just like, 'Really?'"

It may well be the thing Haywood identifies as a songwriting focus for the band that makes crossover possible. "We are obsessed," he says, "with finding a great melody, that's hopefully a memorable melody."

To put it another way, they know their way around big pop hooks, which could also be why some of Lady Antebellum's recent co-writing sessions — say, with neo-soul crooner John Legend, with breezy California pop singer Colbie Caillat and with *American Idol* judge and proven hit-maker Kara DioGuardi — have worked out just fine.



LADY ANTEBELLUM'S SONGWRITING HAS PROVEN TO HAVE BROAD APPEAL AMONG COUNTRY LISTENERS OF VARYING AGES — INCLUDING YOUTHFUL ONES — AND EVEN BEYOND THE GENRE.

Fleetwood Mac, has cracked the top ten in Billboard's Hot 100 and Pop Songs charts, in addition to the country charts.

Haywood calls that a happy, yet unplanned development. "I would've never thought in a million years anybody on any other [format of radio] station would've

"It's a really interesting outlet for us to be able to write with people from different genres," Haywood observes. "But I will say, I feel like we write the same when we write with these people."

Jewly Hight is a freelance writer based in Nashville. She is a regular contributor to American Songwriter, Relix, The Nashville Scene, Georgia Music Magazine, The 9513.com and other publications.



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BELINDA GROWS UP AND BRANCHES OUT

By Nuria Net

Latin pop sensation Belinda's grandfather, Pierre Schull, was one of the first French matadors in history, becoming famous in his teens in his hometown of Arles, and keeping company with the likes of Pablo Picasso in the 1950s, before moving to Spain and having a glorious career in the ring. The pop star, who moved with her family from Spain to Mexico when she was four years old, has also been familiar with fame since her early years, having been a superstar in Latin America since she was just 10, when she beat out more than 5,000 girls for the title role in the children's telenovela *Amigos X Siempre*.

Now 20, Belinda has released her third album, *Carpe Diem*, which reveals an inquisitive young woman shaped by events in her life, including the death of her grandfather Pierre, natural disasters like the Haiti earthquake and global warming.

"I have matured a lot in terms of my writing," she says. "I had a lot of strong experiences after [second album] *Utopia* that have inspired me. [My grandfather] was amazing. He would always play me Edith Piaf, who is my favorite singer of all time. The song 'Cuida de mi' is dedicated to him."

Belinda's fans have grown with her, and her preeminence in Latin pop culture, especially in Mexico, is visible everywhere. She has starred in countless telenovelas and in the 2002 film *Cheetah Girls 2* from director Kenny Ortega. From the time she released her self-titled debut album at 14, Belinda has co-written all of the songs in her albums. After seven years away from TV, Belinda returned to soap operas with last year's smash hit *Camaleones*, which

"BELINDA IS INTENSE AND AMBITIOUS," SAYS PRODUCER JIMMY HARRY. "THE FIRST TIME I WORKED WITH HER ON 'UTOPIA,' SHE WAS 16. THIS TIME, SHE WAS OBVIOUSLY A WOMAN."

should debut in the U.S. this summer. Its theme song, "Sal de mi piel," is included in *Carpe Diem*.

The new album has a more vibrant, upbeat sound and steers more towards dance tracks than ballads. In the past, Belinda has also collaborated with urban artists such as Flex in the official remix of his hit "Te Quiero" and she does so again in *Carpe Diem*'s first single, "Egoista," featuring Pitbull.

"Belinda is intense and ambitious," says producer Jimmy Harry. "The first time I worked with her on *Utopia*, she was



16. This time, she was obviously a woman. It opens up a lot in terms of the stuff you can write and being able to address different things." Provocative tracks include "Lolita" and "Amor Transgenico," about gay marriage.

"As artists, we don't have political or economic power but we do have a voice and our followers," says Belinda. "I think love has no age or sex, and you shouldn't judge others. Even though in Mexico City gay marriage is now legal, there are still a lot of people against it."

This year, Belinda will be on promotion through the U.S., Latin America, Brazil, Spain and Italy. She wrote more than 50 songs for this album, including "Day of the Dead" with No Doubt's Tony Kanal, which didn't make the cut. She hopes to build a bigger repertoire so she can offer some of her compositions to other artists.

And she keeps adding goals to her extensive résumé. "My grandfather always told me to never stop being me," says the starlet. "I would love to write and sing in French, but now it's not the moment. . . . You know, record labels don't work that way. They want you to work certain territories."

Spoken just like the veteran she is.

Nuria Net is a writer and editor living in New York City and the co-founder of Latin website Remezcla.com.

DRAKE, LLOYD, TRAVIS PORTER RULE 13TH ANNUAL BMI UNSIGNED URBAN SHOWCASE

BMI presented its 13th Annual Unsigned Urban Showcase April 20 at the Havana Club in Atlanta. Hosted by r&b crooner Lloyd and DJ Drama, the showcase featured high-energy performances by hip-hop heir apparent Drake and Atlanta-bred Travis Porter. The evening kicked off with performances from showcase finalists Nicoya, Tra Squad, Miss Mykie and Terrell Howard, all chosen by a group of top BMI songwriters, producers and industry executives from over 700 submissions. Nicoya took first prize thanks to her stunning vocal arrangements and charismatic stage presence. BMI Vice President, Writer/Publisher Relations Catherine Brewton and members of Organized Noize and Goodie Mob also presented rapper/producer Big Boi with the Legends of ATL Award, which recognizes a community leader for his or her contribution to the Atlanta music scene.



Drake wows the crowd.



Nicoya delivers a winning performance.

Lloyd, Khujo Goodie, BMI's Catherine Brewton, BMI Legends of ATL Award recipient Big Boi, Rico Wade and T-Mo Goodie enjoy the 13th Annual BMI Unsigned Urban Showcase.



Travis Porter performs.

Drake is joined by Baby for an all-star jam.



PHOTOS: BEN ROJE

TREY SONGZ PROVES HE'S 'READY'

By Malcolm Venable



ust five years ago, a cocksure young crooner emerged into the r&b morass, informing the world that he was going to make it. Literally, that's what he sang: "Gotta Make It." His was an affirmation

that seemed feasible rather than absolute, given the frequently fast flame-out of urban pop singers. To boot, the kid was coming from the not-entirely-glamorous Petersburg, Virginia, a tiny town south of Richmond lacking the instant sex appeal of say, Atlanta or even Virginia Beach.

And yet, something about the balladeer with the sharp cheekbones, smoldering eyes and perfectly parted cornrows won people over. Straight out of the gate, Trey Songz earned the faith and devotion of not just the music buying public, but respected industry giants including Aretha Franklin, who championed him early, and Atlantic Records founder Ahmet Ertegun, who, before his death in 2006, hailed Trey Songz as one of "the most promising r&b artists we have had since we started the company 60 years ago."

In the few years since, Trey Songz has indeed kept good on the promise he made: His songs routinely debut high on Billboard charts, and have earned him an impressive number of impressive award nominations. Today, Songz stands as a suave leader of the pack, an evolving artist whose increasing musical maturity and artistic development no longer need endorsement. He'll never need to say he's gotta make it again. He has.

Born Tremaine Aldon Neverson November 28, 1984, Trey lived the life of a military child. Around age 14, Trey recognized his own vocal talent and began entering talent contests. Eventually he

crossed paths with Troy Taylor, a producer who'd worked with an array of artists including Patti LaBelle, SWV and Stevie Wonder, and Taylor helped Trey get serious. After he finished high school, Trey moved to New Jersey and soaked up Taylor's tutelage.

While working on his debut, Trey released a mixtape — an extracurricular hobby he still pursues to this day. In July of 2005, Trey's Atlantic Records debut, *I Gotta Make It*, debuted at # 20 on the Billboard 200. In 2007, his follow-up, *Trey Day*, featured the memorable "Can't Help But Wait," which was nominated for Best Male R&B Vocal Performance Grammy in 2009. Marquee artists including Bryan-Michael Cox, rapper Jim Jones and Trey's onetime idol R. Kelly contributed to the album, and his momentum grew. The following year, he was nominated for a BET Award for Best Male R&B artist.

His third album, the appropriately titled *Ready*, came in the fall of 2009. The first single, "I Need A Girl," debuted at #3 on Billboard, proof that with every venture, Trey struck harder and faster.

He started a charity, Songz for Peace, an initiative to combat violence and crime. Some 500 kids turned out at an inaugural event in his hometown, and he is scheduled to appear in several more large urban markets in 2010, speaking to youth about opportunity, hope and peace.

