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HITMAKERS



Kevin McCall

Kevin McCall was supposed to go to the NFL. That's what his parents wanted: to further the dream of his father and uncles, all great student athletes. McCall grew up in Watts, a once-dangerous part of Los Angeles.

But he had a different dream: He wanted to make music. McCall caught that fever in childhood, singing in church choir, egged on by a family tradition of performing at gatherings. He taught himself piano but, as his folks expected, went on to school.

At Washington State University, he excelled. Football. Social science major. Member of Omega Psi Phi fraternity. He minored in music, honing his talent, but a minor isn't enough to satiate a dream.

"It was culture shock," he says. "Football is the priority, even more than school. Art is frowned upon. I had to sneak music in."

After school in 2007, he returned to his parents' new home. They expected an athlete but found a frustrated musician. "I couldn't get a job. My parents became my worst enemy." They kicked him out. He moved back to Watts.

That's when McCall, a.k.a. K-MAC, began posting music online and working his connections in L.A. By 2009, he'd produced 10 tracks on Chris Brown's "In My Zone" mixtape. That led to another, Brown's "Fan of a Fan" collaboration with Tyga, which contained "Deuces," Brown's comeback hit that landed at #1 on the Billboard R&B/Hip Hop chart.

McCall has gone on to collaborate with some of r&b's best talents, including Keri Hilson, Tank, Trey Songz and Keyshia Cole, and has been working on new projects from heavyweights such as Mary J. Blige.

"I had a little 'I told you so attitude,'" he jokes. "A lot of the music I made living in Watts I could have only made here. In the end, I want to create businesses for my kids, and start a legacy in family."

Sounds like he already has.

Malcolm Venable

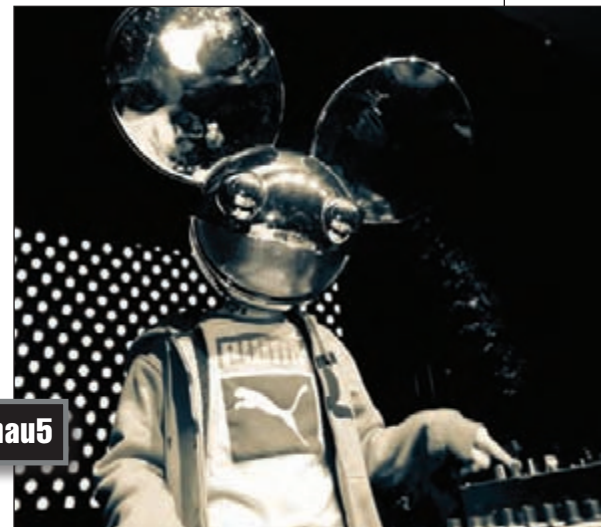
From atop a frenetically lit cube structure, Joel Zimmerman lords over a writhing crowd of hundreds of thousands. Performing as deadmau5 (pronounced "dead mouse"), the club-music superstar wears an enormous air-conditioned mouse helmet with LED lights that shift and shimmer in time with the house electronica he mixes, his long, lean arms manipulating computer software, twisting knobs and pushing buttons.

This is an average night for Zimmerman, whose explosive new album *4X4=12* has made him into arguably the world's foremost electronic artist. Among other high-profile achievements, deadmau5 served as house DJ at the 2010 MTV VMAs, which is where he also met his *Playboy* centerfold girlfriend Lindsey Gayle Evans. It's a strange reality that's become Zimmerman's MO: the busty girlfriend, the cube, the mouse head — inspiring mousey merchandise galore — but most of all, the all-original, all-consuming beats.

deadmau5 picks up where '90s electronica

heroes Daft Punk and Paul Oakenfold left off. Edging electronica further into the mainstream, he is this decade's dance music phenomenon, with a new, larger-than-ever demographic of fans. But rather than cutting and pasting other people's beats together, as many of his counterparts do, deadmau5 cooks up most all his own material from scratch — at home, alone.

Therein lies a paradox: When Zimmerman's not on-stage entertaining, he's holed up in his \$1.5 million Toronto penthouse, along with a collection of cutting-edge music and computer equipment, crumpled Coke cans and stubbed-out cigarettes, high-end furniture, and a beloved black-and-white cat named Professor Meowingtons. Eschewing a social life, the Ontario-born Zimmerman has made his penthouse the center of his universe. It's where he plays house with Evans, devotes hours to geeky video and computer games, shoots YouTube videos starring his



deadmau5

cat, and of course, makes music that's 100 percent his own.

"It's a technological orgy up there, and I try and keep it more my music than anyone else's," explains Zimmerman. "If people come out to see deadmau5, I want them to hear deadmau5 music." *Ellen Mallernee*



Liz Rose

Liz Rose offers a simple philosophy for her newly founded publishing company in Nashville: "To encourage a songwriter, but not change a songwriter."

That wisdom has served her well even before launching Liz Rose Music late last year. In fact, she often jokes that she "gets out of the way" when it comes to collaborating with Taylor Swift, a fruitful partnership that began when Swift was just 14 years old. Together they have composed "Tim McGraw," "Teardrops on My Guitar," "White Horse," "You Belong With Me" and more.

"We wrote the other day and I sat there going, 'Man!' I was just as amazed as the first time we wrote," Rose says. "The best thing anybody did for her was learning how to appreciate how brilliant she is."

In the early 1990s, Rose settled in Nashville as a stay-at-home mom but later divorced and entered the workforce as a song-plugger. She opened a small publishing company, but sold it after five years. Along with trying

a management career and working for Brooks & Dunn, she helped songwriters however she could. However, she hadn't dreamed of being one herself.

"I'm not an artist and I don't play so I never tried to write Liz Rose songs. I was just trying to get with these amazing people and pull out of them what they did best," she says.

Prior to her latest venture, Rose had landed cuts by Gary Allan ("Songs About Rain") and Trisha Yearwood ("Harmless Heart"), yet her success with Swift has afforded her the opportunity to open her own publishing company and sign the writers she believes in. So far, her enterprise has landed cuts with Alison Krauss & Union Station and Eli Young Band. She's also immensely proud of her daughter, singer/songwriter Caitlin Rose.

Considering her current point of view, Rose says, "It's going full circle back to that love of songwriters and wanting to see some great things happen for them."

Craig Shelburne

Both in her music and in conversation, Caitlin Rose exudes an easygoing, laidback vibe. But make no mistake: The 23-year-old singer/songwriter approaches her craft with the seriousness of a wizened veteran.

"I've been studying other songwriters for a long time," says Rose, who's lived in Nashville since she was seven. "I think it's a family trait. My mom can sing along to any song she hears on the radio, and I'm the same way. I'm always hungry for new types of music."

Given her background — her mother, Liz Rose, has co-written several hits with Taylor Swift; her father, Johnny Rose, is a longtime record-label executive — one might assume a career in music was inevitable for Rose. She says, however, that her parents had little involvement in her musical activities as she was growing up.

"I started out playing dodgy little clubs my parents would never have come to," she says. "It wasn't a shared experience, although they're very supportive today."

Own Side Now, Rose's debut full-length album, finds her giving off-center twists to her country-rock and folk influences. Leisurely tempos, brushed percussion and gently strummed acoustic guitars abound, although songs such as the sizzling "Shanghai Cigarettes" prove Rose can rock out when the urge strikes.

"I was listening to a lot of classic albums while we were making the album," Rose says. "The Linda Ronstadt material I was listening to had a big impact, I'm sure. My songwriting influences are all over the place. Lately I've been getting into Jackson Browne and J.D. Souther."

Rose goes on to say that, to this point, "break-ups" have served as the main inspiration behind most of her songs. "I haven't had one in a while," she jokingly laments, "so it's been a bit of a dry writing spell."

She adds, however, that writer's block isn't something she worries about. "It helps if I'm working on an album," she says. "That gives me motivation."

Russell Hall

Caitlin Rose



HITMAKERS

On August 30, 2010, a music clip dubbed “Hand Covers Bruise” appeared at thefilmstage.com. Four-and-a-half minutes of ominous, brooding atmospherics, it sparked vigorous debate across the Internet.

“Masterpiece,” gushed one fan.

“Useless noise,” carped a critic.

“I think right now what everyone is hearing is just the backdrop,” said an amused Atticus Ross. “There’s no melody in it yet.”

