

SESSAC

MAGAZINE

SPECIAL
BROADCASTERS'
EDITION

RADIO FUTUROLOGY

THE REMARKABLE **HISTORY**
AND PROMISING **FUTURE OF RADIO**

ALSO IN THIS ISSUE...

MARK RAMSEY INTERVIEWS SETH GODIN, KEEPING RADIO RELEVANT, RETURN OF THE PRODIGAL CUME & MORE

PAT COLLINS PRESIDENT & COO

CREDITS

ELLEN BLIGH TRULEY
VICE PRESIDENT, CORPORATE RELATIONS

SHAWN WILLIAMS
MANAGING EDITOR

MARY BREEN
WEBSITE DESIGN & MARKETING MANAGER

JOCELYN HARMS
CORPORATE RELATIONS COORDINATOR

GREG RIGGLE
CONTRIBUTING EDITOR

MARK RAMSEY
SETH GODIN
ROB MOORE

DAVID OXENFORD
DAN KIMPEL

PETER CRONIN
DAVID MITCHELL

KEVIN ZIMMERMAN
CONTRIBUTING WRITERS

LATOCKI TEAM CREATIVE
ART DIRECTION/DESIGN, WWW.LATOCKITEAMCREATIVE.COM
FOR MORE INFO, CHECK OUT: WWW.SESAC.COM

SESAC OFFICES

NASHVILLE

55 MUBIC SQUARE EAST
NASHVILLE, TN 37203
TEL 615-320-0055 / FAX 615-321-6290

NEW YORK

152 WEST 57TH STREET, 57TH FLOOR
NEW YORK, NY 10019
TEL 212-580-3450 / FAX 212-420-5099

LOS ANGELES

501 SANTA MONICA BLVD., SUITE 450
SANTA MONICA, CA 90401-2430
TEL 310-393-9671 / FAX 310-393-8487

ATLANTA

981 JOSEPH E. LOWERY BLVD., N.W.
N.W. STE. # 111, ATLANTA, GA 30318
TEL 404-897-1330 / FAX 404-897-1306

MIAMI

420 LINCOLN ROAD, STE. 502
MIAMI BEACH, FL 33139
TEL 305-534-7500 / FAX 305-534-7578

LONDON

67 UPPER BERKELEY STREET
LONDON W1H 7QX, ENGLAND
TEL 0207 616 9284 / FAX 0207 563 7029

WHEN SESAC DEBUTED ITS FIRST SPECIAL Broadcaster's Edition of its SESAC Magazine in the Fall of 2008, the marketplace was presenting unprecedented challenges to the Radio industry. Competition from other technologies and economic uncertainty were driving down advertising revenues; Radio's equity market had stalled; and new devices and technologies appeared to be fracturing Radio's otherwise infallible ability to deliver an audience.

In 2008, we posed the question, "Can Small Market Radio Save The Day?" Applying a historical perspective, contributors reasoned "Radio remains the most ubiquitous, most reliable, and most personal medium available anywhere and everywhere."

As we publish our 2010 Second edition, Radio revenues are up versus comparable quarters from 2009. Wall Street's valuations for Radio are improving, and Radio is once again demonstrating that it is the preeminent source of information, entertainment, and community engagement. In a marketplace where unproven business models are the "coin of the realm", it is gratifying to know that Dependability, Service, Hard Work, and Tradition are still "money in the bank".

The outlook for Radio's *dynamic growth* is also turning quite optimistic. The potential partnership with Telco's and device manufacturers to include a radio chip in telephones and other devices will help take Radio out of the office, off the table, and beyond the automobile and return it to the portable Radio days of the transistor! Returning the radio to a portable device (handheld) will allow listeners to stay in touch with breaking news on local and national events, news stories from the broad spectrum of global politics, stories of national interest, and, of course, important information about the local community. Such a cooperative project between the Radio and telecommunication industry could potentially be the "shot in the arm" for HD Radio because it would remove from the equation the major challenge facing HD Radio, which is that there are not enough receiving devices in the marketplace; whereas, mobile telephones are ubiquitous! The cellular industry would benefit by delivering the most dependable Emergency Alert System via radio through today's portable devices.

While we marvel at the advances of developing technology with its conveniences and excitement, it is comforting to know that Radio can be counted on as a trusted source of information and entertainment.

On behalf of SESAC's affiliated authors, composers, and music publishers, we thank the Radio industry for respecting copyrights and continuing to befriend the creators of music!

We hope you enjoy this new Broadcaster Edition of the SESAC Magazine and we, like you, look forward to Radio's continued and expanding successes.

Radio Works!



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READ ABOUT
RADIO FUTUROLOGY: THE REMARKABLE HISTORY AND PROMISING FUTURE OF RADIO
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RADIO FUTUROLOGY

THE REMARKABLE HISTORY AND PROMISING FUTURE OF RADIO

BY MARK RAMSEY

“I’VE TALKED WITH SETH SEVERAL TIMES OVER THE YEARS, AND HIS ABILITY TO VERBALIZE THE ESSENCE OF AN ISSUE NEVER CEASES TO AMAZE ME. THIS DIALOGUE IS CULLED FROM ALL OF THESE CONVERSATIONS. TIME MAY PASS, BUT RADIO’S CHALLENGES AND OPPORTUNITIES REMAIN.”

“NOBODY UNDERSTANDS MEDIA’S BIG PICTURE BETTER THAN SETH GODIN, AUTHOR OF THE WORLD’S MOST POPULAR BUSINESS MARKETING BLOG AND BESTSELLERS FROM PERMISSION MARKETING TO PURPLE COW TO MEATBALL SUNDAE.”

I’VE TALKED WITH SETH SEVERAL TIMES OVER THE YEARS, and his ability to verbalize the essence of an issue never ceases to amaze me. This dialogue is culled from all of these conversations. Time may pass, but radio’s challenges and opportunities remain.