Indeed, this is Trey's banner year. His blockbuster *Ready* album

"With every move you make, you have something to prove," says Trey Songz. "There's always room for improvement. . . . I'm changing as a person and the music is the better for it!"

yielded five top ten r&b singles, including "Successful" with Drake, "I Invented Sex" and "Say Aha" — and they remain in heavy rotation on radio. His album was nominated for a Best Contemporary R&B Album Grammy, and this was also the year Trey toured with Jay-Z on the mogul's "Blueprint 3" tour. To boot, he joined the ranks of iconic recording artists like LL Cool J and Eric Clapton with the release of an MTV "Unplugged" session, which sold out New York's Roseland Ballroom. A reality show with Young Jeezy airs on BET this summer, and another album should arrive in the fall.

While his hard work in the studio was obvious, the fruits of his work on himself began to manifest publicly too. "With every move you make, you have something to prove," Trey told his biographer. "There's always room for improvement. I'm growing, as a person, as an artist, and as a man. My clothes fit differently, my braids are missing. I'm changing as a person and the music is the better for it."

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



New Media Scene

BMI Advises Government on Global Intellectual Property Enforcement Strategy

In a landmark effort to support and increase the revenues and jobs associated with U.S. intellectual property, including the public performance copyrights represented by BMI, the United States Congress passed the PRO IP act in 2008. As part of the Act, the new position of Intellectual Property Enforcement Coordinator (IPEC) was created to coordinate the efforts of all of the federal agencies involved in fighting infringement and to set a global strategy for the treatment and protection of U.S. intellectual property. BMI is playing an active role advising IPEC on the global copyright market from both a commercial and public policy perspective.

According to Washington D.C. political newspaper *Roll Call* (December 8, 2009), "American intellectual property is worth \$5.5 trillion — more than the gross domestic product of any other country — and accounts for more than half of all U.S. exports, helping to drive 40 percent of our domestic growth. Recognition of this fact is what helped drive the creation of the U.S. IPEC to begin with, and if properly resourced and empowered, this office will be essential to reinvigorating a weakened economy."

Late in 2009, Victoria Espinel was appointed as the first U.S. Intellectual

Property Enforcement Coordinator, also known as the Copyright Czar. Ms. Espinel serves within the Executive Office of the President, reporting to President Obama. As her first order of business, Ms. Espinel is focusing on writing and implementing a Joint Strategic Plan as mandated by the PRO-IP Act. BMI was invited to a series of meetings at The White House to discuss critical issues regarding U.S. international copyright enforcement policy. BMI also submitted a written response to the IPEC's request for comments.

In its paper, BMI underscored the importance of music publishing copyrights as part of the intellectual property mix, citing the Bureau of Labor Statistics data that confirmed that the industries directly relying on the work of America's songwriters represented nearly 1.5 million jobs in 2008. These industries are projected to add an additional 170,000 jobs to the United States economy by 2018.

BMI's filing underscored the importance of American musical works and their contribution to this diverse group of American businesses, ranging from the motion picture and video industries to broadcast television and radio, cable, the performing arts sector, the hospitality industry and the digital media. Additional jobs and revenues are

supported in the financial, legal services and manufacturing and service sectors, which also benefit from the creative output of America's songwriters.

The paper highlighted the benefits of BMI's business model of offering its licensees the ability to perform a broad, vast repertoire with one agreement and one fee. The closing comments of the paper noted:

"In a challenging period for the music industry, one where violations of the law seem to be the norm rather than the exception, BMI remains a bulwark of support for songwriters, composers and publishers, and an ever more valuable supplier of essential rights to music users. The thousands of BMI affiliates are being accurately and quickly compensated for the public performance of their musical works. BMI offers our licensees as non-exclusive collective licenses for millions of copyrighted works. BMI serves both creators and music users by finding solutions that facilitate the use of copyrighted works, at reasonable and competitive prices, while growing the world's most vibrant and diverse musical catalog for licensees and their audiences. Increasingly, the BMI licensing model is being copied and touted by rights-clearance and royalty-payment systems beyond the public performing right in musical works. Finally, BMI plays the role of leader in the use of technology to identify performances of music and collect and distribute royalties. In short, an analysis of the digital technology-enabled music electronic marketplace shows how the performing right organizations are a prime example of enforcement efficiencies in a competitive environment."

As the process of forming the strategy continues, BMI will continue to meet with the administration and will participate with other copyright groups in the effort to ensure that the global government policy considers and protects the interests of the copyrights of BMI songwriters and music publishers. The complete BMI IPEC filing is available for download at www.bmi.com/ipec.



BMI's Richard Conlon, Senior Vice President, Corporate Strategy, Communications & New Media, and Fred Cannon, Senior Vice President, Government Relations, met with White House Intellectual Property Enforcement Coordinator Victoria Espinel to discuss BMI's position on various intellectual property issues and provide input on developing new, more effective means of enforcement. Pictured (l-r) are Conlon; Espinel; Evan Ryan, Assistant to the Vice President for Intergovernmental Affairs and Public Liaison; and Cannon.

sarah mclachlan finds her muse

By Jaan Uhelszki

It's been 22 years since the release of Sarah McLachlan's debut album *Touch*, and the Canadian chanteuse is almost as famous for the lengthy gestation periods between records as she is for the remarkable, revelatory songs she writes. Although frustrating for fans, there's something comforting in the fact that an artist of McLachlan's stature, who has sold over 40 million albums worldwide, taken home three Grammys and eight Juno awards, still finds it daunting and often laborious to write.

She's the first to admit that she has a notoriously sluggish muse. "Music happens all the time for me; but lyrics are really slow — it's kind of like pulling teeth trying to finish lyrics," she said in 2006. "Mostly I just sit at the piano, I press record and I play and I sing and nonsense pours out and once in a while a good idea pops out."

Over the last two decades, her "good ideas" have taken the shape of songs that have profoundly changed people's lives, none perhaps more so than that of Run DMC's Darryl McDaniels.

After finding out at the age of 35 that he was adopted, McDaniels contemplated suicide. He decided that he would wait until he finished the tour, but on the way home from the airport, he had a change of heart. "I turned the radio on, and Sarah McLachlan's record, 'Angel,' was on," he says. "For some reason that record made me say life is beautiful, it's great to be alive."

A year later he caught up with the singer, whom he considers his own personal

angel, at a Grammy party in Los Angeles, where he thanked her for saving his life.

"I finished my little rant, very brief, though, and she just listened to me, and she says these words to me — she says, 'Thank you for telling me that, Darryl, because that's what music is supposed to do.'"

"Angel," which was originally written as a response to Smashing Pumpkin's keyboardist Jonathan Melvoin's death, has also altered the course of the ASPCA's fundraising. Since they began using the song in their television commercials in early 2007, coupled with McLachlan's brief



Over the last two decades, Sarah McLachlan's "good ideas" have taken the shape of songs that have profoundly changed people's lives.

plea to ask viewers to share in her support for the animal welfare organization, they have raised over \$30 million.

Around the first of last year, McLachlan

picked up her pen and began working in earnest on new material with the help of her longtime collaborator Pierre Marchand. Although it had been seven years since the singer released *Afterglow*, the duo wasn't working at breakneck speed, putting pen to paper perhaps nine or ten days a month, then retreating to their respective homes to digest what they'd done. In fact, at the time, the singer wasn't even optimistic that it would be released in 2010.

"The record company is hoping for next year — I highly doubt that, knowing the pace at which I write," she claimed in March 2009. "But you never know. Miracles can happen."

Luckily for everyone concerned, McLachlan found that miracle.

On June 15, she released *The Laws of Illusion*, while this summer, she relaunched Lilith Fair, the all-woman festival she spearheaded from 1997-1999, which not only attracted over two million fans, but raised over \$10 million for national and local women's charities.

The Laws of Illusion is another layered sonic chapter in McLachlan's career, offering more songs that are inescapably and, thankfully, patently hers.

"With all of my experiences, I experience them on the surface and then I file them away for later when I can actually take them out and look at them and deal with them. It's rarely immediate," explained the singer.

"It's pretty much been the way I've always done things," she says. "All my material for the most part

is very personal and pretty autobiographical. But even if a song is masked in fiction, there's always a lot of me in there."

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



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ALAN SILVESTRI'S HARMONIC PRIORITIES

By Jon Burlingame

Oscar-nominated, Grammy-winning composer Alan Silvestri has an impressive résumé: scores for such iconic titles as *Forrest Gump* and *Back to the Future* as well as recent hits like *Night at the Museum* and *Gl Joe: Rise of Cobra*.

Yet despite having written more than 90 film scores over nearly 40 years, Silvestri has his priorities in order. Yes, he's a talented and sought-after movie composer. But he's also a vintner, an advocate for diabetes research and very much a family man.