The clip came from the score Ross and longtime collaborator Trent Reznor composed for *The Social Network*, David Fincher’s film about Facebook entrepreneur Mark Zuckerberg. Award season saw “Hand Covers Bruise” — now embellished with a delicate piano melody — accompany Ross and Reznor up to umpteen podiums, including the Golden Globes and Academy Awards. Not bad for “useless noise.”

“We never expected to be nominated for anything,” says Ross, “and then when we started winning things, we couldn’t believe it. I just thought, you know, it’s not traditional enough.”

But “not traditional enough” is exactly what director David Fincher wanted.

“We’ve seen the film with different music, and it’s a different film,” agrees Ross. For example, the film’s first scene originally ended with an upbeat Elvis Costello track. Fincher chose to substitute “Hand Covers Bruise.”

“I love Elvis Costello,” says Ross, “but it made it a different

film, it made it more familiar. You’re on a college campus and it feels like, yeah I know where I am.

“When you come out of that bar scene and you hear this lonely piano over an icy, dark atmosphere, you’re suddenly taken to a place that doesn’t feel familiar at all.”

Ross again collaborates with Fincher and Reznor on the English-language remake of *Girl with the Dragon Tattoo*.

“‘Girl with the Dragon Tattoo’ doesn’t sound anything like ‘Social Network,’” he says. “With ‘Social Network’ we tried to make a world that seemed appropriate to that movie. ‘Dragon Tattoo’ is a very different world, so it’s going to sound different.”

Lisa Zhito



Atticus Ross

Recall, for a minute, the rolling bass and overall freaky-in-the-club tone of Trey Songz’ “Bottoms Up.” And now: Oral Roberts University. Things that don’t go together, right?

In the world of Kane Beatz, they do. The producer behind that record and a growing cadre of more was once a student at the college founded by the famous minister. But he didn’t last long there: He was constantly in trouble for the music blaring from his room, and after landing “Tuck Your Ice” for Trick Daddy while still a sophomore in 2006, the floodgates opened. “I felt like I was one of the basketball players,” he says. “Everyone wanted to sit at my table.”

An Orlando native, Beatz studied piano and performed in a rap group in high school. His FruityLoops beats were better than his raps, so he stuck to that. “My friends would come over, and we’d record in a closet. As the

programs would advance,” he says, “I’d advance.”

Off to Oral he went, on a music scholarship.

After his second year he left for good. He had to: Beats he’d uploaded to Sound Click caught the attention of Mike Caren, VP of a&r at Atlantic Records. Which led to more beats, travel

and missed class time. Who needs a music degree when an a&r rep is taking you to the Grammys?

“The first time was exciting,” he says of his 2007 trip. “People who meet me now met me when I started out. They’re seeing the growth and progress.” Said progress included

two songs on the Billboard Hot 100 in 2010: Young Money’s “Bedrock” and Lil Wayne’s “Steady Mobbin.”

Up, it seems, is the only way for the self-described studio rat. “I’m really excited. At the same time, I’m young. My goals are bigger. I see what I can become.”

Malcolm Venable



Kane Beatz

HITMAKERS



Fraser T. Smith

English songwriter and producer Fraser T. Smith maneuvers an eclectic stream of styles. From the opulent r&b buttressing Cee Lo Green's soulful boom on last year's platinum-selling *The Lady Killer*, to the power ballads steering the debut album by U.K. songstress Clare Maguire released last February, Smith's oeuvre continues to branch.

It's no accident. For Smith, longevity hinges on renewing sound. Apart from following trends in both pop and electronic music, the songsmith cites his years as a touring guitarist with Craig David in the early 2000s as vital to his expansive approach, allowing "a global outlook on how things could translate from the U.K. to the U.S. and right around the world."

That experience as a performer informs Smith's organic approach in the studio: "For me it feels like you get a vibe in the room and that's what then becomes the record." However basic, achieving the feel — usually on a live instrument — then summons "something that's hopefully unique to every artist. Which is definitely the goal."

In 2009, Smith co-wrote the chart-topping "Break Your Heart" with Taio Cruz, as well as the James Morrison-Nelly

Furtado duet "Broken Strings." The concurrent success of these dissimilar singles strengthened his resolve along two fronts: in assembling what Smith describes as more beat-based production, and in a traditional approach.

This two-pronged conviction drives Smith's recent contributions to records by Adele and Britney Spears: "Set Fire to the Rain," the recent single from Adele's triumphant *21*, showcases conventional structuring and Smith's full-bodied arrangement; meanwhile, in his production for Spears' "Trouble for Me," coarse synths grind against a dub-disco pulse. Smith reconciles the sonic disparity, detailing how the latter, penned on acoustic guitar, still "came from a very song-based place."

Which is fundamental. "It all boils down to the song," says Smith, "Each has its own mood. As long as you're going with that, the production will take on a life of its own." *M. Sean Ryan*

Chances are, you've tapped your toe along to one of busbee's creations, even if this is your first encounter with his name. Songs like Lady Antebellum's chart-topper "Our Kind of Love," Timbaland's "If We Ever Meet Again," featuring Katy Perry, and Rascal Flatts' "Summer Nights" bear his musical fingerprints: thoughtful lyrics whose messages cut through, even after the melodies have initially bewitched the listener.

He is one of only a handful of hitmakers who splits his time evenly between Los Angeles and Nashville. In a contemporary music soundscape where crossover success is coveted and relatively common, busbee stands out because of his simultaneous success in both markets — not because he's conquered

It's been bananas, just the craziest whirlwind ride. It's like everything that shouldn't happen, happened."

So says an understandably excited Christina Perri, whose pop tune "Jar of Hearts" caught the attention of the producers of Fox's *So You Think You Can Dance* and led directly to heavy rotation on radio stations nationwide, a deal with Atlantic Records (which released her debut album, *Lovestrong*, on May 10) and a supporting slot for James Blunt.

Not a bad 2011, so far.

The now-23-year-old Perri grew up singing Christmas carols in her family's barbershop "whether anybody wanted to listen or not." Once she got involved in her high school's theater program, she never looked back: Her big voice was a natural for school productions, and falling in — and then out — of love at the age of 15 inspired her first two compositions.

Strong emotions remain the key to her songwriting: "Whether I'm in love, out of love, happy, sad, lonely, or scared . . . I can't just sit down and write to order; I need that volcano inside of me, building, to really get me to put a song across."

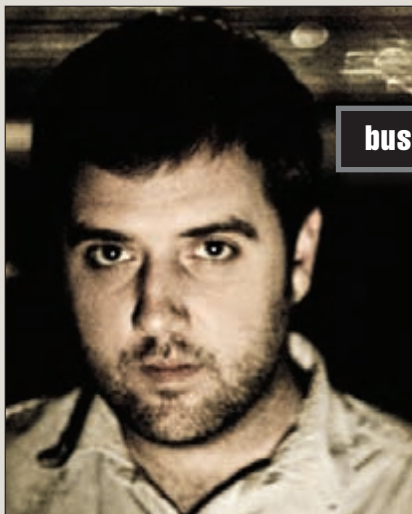
The *So You Think* incident, which came about when a mutual friend passed Perri's song on to the show's choreographer, "was just something that connected at the right time. There were like seven other songs that night, but mine really shone through. I found out

about it on a Friday, it aired the following Wednesday, and by midnight that night everything had changed."

Perri's under no illusion that it'll all be this easy, however. "I see people like Lady Gaga and Katy Perry zooming above me on ski-lifts, and I'm just slowly trudging up the same hill on foot," she says. "But I feel like I'm getting there." *Kevin Zimmerman*



Christina Perri



busbee

have recorded at least one busbee-penned gem. At face value, his success is staggering, but conversationally, this musical juggernaut is unassuming and appreciative.

"I truly feel fortunate to have found a home in multiple genres," he says. "I honestly don't know how it happened, other than hard work and loving a lot of different kinds of music. I have also been very fortunate to have had doors of opportunity opened to me by various people who have believed in what I do."

But busbee is a craftsman at heart. He understands that in the midst of the music business whirlwind, one can only control so much. So with Zenlike concentration, busbee lets go, as he humbly and heroically focuses on the song.

Drew Kennedy

one and is ready for the other. And a broad cross-section of artists has noticed.