Seth, where do you see the radio industry today?

If you’re in radio today, you have a spectacular asset, but it’s a wasting asset. And big media companies refuse to acknowledge the fact that their licenses are going to be worth less in ten years than they were ten years ago. And they’re trying very hard to keep their head in the sand and ignore that.

The smart media companies say wait a second – we have this really powerful asset, we need to use it to migrate the attention to smaller and smaller buckets of identifiable people who want to hear from us.

So if I ran a media company today, I’d say, “How can I turn this group of 100,000 listeners into 1,000 groups of 100 people who want to subscribe to a podcast, for example? How can I deliver exactly what they want; anticipate it, personal and relevant information that they need, when they need it?”

One of our obsessions in radio is to emphasize our local origin, identity, content, and service. What does that mean to you?

Radio may be inherently local. But then why doesn’t my radio station know my zip code and my email address? And why doesn’t it earn the right to deliver to me their audio, or by email, information that’s extraordinarily local in a way that I want to get it? Because if they started carving up the world by zip code, they could go to an advertiser and say, “We’re going to let all the people who live within two miles of here know about your grand opening, but nobody else”. And by being able to pinpoint the right person with the right message on the right day, they would build an asset that’s priceless.

Advertisers for years have been insisting on a CPM mindset. And the mistake that marketers and media companies make is they listen to the advertisers. The advertisers didn’t ask for Google. You build it first, and then the advertisers show up second.

It’s inevitable that radio will face a booming volume of competitors – even in the car, which has largely been all ours until now. What’s the best way for broadcasters to navigate this turbulent future?

Well, if radio is in the “how do I leverage my FCC license” business, you’ve got troubles. But if instead you define your business as “how do I deliver multimedia to local users wherever they are,” then you win, because you have such a huge head start over all these little guys who are trying to start web companies or trying to start internet radio stations. You’ve already got the attention, loyalty and emotional connection with hundreds of thousands of people.

If you are running a radio station you need to ask yourself an honest question, which is: Is it likely to ever be any better than it is now? Meaning, is satellite radio going to become less popular? Is Internet radio going to become less popular? Are people going to find fewer things to do when they’re in their cars?

I think the answer to all of those questions has to be “no,” that traditional, terrestrial radio is a zero-sum game. In fact, it’s worse than a zero-sum game. It is clearly headed towards a dead end.

But, you have all these assets. You have advertisers. You have access to creators of content like record companies. You have access to listeners. Why not use those assets to build something new? If I ran a radio station today, I would say, “How do I get every one of my listeners to sign up so I can have a direct relationship with them by phone and by email? How do I learn what their zip code is? How do I discover what they’re interested in?”

So what advice would you give to the management that has to answer to the stockholders and the Wall Street folks? What do you say to them when they’re face to face with the money guys?

Well, Wall Street has doomed a lot of companies. Now it’s not your fault, Mr. Broadcaster, that your company went public. But, you are public and now you have two choices. You can either say “Wall Street’s going to force us down a dead end, I’d better make sure my pension is fully funded,” or you can just go to Wall Street and say, “Look, this industry is changing. We have a plan. It’s going to take several years to get there. We’re going to continue running radio stations the best we can. But, guess what: We’re going to build for the future.”

“For the future, what we’re going to build is space-based, location-based mobile interaction on a custom basis that no one will ever be able to surpass, because we’re not going to define ourselves by our FCC license anymore. We’re going to define ourselves by how many people have come to us and said, ‘Here’s my contact info. Here’s my Twitter address. Here’s my Facebook info. I want you, Mr. Information Man, to keep me up to date with music and information that’s geography based for the rest of my life.’”

And if you don’t start doing that now, there’s zero chance you’re going to be able to do it in five years.

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MARK RAMSEY MEDIA IS ONE OF THE BEST-KNOWN RESEARCH AND STRATEGY PROVIDERS TO MEDIA COMPANIES IN AMERICA. PRESIDENT MARK RAMSEY HAS AUTHORED TWO RADIO INDUSTRY BESTSELLERS, “MAKING WAVES: RADIO ON THE VERGE” AND “FRESH AIR” AND HIS HIGHLY ANTICIPATED THIRD BOOK IS DUE THIS FALL.



MARK RAMSEY



SETH GODIN

RICO LOVE FLUENT AND FEARLESS WITH BEYONCÉ'S HIT "SWEET DREAMS"



"I'M A FAN OF ALL MUSIC," STATES SONGWRITER/producer Rico Love. "I study Stevie Wonder, Lionel Richie, Elton John and Queen the same way that a basketball or football player will watch old games to prepare." This method is clearly working for the Miami-based creator whose chart topping smashes include "Sweet Dreams" and "Radio" for Beyoncé; "Love Like This" for Natasha Bedingfield (featuring Sean Kingston), plus "Hey Daddy (Daddy's Home)," and "There Goes My Baby" among the songs he contributed to Usher's *Raymond vs. Raymond*. "Hello, Good Morning," recorded by P-Diddy, T.I. and Dirty Money, was premiered on *American Idol* with Rico providing onstage back up.

Love crafts songs for marquee artists with immense star power. "I like to write for performers: Fantasia, Usher, Beyoncé, Mario, Fergie – they perform records. They translate what I want to say lyrically and vocally." Creating in the moment is his forte, avows Love. "I wrote 'Sweet Dreams' 15 minutes before Beyoncé arrived at the studio. With 'There Goes My Baby,' I finished the last line and Usher walked through the door, heard it, and cut it. The track tells me what it wants. I can hear the words inside of the music and the melody inside of the chords."

He doesn't write his lyrics down, preferring to record straight into ProTools with a rapid-fire prowess indicative of his previous vocation as a rapper. "I learned how to be quick, witty and fast," Love notes. "I'm not saying my process is any better, it's just my process." Love also asserts a major role in the recording studio. "Whoever I work with, I produce the vocals and arrange the song. So I'm not just the songwriter, I'm the producer."