After decades in Hollywood, Silvestri moved to Carmel, California, where he now lives and writes. We caught up with him in the midst of creating music for *The A-Team*. With less than three weeks before recording was to begin, he was in self-described "seven-long-days-a-week mode," penning some 95 minutes of music for the summer action film starring Liam Neeson.

The time pressure on composers is greater than ever because today's editing software allows directors to tweak their movies right up until the last minute, often resulting in visual changes that force the composer to revise his music, sometimes multiple times.

"There is a certain kind of preparation one can do when you don't have a film that's locked — you can work on thematic material," Silvestri explains. "You just wait until you have something that's close, and then you have to put your head down and really write. Even if it's drastically changed, it's always easier to edit and retool than it is to come up with the material."

Silvestri has weathered massive changes in the industry since he started in films in the early 1970s, but he has always embraced the technology involved with the creation of modern music. "When I did 'Romancing the Stone' (1984) I had all

five existing Yamaha DX-7s in the control room, with our Japanese manuals and our power adapters," he says, laughing at the thought of all those outdated machines.

But the orchestra has always been his primary vehicle of expression, from the classic symphonic sound of *Back to the Future* to the noirish jazz of *Who Framed Roger Rabbit*, the emotional themes of

communicate the intent of his film." The results have been some of Silvestri's most memorable and honored work, garnering Grammys for *Cast Away* and *Polar Express* and Oscar nominations for *Forrest Gump* and *Polar Express*.

Most recent of their 13 films was the 3-D *A Christmas Carol*, which featured a new song, "God Bless Us Everyone" (co-written by his *Polar Express* collaborator Glen Ballard), sung by Italian tenor Andrea Bocelli and featured on his recent best-selling Christmas album.

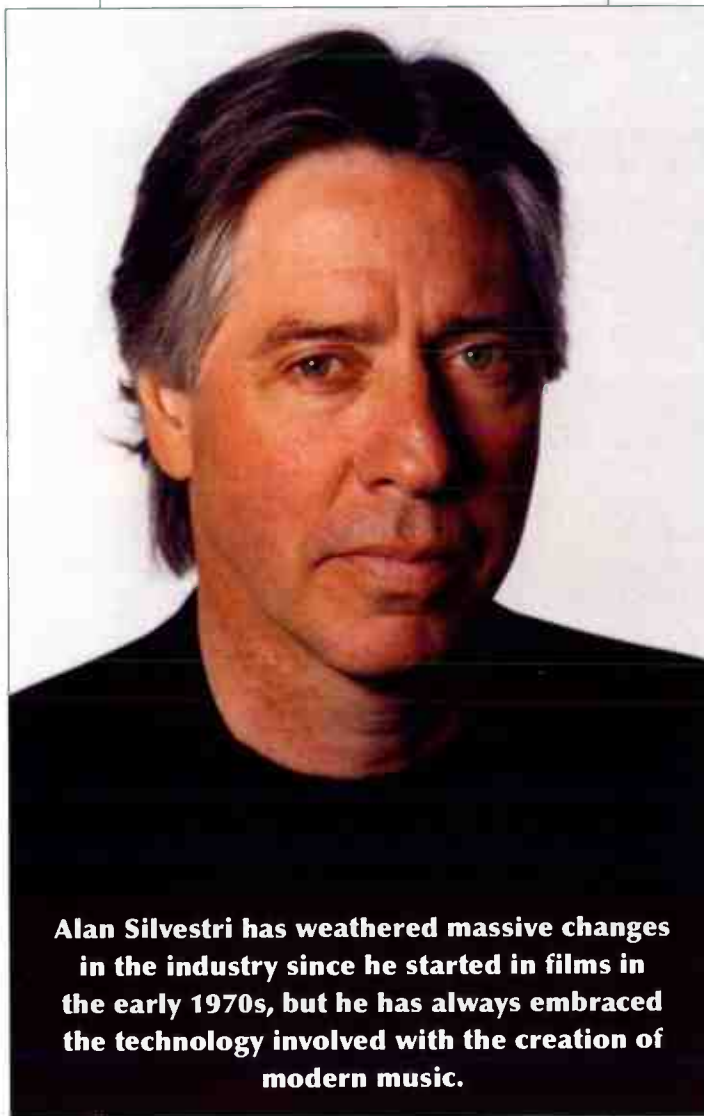
But, in addition to being able to buy an album bearing the Silvestri name, one can also buy a Silvestri chardonnay, syrah or pinot noir, the three varietals that have thus far emerged from the composer's vineyard, located on a 300-acre spread in Carmel Valley.

Launching a wine-making business has "gotten us connected to our community," Silvestri notes. He and his wife Sandra regularly donate wine to various benefits, notably those of the Juvenile Diabetes Research Foundation with which they have been involved for many years. One of their three children has type-1 diabetes, and the Silvestris have been tireless fundraisers and advocates on behalf of the JDRF. Between the vineyard, philanthropy and family, Silvestri has plenty to keep him occupied when he's away from the keyboard.

"When I work on a film," Silvestri points out, "my task mostly centers around communicating with a director. You can't have too much life experience when you sit down with another

human being and try to understand their point of view, what's moved them to do things they way they have. The fact that I always have had lots of other interests — my family being one of them — helps what I have to do in the workplace."

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



Alan Silvestri has weathered massive changes in the industry since he started in films in the early 1970s, but he has always embraced the technology involved with the creation of modern music.

Forrest Gump and the traditional holiday colors of *The Polar Express* — all, not coincidentally, scores for the films of Robert Zemeckis, Silvestri's longtime collaborator.

"When you're working with people of that caliber, the creative challenge is all-pervasive," says Silvestri. "Bob is inspirational. He really doesn't worry about the musical side, as long as he feels he can connect with me on the emotional side and

BMI WORKS IT AT SXSW 2010

SXSW 2010 flooded the streets and venues of Austin March 12-21. BMI continued its long-standing tradition of ubiquitous activity at the festival, offering a slew of industry mixers; indie showcases incorporating rock, pop, Latin, and singer/songwriters; panels discussing film music composition and the art of songwriting; and an event-capping show at Auditorium Shores on Ladybird Lake, featuring Cheap Trick.

BMI's Doreen Ringer Ross (right) moderates "A Conversation with Gustavo Santaolalla" at SXSW at the Austin Convention Center March 16.



Panelists gather for a photo at the SXSW BMI Film/Music Panel at the Austin Convention Center on March 15. Pictured are (seated) Miranda Bailey, Craig Richey, Tom Villano, Ilan Eshkeri, and Michael Des Barres; (standing) Dan Licht, G. Marq Roswell, Chad Freehan, Kim Fowley, BMI's Doreen Ringer Ross, and John Anderson.



In the photo at right, BMI's Beth Mason, Caitlin Rose, Jordan Caress, Theory 8's Aaron Hartley and BMI's Kay Clary grin after Rose's performance at the BMI Howdy Texas Party kicking off SXSW.



BMI's Marissa Lopez and Casey Robison (center) and BMI's Porfirio Piña (far right) pause for a photo with Volovan at the BMI/Remezcla.com SXSW Showcase.



Tom Villano, BMI's Doreen Ringer Ross, Craig Richey, and Miranda Bailey are all smiles during the SXSW BMI Film Dinner at Manuel's.



BMI's Bradley Collins (far left) and Beth Mason (far right) flank Jonathan Tyler and the Northern Lights at the BMI SXSW Showcase at Maggie Mae's.

In the photo below, BMI's Tracie Verlinde (far left), Tavi Shabestari (front right) and Casey Robison (far right) grin with Imagine Dragons at the BMI SXSW Showcase at Maggie Mae's.

BMI's David Claassen, Shane Alexander, keyboardist Nathan Sexton, BMI's Clay Bradley, and Billboard's Bill Werde enjoy the BMI/Billboard Acoustic Brunch.



Cheap Trick manager Dave Frey, BMI's Mark Mason, Cheap Trick's Tom Petersson, Rick Nielsen and Robin Zander, and BMI's Clay Bradley hang out at Auditorium Shores before the show.



BMI's Brandon Haas and Samantha Cox, Billy the Kid, and Billboard's Courtney Harding, Kerri Bergman, and Jeremy Levine huddle at the BMI/Billboard Acoustic Brunch.

PHOTOS: EBEL MONTANO

WORTH THE WAIT: SADE'S 'SOLDER OF LOVE'

By Steve Hochman

It had been a long time since singer Sade Adu, guitarist/saxophonist Stuart Matthewman, keyboard player Andrew Hale and bassist Paul Denman — collectively known as Sade — had gotten together to make music when they gathered a few years ago in the frontwoman's London home studio. The last album had been 2000's *Lover's Rock*, the last tour ended in 2002. They were scattered on both sides of the Atlantic: Matthewman busy in New York with various ongoing film scores (he's the go-to guy for directors the Polish Brothers) and electronic dub projects (under the name Cottonbelly), not to mention his regular collaborations with r&b star Maxwell. Denman now lives in Los Angeles, where he's been managing his son's band, Orange.