The list of busbee admirers is a cross-genre who's who: Timbaland, Lady Antebellum, Rascal Flatts, Keith Urban, Jason Aldean, Toni Braxton, Backstreet Boys, Better Than Ezra — and that's not even half of it. All of these artists

Once upon a time, a North Carolina grad student with a golden voice crooned his way out of term papers and into the hearts of American television audiences, not to mention the sensibilities of jaded *American Idol* judges. Anoop Desai made it all the way to sixth

place in the hit TV talent contest; now, two years after his fairytale ended, a new one begins with the launch of his innovative Zero.0 project.

Desai alternately calls the project a mix tape and an EP, but what Zero.0 really represents is a fresh start. For one thing, it marks his first foray into solo songwriting and co-producing. For Desai, whose previous writing efforts were collaborations, the experience was liberating.

Anoop Desai

"When writing by myself I find that I'm a lot more creative, actually, because I'm not worried about an idea getting shot down or someone not liking something that I'm bringing to the table," he observes.

"I think so often when you're co-writing you come

Regional Mexican music is quickly becoming one of the most popular genres in the U.S. It's not surprising, given the latest census statistics that show the number of Hispanics in the U.S. reached 50 million in 2010: One in every six Americans is a Latino.

Banda los Recoditos is taking advantage of that larger audience. Co-written by band member Marco Figueroa, their smash "Ando Bien Pedro" was one of the most popular Regional Mexican songs of last year. In fact, the song earned Figueroa his first-ever BMI Latin Music Award and topped the Hot Latin Songs and Regional Mexican Songs charts. The album of the same name, bearing more of Figueroa's song craftsmanship, became the group's first #1 on the Billboard Top Latin Albums chart.

A fierce instrumentalist, Figueroa's musicianship informs his songwriting. He has penned gems for other trendsetters, including Joaquin Lira "El Presumido," El Lobito de Sinaloa, La Picudisima Banda Verde, K-Paz de la Sierra, and more. However, his chart-topping success with his own Banda los Recoditos has been especially sweet. He is helping shape the sound of a fresh young band, that is, in turn, shaping the sound of a generation.

The video for "Ando Bien Pedro" is set in a strip club where some of the guys in the band — who look barely old enough to be there — are trying to help the lead vocalist forget a bad break-up. All normal music video fare, except for the 17-piece band with horn section and matching *ranchero* outfits playing traditional Mexican folk music in the background. It's Lawrence Welk meets the Sopranos.

But this is not your grandfather's *banda* music. "Ando Bien Pedro" means "I'm so wasted," which may partially explain the tune's popularity with younger audiences. In the end, the song's success exemplifies the unique position Banda los Recoditos — *banda* music in general — occupies, straddling the ever-blurring line between tradition and today.

Marco Figueroa

Joy Ramirez



into the writing session with an idea of what the song should be," he adds. "This can be frustrating when I'm writing about a specific instance in my life and you know the other person is not keyed in to what you're talking about — they're not you, they don't know your experiences. So while I still like co-writing for certain projects and certain sounds, for other things I've really found that writing by myself is almost a freeing experience. You

can feel alright about failing."

Desai learned a lot from his *American Idol* beginnings, chief among them being that music, not academia, is where he belongs. "I think this is what I'm supposed to do, and it took 'Idol' for me to realize that. Music has to be a passion for you if you want to get into this industry, but it's been a learning process in how to make a passion your career."

Lisa Zhito





Julian Bunetta

relatives, but also a select group of artists with whom he's forged bonds. Nowadays, Bunetta's extended family includes reggae-pop singer Laza Morgan, urban song-

stress Ms. Williams and soul singer Jasper Sawyer. Asked to describe his criteria for choosing artists, Bunetta was typically meditative. "You've got to be willing to be whoever you are, and let everybody else be whoever they are," Bunetta says. It's his way of saying that in addition to being unique themselves, artists must also trust Bunetta to tap his own uniqueness and experience. "As long as you come with an open mind and an open heart, then it's all fair game."

It's that undoubting approach to production that has allowed Bunetta to cast his creative net so wide. Over the past decade, Bunetta has worked with urban giants including Boyz II Men and Flo Rida, soul-kissed pop divas like Leona Lewis and Natasha Bedingfield, and even rock-influenced country acts such as Little Big Town. "The last place I'd ever want to place myself in is a box," Bunetta said. "I mean, you're always going to be put in a box. In life you're either Christian, Jewish or Muslim, or if you're talking candy it's chocolaty or sweet 'n' sour. It's just what us humans do, but it's up to us to decide how wide our corners are going to be. That's what I'm trying to do. A little country, a little rock, a little pop, a little hip-hop. Who knows what the next corner will be, but at least I'm building a big box."

Bruce Britt

He's only 28 years old, but Julian Bunetta talks like a wizened beatnik thrust into a focus-grouped world he didn't create. The California-based producer/engineer habitually tosses out phrases and metaphors that speak volumes about his churning creativity, not to mention his philosophical approach to life.

As Bunetta sees it, strong relationships help produce great art. He constantly alludes to "the family," a circle that not only includes blood

Victor Delgado (a.k.a. "Predikador") is on the verge of something big. On his website, a voice with steady beats in the background intones the short history of the 28-year-old reggae producer from Panama. Speaking in an eerily prescient voice, Delgado describes himself as "a producer who many people follow, many imitate, a leader who is going to change the history of music in the world."

The nickname "Predikador" (the preacher) comes from the time in his life when he was forced to do odd jobs to make money, before his rise to fame as one of the best reggae producers in the business. One of those jobs was selling Bibles on the street dressed in a suit and tie. When he showed up to a meeting with musicians, they thought he looked like a preacher. The name stuck.

Hard at work in his studio in Panama, Predikador, who has worked with artists such as Daddy Yankee, Eddie Lover, and Baby Ranks, is producing the new album by Ivy Queen. Always looking for new ways to contribute his talents, he is currently interested in infusing the Colombian folk tradition of *vallenato* with his contemporary touch. He also plans to launch his own label, Predikador Presenta, to release

projects of various artists under his own name. This hands-on approach has resulted in some of the most critically acclaimed albums in the Latin urban genre. He collaborated with the Dominican production duo Luney Tunes on the compilation album *Mas Flow*, featuring many of reggaeton's biggest names, and is currently at work on the next installment *Mas Flow 3*.

When asked why artists want to work with him, Predikador points to his dedicated immersion in the process of making music. "More than just a producer, I am a composer as well, adding melodies, lyrics, and harmonizing together with the artist," he says. "I am a fanatic about music."

Joy Ramirez



Predikador

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The Method to the Madness of Nicki Minaj

By Jewly Hight

Autobiography plays a huge role in hip-hop music. MCs rap about their abilities, their street cred and their rags-to-riches stories. They name-drop friends. They stoke feuds with enemies. They take their share of liberties with the literal truth. But they remain, without question, the central characters in the dramas.

When Trinidad-born, Southside Jamaica, Queens-raised Nicki Minaj began popping up a handful of years ago on Lil Wayne-assisted mix tapes — some his and some hers — it quickly became clear that she played by different rules, trying on a different persona from one track, or even one verse, to the next. This was one-woman theatre; she seemed driven to play an entire cast of outsized characters all by herself, instead of settling on just one.

Minaj's shape-shifting brought her as much attention as her technical chops, and it didn't take long for her to become a guest rapper in demand on tracks by some of the biggest names in hip-hop and r&b, including Trey Songz, Drake, Lil Wayne (on whose upcoming album, *Tha Carter IV*, she's also scheduled to appear), Rihanna, Ludacris, Usher, Mariah Carey, Christina Aguilera, Yo Gotti and Robin Thicke. During the remix of Gyptian's "Hold Yuh," she threw in a line that bragged, to paraphrase, everything she touched turned into Billboard chart gold. And there's something to that. She certainly had her share of chart entries on Billboard's Hot 100 last year.

By far the most famous of her features to date is a minute-plus verse toward the tail end of Kanye West's "Monster." The track would be pretty out-there even without her performance. But when she takes her turn — after Jay-Z's, no less — first her Jamaican accent, then her livewire vibrato, coy Harajuku

Barbie voice and animalistic growls leap from the speakers and take the song to a whole new, irresistibly eccentric level.

In truth, there is some method to the madness. Minaj studied theatre at Fiorello H. LaGuardia High School of Music & Art and Performing Arts (for the record, that's the school that the movie *Fame* is based on). "I am an actress first," she emphasized during *My Time Now*, a documentary MTV made about her last year. "And I don't want to be a rapper-turned-actress. That's not who I am."