Originally signed to Usher's label as an artist, Love observes that his success has been the result of "keeping the doors open. You have to make your own story -- there is no one way. I was signed as a rapper, wrote a song that did 25 million worldwide, met people and built relationships. I started to brand myself. I started in one place and ended up over here."

"I think God's plan is bigger than any other plan," Love concludes. "I let Him direct my life and I fall back." Ultimately, Love believes that creating with courage is key. "My strength is that I'm fearless. A lot of times people over think something and they're afraid to say certain things, or try different ideas. I just go for it. I have nothing to lose."

By DAN KIMPEL

JOE NICHOLS FINDS REDEMPTION WITH COUNTRY HIT "GIMME THAT GIRL"

REDEMPTION IS A COMMON ENOUGH THEME IN country music, but for Joe Nichols it hits particularly close to home.

After years of trying to break through, the late 1990s found him signing with (and being dropped by) a couple of labels. Even though this decade has been much kinder – a number of hit singles, multiple Grammy nominations; and the Academy of Country Music's 2002 "Top New Male Vocalist" accolade – his offstage lifestyle ultimately led to his checking into a substance abuse rehabilitation program in 2007, just a few weeks after getting married.

But Nichols' indomitable spirit has won out again, as is amply demonstrated on his ninth album, *Old Things New* (Universal South), which finds his distinctive baritone in fine shape on such highlights as the seductive "This Bed's Too Big," the bluesy "It's Me I'm Worried About," the lively swing of "Cheaper Than a Shrink" and the #1 hit, "Gimme That Girl."

"When you first have a hit in this business, it's kind of a 'Look at me' deal," he says. "But I've had some big hits, to the point where I think most people know my name when they hear it on the radio. But lots of acts have hits without having an identity to go along with it. At this point, defining

myself as an artist is the important thing."

That journey began, he says, when he was a boy growing up in Arkansas, listening to his bass-playing father perform "at family get-togethers, VFWs and beer joints." By high school, the younger Nichols had narrowed his career choices down to two: Music and professional baseball player. Although he worked hard at the latter, he says, music finally won out. Relocating to Nashville, he hit the pavement and started knocking on doors. A fortuitous meeting with guitarist/songwriter Brent Rowan changed all that, however. "He started pitching me to his friends at the different record labels, and things started to happen."

After a couple of record deals that didn't work out, Nichols eventually landed at Universal South, and the hits, as they say, started coming. And while the attendant good times may have eventually led to rehab, Nichols maintains admirable work ethic.

"I realize that the ability to make a living the way I do is pretty unique, and to do it well is satisfying," he says. "But the goal is always to keep working, wherever and whenever possible."

By KEVIN ZIMMERMAN



ANGELA HUNTE CELEBRATING HER "EMPIRE STATE OF MIND"

IT WAS AN ELECTRIFYING FINALE TO THE 2009 MTV Video Music Awards as Jay-Z ascended the stage to join Alicia Keys in the spotlight -- two proud New Yorkers commemorating the magic of their hometown with a new anthem, "Empire State of Mind" from Jay-Z's number one Billboard charting *The Blueprint 3*.

Angela Hunte, the song's co-creator, recalls the song's west coast origins: "I was in the studio working with my writing partner (Jane't "Jnay" Sewell- Ulepik) and we were talking about how much we missed New York. Los Angeles feels like a place of lost souls and haunted dreams. But New York: people come here to make it -- that's it."

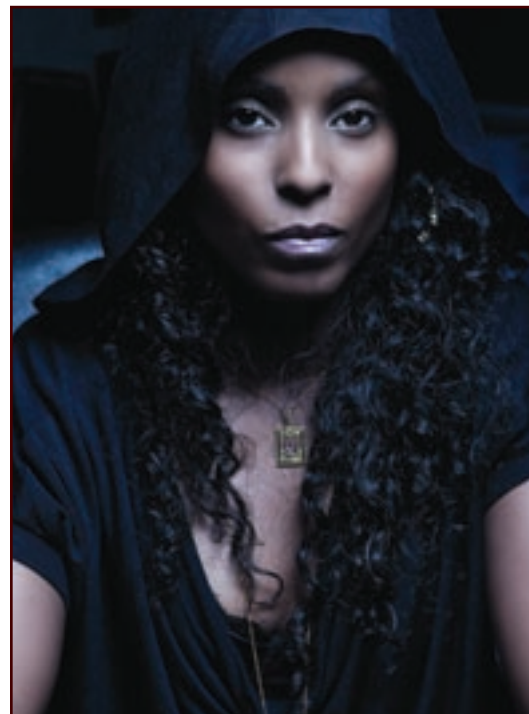
When Big Jon Platt from EMI Music was visiting for a home cooked barbecue dinner a few months later, the duo played him the song. Hunte says an omen foretold its future. "We have a statue of Biggie Smalls on top of the monitor, and as we were playing it Biggie fell off! It was like he was trying to tell us something. Big Jon said, 'This record is incredible.' The next day, Jay-Z cut it."

Hunte's hits include "Do Somethin'" for Britney Spears, "Showstopper" for *Making the Band*'s Danity Kane and tracks with Mis-Teeq, UK diva Ms. Dynamite and "Bang Bang" for the hitmaker, Melanie Fiona. On "Empire State of Mind," Hunte earned a co-production credit. "I can do everything in the studio that a man can do. It's no different. It was big for Jay-Z to take a chance on me and to do this record. I think he set the trend for women to be on the production side in rap."

Hunte, featured as a vocalist on David Morales' club classic "Feels Good," and P. Diddy's "Hold Up," is completing her long awaited solo album. Growing up in New York, she was enamored of all genres of music, especially singer/songwriters and classic pop. "I want everyone to hear this artist project. It's going to be bananas."