"We went into the studio and messed around a little, nothing serious, just goofing around," says Matthewman. "There was no big goal. When we write we never think of the end result — who's going to listen to it or whether radio will play it or what the record company will think or what people want. And if Sade's not feeling the vibe, Sade takes a few months off. Seems to work."

Adu puts it in slightly different terms, adding a bit of metaphysical perspective to it all. Speaking to *The New York Times*' Jon Pareles for one of the few interviews she did to promote the album, she spoke of song creation as an "out of body experience" and of the looseness in the studio as the way to keep the spirit free and unfettered.

Either way, the results are stunning. In fact, having waited nearly a decade to hear new material, fans of Sade may have had quite the jolt on hearing "Soldier of Love," the title song and first single from the sultry singer's new album.

The song, with its martial drums, warrior imagery and bold punctuation of metallic guitar chords, revealed a band with new ammo in its musical arsenal. If anyone was hoping for, or conversely fearing, a mere recap of the classic silky sounds of the 1984 global breakthrough "Smooth Operator," "No Ordinary Life" and "The Sweetest Taboo," songs that made the singer

"SHE'S NOT SHY, SHE JUST DOESN'T WANT TO GIVE TOO MUCH OF HERSELF AWAY." GUITARIST/SAXOPHONIST STUART MATTHEWMAN SAYS OF THE ENIGMATIC SADE ADU. "SHE DOESN'T GIVE HERSELF TO ANYONE, JUST WITH THE LYRICS. PEOPLE CAN JUST GET INTO THE MUSIC."

and the band icons for the musical mysteries of seduction and romance, this wasn't it. And yet it manages the neat trick of not being a radical departure, but a continuity and evolution. It's the addition of new dimensions to an already impressive and popular artistic sensibility.

Even that grew in a very organic way.

"She always carries around these massive notebooks full of lyric ideas, one line on a scrap of paper, things she's been doing over the years," Mathewman explains. "She'll look through the books when we're doing songs, see if a line fits. We all kind of know each other pretty well, so we know when we play together — I hate to say 'jamming,' but messing around in the studio — we gel. Always have. But I'm not scared to break out a heavy metal pedal and doing something odd. That's how 'Soldier of Love' happened, just fooling around at four in the morning."

The band's approach resulted in a wealth of sounds, all sculpted with Sade's darkly vivid lyrics of longing and belonging. There's a hip-hop pulse to "The Moon and the Sky," while "In Another Time" glides with violin and cello ornamentations.

On "Morning Bird," with Adu offering resignation in such lines as "If you set me free, I wouldn't run," the tone is somber. On "Babyfather," a picture of familial bliss and reassurance is painted in tones of warmth and comfort. But the real jolt might come with "Be That Easy," a song perhaps easily overlooked. Tucked unassumingly in the very middle of the album, there it is: a simple, but lovely and heartfelt country waltz.

"She's not shy, she just doesn't want to give too much of herself away," Matthewman says of the enigmatic Adu. "She's not interested in going to openings or awards shows. People think she's aloof.

She doesn't give herself to anyone, just with the lyrics. People can just get into the music."

Steve Hochman has covered pop music for the Los Angeles Times and other publications for more than 25 years. He writes the global music column "Around the World" for AOL's Spinner.com and is the pop music critic for the radio show "The California Report."



BMI Christian Music Awards Honor Genre's Most-Played Songs

BMI saluted the writers and publishers of the past year's most-performed songs on Christian radio and television during the annual Christian Music Awards April 20 at its Music Row offices in Nashville. By contributing two songs each to the most-performed list, tobyMac, Steven Curtis Chapman, Chris Stevens, and Jason Walker shared the Songwriter of the Year title, while "Lose My Soul," recorded and co-written by tobyMac and Stevens, garnered Song of the Year honors. Universal Music Publishing Group also earned its third consecutive Publisher of the Year crown, as host Jody Williams, BMI Vice President, Writer/Publisher Relations, Nashville, along with Thomas Cain and Beth Mason of BMI's Writer/Publisher Relations department in Nashville, presented awards spanning five categories: Christian Rock, Contemporary Christian, Inspirational, Urban Gospel and Southern Gospel. BMI Senior Vice President, Writer/Publisher Relations Phil Graham joined his staff on stage for the presentation of the night's top honors, Song, Songwriter, and Publisher of the Year.

During the ceremony, the audience enjoyed live performances of award-winning songs. The Booth Brothers delivered a stirring rendition of "What Salvation's Done for Me," and while Steven Curtis Chapman was unable to attend, the audience enjoyed a new band called Caleb, featuring Chapman's sons Caleb and Will Chapman, who offered a poignant performance of their father's hit "Cinderella." As the conclusion, multiple award-winner tobyMac performed his hit "Boomin'."

BMI also recognized the industry-shaping career of esteemed Christian music executive Billy Ray Hearn. Among numerous other influential endeavors, Hearn is the co-founder of genre cornerstone Sparrow Records, which has launched and supported the careers of Christian and gospel greats ranging from Steven Curtis Chapman and CeCe and BeBe Winans to Switchfoot and Amy Grant.

Billy Ray Hearn addresses the audience after receiving his Special Citation of Achievement.



The night's big winners gather for a photo: BMI's Jody Williams; Caleb and Will Chapman, sons of Songwriter of the Year Steven Curtis Chapman; 2010 Special Citation of Appreciation Honoree Billy Ray Hearn; 2010 Songwriters of the Year tobyMac, Jason Walker and Chris Stevens; Publisher of the Year Universal Music Group's Dale Mathews; and BMI's Phil Graham.



Caleb performs "Cinderella."

Multiple award winner tobyMac performs "Boomin'."



The Booth Brothers perform "What Salvation's Done for Me" with a little help from the song's co-writer Rusty Golden (far left).

BMI Showcases Ace Music Makers

Throughout the year, BMI's showcases introduce music's freshest new voices and highlight songwriters behind the hits. With a layered approach comprising showcase and festival slots, mixers, and educational workshops and panels, BMI works continuously to creatively support the most promising original voices.



PHOTO: JC OLIVERA

Miguel prompts jaws to drop during his performance at BMI's Next Fresh Thing one-year anniversary showcase.



PHOTO: EDDIE SAKAKI

Domino Saints perform at the BMI showcase during the recent Billboard Latin Music Conference and Awards.

Ozomatli offers a BMI-hosted live preview of their new album *Fire Away*, released April 20.



PHOTOS: BAMBREY MAYNARD

The Non-Commissioned Officers deliver their prize-winning set at the Road to Bonnaroo. The contest, sponsored by BMI, Mercy Lounge, Yuengling, Camping World and the Bonnaroo Music & Arts Festival, features the best of Nashville's indie crop vying for four spots at Bonnaroo 2010.



PHOTO: RAY TAMARINA



Morningwood perform a rousing set at BMI's Industry Insider – "How I Produced the Record," held March 4 in New York.



BMI offered a stout lineup of storytelling guitar-slingers as part of the annual Tin Pan South songwriters' festival on Thursday, April 1. A deep crowd filled the Rutledge as Al Anderson, Shawn Camp (pictured) and Pat McLaughlin delivered an acoustic set of originals followed by a full-band finale stacked with audience favorites.

PHOTO: BMOORE/MAYNARD



The Orkids perform during the BMI and 99x Locals Only showcase at Vinyl in Atlanta.



PHOTO: FITZ, CARLILE (RIGHT)

PHOTO: CARA PASTORE (LEFT)



Ian delivers a strong performance at the BMI showcase during the Billboard Latin Music Conference and Awards in Puerto Rico.

PHOTO: RAY TAMARINA



BMI recently partnered with Koffeehouse Music Productions to offer the Koffeehouse Sessions at Harvelle's in Santa Monica. The showcase featured LA grassroots favorites Keaton Simons, Ryan Calhoun (pictured), Dave Lichens, and Austin Hartley-Leonard.

SRP/SRC/Universal Records recording artist Shontelle serenades a packed house at BMI's Industry Insider – "How I Produced the Record" in New York.

PHOTO: EDDIE SAKAKI

58TH ANNUAL BMI STUDENT COMPOSER AWARDS

Eleven young classical composers, ages 13 to 26, were named winners in the 58th Annual BMI Student Composer Awards. Awards Chair Ellen Taaffe Zwillich, BMI President and 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 14 at the Jumeirah Essex House Hotel in New York City.