Pink Friday, Minaj's official full-length debut, was released in November on Lil Wayne's Young Money/Cash Money imprint. Her acting makes it boldest appearance on the album during "Roman's Revenge," a track also featuring Eminem. She packs a punch rapping from the

**Nicki Minaj is savvy,
self-possessed
and intent on going where
no female MC has
gone before.**

perspective of her volatile male alter ego Roman Zolanski and Roman's fretting, British-sounding mother Martha.

But there are other tracks that come off as pieces of Nicki Minaj autobiography, like the album opener "I'm the Best." She not only boasts about the success she's had and the fact that she can now buy her mother a house when, growing up, she couldn't even afford a couch. She also raises the banner for every woman in the male-dominated world of hip-hop: "I'm fighting for the girls that never thought they could win/'Cause before they could begin you told 'em it was the end/But I am here to reverse the curse that they live in."

During *My Time Now*, Minaj described double standards she's confronted. She was criticized, she said, for putting her foot down on a photo shoot when the people she was supposed to be working with weren't as prepared as she expected them to be. But anytime her male counterparts get similarly assertive, she pointed out, they earn greater respect.

If there's anything that unites the many sides of Minaj—protean as she is—it's her ambition. She's savvy, self-possessed and intent on going where no female MC has gone before. During the MTV documentary, she asked, "Why isn't there a female rapper-turned-mogul? I mean, *mogul* — having an empire that lives on beyond your rap career." Then, rather than let the question just hang in the air, she settled the matter. "I don't know why women haven't done it. I just know I want to be the first woman to do it. And I will be."

Jewly Hight is a freelance writer based in Nashville. She has contributed to Nashville Public Radio, American Songwriter, Relix, The Nashville Scene, and other publications. Her first book, Right by Her Roots: Americana Women and Their Songs, was published by Baylor University Press in March of this year.



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FOO FIGHTERS RETURN AND FLY HIGH, FANS IN TOW

By M. Sean Ryan

First came news that Foo Fighters were recording a new album — not just to analog tape, but in bandleader Dave Grohl's garage. Later arrived the music video for its lead single, "Rope," filmed on VHS. When it was released on April 12, *Wasting Light* showcased the band's most urgent and consistently walloping batch of songs since its first pair of records. From the woolly aesthetic to its brutish charisma, *Wasting Light* marks the band's return to form, which is to say: the '90s.

The decade that bore grunge and alt-rock, it was also a time in which records actually sold. And even in this regard, *Wasting Light* has proven a vestige of that bygone era: Selling more than 230,000 copies its first week, the album debuted atop the Billboard 200 and unceremoniously bumped a reigning Adele from her top position. Their seventh, *Wasting Light*, was also the first Foo Fighters album to ever reach #1 stateside, which is where the band has been celebrating its recent success.

In a nod to their recording space, Grohl and his group spent the better part of April playing exclusive, free concerts in the garages of lucky fans from select cities across the country. Bringing simplicity and intimacy back into the fold is something of a throwback for Foo Fighters, who became acclimated to concerts in massive arenas during the past decade. But their proficiency on that immense, international stage can be attributed to the Foo Fighters' approaching and then executing a stadium or arena show as garage-rock writ large.

With *Wasting Light*, the five-piece has honed that rugged sound and do-it-yourself ethic, rewriting its own stripe of raw rock. Retaining Grohl's enduring knack for melody, the album accords space for his seething outbursts, suited to the pummeling air of crashing power chords and cymbals that prevail. These peaks cap the consistent chug of tracks like "Arlandria" or "Matter of Time" in a fit of punk-rage from Grohl. They're sustained in songs like "White Limo," where the frontman screeches for the song's entirety; there, compounding the already difficult to discern lyrics — beyond Grohl's shrieks and the din of churning guitars — is the unmistakable hiss of tape, the medium of recording that lends *Wasting Light* its character.

In other tracks, the analog production is atmospheric, particularly during the brooding "I Should Have Known," which unfolds and swells through the haze in cinematic fashion. Or with the

opening blast "Burning Bridges," an unrelenting surge that pits a downward-spiral riff against Grohl's vocals, which echo with harmony as the chorus laments crumbling relationships. "Your bridges are burning down, they're all coming down," Grohl cries, a triad of guitars united to the bustling tandem of bass and drums. The leadoff track, "Burning Bridges" sparks *Wasting Light* with stormy guitar rock that announces the album's emphasis on the song rather than hi-fi precision or manipulation.

As both a document of and case for capturing the root of a song's spirit, *Wasting Light* was — appropriately — recorded in a relatively short span of time. Pat Smear officially reprised his role as guitarist when work began last August, bolstering the band's guitar attack from two to three. To keep the songs focused, Grohl tapped iconic producer Butch Vig, whose reputation for trimming

tracks to their leanest, most muscular form was founded upon helping the monumental breakthroughs by Nirvana and Smashing Pumpkins — and continued by more recent credits on Green Day's 2009 opus *21st Century Breakdown*. Grohl documented and relayed the process of recording to fans last fall via Twitter with pictures of the band in the studio and charts display-

ing completed or missing instrumental parts for songs. After four and a half months, *Wasting Light* was complete.

The band's intended confluence of sound and direction may best be represented by "Rope," which was released shortly thereafter and debuted at #1 on the Billboard Rock Singles Chart. An archetypal strain of Foo Fighters material, "Rope" gradually shifts the guitar dialogue of its opening hook into a shouting match, and features scintillating propulsion and fills by drummer Taylor Hawkins. The crux of *Wasting Light*, though, is "These Days," which crystallizes the galvanizing brand of sing-along chorus Dave Grohl has by this point patented. Opening with an acknowledgment of the inevitable end — "One of these days, your heart/Will stop, and play its final beat" — he moves to growl accusingly, "Easy for you to say/I bet your heart will be broken/I bet your pride will be stolen." Even so, Grohl sings without condemnation, and resolves in a repeated refrain, affirming that, "it's alright."

The most anthemic of *Wasting Light's* barbed romps, "These Days" sieves hard reality and morbid certainty into a celebration of the present. Which is just another trick Grohl has patented since forming Foo Fighters and moving from behind the drum kit to shoulder the spotlight as a frontman in 1994. Championing rock that's vivid in its tunefulness, he's also unafraid to indulge his goofball enthusiasm, underlined by the memorable music video

Foo Fighters might not be the only band capable of touring garages one month and stadiums the next. But they're willing to — and it's that ego-checked resolve that's always kept fans front and center, however big the venue.



for the 1999 hit "Learn to Fly." Grohl touches on relishing the moment throughout *Wasting Light*, on "Miss the Misery" — "Don't change your mind / You're wasting light" — and more ambivalently in the closing track "Walk," bellowing, "I'm learning to walk again...Where do I begin?"

Their rough-and-tumble *Wasting Light* is shaping to be the biggest rock record of the year, and Foo Fighters are currently slated as a headliner during the Lollapalooza festival this summer. But the gap between the band and those devouring its music appears to have grown no wider as a result. Instead, the connection

appears stronger than ever thanks to the group's translation of its latest recording experience into similarly immediate methods such as Twitter and grassroots gigs. Foo Fighters might not be the only band capable of touring garages one month and stadiums the next. But they're willing to — and it's that ego-checked resolve that's always kept fans front and center, however big the venue.

M. Sean Ryan is a freelance writer living in Brooklyn. He is Editor and Writer-in-Chief of HASH Magazine and has contributed to Slant Magazine and themusicswamp.com, among other outlets.

GREGG ALLMAN THE LONG RIDER

By Ari Surdoval

Gregg Allman is no stranger to the blues. As singer, songwriter, and organ player for the Allman Brothers Band, he has taken them about as far as they have ever gone. As skeletal 12-string Piedmont finger-picking stretches into swirling chromatic rhapsodies of improvisation, his Hammond B-3 sloshes against thundering double drummers and dueling Les Pauls howling through 100-watt Marshalls. The sound conjures electric ghosts of John Coltrane, Miles Davis, Bob Wills, Jimmy Smith, Elmore James, Willie McTell — hour after hour, night after night, show after show, mile after mile, year after year, decade after decade, death after death. That's the blues. But, okay, call it southern rock if you want. File it next to Sun Ra.