Hearing "Empire State of Mind" booming through the streets of her hometown has been an epiphany. "All I ever wanted in my career is to impact someone's life with a record," Hunte avows. "I'm over the moon."

By DAN KIMPEL



MONTY POWELL COMES FULL CIRCLE WITH KEITH URBAN SMASH "SWEET THING"

AS A SONGWRITER, PRODUCER AND NASHVILLE tastemaker, SESAC's Monty Powell is a living testimony to what can be accomplished when raw talent, professional tenacity and impeccable timing come together. After finding big success in the 90's as co-producer and co-writer on Diamond Rio's first three smash hit albums and rebounding from country's post-90's downturn, Powell has re-emerged as a Music Row songwriting powerhouse, currently dominating the country charts as co-writer of such Keith Urban hits like "Days Go By," "Who Wouldn't Want To Be Me," "Sweet Thing" and "Til Summer Comes Around." Powell also was the big winner at the SESAC Nashville Music Awards in November where he was awarded "Song of the Year" honors for "Sweet Thing" and named Songwriter of the Year.

"I met Keith on a cold call," Powell says. "He called me completely out of the blue and said he was an artist from Australia who was going to make a record for Warner Bros., and I was on the list of people he should call. Ten minutes later it was decided -- I was producing the record. We basically have been best pals ever since."

The son of an aspiring singer, Powell grew up with an appreciation for music and desire to write songs. By the time he moved to

Nashville to enroll in college, Powell was already emerging as a hot guitar player and became a member of the Pat Patrick Band providing a chance to learn the ropes of the music business.

Powell spent the next few years playing guitar for Patrick and various Christian rock outfits and composing and performing on jingles for companies such as Allstate and Coors. It was during this time of learning and building that the talented Georgian began making inroads into becoming a real songwriter. "My timing couldn't have been better, Powell says. "I was here and my game was together and ready to pop when the boom [in country music] happened."

These days, Powell's songwriting and production continue to dovetail into one another with one discipline feeding the other. Signed to SESAC since 2007, Powell sees beauty and structure in his creative life.

"Being able to produce gives you a leg up on the whole process," he says. "I'm way more informed now by a bigger picture. I really want to look at the industry that's around me and try to serve it through my gift and my craft...and do things that work."

By PETER CRONIN



MGMT: WELL DESERVED CONGRATULATIONS WITH POP SMASH "KIDS"



RESPLENDENT IN THEIR GARB AND GLIB IN THEIR GAB on the red carpet at the 52nd Annual Grammy Awards, the two founding members of MGMT --- Ben Goldwasser and Andrew Van Wyngarden – say they were less secure than they might have appeared. “We were thinking people would be watching and wondering ‘Who the hell are these guys?’ laughs Goldwasser.

Honored with a Best New Artist nomination, MGMT also had their song “Kids” nominated for Best Pop Performance By a Duo or Group with Vocals. It caps a remarkable cycle for the Brooklyn-based duo. The success of their major label debut *Oracular Spectacular* coincided with a monumental string of live shows including opening for one self-proclaimed fan of the band, Sir Paul McCartney, at Fenway Park in Boston.

As they toured, a series of high concept videos delivered the band directly into viewers’ media rooms. “When people saw our video ‘Time to Pretend,’ they’d think that was how we were all the time- dressed like *Lord of the Flies* beach savages, and wearing headbands,” says Van Wyngarden. “Now that we know how much a video can mold people’s perception of the band, we can play with that.”

For MGMT’s next release, *Congratulations*, the Brooklyn band temporarily relocated to the Southern California beach communities of Venice and Malibu to write and record.

Uniting the studio craft with the live version of the band was also a major consideration says Goldwasser. “When we appeared with a band, jamming the songs out, people who had listened to the album and expected more of an electronic thing were disappointed, but there were people who latched onto the psychedelic side of the album who were pleasantly surprised. Our writing and recording processes go hand in hand; the song is written as the sound develops. We knew we wanted *Congratulations* to be more of a band sound, so it would translate into a live context.”

SESAC was the PRO of choice for the duo for a number of reasons says Goldwasser. “We had never dealt with large entities in the music business before. SESAC seemed like a very personable choice, we liked the people we met and it felt more like a more intimate environment.” Van Wyngarden adds, “Our other main reason was Bob Dylan is there – if it’s good for Bob Dylan it’s good for us.”

By DAN KIMPEL

NOEL SCHAJRIS BALANCING UNPRECEDENTED SUCCESS WITH HUMANITARIAN EFFORTS

BASKING IN THE GLOW OF HIS RECENT #1 SINGLE, SESAC Latina affiliate Noel Schajris (SACM), who rose to fame as a member of Latin pop super-duo Sin Bandera, has quickly gained fame as one of the most prolific and versatile songwriters in all of Latin music. In the past six months, his works have been recorded by such heavyweights as Diego Torres (“Guapa” - #1 on *Billboard’s* Hot Latin Tracks chart), Paulina Rubio (“Ni Rosas Ni Juguetes”), and Alicia Villarreal (“Caso Perdido”). As a recording artist, his solo album titled *Uno No Es Uno*, which was released last July, has reached platinum sales status in Mexico, Venezuela, Chile, and his native Argentina.

Fluent in three languages (Spanish, English, and Portuguese), Noel has flirted with international crossover success through collaborations with Bryan McKnight, Brazilian singer-songwriter Jair Oliveira, and John Legend, with whom he wrote and recorded *No Importa* (from his album *Uno No Es Uno*).

Such a dizzying amount of success has not gone to Noel’s head. On the contrary, he is fiercely dedicated to giving back to the community. In an effort to help with Haitian earthquake relief

efforts, he recorded a song for the *Voces Por Haiti* project, which has already raised 3 million Mexican pesos (and counting) for the Mexican Red Cross. He has also showed solidarity by lending his voice to the Alberto Plaza-backed project “Que Cante La Vida,” with proceeds going to the victims of the devastating earthquake in Chile.