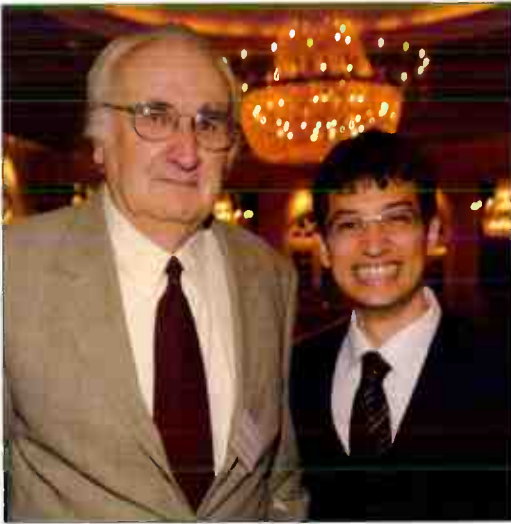
BMI's Ralph Jackson, John Kaefer, BMI's Del Bryant, and Jose Serebrier



The 2010 Student Composer Award winners (l-r, back row): Andrew S. Allen (age 24, studies at the University of California San Diego), Paul Michael Dooley (age 26, studies at the University of Michigan), Subaram Raman (age 24, studies at the University of Michigan), Derrick Wang (age 24, studies privately in New York City), Eric Guinivan (age 26, studies at the University of Southern California), Michael-Thomas Foumai (age 22, studies at the University of Michigan), L-R front row: Matthew Hatty (age 21, studies at Hillsdale College), BMI's Ralph Jackson, Yeeren Low (age 13, studies at the Juilliard School, Pre-college Division), Awards Chair Ellen Taaffe Zwillich, Igor Maia (age 21, studies at the Royal Conservatoire of The Hague), Nina C. Young (age 25, studies at McGill University), Matthew Peterson (age 25, studies at the Gotland Tonsättarskola), BMI's Del Bryant



Award-winner Subaram Raman and Awards Chair Ellen Taaffe Zwillich



Awards judge Mario Davidovsky and award-winner Igor Maia



Peter Herb, Aaron Jay Kernis, Elizabeth Dworkin



Jean Bowen, BMI's Emily Good and Gene Caprioglio

Ralph Jackson, Gordon Beeferman and Ellen Brody Hughes



Rolv Yttrehus, BMI's Barbara Petersen and BMI's Christopher McCormick

Award-winner Michael-Thomas Foumai and Charles Wuorinen



LICENSING NEWS

Jake Owen Wows NAB Crowd



◀ BMI songwriter and RCA Nashville recording artist Jake Owen was the featured entertainment at the NAB's recent State Leadership Conference in Washington, DC. The talented singer/songwriter played in front of radio and TV executives from around the country, cranking out hits from his first two albums, including "Startin' With Me," "Don't Think I Can't Love You," "Yee Haw," and "Eight Second Ride". Owen was named the Top New Male Vocalist of the year at the 2009 Academy of Country Music (ACM) awards and has won numerous BMI awards for his songwriting. Pictured after Owen's performance are BMI's Dan Spears, Inner City Broadcasting President & NAB Radio Board Chair Charles Warfield, NAB President & CEO Gordon Smith, Jake Owen, NAB Executive Vice President of Radio John David, Commonwealth Broadcasting President & NAB Joint Board Chair Steve Newberry.

Better Than Ezra's Kevin Griffin Ignites Dave & Buster's Powwow



▶ BMI brought award-winning singer/songwriter Kevin Griffin, lead singer of the band Better Than Ezra, to perform at Dave and Buster's National GM meeting, held recently in Las Vegas. In addition to belting out Better Than Ezra hits including "Good" and "Desperately Wanting," Griffin also performed "Collide," the chart-topping pop song he wrote for Howie Day. Pictured after Griffin's performance are Dave & Buster's Senior VP/General Counsel Jay Tobin, Dave & Buster's President/COO Starlette Johnson, Kevin Griffin, Dave and Buster's CEO Steve King, and BMI's Dan Spears.

Ed Roland Rocks Cox Media Conference



▲ In what has become an annual tradition, BMI provided entertainment at the Cox Media Group Sales Leadership Conference in Atlanta. Ed Roland, BMI Award-winning songwriter and lead singer of pivotal rock group Collective Soul, entertained with a lively set that included chart-toppers "Shine," "December," and "World I Know," as well as the band's current single "You." Currently, Collective Soul is touring in support of their recently released eponymous album. Pictured at the conference are BMI's Mason Hunter, Collective Soul manager Fred Croshal, Cox Media Vice President Jane Williams, Roland, Cox Media Senior Vice President Marc Morgan, and BMI's Kathleen Smyth.

▼ BMI singer/songwriter Rodney Clawson was the featured performer at the Colorado Broadcasters Association Awards of Excellence dinner held recently in Denver. Clawson's stacked catalog includes eight top-ten hits, including chart-toppers recorded by George Strait ("I Saw God Today"), Jason Aldean ("Why"), and Big & Rich ("Lost in this Moment"). Fellow BMI hit-maker Dylan Altman, who composed Tim McGraw's #1 single "Watch the Wind Blow By," also joined Clawson on stage. Pictured before the pair performed are Clawson; Marilyn Hogan, President/CEO of the Colorado Broadcasters Association; BMI's Kathleen Smyth; and Altman.

Rodney Clawson and Dylan Altman Delight CBA



PHOTO: TED JAVA

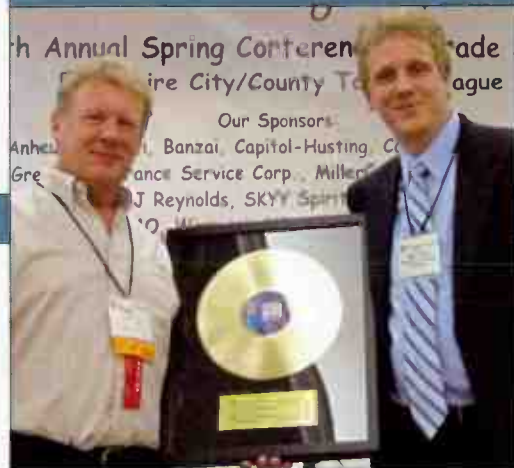
BMI & Fox Rock Austin

BMI partnered with Fox 7 Austin for its "My Band Rocks Fox" contest, providing the winning band with a slot at the Austinist Showcase during SXSW (pictured at right). Following the performance, the band was treated to a mentoring session with BMI executives. Pictured (below) after the performance are Fox 7 Austin's Kathie Smith (far left) and BMI's Mark Barron (far right) with contest winners Neon Noodle after the band's set at the Austinist Day Party.



▼ BMI was proud to be the musical entertainment sponsor at the Tavern League of Wisconsin's Spring Conference in Eau Claire. At the reception, BMI presented an honorary gold record to the TLW celebrating their 75th anniversary and the 10th year of their partnership with BMI. Pictured during the presentation are TLW Executive Director Pete Madland (l) and BMI's Mike Driskill.

BMI Touts Ties with TLW



BMI Showcases Veterans and Newcomers at CRS



BMI co-hosted the WCRS Live! Showcase at Country Radio Seminar 2010. The show featured three-song sets by Country Music Hall of Fame member Tom T. Hall, 2009 NSAI Songwriter of the Year Wynn Varble, and up-and-comer Easton Corbin. Pictured in the photo above are BMI's Dan Spears and Jody Williams, Corbin, Hall, Varble, and BMI's Clay Bradley. To close out CRS each year, five rising country music acts are chosen to perform on the CRS New Faces show. The 2010 list of performers included BMI artists Justin Moore, Randy Houser, and Rachel Reinert of Gloriana. Pictured at right at the show on Friday, February 26 are (front row) BMI's Dan Spears, Gloriana's Rachel Reinert, Justin Moore, and Randy Houser; (back row) BMI's Leslie Roberts and Bradley Collins.



PHOTOS: ERIKA GOLDBERG

PHOTOS: JERRY BAILEY/BMI



Singer, songwriter, and producer **Jason Derülo** recently stopped by BMI's Los Angeles offices, where the staff celebrated his smash "In My Head." The second single from his eponymous debut, "In My Head" is the successful follow-up to his first single "Whatcha Say," which became a digital megahit. Shown are Derülo's assistant **Henry Dessources**, BMI's **Barbara Cane** and **Nicole Plantin**, Derülo, and BMI's **Malik Levy**, **Linda Livingston** and **Ray Yee**.