Just don't expect it from the stripped-down *Low Country Blues*, Allman's first solo album in 14 years, featuring covers of artists such as Otis Rush, Amos Millburn and Muddy Waters and one Allman original. Produced by T-Bone Burnett with his usual level of finesse and perspective, the carefully crafted collection genuflects before the greasy beauty of the originals, approaching them respectfully, in time and in tune, spaciously arranged by Allman and intuitively played by a crack band that includes the great Dr. John on piano, guitarist Doyle Bramhall II, bassist Dennis Crouch and drummer Jay Belrose. From the popping Memphis r&b of Bobby Bland's "Blind Man," to the eerie acoustic blues of Skip James' "Devil Got My Woman" and Sleepy John Estes' "Floating Bridge," to the tremolo-drenched west side soul of Chicago's criminally overlooked Magic Sam, the album serves as a primer on some of the blues' bedrocks and best kept secrets.

There was only one problem.

"I didn't like none of 'em at first," Allman says. "T-Bone Burnett had sent me a disc of all these different songs and said, 'Pick some.' So I did. And then I kept arranging and rearranging them until

"ROCK & ROLL AND THE BLUES WERE BORN IN THE SOUTH. SO SAYING SOUTHERN ROCK IS LIKE SAYING 'ROCK ROCK.' BUT ON THE OTHER HAND, IT DID GIVE THEM A SECTION TO PUT US IN."

they all meant something to me. They're just great old songs. They bring me back to when I first started playing music. That's what my brother and I were listening to — right, left and in-between."

Allman's brother — the truly incomparable guitarist Duane Allman, who formed the Allman Brothers Band in Georgia and then insisted Gregg join them — died tragically in a motorcycle accident at just 24. It was not the first sudden, awful loss that Allman had experienced — his father was murdered when Gregg was just two years old



— and it was far from the last. Allman Brothers' bassist Berry Oakley also died in a motorcycle accident, one year and just three blocks from the scene of Duane's crash. For Allman, there have been many hard years and countless struggles since, but the connection to his brother remains strong. Particularly at the sessions for *Low Country Blues*.

"My brother felt like he was there," Allman says. "I don't want to get too spiritual, but a lot of times I can really feel him. And there were times where it felt like he was right there in the studio. These songs are the roots of what the Allman Brothers play. Before they came up with that name Allman Brothers — which neither my brother or I liked — we were playing rhythm & blues together."

Still, the sparse soul of *Low Country Blues* is very different from the dense jams of the Allman Brothers and the raucous genre they are credited with inventing.

"I am always ready to try something new," Allman says. "I have an open mind like the Grand Canyon. And I don't know who came up with that term southern rock, but dig it: There were *four* kings of rock & roll—two black, two white. Little Richard Penniman, Macon Georgia; Jerry Lee Lewis, Ferriday, Louisiana; Elvis Aaron Presley, Tupelo, Mississippi. And Chuck Berry, who was from St. Louis, but majority rules. Rock & roll and the blues were born in the South. So saying southern rock is like saying 'rock rock.' But on the other hand, it did give them a section to put us in. And though you've got all those rebel flag fliers there — ahem, we won't mention any names — it's not a bad section to be in. I've heard it so long, it is starting to fade out. The term. Not the music. The music still goes."

Ari Surdoval is a writer and editor living in Nashville, TN. To see more of his writing, check out his blog *The Big Get-Even* at arisurdoval.wordpress.com.

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BMI CELEBRATES 25 YEARS OF SXSW

In 1986, BMI found a kindred spirit in a baby music festival with big ideas. Twenty-five years later, SXSW sets the industry standard, and anchor sponsor BMI is still one of the festival's most dedicated supporters. BMI continued its tradition of ubiquitous activity at the festival, offering a slew of industry mixers; battery-charging showcases incorporating rock, pop, Latin, and singer/songwriters; and panels discussing film music composition and the art of songwriting. BMI's annual Friday night show was also a coup: BMI presented the Lost Highway 10th Anniversary Revue, celebrating a decade of the maverick imprint's music.



Laura Karpman, Carter Armstrong, Dayna Goldfine, BMI's Doreen Ringer Ross, and Seth Kaplan gather for a photograph before the "Sound Decisions: A Reality Check on Using Music in Film" panel.



Jeff Malmberg, director of *Marwencol*, which was named Best Documentary Feature at SXSW 2010; BMI's Doreen Ringer Ross; director Ron Mann and Richard Abramowitz enjoy BMI's annual SXSW film and television dinner mixer at Manuel's.



Composer Ed Rogers, BMI's Doreen Ringer Ross, composer Tony Morales and BMI's Anne Cecere pause for a photo at Manuel's.



San Diego band Silent Comedy relax in the BMI Live @ Cedar Door music lounge at SXSW. In the lounge, BMI offered demos of and answered questions about BMI Live, the new program that pays BMI songwriters for their live performances of their songs in any size venue, anywhere in the country.

BMI's Mark Mason, ACL Live/Moody Theatre's Freddy Fletcher, Lost Highway's Luke Lewis and BMI's Charlie Feldman pose backstage at the Lost Highway Records 10th Anniversary Revue.





Robert Earl Keen draws a sea of fans to the Lost Highway Records 10th Anniversary Revue. Staged at the ACL Live/Moody Theatre, the lineup also included Black Joe Lewis and The Relatives, Hayes Carll, Dan Tyminski, Ryan Bingham, and Lucinda Williams.

BMI's Brandon Haas (far left), Samantha Cox (third from left) and Casey Robison (far right), and *Billboard's* Lisa Howard (third from right) pause for a photo with Dry The River at the Acoustic Brunch, presented by BMI, *Billboard* and Southwest Airlines on the lawn at the Four Seasons Hotel.

NHL's Charles Coplin, sports industries consultant Diarmuid Quinn, retired New York Yankees All-Star outfielder and musician Bernie Williams, BMI's Hanna Bolte Pantle and Dallas Mavericks and HD.net owner Mark Cuban gather for a photo after their "Who's The Rockstar? Sports as Entertainment and How Music Fits In" panel.



Gary Clark, Jr. performs at BMI's annual SXSW Howdy Texas Party at Stubb's.



BMI's Porfirio Piña (third from right) poses for a photo with Bachaco at BMI's SXSW 2011 St. Patrick's Day Showcase at The Ghost Room.

BMI's Jody Williams and songwriters Hayes Carll, Hazel Dickens and Ron Sexsmith gather for a photo before their "Songwriters Explain Everything" panel.



Attorney Jim Zumwalt, BMI's Charlie Feldman, *Billboard's* Bill Werde, singer/songwriter Rayland Baxter and BMI's Beth Laird and Jody Williams gather at the Acoustic Brunch.

Daft Punk

Still Side-Stepping Celebrity & Magnifying Art

By Bruce Britt

If pop groups were held to strict truth-in-advertising standards, then Daft Punk might be sentenced for deceptive practices. Showcasing the talents of DJs Thomas Bangalter and Guy-Manuel de Homem-Christo, Daft Punk's name veritably defies literal interpretation. Maybe, just maybe a persuasive fan could argue that Daft Punk's guitar-free dance music represents some non-conformist, "punk" rebuke against modern musical trends. But "daft"?

Hardly.

If anything, Daft Punk's Grammy-winning original songs have earned world renown for their crafty contemporizing of '70s dance styles like disco and funk. The group's 2007 "Alive" tour helped cement their reputation for over-the-top staginess, with their beat-intensive music complemented by props like a pyramid, LED costumes and laser lighting. Daft Punk singles, including "Da Funk" (1996), "Around the World" (1997), "One More Time" (2000) and "Harder, Better, Faster, Stronger" (2001), are considered international dance classics. The duo's songs and albums appear to be full of winking inside jokes. Daft Punk's 1996 breakthrough album was titled *Homework* (a reference to their house music roots, perhaps?). Their 2001 follow-up album is titled *Discovery* ("disco-very"—get it?).

Yet for all their global renown, most fans probably couldn't identify Bangalter and de Homem-Christo in a police line-up. Forswearing celebrity, the duo always appears in public wearing ornate robot costumes, including metal-plated helmets that conceal their faces.

To illustrate Daft Punk's reputation for creating intelligent dance music, one need look no further than the duo's score to the 2010 science fiction thriller *Tron: Legacy*. Apparently knowing that they needed an impeccably credentialed musical group to help generate buzz for their movie, *Tron: Legacy* producers left nothing to chance, selecting Daft Punk to supply the film's futuristic score.