The remainder of 2010 promises to be chock-full of success stories for Noel. His compositions will be featured in new albums from Grammy Award winners Luis Fonsi, Reik, Luis Enrique, Pepe Aguilar, and Latin pop stars Fanny Lu and Ha-Ash, among others. Additionally, a deluxe anniversary edition of his album *Uno No Es Uno* will be released in August and will feature various bonus tracks, including a duet with SESAC Latina affiliate German Montero, as well as exclusive video content.

By DAVID A. MITCHELL



TENTH AVENUE NORTH IS HERE

CHECK OUT THE PUBLICITY SHOTS FOR UPSTART Christian quartet Tenth Avenue North and you’ll have no trouble at all picking out frontman Mike Donehey. He’s the cute one with the sandy-haired good looks, wide-open smile and penetrating gaze.

“I was a middle child growing up, so I was forced into that charismatic role just to get noticed,” Donehey says with an easy laugh. “I was the entertainer of the family for sure. My parents made me the entertainment for their friends. ‘Dance monkey boy, dance!’”

These days Donehey does his singing, songwriting, performing and yes, the occasional monkey dance, while fronting one of the format’s fastest-rising bands. Tenth Avenue North – lead singer/songwriter Donehey, bassist Scott Sanders, guitarist Jeff Owen, and drummer Jason Jamison – garnered major attention for their moving “By Your Side,” co-written by Donehey and Jason Ingram, and have traveled the country performing with top Christian acts like Casting Crowns and Mercy

Me. And while life on the road isn’t all that luxurious, for Tenth Avenue North, it’s all about the struggle. “The songs I write are a collision between my heart and what I believe is God’s truth,” Donehey says. “It’s always been my experience that to believe and to come to truth, these are very hard fought battles. There are doubts and fears on all sides of everything I do. To stay in the center of trusting and believing is no easy task.”

The band members initially came together at Florida’s Palm Beach Atlantic University, where their on-campus worship gatherings evolved into highly spirited jam sessions that soon spread to local churches. Word of the band’s fiery performances spread quickly, and Tenth Avenue North evolved quickly from a regional act to a national powerhouse, signing with Reunion Records and releasing their debut album, *Over and Underneath*, on May 20th. With a hit single and a briskly selling album on the market, the crowds are getting bigger and fans are singing along with the band’s hook-laden anthems, but for the members of Tenth Avenue North, some things never change.



“The feedback we’ve gotten is that the record is helping people engage with God and feel that it’s okay to struggle,” Donehey says. “So in that sense, nothing has changed. If I was making music that I didn’t think helped people, I’d feel selfish. The whole point of our music is not to point to ourselves. When it becomes self-glorifying, then we should stop.”

By PETER CRONIN

JAY FENIX RISES TO TOP WITH MELANIE FIONA SMASH “IT KILLS ME”



MELANIE FIONA’S SIGNATURE SONG, “IT KILLS ME,” MAY just be the breakthrough single of 2010. Not since Deborah Cox’s “Nobody’s Supposed To Be Here” or, more recently, Keyshia Cole’s “Love,” has an R&B ballad been so vital to launching the career of an artist. In today’s dance-laden world, it’s rare for major record labels to go out on a whim and reach audiences with a straight-up ballad. But this song, produced by Jay Fenix, was just undeniable.

“I felt it could’ve been a single but you know how it is,” says the Washington D.C.-based Fenix. “The label had their plans and you never know how things are going to turn out. When they said it was going to be a single it was confirmation to what I already believed. If people heard the song, they would love it. I knew it would catch on and grow.”

The response has been great indeed. “It Kills Me” spent multiple weeks at #1 on the *Billboard* R&B/Hip Hop Singles charts during the month of February. It also entered the Top 100, while Fiona’s album, *The Bridge*, was a Top Ten charting project on *Billboard’s* R&B/Hip Hop albums chart.

All of this success is garnering more production-songwriting work for Jay Fenix, who currently is producing music for Musiq, Christette Michele, Fantasia, and his own female group in development, Heiress. Although the excitement over the Fiona single is new to Fenix, accompanying major recording artists isn’t. Jay Fenix’s resume includes performing on the road as an in-demand keyboardist for the likes of Stephanie Mills, Jennifer Love Hewitt and on the Melissa Ethridge & Rosey tour.

Fenix is also a preacher’s kid with a gospel music background. He is formally trained in classical music – having attended Washington D.C.’s Duke Ellington School of the Arts and Syracuse University, where he was an information Management & Technology major.

For now, though, the focus is purely on the music. “I want people to really get to know me through the music,” he says. “I want you to feel the warmth and emotion, whether through a ballad or a club banger. I want my work to speak for itself. And, believe me, there’s a lot more to come!”

By DAVID MITCHELL

BRYAN-MICHAEL COX: THE SOUL OF SINCERITY RULES RADIO WITH HITS LIKE MARY J. BLIGE'S "BE WITHOUT YOU"



MULTIPLE GRAMMY-AWARD WINNING SONGWRITER/producer Bryan-Michael Cox works with a dazzling constellation of artists that includes Monica, Destiny's Child, Whitney Houston, Fantasia Barrino, Chris Brown, Omarion, Ciara, Amerie, Fergie and Toni Braxton. A seven-time SESAC Songwriter of the Year, and a 2009 inductee in the Georgia Music Hall of Fame, Cox is the writer of massive hits like Usher's "Burn," "Confessions, Pt. 2" and "U Got It Bad"; Mary J. Blige's "Be Without You," and Mariah Carey's "Don't Forget About Us."

Cox says inspiration arrives when artists talk about their lives. "It's one thing to come in with a song, but it's another thing to write something that the artist can relate to. But if they can relate to the song, then their listeners can relate to them." He notes that his background as a pianist informs his melodic sensibilities. "That's why I like so many genres of music: I live and die by the melody."