BMI celebrated the achievements of its songwriters at the National Association of Broadcasters convention held in Las Vegas April 12-14. BMI's Board of Directors hosted a broadcast industry dinner at the Wynn Encore resort, where **Willie Nelson** was presented with a special citation from the BMI Board. BMI songwriters **Colbie Caillat**, **Toby Keith** and **Graham Nash** also were honored for their music at the event. Pictured above are Nelson and BMI President & CEO **Del Bryant**. Shown at left are BMI Board members **Mark Pedowitz**, **Amador Bustos** and **G. Neil Smith**; Caillat; Nelson; BMI Board member **Susan Davenport Austin**; Keith; and BMI Board members **Philip A. Jones**, **Ken Elkins**, and **N. John Douglas**; (front row) BMI Board member **K. James Yager**; Nash; BMI President & CEO and Board member **Del Bryant**; BMI Board member **Craig A. Dubow**; BMI Board Chairman **Jack Sander** and BMI Board Presiding Director **Cecil L. Walker**.



BMI recently celebrated the launch of **Los Twiins'** new eponymous reality series. Songwriters and music producers, **Los Twiins** are brothers **Adolfo** and **Omar Valenzuela** and are known for creating many of Latin music's most popular hits, as well as producing **Thalia**, **Banda El Recodo** and **DJ Flex**. The show takes an unprecedented look at Regional Mexican music made in the U.S. and follows the brothers as they create their own musical empire. Pictured are **Omar Valenzuela**, BMI's **Delia Orjuela**; **Adolfo Valenzuela**; and **Moises Velez**, **Mun2's** Director of Development and Current Programming.



BMI treated **Taylor Swift**, co-writer **Liz Rose**, and the rest of the creative team behind Swift's success to an intimate dinner, during which revelers toasted the superstar's four most recent #1 singles: "Should've Said No," "Love Story," "White Horse," and "You Belong with Me." Pictured are Sony/ATV's **Terry Wakefield** and **Marc Wood**, Ole Music's **Gilles Godard**, producer **Nathan Chapman**, Ole Music's **Robert Ott**, **Rose**, BMI's **Jody Williams**, **Swift**, and President & CEO of the Big Machine Record Label Group **Scott Borchetta**.



PHOTO: KRISTALEENRISTALLEE PHOTOGRAPHY



BMI presented Industry Insider – “How I Produced the Record” on March 4 at the Highline Ballroom in New York. Pictured are (back row) BMI’s **Samantha Cox**; singer/actress **Taylor Momsen**; producer **Ben Phillips**; BMI’s **Charlie Feldman**; singer/songwriter **Shontelle**; Morningwood’s **Jonathan Schmidt**; (front row) producer **Kato Khandwala**; Morningwood’s **Will Tandy**, **Pedro Yanowitz** and **Chantal Claret**; FUSE TV’s **Allison Hagendorf**; and producer **Evan Rogers**; (center, kneeling) BMI’s **Brandon Haas**.

BMI was a sponsor of the 26th National Association of Black Owned Broadcasters (NABOB) Annual Communications Awards Dinner, where BMI Icons **Kenneth Gamble** and **Leon Huff** earned the Pioneer in Music Award, which recognizes the reverberating influence of their Philadelphia sound. Pictured are BMI’s **Fred Cannon**, **Kenneth Gamble**; BMI’s **Robbin Ahrold**, and **Leon Huff**.



Jamaican star **Spice** (left) joined the BMI family during one of BMI’s **Brandon Bakshi’s** (right) frequent trips to Jamaica.

Pictured at the annual Oscar nominees party hosted by the Society of Composers and Lyricists (SCL) are BMI’s **Ray Yee**, **Michael Crepezzi** and **Linda Livingston**; composer **Alexandre Desplat**, whose music for *Fantastic Mr. Fox* was nominated for Original Score; **Ryan Bingham** and **T-Bone Burnett**, whose co-written composition “The Weary Kind,” the theme song from *Crazy Heart*, garnered the Original Song win; BMI’s **Anne Cecere**; composer **Maury Yeston**, whose song “Take It All” from *Nine* was nominated for Original Song; and BMI’s **Alison Smith**.



BMI recently hosted an invitation-only preview of **Ozomatli’s** new album, *Fire Away*. Pictured are (back row) BMI’s **Tracie Verlinde**, **Ozomatli’s Asdrubal Sierra** and **Wil Dog Abers**, Downtown’s **Michael Howe**, **Ozomatli’s Mario Calire** and **Raul Pacheco**, and BMI’s **Marissa Lopez** and **Casey Robison**; (middle row) **Ozomatli’s Justin Poree**, BMI’s **Tavi Shabestari** and **Anne Cecere**, **Bicycle’s Jake Wisely**, **Ozomatli’s Ulises Bella** and **Jiro Yamaguchi**, and **Ozomatli’s manager Amy Blackman**; (front row) BMI’s **Michael Crepezzi** and **Barbara Cane**.



PHOTO: RAY TAMARRA



The BMI Lehman Engel Musical Theatre Workshop held its Winter Smoker earlier this year at BMI's New York offices, where participants showcased their new works. Pictured are (back row) Workshop participants **Robert Maggio, Adam Mathias** and **Matthew Hardy**; BMI Lehman Engel Musical Theatre Workshop Artistic Director **Pat Cook**; Workshop participants **Kristin Bair, Andy Roninson** and **Sam Willmott**; (middle row) Workshop participants **Phoebe Krentz, Mary Liz McNamara, Mischaela Faucher, George Merrick, Marcus Stevens, Sean Hartley** and **Jim Scully**, with BMI's **Jean Banks**; (front row) Workshop participants **Greg Edwards** and **Zak Sandler**, with Workshop Special Events Coordinator **Frank Evans**.

Machete/Universal Latino duo **Chino y Nacho** recently joined the BMI family. The Venezuela natives are currently enjoying a career-launching hot streak: The pair made their Los Angeles debut with a performance at Calibash 2010, riding high on the chart-climbing success of breakthrough smash "Mi Niña Bonita." Pictured at Calibash are **Ignacio Mendoza**, aka Nacho; BMI's **Delia Orjuela**; manager **Pablo Villalobos**; and **Jesus Alberto Miranda**, aka Chino.



BMI held Music 101: Artist Development, a panel discussion, on April 9 at Clinton Recording Studios in New York. Panelists spoke to a standing-room-only crowd about what skills are needed to be successful in the ever-changing entertainment business. Pictured are BMI's **Ian Holder**; choreographer/creative director **Laurieann Gibson**; lifestyle expert **Bevy Smith**; producer and CEO of Songbook Entertainment **Troy Taylor**; Island Def Jam, VP of Marketing **Ashaunna Ayars**; BMI's **Wardell Malloy**; and Converse One Star, Global Brand Director **De Juan Wilson**.



The title track to **Tim McGraw's** tenth studio album *Southern Voice* recently shot to the top of the charts, so BMI staged an intimate luncheon to help the song's creative team celebrate. Co-written by McGraw's fellow BMI songwriters **Bob DiPiero** and **Tom Douglas**, "Southern Voice" is also featured in Oscar-winning film *The Blind Side*, co-starring McGraw. Pictured are BMI's **Jody Williams**, Sony/ATV's **Troy Tomlinson**, DiPiero, Douglas, McGraw, co-producer **Darran Smith**, and BMI's **Clay Bradley**.

BMI's **Brandon Bakshi** (right) welcomes hit-maker **Jamie Cullum** (left) to a recent installment of the BMI Hitsheet Showcase series.



PHOTO: JOHN RUSSELL



BMI's **Richard Conlon** recently participated in "Streamlining Digital Licensing," a panel discussion sponsored by The National Association of Recording Merchandisers (NARM) in New York. Pictured are RightsFlow's **Patrick Sullivan**, SoundExchange's **John Simson**, Harry Fox Agency's **Maurice Russell**, Roadrunner Records' **Douglas Keogh**, CBS' **Stephen Hildebrandt**, Conlon, and The Songwriters Guild of America's **Rick Carnes**.



The BMI Foundation named flutist **Claire Chase** recipient of the Carlos Surinach Prize, which is given to an emerging artist in recognition of "outstanding commitment to American music." The BMI Foundation also tapped composer **Evan Johnson** as winner of the Carlos Surinach Commission. Established by a generous bequest from late BMI classical composer Carlos Surinach, these awards are given in cooperation with the Concert Artists Guild (CAG), a non-profit organization whose mission is to discover, nurture and promote young musicians. Pictured are BMI Foundation President **Ralph N. Jackson**, Chase, Johnson, and Concert Artist Guild President **Richard Weinert**.

boxViolet performed as BMI's Pick of the Month on February 22 at the Echo in Los Angeles. Pictured after the showcase are BMI's **Tavi Shabestari** and **Casey Robison**, boxViolet's **Sean Johnson**, and boxViolet friend **Elisha Jacob Maltinsky**, with boxViolet's **Margot Paige** and **Luke Ehret**, standing in front.