It proved to be a sound business decision. The score, which features the duo performing with a massive orchestra, has been hailed as a triumphant reconciliation of classical-styled symphonic music and contemporary electronic sounds. Daft Punk's score was ar-

For all their global renown, most fans probably couldn't identify Thomas Bangalter and Guy-Manuel de Homem-Christo in a police line-up.

ranged and orchestrated by Joseph Trapanese, who stated early in the planning process that he is a reverent Daft Punk fan. Bangalter and de Homem-Christo collaborated with Trapanese for two years on the score, from pre-production to completion.

For Bangalter and de Homem-Christo, "Tron" meant working far



outside their comfort zone. "This project is by far the most challenging and complex thing we have ever been involved with," Bangalter told *Fact Magazine*. "Coming from our background of making electronic music in a small bedroom, and ending up having our music performed by a 90-piece orchestra, with some of the best musicians in the world . . . We are lucky to have had the opportunity to experience some powerful moments artistically over the years, but recording this orchestra was a very intense experience."

Hailing from Paris, France, Daft Punk began life in the late '80s as a trio named Darlin'. The group was inspired to change their name after a negative review referred to their music as "a bunch of daft punk." Trimming down to a duo, Daft Punk eventually became a vital part of the French progressive music scene, which includes acts like Air and Dimitri from Paris. But Daft Punk rocketed to the forefront of the Gallic pop movement by appropriating their acid house and techno influences, and incorporating disarming elements of pop, indie rock and hip-hop.

The group broke internationally in 1996 with their burbling house hit, "Da Funk." Today, the song and its Spike Jonze-directed music video are considered classics of the 1990s electronic dance-music genre. In September 2010 Pitchfork Media included the song at number 18 on their Top 200 Tracks of the '90s.

Like Radiohead and Nine Inch Nails, Daft Punk's wide-ranging creative ambitions have spawned a series of much-talked about multimedia projects. Their sensational live performances aside, Bangalter and de Homem-Christo are reputed for creating music videos that incorporate animation and film short conceptualism.

The legendary clip for "Da Funk" follows the woebegone exploits of a man-sized dog. Directed by Spike Jonze (*Being John Malkovich*, *Adaptation*), the "Da Funk" clip makes subtle statements about alienation in modern life, but Bangalter and de Homem-Christo dismiss such interpretations out of hand.

"There's no story," Bangalter said in 1997. "It is just a man-dog walking with a ghetto-blast in New York."

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

FOR GOOD CHARLOTTE

It's All About the Songwriting

By Russell Hall

Good Charlotte's Joel Madden and Benji Madden have always had grand ambitions. Back in the mid '90s, when most upstart bands were drawing inspiration from the indie scene, the twin brothers were already aiming toward classic-rock-scale success.

"Our dream was to play big shows, and to have our pictures on the walls in Hard Rock Cafes," says Joel, who handles lead vocals for the group. "We used to love looking at the photographs in those places, photos of bands America loves. We weren't exposed to lots of different types of music where we grew up. We grew up listening to mainstream rock radio."

Formed in 1996, when the Madden twins were just 16 years old, Good Charlotte immediately set out to fuse youthful pop energy to the mainstream rock they loved. Based in Waldorf, Maryland, the Maddens, along with a couple of high school chums, quickly made a name for themselves playing clubs in nearby Washington, D.C. Epic Records took notice, and the group was awarded a lucrative multi-album deal.

Released in 2000, Good Charlotte's self-titled debut album made minor waves, but it was their 2002 disc, *The Young and the Hopeless*, that catapulted the group to stardom. Powered by the singles "Lifestyles of the Rich & Famous" and "The Anthem," the album rocketed to multi-platinum sales. All of 22 at the time, the Maddens were nonetheless prepared, for the most part, for the onslaught of attention.

"Had success come with our first album, most likely we would have spiraled out of control," says Joel. "And even with the second album, we weren't completely ready. We've made some mistakes along the way,

"OUR GOAL IS TO WRITE MEMORABLE SONGS," SAYS JOEL MADDEN. "EACH TIME WE SIT DOWN TO WRITE, WE HAVE HOPES OF COMING UP WITH SOMETHING THAT WILL BE REMEMBERED FOREVER."

but we've learned a lot as well. The last ten years have been a roller-coaster ride."

Good Charlotte has since pushed the envelope. 2004's *The Chronicles of Life and Death* saw the group introduce string arrangements and ambient textures into their sound. 2007's *Good Morning Revival* dabbled in dance-punk and electronica. Still, the band — which by then had settled into the current lineup of the Maddens (with Benji on guitar), Dean Butterworth (drums), Paul Thomas (bass) and Billy Martin (guitar) — never completely forsook the adrenalin-stoked pop style on which they made their name.

All of which makes Good Charlotte's latest album, *Cardiology*, the perfect disc to release at this point in their career. Newly signed to Capitol Records, the group opted for a back-to-basics approach, mixing the youthful spirit of their early days with the most song-friendly aspects of their recent work.

"It was all about the songwriting this time around," Joel explains, "and less about

trying to experiment with sounds. We wanted every song to be strong, and each one to be able to stand by itself. Every song has its own vibe and its own little spot on the album. I love them all for different reasons."

Punk-pop moments include "Let the Music Play," an explosive rocker fitted with searing walls of guitar, and "Counting the Days," a hyper-charged scorcher that's equal parts Avril Lavigne and Green Day. More interesting, however, are those instances in which Good Charlotte ratchets down the tempo. The autobiographical "1979" inches close to the mainstream rock classic the group has been striving toward. In addition, Joel's recent marriage to Nicole Richie, coupled with raising their two toddlers, inspired the beautiful ballad "Harlow's Song (Can't Dream Without You)."

"That song came to me late one night in the studio," he says. "It actually wasn't intended for the album; it was just something really simple that I wrote for my daughter. But when I played it for Benji, he said, 'We have to record this. We have to finish it.'"

Madden goes on to say he sometimes turns to his father-in-law, Lionel Richie, for career and songwriting advice. "He and I have an awesome relationship," he says. "We talk music all the time. He's my go-to guy."

Still, he feels the best work from Good Charlotte is yet to come. "Our goal is to write memorable songs," he says. "We're

not there yet, but we're getting closer. Each time we sit down to write, we have hopes of coming up with something that will be remembered forever. That's our dream."

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



TAYLOR SWIFT, LIZ ROSE, BILLY SHERRILL TAKE TOP BMI COUNTRY HONORS

BMI saluted the songwriters and publishers behind country music's most-performed songs of the past year on November 10 during the 58th annual BMI Country Awards. The ceremony was held in the company's Music Row offices. BMI President & CEO Del Bryant hosted the gala with Jody Williams, Vice President, Writer/Publisher Relations, Nashville.

At 20 years old, Taylor Swift became the youngest person ever to win the BMI Country Songwriter of the Year crown. Swift earned the award thanks to her self-recorded compositions "Fifteen," "White Horse" and "You Belong With Me," as well as "Best Days of Your Life," recorded by Kellie Pickler.

"You Belong With Me" also earned Swift her third consecutive BMI Country Song of the Year win, making her the only songwriter ever to win the award three years in a row. In 2008, she became the youngest songwriter ever to win the honor,

while earlier this year she became the youngest individual ever to pen the BMI Pop Song of the Year. Co-written with frequent collaborator Liz Rose, the song is published by Sony/ATV Tree, Taylor Swift Music, Orbison Music LLC, and Wagnerville Music.

Another highlight included Sony/ATV Music Publishing Nashville earning its ninth consecutive BMI Country Publisher of the Year title.

Billy Sherrill, the father of the contemporary country sound, was named a BMI Icon. The Icon designation is given to BMI songwriters and artists who have had "a unique and indelible influence on generations of music makers." Sherrill has received

more BMI Country Awards than any other songwriter in history, and was named BMI Country Songwriter of the 20th Century in 1999. As a BMI Icon, he joins a list of past honorees that includes Kris Kristofferson, John Fogerty, Willie Nelson, Isaac Hayes, Merle Haggard, Brian Wilson, Dolly Parton, Loretta Lynn, the Bee Gees, James Brown, and more.

An all-star tribute paid homage to Sherrill's genre-shaping work as a producer and songwriter. Ronnie Dunn performed "The Most Beautiful Girl"; Martina McBride delivered "'Til I Can Make It on My

Own"; Faith Hill contributed "Stand By Your Man"; and George Strait offered "My Elusive Dreams."

A complete list of BMI Country Award winners is available on bmi.com.