Many of Cox's signature hits have been with female artists. He says that growing up in a household full of women provided a special perspective. "My mom had eight sisters and they all had daughters. I was around them all the time. I heard everybody's struggles, and trials and tribulations with whatever men they were in love with. I was able to tap into that and to figure things out."

For songwriters, Cox observes that channeling creativity into a commercial craft is a key career component. "Write from your heart, but know that you are in direct competition with other songs. You want to be creative and artistic and be true to that, but you want to make money, too. Don't sell yourself out. Stay true and put it in a commercial package so people can digest it."

By DAN KIMPEL

ANNA MARGARET DISNEY STAR MAKES HER MARK WITH NEW SINGLE "I WANNA GO"

AT AN AGE WHEN MANY TEENS MIGHT BE BEGINNING TO investigate their creativity, new SESAC member Anna Margaret is a veteran performer. Yes, she is an ingénue launched from the unstoppable Disney juggernaut, but she is also an ascending songwriter. "I started writing melodies, and then it progressed to lyrics," she says. "I didn't really learn how to do it, it just came with age." For Anna Margaret, age is relative -- she's now 14.

Raised in the small Louisiana town of Lecompte (population 1,326), it was regular visits to New Orleans with her family that exposed Anna Margaret to the musical gumbo of the Crescent City. "I would hear the jazz players on the street corners," she recalls. "Louisiana music is amazing." The trips coincided with Anna Margaret's acting classes and auditions, when her family would drive to the city on weekends and stay in their RV in a parking lot.

After the devastation in New Orleans in 2005, Anna Margaret continued her acting studies for a brief interim in Dallas, TX, before she and her mother traveled to California. It was a special song that the two of them co-wrote, "Heal Us All," about the aftermath of Hurricane Katrina, that was a calling card for the Hollywood Records executives who signed her. First introduced to audiences via the company's holiday release *All Wrapped Up*, with a suitably seasonal "Let it Snow," she was featured with three tracks on the *StarStruck* soundtrack including

the effervescent "Something About the Sunshine." An accompanying video featured her with the show's star, Sterling Knight.

She says that her preferred method of collaborating is to write to music. "I can't sit down and start writing, because I don't flow like that. I have to have a track as a starting point and I organize my thoughts." One of the tracks on her new CD, *Boys Lie*, highlights her perspective. "There were lyrics that weren't making sense. I sat in a car, meditated, and thought about how I would feel in this situation."

A fan of many styles of music, Anna Margaret promises that her debut CD will reflect her diverse tastes. "I grew up around jazz, classical pop, I've been influenced by about everything." She also sang in church. "When I sing gospel it comes from a place in my heart, and the songs on my album all come from a place in my heart, too."

Interspersed among her professional commitments, Anna Margaret volunteers for a sports program for the Down Syndrome Association of Los Angeles Community Sports Program. She attends San Fernando Professional School, an educational resource for kids in the entertainment industry.



She confides that she has an alter ego. "I'm a nerd," she says. "I read a lot. I made the highest grade in my English class this year. My favorite teacher helped me find my creativity in writing, from haiku to seven page research essays." Her favorite subject matter for songs is predictably "...love and boys. It's probably because I'm 14."

By DAN KIMPEL

KEEPING RADIO RELEVANT



Feeling irrelevant? How many times have I been asked, when I tell someone that I am a lawyer who represents radio stations, what I plan to do next when my clients are extinct? Even in media-related industries, many seem to regard radio broadcasters as old-school -- a throw back to some other entertainment era. Yet, when asked, almost all of these same people can tell me about a song that they just heard on the local rock station, the crazy thing some local DJ said that morning, the contests running on radio in their market, or the story on NPR that kept them in their car seats when they were sitting in their driveway at home.

Call me one of those glass-is-half-full kind of guys, but I see radio with a bright future. Harnessing the power of radio with digital media creates platforms that neither has on its own. In many ways radio, of all the traditional media, is best able to use its place in the media landscape to expand in the digital world. Radio has always excelled in reaching niche audiences, in much the same way that the Internet now does. By playing to its strengths, whether that be music, news, talk or sports, or some combination thereof, radio can expand its connection and provide broader and deeper services to its listeners, and serve its audiences like never before.

As with any new line of business, there will always be bumps. Unfortunately, my legal brethren are often the ones that create those bumps, occasionally inflating those bumps into small mountains. Legal and regulatory obstacles have scared some broadcasters away from aggressive on-line efforts. I've spent much time in the last few years helping clients navigate their entry into the digital world -- whether it be in connection with music royalties, concerns with liability from user-generated content or social media pages, the privacy rights of those who sign up for loyal listener clubs, or copyright issues in connection with repurposed content. With time and the energy and imagination of all those involved in the radio industry in one way or another, these issues can be worked out. What broadcaster, after years of dealing with the FCC and its attitudinal fluctuations, can't handle some new regulatory wrinkle? While, in the digital world, the wrinkles may come not come from the FCC but from one of the alphabet soup of other government agencies that Washington has to offer, it's just another set of rules that the digital-age broadcaster has to help shape, and then adapt to once they are set. But having dealt with content regulation before, the broadcaster has a leg up in adjusting to regulation in the digital world. It's just a matter of paying attention to the issues, reading the trade press, communicating with your attorney, and participating in the media organizations who always have given you guidance. Just make sure that they are providing the guidance that you need as you become more and more immersed in the on-line world. And while some of the questions about regulation, royalties and legal issues facing digital media seem today to have no clear answers, remember how new much of this technology really is. Who carried a computer with them 15 years ago, much less one that connected to the Internet wirelessly fits into your pocket and can make phone calls

as well? 15 years ago, streaming music on the Internet was essentially a technical possibility only for the geeks. The oldest streaming companies that are still operating are at most a decade old. And some of the biggest players in Internet radio and video have been streaming for just over 5 years. With much of the digital media so new, and developing and changing so fast, it is no wonder that the law has not caught up. But, even now, many are exploiting the opportunities that the new media bring.