Backstage at the Sound Academy on March 12 after **i!lScarlett's** performance during Canadian Music Week are The Agency Group's **Ralph James**, i!lScarlett's **Johnny Dee**, BMI's **Brandon Haas**, manager **Andy Winkler**, and i!lScarlett's **Swav Pior**, **Alex Norman** and **Will Marr**.

BMI joined the Young Musicians Foundation (YMF) to celebrate the YMF Composer-in-Residence **Charles Fox** at a recent spring concert at the Broad Stage in Santa Monica, CA. The concert featured Fox performing and conducting his original work "Arabesque for Orchestra (2010)" with the YMF Debut Orchestra. Pictured are Fox; BMI's **Linda Livingston**; **Case Scaglione**, Music Director/Conductor of the YMF Debut Orchestra and recipient of the BMI/Lionel Newman/John Williams/YMF Conducting Study Grant; and **Jonathan Weedman**, YMF Chairman of the Board and Regional Vice President of the Wells Fargo Foundation.



PHOTO: PETE NEMEA

BMI recently hosted "Lunch and Listen," a songwriting workshop in Atlanta during which writers and artists tapped from an array of genres, from pop and country to r&b and hip-hop, mingled and performed. Pictured are (back row) singer/songwriter **Michael Tolcher**, BMI's **Catherine Brewton**, singer/songwriters **Billy Falcon** and **Selau**, Colton Entertainment's **Doug Colton**, and BMI's **David Claassen**; (front row) BMI's **Byron Wright**, rapper/singer/songwriter/producer **Novel** and singer/songwriter **Elisha Hoffman**.



BMI's **Brandon Haas** (right) greets Eli "Paperboy" **Reed** (left) after his BMI-sponsored performance February 13 at the National Association of Campus Activities' National Convention in Boston. BMI singer/songwriter **Justin Nozuka** also performed.



The T.J. Martell Foundation recently recognized the humanitarianism of an elite collection of business leaders, politicians, music industry executives and celebrities at its annual Honors Gala in Nashville. Created by former BMI President & CEO **Frances Preston**, the organization is a national non-profit group that supports innovative leukemia, cancer and AIDS research. This year, the foundation honored the philanthropic endeavors of **Kix Brooks**, **Ronnie Dunn**, **Michael Bolton**, Governor of Tennessee **Phil Bredesen**, U.S. Senator **Bill Frist**, and **Susan Simons**. Pictured are (back row) Dunn, Senator Frist, Simons, Governor Bredesen, President of the T.J. Martell Foundation **Frances Preston**, Brooks, Bolton, BMI's **Jody Williams** and **Barbara Cane**; (front row) BMI's **Mike O'Neill**, **Clay Bradley**, and **Tom Annastas**.



PHOTO: DREW MAYNARD



Graham Russell, co-vocalist of pop/rock group **Air Supply**, was recently honored with a BMI Million-Air certificate recognizing the more than 3 million performances of "All Out of Love," which Russell co-wrote. Pictured at BMI's Los Angeles offices are BMI's **Tracie Verlinde**, **Claudia Billen**, **Michael Crepezzi**, **Maria Elena Perez**, **Phil Shrut**, **Chad Irvin**, and **Angelica Mejia**; Russell; BMI's **Barbara Cane**; Air Supply's **Russell Hitchcock**; and BMI's **Marlene Meraz**, **Delia Orjuela**, **Casey Robison**, **Marissa Lopez**, **Doreen Ringer Ross**, **Nicole Plantin**, **Andrew Serri**, **Joni Baker** and **Linda Livingston**.



Pictured enjoying the BMI Summer Garden Party in London are BMI Icon **Donovan** and BMI's **Brandon Bakshi**.



Three-time BMI Songwriter of the Year **Espinoza Paz** enjoyed overwhelming success throughout 2009, and BMI decided to help him celebrate by hosting a party at the organization's Los Angeles office. Pictured are **Martin Fabian**, Paz's manager; BMI's **Barbara Cane** and **Delia Orjuela**; Paz; **Alejandro Garza**, President of Editora Apra Musical; and BMI's **Marissa Lopez**.



BMI and EMI Music Publishing presented the 2010 Urban Writer's Conference Producer Depot March 30 at Nikki Midtown in New York. Pictured at the soiree are BMI's **Porfirio Piña** and **Wardell Malloy**; EMI's **Big Jon Platt**; and BMI's **Phil Graham** and **Ian Holder**.



BMI offered a stout lineup of storytelling guitar-slingers as part of the annual Tin Pan South songwriters' festival on Thursday, April 1. A deep crowd filled the Rutledge as **Al Anderson**, **Shawn Camp** and **Pat McLaughlin** delivered an acoustic set of originals followed by a full-band finale stacked with audience favorites. Pictured are (front row) BMI's **Clay Bradley**, Anderson, and Camp; (back row) McLaughlin and BMI's **Bradley Collins**.



BMI's **Doreen Ringer Ross** served as an advisor during the recent IFP Rough Cut Documentary Lab in New York. Ringer Ross was joined as an advisor by composer **T. Griffin**, who is also a Sundance Composers Lab alumnus. Pictured at the lab are Griffin, IFP Program Manager **Rose Vincelli**, Ringer Ross and **Milton Tabbot**, Senior Director of Programming, IFP.



In honor of **Miranda Lambert's** #1 hit "White Liar," BMI threw a 1940s-themed gala, complete with a live swing band and guests decked out in 40's attire. The party rolled late into the night, as friends, fans, and associates celebrated the first chart-topper for both Lambert and co-writer **Natalie Hemby**. Pictured are Lambert, BMI's **Jody Williams**, and Hemby.

PHOTO: DREW MAYNARD

PHOTO: RICK DIAMOND



The Georgia State University Alumni Hall was packed with over 300 people for the recent BMI Presents Music 101 – Publishing panel, which featured an in-depth Q&A session with some of the industry's leading publishers. Pictured at the panel are Zone Boy Productions' **DJ Toomp**, 8th Grade Music Publishing & BME Recording's **Keke Smith**, Warner Chappell's **Juan Madrid**, EMI Music Publishing's **Leotis Clyburn**, BMI's **Catherine Brewton** and **Byron Wright**, Clubhouse Productions' **Kurt Denny**, and BMI's **David Claassen**.



Samuel Genao won the seventh annual peermusic Latin Scholarship, a competition for original Latin songs and instrumental compositions. Genao, a 22-year-old native of New York City and a student at The City College of New York, received a \$5,000 scholarship for his song, "Amor Entre Acordes." Pictured at the 2010 BMI Latin Awards in Las Vegas where the scholarship presentation was made are Genao and **Mr. Ralph Peer III**.



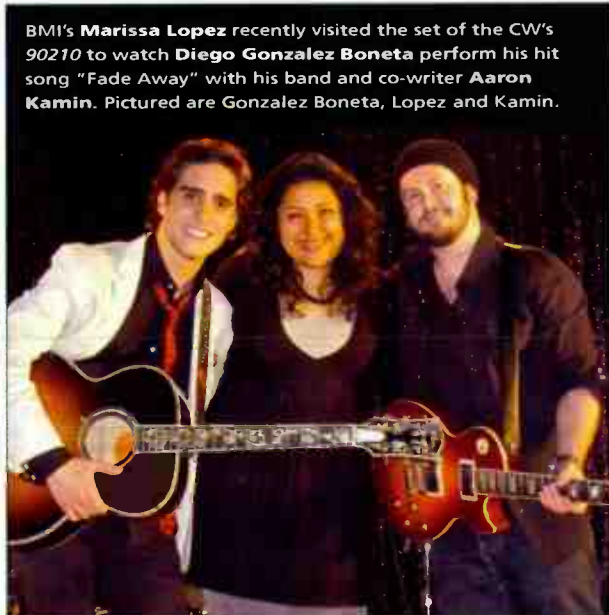
Friends and associates recently gathered at downtown Nashville's sleek Icon in the Gulch to celebrate **Luke Bryan's** latest chart-topper "Do I." Bryan co-wrote the song with friends, fellow BMI troubadours and Capitol Nashville labelmates **Charles Kelley** and **Dave Haywood** of Lady Antebellum, and while Bryan has already climbed to the top as a songwriter via Billy Currington's recording of his composition "Good Directions," "Do I" marks his first #1 single as an artist. Pictured are BMI's **Clay Bradley**; Kelley, Haywood, and Bryan; and BMI's **Jody Williams**.



PHOTO: STEVE LOWRY



Composer **Otavio Santos** received the BMI/Jerry Goldsmith Film Scoring Scholarship at UCLA Extension. An annual award at UCLA Extension presented to a student in the school's Film Scoring program, the scholarship is named after Oscar and Emmy Award-winning film and television composer Jerry Goldsmith. The 2010 scholarship was the first awarded posthumously since Goldsmith's passing in July 2004. Pictured are **Kristen Kang**, Film Scoring Program, UCLA Extension; BMI's **Doreen Ringer Ross**; Santos; and **Pascale Halm**, UCLA Extension Program Director.