BMI President & CEO Del Bryant congratulates Icon honoree Billy Sherrill and Country Songwriter of the Year and co-writer of BMI Country Song of the Year Taylor Swift.



BMI President & CEO Del Bryant; Martin Bandier, Chairmen and CEO of Country Publisher of the Year Sony/ATV Music Publishing LLC; Icon honoree Billy Sherrill; Taylor Swift, Songwriter of the Year and co-writer of "You Belong With Me," the BMI Country Song of the Year; Liz Rose, co-writer of BMI Country Song of the Year "You Belong With Me"; BMI Vice President Jody Williams; Troy Tomlinson, President CEO, Sony/ATV Music Publishing Nashville; and BMI Assistant Vice President Clay Bradley.



An all-star tribute to Icon honoree Billy Sherrill included (top) Ronnie Dunn performing "The Most Beautiful Girl," (bottom, left to right) Martina McBride singing "Til I Can Make It on My Own," Faith Hill performing "Stand By Your Man" and George Strait offering "My Elusive Dreams."

Songwriter of the Year Taylor Swift

Song of the Year "You Belong With Me"

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BMI Icon Billy Sherrill

Liz Rose



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George Ducas
Pure Blue Music

AMERICAN RIDE
Dave Pakanish
Joe West
Songs For My Good Girl
Sony/ATV Tree
Totally Weightless Music

BAREFOOT AND CRAZY
Rhett Akins
Dallas Davidson
EMI-Blackwood Music, Inc.
Rhettneck Music
String Stretcher Music

BEST DAYS OF YOUR LIFE
Taylor Swift
Sony/ATV Tree
Taylor Swift Music

BIG GREEN TRACTOR
Jim Collins
Hope-N-Cal Music
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Sony/ATV Tree
Taylor Swift Music

GETTIN' YOU HOME (THE BLACK DRESS SONG)
Cory Byrnes
Kest Blary
I Want To Hold Your Songs

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Sixteen Stars Music
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LOVE YOUR LOVE THE MOST
Eric Church
Michael Henney
Sinnerlina
Sony/ATV Acuff Rose
Sony/ATV Tree

I WANNA MAKE YOU CLOSE YOUR EYES
Brett Beavers
Chestnut Barn Music
Chrysalis One Songs

I'LL JUST HOLD ON
Troy Olsen
Bryan Simpson
Hillbilly Poetry
Mr. Noise Music

I'M ALIVE
Dean Dillon
Sixteen Stars Music
Sony/ATV Acuff Rose

IT HAPPENS
Kristian Bush
Bobby Pinson
Bobby's Song and Salvage
Dirkpit Music
EMI-Blackwood Music, Inc.
Music of Stage Three

IT'S AMERICA
Angela
Stanky Dank
Songs of Windswept Pacific

KISS A GIRL
Keith Urban
Mary Rose Music
Songs of Universal, Inc.

A LITTLE MORE COUNTRY THAN THAT
Wynn Varble
Previous Flour Music
Warner-Tamerlane Publishing Corp.

LOVE YOUR LOVE THE MOST
Eric Church
Michael Henney
Sinnerlina
Sony/ATV Acuff Rose
Sony/ATV Tree

LOVE YOUR LOVE THE MOST
Eric Church
Michael Henney
Sinnerlina
Sony/ATV Acuff Rose
Sony/ATV Tree

LOST YOU ANYWAY
Toby Keith
Bobby Pinson
Bobby's Song and Salvage
Music of Stage Three
Takeru Tunes

LOVE YOUR LOVE THE MOST
Eric Church
Michael Henney
Sinnerlina
Sony/ATV Acuff Rose
Sony/ATV Tree

NEED YOU NOW
Dave Haywood
Charles Kelley
DWHaywood Music
RADIOBULLETPUBLISHING
Warner-Tamerlane Publishing Corp.

NOTHIN' TO DIE FOR
Lee Thomas Miller
New Songs of Sen Gayle
Noah's Little Boat Music

ONE IN EVERY GROWD
Ira Dean
Eddie Montgomery
Pinola's Ground Music
White Monkey Music

ONLY YOU CAN LOVE ME THIS WAY
Steve McEwan (PRS)
John Reid
Birds With Ears Music
EMI-Blackwood Music, Inc.
Sony/ATV Songs LLC

PEOPLE ARE CRAZY
Bobby Braddock
Troy Jones
Crosier Music Enterprise LLC
Sony/ATV Tree
Tiltwheel Music

RED LIGHT
Melissa Pierce
BMG Platinum Songs US
Roger's Dream Music

RED LIGHT
Melissa Pierce
BMG Platinum Songs US
Roger's Dream Music

RIDE
Michael Dwyer
Andrew Duff
Chris Robbins
Cartunes
How 'Bout That Skyline Music
Songs of Mighty Isis

SHE'S COUNTRY
Danny Myrick
Bridgette Tatum
Cathalachi Twang
Root 49 Music
Soulride Music

SHINE
Jim Beavers
Beavertime Tunes
Sony/ATV Tree

SMALL TOWN USA
Justin Moore
Universal Music-Z Songs
West Bay St. Music

SOUNDS LIKE LIFE TO ME
Phil O'Donnell
Wynn Varble
Daphil Music
Immakalee Music
Previous Flour Music
Warner-Tamerlane Publishing Corp.

SOUTHERN VOICE
Bob DiPiero
Tom Douglas
Love Monkey Music
Sony/ATV Tree
TomDouglasMusic

STRANGE
Wendell Mobley
Boatwright Baby
Warner-Tamerlane Publishing Corp.

THAT'S HOW COUNTRY BOYS ROLL
Dallas Davidson
EMI-Blackwood Music, Inc.
String Stretcher Music

THAT'S HOW COUNTRY BOYS ROLL
Dallas Davidson
EMI-Blackwood Music, Inc.
String Stretcher Music

TOES
Zac Brown
Wyatt Durrette
John Hopkins
Shawn Mullins
Angelika Music
Brighter Shade Publishing
Roadside Music
Weinerhound Publishing

THE TRUTH
Ashley Monroe
Reynson Publishing Corporation

WHATEVER IT IS
Zac Brown
Wyatt Durrette
Angelika Music
Weinerhound Publishing

WHERE I'M FROM
Patrick Davis
EMI-Blackwood Music, Inc.
Patrick Davis Music

WHITE HORSE
Liz Rose
Taylor Swift
Coke Taker Music
Sony/ATV Tree
Taylor Swift Music

WHITE LIAR
Natalie Hemby
Miranda Lambert
Pink Dog Publishing
Sony/ATV Tree
Tiltwheel Music

WHY DON'T WE JUST DANCE
Jim Beavers
Beavertime Tunes
Sony/ATV Tree

WILD AT HEART
Stephanie Bentley
Fox Fun Music

YOU BELONG WITH ME
Liz Rose
Taylor Swift
Orbison Music LLC
Sony/ATV Tree
Taylor Swift Music
Wagnerville Music

BMI STAGE ACCENTS ACL 2010

BMI orchestrated another strong stage during the 2010 Austin City Limits Music Festival, October 8-10 in Austin's Zilker Park. The BMI stage pulled from all over the country and across the pond for a deliciously schizoid twang-punk-soul-folk sonic bender featuring Two Tons of Steel, Ponderosa, the Kicks, the Ettes, Sarah Harmer, Caitlin Rose, Run with Bulls, the Jane Shermans, Dan Black, David Bazan, Ruby Jane, SPEAK, MyNameIsJohnMichael, Henry Clay People, and T-Bird and the Breaks.

Two Tons of Steel bring homegrown twang to the BMI stage.



Dan Black draws a crowd to the BMI stage.



BMI's Clay Bradley and Mark Mason, C3's Charlie Walker, Madison Square Garden President Jay Marciano, Madison Square Garden Executive Chairman/JD and the Straight Shot frontman Jim Dolan, and BMI's Charlie Feldman enjoy the shade by the BMI stage.



Pictured backstage are BMI's Mark Barron and Charlie Feldman, BMI stage performer Caitlin Rose, BMI's David Claassen, and Entercom's Alan Kirshbom.



The Kicks take the stage.

The Black Keys: Sittin' on Top of the World

By Ari Surdoval

Back last February when the Black Keys nabbed two Grammy Awards, it was one of those rare moments when the parallel musical universe — you know, the one that ought to be — allows a quick glimpse of itself in the blinding white klieg lights and television cameras before it slips back into the long shadows and small rooms where it is forever born and dying.