The rewards of radio broadcasters expanding their reach into the digital world may well be great -- in terms of audience and advertising growth and potentially even in terms of regulation. It goes without saying that the Internet offers radio broadcasters the ability to connect visually with listeners (and to better serve their advertisers), and the social networking opportunities can enhance the sense of community that good radio stations have long sought to engender. Radio can leverage its brands to bring all sorts of new services to listeners, and use its connection with its audience to promote those services. But it may bring other benefits. The ability of so many people to reach listeners, viewers and local residents through the digital media may well spell the doom of the "scarcity" rationale that has underlied so much broadcast regulation in the past. In the past, the contention was always that broadcasters needed to be regulated because they were so intrusive, and spectrum so scarce, that only good actors should be allowed to use it. Restrictions that would never have been allowed on newspapers were tolerated by the courts when they were imposed on broadcasters. But, with the Internet available to give you all the content that you want, when you want it, the justification for this scarcity regulation is fast disappearing.

The digital media obviously poses challenges for radio, but also great opportunities. Radio needs to be there as it develops, to ride the wave, and exploit the new media. Radio can superserve its audiences, and provide new services that it could never do before. I have radio clients who essentially run on-line newspapers, magazines, and even local television stations -- without a printing press or a television transmitter. The opportunities are limitless -- by unleashing radio's creativity onto the digital media, radio will remain relevant in the digital age, and the industry will continue the good fortune that it has so long enjoyed.

By DAVID OXENFORD

DAVID OXENFORD IS A PARTNER IN THE WASHINGTON DC OFFICE OF THE LAW FIRM DAVIS WRIGHT TREMAINE LLP. DAVID REPRESENTS BROADCASTERS, MEDIA TRADE ASSOCIATIONS AND DIGITAL MEDIA COMPANIES ON REGULATORY, TRANSACTIONAL AND INTELLECTUAL PROPERTY ISSUES. HE CAN BE REACHED AT DAVIDOXENFORD@DWT.COM.



RADIO FEEDBACK



RICO LOVE

"The support that radio gives me can't be described in words. It can only be described by the expressions on the faces of the consumers who listen to records that I put so much of my heart into. The outreach and research of the stations truly gives us an idea of how people feel about our music. And that's the gift that keeps giving."

(Songwriter of "Sweet Dreams" as recorded by Beyoncé, "There Goes My Baby" by Usher and "Love Like This" by Natasha Bedingfield)

ALEKS SYNTEK

"At the end of the 80's, for the first time, I listened to one of my songs playing on the radio. From there on I fell in love with this channel of entertainment and communication. It has been an entire inspiration and personal realization for me, but above all to the growth of my career and the transmission of my songs. The radio, a genius invention of man, an indispensable tool for the music, thank you!!"

(Multi-platinum artist, producer and songwriter and recipient of SESAC Latina's 2010 Legacy Award)



JERRY CANTRELL

"Radio was my conduit to music when I was young. We didn't have a lot of cash around to buy records, so I would stay up late listening for my favorite songs or new stuff that I hadn't heard. I learned how to play guitar on my stereo, which actually had a guitar jack in the back of it. Radio has always supported Alice. It's still a thrill to hear your stuff floating around on the airwaves. Thank you for listening."

(Co-founder & lead guitarist of million-selling band, Alice In Chains)



ANGELA HUNTE

"Since I was a child all I ever wanted to do was write a song then hear it on the radio. Radio has and always will be the driving force for what we do. Thank you for always being the first to support us songwriters and the last to support us songwriters."

(Songwriter of "Empire State Of Mind" as recorded by Jay-Z and Alicia Keys)



MONTY POWELL

"As a songwriter, I collaborate often, but even when I am writing by myself, I always have a partner...that partner is Radio and all the broadcasters who make the song available to the public. For that strong reciprocal partnership forged between the creator and broadcaster, I will always be thankful."

(Songwriter of Keith Urban's "Days Go By," "Sweet Thing" and "Till Summer Comes Around")



JASON INGRAM

"Over the years radio has been the medium that has allowed me to reach millions of people with the things God has on my heart. When I'm writing a song I'm usually thinking about that person who will be listening to the radio in their car and I want them to hear a song that will give them a new peace, a new perspective, a new hope, a moment of connection with someone greater."

(Songwriter of #1 Christian hits "Give Me Your Eyes" and "By Your Side" and SESAC's Christian Songwriter of the Year for four consecutive years)



CARY BARLOWE

"I can't thank radio enough this year for three number ones in 2010 alone. My publisher, Major Bob Music, Inc., and I are greatly appreciative for the radio support over the past couple of years. It's truly all about singles these days in today's music business, so I'm thankful songwriters still have a partner in commercial radio."

(Two time Grammy-nominated songwriter, "American Honey" for Lady Antebellum, "City On Our Knees" and "Get Back Up Again" for Tobymac)



JOE NICHOLS

"Radio reaches an audience like no other medium. When I was a kid, I used to go with my truck driver dad on some of his long trips, and riding with him down that old highway is when I heard the magic on the radio. Artists like Merle Haggard, Vern Gosdin, Gene Watson and Keith Whitley-- those were the guys that got to me, and made me fall in love with country music. Because I heard them on the radio, and to a kid, it felt like they were singing just for me."

(Recording artist with #1 hit "Gimme That Girl")



JIM LAUDERDALE

"To me, radio has been the backbone of my musical career. Let's face it...radio is a huge part of everybody's life in this country. Radio has probably been the soundtrack to most everyone's life at one time or another. I know it has mine."