BMI's **Marissa Lopez** recently visited the set of the CW's *90210* to watch **Diego Gonzalez Boneta** perform his hit song "Fade Away" with his band and co-writer **Aaron Kamin**. Pictured are Gonzalez Boneta, Lopez and Kamin.

PHOTO: KELLY BARRETT



San Francisco's WonderCon featured five top television music composers during its recent panel "Setting the Score: Composing for Film & Television for Sci-Fi/Fantasy." Moderated by BMI's **Anne Cecere**, the discussion featured insight from **Lisa Coleman**, **Jim Dooley**, **Jeremy Zuckerman** and **Benjamin Wynn**. Pictured at the event are Dooley, Coleman, Cecere, Zuckerman, and Ben Wynn.

PHOTO: OSCAR BENJAMIN



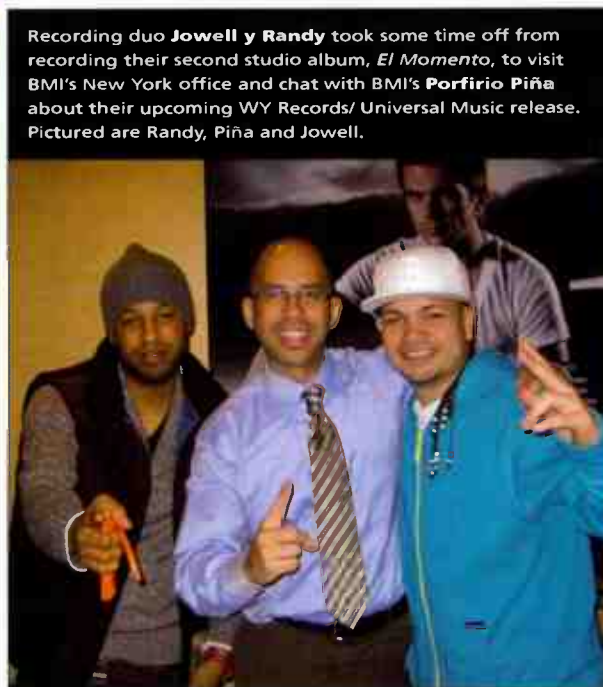
Celina Jade and BMI's **Brandon Bakshi** catch up during Music Matters Asia, held recently in Hong Kong.



BMI proudly sponsored the recent Notting Hill Music and Peer Music joint songwriting camp at ACM University in Guildford, Surrey. Pictured are BMI's **Simon Aldridge**, songwriter/producer **Chase of Thunderkatz**, Notting Hill Music's **John Saunderson**, BMI songwriter and award winner **Victoria Horn**, and ACM University's **Neil Simpson**.



The BMI Foundation recently named **Andy Roninson** the recipient of the Robert B. Sherman Scholarship, which is funded by Sherman, the co-writer of classics including *Mary Poppins* and *Chitty Chitty Bang Bang*. Pictured celebrating with Roninson are **Pat Cook**, Artistic Administrator of the BMI Lehman Engel Musical Theatre Workshop and Co-moderator; Roninson; **Rick Freyer**, Co-moderator of Workshop; and BMI's **Jean Banks**.



Recording duo **Jowell y Randy** took some time off from recording their second studio album, *El Momento*, to visit BMI's New York office and chat with BMI's **Porfirio Piña** about their upcoming WY Records/ Universal Music release. Pictured are Randy, Piña and Jowell.



BMI partnered with Koffeehouse Music Productions to offer the Koffeehouse Sessions, held at Harvelle's in Santa Monica. The showcase featured LA grassroots favorites **Keaton Simons**, Ryan Calhoun, Dave Lichens, and Austin Hartley-Leonard. Pictured are BMI's **Tavi Shabestari** and **Casey Robison**, Simons, Koffeehouse Executive Producer **Chris Ng**, and Koffeehouse's **David Harbaugh**.

PHOTO: RITZ CARLIDE



The Texas Heritage Songwriters Association's Hall of Fame Awards Show recently honored BMI singer/songwriters **Mac Davis**, Whitey Shafer, **Clint Black**, and the late great Stephen Bruton, who received the 2010 Darrel K. Royal Patron Award. Pictured are Stephen Bruton's wife, **Mary Bruton**; Black, BMI's **Jody Williams**, and Davis.

PHOTO: RICK HENSON



BMI celebrated one year's worth of the organization's popular Next Fresh Thing series, which highlights hand-picked selections of music's freshest new voices, with a stacked anniversary edition of the showcase at the Viper Room in Los Angeles. Hosted by 93.5 KDAY radio personality Devi Dev, the show featured writer, producer, rapper and recording artist **Quincy Brown**; Grammy-winning songwriter and producer **Timothy Bloom**; Jive recording artist, songwriter and producer Miguel; and Next Selection recording artist and songwriter **Krys Ivory**. Pictured are BMI's **Nicole Plantin**, Bloom, Ivory, and Brown, and BMI's **Malik Levy**.

PHOTO: JC OLIVERA



BMI and 99x Locals Only recently co-hosted a showcase at Atlanta's Vinyl featuring a hand-picked selection of the southeast's up-and-coming rock bands: **Andy Lehman & the Night Moves**, **The Orkids**, **The Falcon Lords**, and **Trances Arc** were tapped to perform on the quarterly showcase. Pictured are Trances Arc's **Michael Dorio**, **Daniel Silvestri**, and **Eric Toledo**; BMI's **David Claassen**; The Falcon Lords' **Lady Flame**, **Lord Falcon**, and **Falcon Horn**; The Orkids' **Brad Lee Zimmerman**; Trances Arc's **Brad Hagen**; The Orkids' **Sandra Gallardo** and **Adam Monica**; and Andy Lehman.

PHOTO: CARA PASTORE

BMI's **Joey Mercado** (right) caught up with chart-topper **Fanny Lú** during her highly anticipated show in San Juan, Puerto Rico.



BMI presented Music 101- Building the Beat workshop with producer **Zaytoven** at Patchwerk Recording Studios on Tuesday, March 23. 15 producers were selected from over 200 submissions to be a part of the workshop, in which Zaytoven discussed his climb in the music business, his production process and the inspiration behind several of his records. **Mike Best**, the participant who showcased the best beat, won a night out to dinner with Zaytoven and BMI's Atlanta staff. Pictured are BMI's **Byron Wright** and **Catherine Brewton**, Zaytoven, Best, BMI's **David Claassen**, and Patchwerk Recording Studios' **Kervins Chauvet**.



BMI composer **Charles Sydnor** recently completed the composition and recording of an orchestral tone poem entitled "Aeschylus." Sydnor recorded the piece with a 51-piece orchestra at East West Studios, the historic site of United Western Studio 1. Pictured at the recording session are BMI's **Anne Cecere** and Sydnor.

The annual French Quarter Festival seized the heart of New Orleans April 9 through 11, and BMI jumped in with both feet, orchestrating its own inaugural stage patterned after other successful BMI stages at Austin City Limits Music Festival, Lollapalooza, and more. The 2010 festival attracted more than 500,000 revelers, who were drawn to the event's unique celebration of New Orleans culture. Pictured enjoying the French Quarter Festival are BMI's **Mark Mason**, **Andrew Duhon**, **John Michael Rouchell**, the French Quarter Festival's **Greg Schatz**, **Kristin Diable**, and BMI's **Clay Bradley**.



BMI celebrated **Jason Aldean**'s third consecutive chart-topper, "The Truth," on Monday, March 8 at its Music Row offices. Co-written by 23-year-old BMI songwriter **Ashley Monroe** and **Brett James**, "The Truth" marks Monroe's first trip to the top of the charts, and is the third single off Aldean's already platinum album *Wide Open*. Pictured at the party are BMI's **Clay Bradley**, Wrensong Publishing's **Ree Guyer Buchanan**, Monroe, Aldean, Wrensong Publishing's **Christina Mitchell**, producer **Michael Knox**, Broken Bow Records' **Jim Yerger**, and BMI's **Jody Williams**.

PHOTO: ERIKA GOLDRING

PHOTO: DREW MAYNARD



BMI composer **Christopher Lennertz** recently finished his score for the summer comedy *Marmaduke*. Shown at the recording session are **Jeff Vaughn**, engineer; **Danielle Diego**, 20th Century Fox; Lennertz; *Marmaduke* director **Tom Dey**; **Dave Jordan**, music supervisor; BMI's **Ray Yee**; and **Jojo Villanueva**, music supervisor.

PHOTO: BILL FITZ PATRICK

BMI Staff/Titles

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

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Tom Annastas
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