(Grammy Award-winning artist and songwriter of hits by George Strait, Dixie Chicks, Patty Loveless and Sara Evans)



The Return of the **PRODIGAL CUME**

By **ROB MOORE**

“IN A WORLD OF **MUSIC CHOICES**,
YOU’VE GOT TO GET **BIGGER**,
BROADER AND **BETTER**
AT SERVING THE ADULT MUSIC LISTENER.”

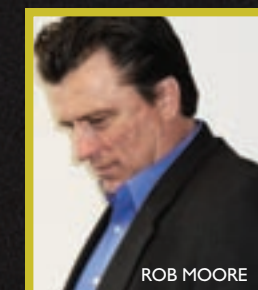
TODAY’S CUME WAR IS TYPIFIED BY STATIONS IN A GIVEN MARKET BATTLING EACH OTHER WITH FORMATS AND MARKETING PHILOSOPHIES THAT PRACTICALLY MIRROR EACH OTHER.

WHATEVER THE FORMAT, THE PHILOSOPHIES ARE the same in terms of limited and dated playlists, while listener acquisition campaigns continue to reek of 1998. In the meantime, a growing number of disenfranchised, alienated listeners remove themselves from active music radio listening due to dissatisfaction with tried and limited playlists. At the same time, a new world of listening options continues to draw them away from the terrestrial dial. Today, they can find more variety and cooler listening options on their phone than their radio. Ten years ago, “playlist” was a radio term. Now it is a human term. Today’s 25-54 know what a playlist is, as they often create their own, and they certainly recognize a tired, stale and limited one. Say hello to a new generation of disenfranchised traditional radio users. Say hello to the prodigal cume.

It is important to note that the upper end of the 25-54 demo isn’t gone. They’re just bored, driven to non-music stations, CD’s, and satellite radio by endless spins of tired tracks on passé music formats that no longer function as a positive lifestyle accessory for the musically active adult. Right now, in your market, there is a valid opportunity to convert these music fans to your station’s benefit in terms of both cume and TSL. Offering a playlist that has real depth and true variety is part of the equation. Providing a sense of discovery, as well as rediscovery, begets a passion and loyalty not seen since the days of AOR. You will know when you connect with this prodigal cume. They will contact you to thank you. Think about that. When is the last time a listener called to thank you for the music your station played? They will say things like, “I love that...what it was?” as opposed to “I love it...and thank you for playing it for the 10,000th time”, which of course, people never actually say. You can be the station that best reflects the way adults listen to music today. More than one listener has commented in recent research, “I want a station to feed my IPOD!” The same research lists the primary reasons that adults choose a music station as “depth and variety of playlist” and “quality of programming”. Depth and variety equate to passion and loyalty. This adds up to cume and TSL. This formula has never been more valid than it is today.

In a world of music choices, you’ve got to get bigger, broader and better at serving the adult music listener. This market position not only offers an edge in battling for cume that everyone else is aiming at; it has the added advantage of drawing a desirable group of adult listeners back to radio, as they come to remember how cool, relevant, and worthwhile music radio can be. The fact that this is also a qualitatively desirable audience to buyers is just one more reason why today’s 35-54 is a target worth hitting. Utilizing a corporate strategy borrowed from the fast-food industry, radio stations have flanked and replicated themselves to the point of being remarkable for nothing from a music-format standpoint. To further the analogy, there is desirable cume in your market just looking for a decent place to eat. These prodigals are out there in increasing numbers, more than willing to come home to music radio. Your station can be the beacon that brings them back. A rebirth of playlist depth and variety is inevitable as stations continue compete with each other and other media for a tenable, resonant position. You can be part of the renewal, or be the retread. Either way, the adult music listener is out there searching through the myriad of options. There will be a payoff for the stations that can make the cool connection.

ROB MOORE IS THE GENERAL MANAGER AND PROGRAMMER OF TIMELESS COOL, A NEW FORMAT NOW IN NATIONAL SYNDICATION. HE WON A GAVIN AWARD WHILE PROGRAMMING THE BREEZE NETWORK. OTHER MAJOR MARKET STOPS HAVE INCLUDED MINNEAPOLIS AND NEW ORLEANS. HIS FATHER, JACK MOORE, IS A MEMBER OF THE MINNESOTA BROADCASTER’S HALL OF FAME.



ROB MOORE

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Entertainment icon Russell Simmons presents Swizz Beatz with the "Inspiration Award" at SESAC's New York Music Awards



SESAC threw a festive party at their Nashville headquarters in honor of songwriter Monty Powell and his No. 1 hit for Keith Urban, "Sweet Thing." Pictured (left to right): SESAC's Tim Fink, Keith Urban, Monty Powell and SESAC's Shannan Tipton-Neese.



The Four Seasons in Beverly Hills was the setting for the SESAC / Bryan-Michael Cox Pre-Grammy Brunch. The sixth annual brunch honored multi-faceted artist/songwriter/producer Swizz Beatz for his achievements and milestones within the music industry. He was presented with a plaque for his No. 1 hit by Alejandro Sanz featuring Alicia Keys "Looking For Paradise" which topped the *Billboard* charts in the categories of Hot Latin, Latin Pop and Tropical Song. Pictured (left to right): SESAC's Trevor Gale, Swizz Beatz, Alicia Keys and SESAC's J.J. Cheng.



SESAC Celebrates Angela Hunte's No. 1 "Empire State Of Mind": An exclusive group of friends and industry well-wishers converged at SESAC's New York office to celebrate songwriter/producer Angela Hunte for her No. 1 smash "Empire State Of Mind", a hit for Jay-Z and Alicia Keys. An emotional Hunte accepted a No. 1 plaque from SESAC commemorating her recent triumph. Hunte, an artist in her own right, co-wrote and co-produced "Empire State Of Mind" for Jay-Z and Keys. Pictured (left to right): SESAC's Stephen Swid and Linda Lorence Critelli, Angela Hunte, EMI Music Publishing's Big John Platt and SESAC's Trevor Gale.