It was in one of those small rooms in Akron, Ohio, that the Black Keys — drummer Patrick Carney and guitarist Dan Auerbach — first came together in the late '90s.

"I had this fascination with four-track recorders when I was in high school," Carney told NPR's Terri Gross earlier this year. "And that's how the band started. Dan was just starting to play guitar, and I was just starting to get into this four-track recorder I bought. And Dan knew I had a drum set I couldn't play. And our brothers encouraged us to get together and jam."

A few years later, when Carney had upgraded to a digital recorder he was learning to use, he invited Auerbach over again.

"Dan came over and the rest of the band didn't show up," Carney said. "And we decided to just record some stuff anyway. That day we made a six-song demo and we sent it around and got our first record deal."

From there, the Black Keys followed the grand tradition of almost all American rock & roll bands. They crisscrossed the country in a van, chipping fans from the monolithic slab of belligerent, disinterested drunks, living on the nickel, sleeping on floors, half Kerouac, half Black Flag. Most bands break even at best, then break up when they can't take it anymore. But the Black Keys didn't give up. Instead, they got better. And better.

With each release — from their 2002 debut *The Big Come Up*, which combined the gritty minimalism of Mississippi's Fat Possum blues artists with a big Zeppelin wallop and sludgy *Nuggets*-style interpretations of the Beatles and Taj Mahal, all the way to 2010's *Brothers*, the one that earned them the Grammy wins — the Black

Keys have dug deeper into their sound, their playing and their writing. Every year, they sound like a better version of themselves, anchored by Carney's thunderous drumming and propelled by Auerbach's thick, grimy guitar playing and truly soulful vocals.

Along the way, the Black Keys have found a surprisingly prodigious demand for their music — not from radio, but from brands. At first, beleaguered by the worn-out concept of selling out often perpetuated by people who have never tried to make a living as a musician, Auerbach and Carney were conflicted. They turned their back on small fortunes before they came to their senses and started saying yes.

To date, their music has been featured in ads for Cadillac, Victoria's Secret, Zales and Subaru, among many others.



With each release, the Black Keys have dug deeper into their sound, their playing and their writing. Along the way, they have found a surprisingly prodigious demand for their music — not from radio, but from brands.

"We've probably done 25 pretty big TV ads and we have done a lot of movies as well," Carney told NPR. "The first offer we ever had to have a song in commercial was from an English mayonnaise company, and they offered us a lot of money. Crazy money, especially at the time — it was insane."

"We were touring," added Auerbach. "But you have to keep in mind that we were touring in a minivan, just the two of us at that point. And then we got this offer

for more money than our parents make in a year, combined."

Taking the advice of an old manager, they passed on that offer and a string of offers that followed. Then, they took a chance, and TV became the Black Keys radio.

"A lot of people see a Nissan ad and they see a finished product in a record store or on iTunes and that's the face of the band," Carney said. "What they don't see is that we made *Brothers* in a cinderblock building in the middle of nowhere in Alabama, with five microphones and a guitar amp and a drum set. I don't know what that means, exactly, but I do know we didn't spend a lot of money making this record, and it's an honest way of approaching making music."

Ari Surdoval is a writer and editor living in Nashville, TN. To see more of his writing, check out his blog *The Big Get-Even* at arisurdoval.wordpress.com.

Alexandre Desplat

Brings Music to 'The King's Speech'

By Lisa Zhito

How do you score a film about a man who stutters?

That challenge fell to French composer Alexandre Desplat, whose thoughtful work on *The King's Speech* earned him an Oscar nomination for Best Original Score, his fourth such nod in five years.

"The best score for this kind of film is subtle, one that's not showing off," Desplat explains, and indeed, Desplat's score is striking for its economy. Unlike his work on such blockbusters as *The Twilight Saga: New Moon* and *Harry Potter And The Deathly Hallows* — films that seem filled with music — *The King's Speech* required a more strategic approach.

"It's a film where the music is not here to shine," Desplat notes. "But I think if you take the music I wrote out there would be huge hole, because the music is conveying what the character cannot ex-

this goes under the skin of the audience and emphasizes all of the emotions and suffering that the king has."

This deliberate approach is what makes Alexandre Desplat a favorite among the industry's celebrated film directors. Desplat's résumé is filled with critically lauded award-winners: Steven Frears's *The Queen*, Wes Anderson's *Fantastic Mr. Fox*, Roman Polanski's *The Ghost Writer* and David Fincher's *The Curious Case of Benjamin Button*, to name a few. Desplat integrates storylines, character arcs, tone and setting into his musical compositions, and does so in unexpected ways.

"I remember when I did 'Girl with the Pearl Earring,'" he recalls. "I was hired because I suggested we not use period instruments. Instead, I suggested we have a modern setup, modern instrumentation that would refer to what period it was by using very gentle sounds. Like a trumpet with a mute, which creates an eerie, dated sound that could sound Baroque without being Baroque instruments."

Desplat played with sound in a different way on *The King's Speech*.

"I needed to find a sound that could bring us to back to that time period, and that is where the genius of Pete Cobbin came in," says Desplat. Cobbin, chief engineer at Abbey Road Studios, discovered the studio possessed the actual microphones used by King George VI and the royals depicted in the film. He suggested wiring them in to the studio. Desplat was thrilled with the results.

"They gave the sound a patina. They gently date it, without it being something that sounds like a special effect. Like a filter, a veil in front of the serial image. It was so wonderful that [director] Tom Hooper decided to re-record all the speeches through them. So all of the king's speeches that you hear in the film, it's Colin Firth speaking through this very microphone! All because of this great idea that Pete Cobbin had."

Such serendipitous discoveries are what excite Desplat about his work. A self-described cinephile, Desplat says music and film "are completely merged in my brain." When a score informs the filmmaking

Alexandre Desplat integrates storylines, character arcs, tone and setting into his musical compositions, and does so in unexpected ways.

process and vice versa, as it did in *The King's Speech*, the result is a truly collaborative creative effort.

"All along, every element is connected. There's the emotional power of the modern set-up, the veiled sound through the royal microphone, the interweaving way of writing music under the dialogue, the repetitive notes of the piano that let you feel that the king is stuck: all of these elements make the movie.

"That is why I'm so passionate about making music for movies, because you dive in and find the best ideas to bring to life a collective piece of art."

Composing "is not a job for me," he adds. "And that explains why I never stop. Even though it's tough on your body and your brain and the sacrifices you have to make, what can I do? I'm passionate about it so I never stop."

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

press. Not only that, subliminally, I injected things that I'm sure the audience cannot analyze, but they can feel.

"For example how do you express stuttering in music? Well you can't just repeat the same chord. I found the idea of repeated notes, this thing that can't evolve because it's like it's stuck, the key is stuck. The music is an echo of the king's difficulties. And I'm certain



Composers, Singer/Songwriters Shine In BMI's Sundance 2011 Schedule

Once again, BMI joined the annual migration to Park City, Utah, for the 2011 Sundance Film Festival. BMI and Sundance partnered to present cornerstone events, including the thirteenth annual composer/director roundtable and ninth annual Snowball concert, featuring Robert Randolph and the Family Band. BMI's annual Zoom dinner also offered its signature blend of new friends, familiar faces, and feel-good food.



BMI's Ray Yee and Doreen Ringer Ross pause for a photo with composer Harry Gregson-Williams before the composer/director roundtable.



Composers Nathan Barr and George S. Clinton, BMI's Doreen Ringer Ross, agent Rob Messenger, and composer Clinton Shorter pose at the BMI Zoom Dinner.



Pictured at the composer/director panel are (back row) composer Nathan Barr; director Matthew Chapman; composers Alex Wurman, Vivek Maddala, and Eric D. Johnson; director George Ratliff; composer George S. Clinton; BMI's Doreen Ringer Ross, who served as panel moderator; composer iZLER; directors Andrew Maclean and Kurt Norton; composer Peter Golub; (front row) director Drake Doremus; composers Dustin O'Halloran and Harry Gregson-Williams; directors Jill Sprecher and Susan Saladoff; composers Michael Mollura and Jaymee Carpenter; director Yoav Potash; composer Ginger Shankar; and director Maryam Keshavarz.

PHOTOS: RANDALL MICHELSON



BMI's Tracie Verlinde, singer/songwriters Lucy Schwartz, Brett Dennen, and Allen Stone, and BMI's Samantha Cox pause for a photo at BMI's annual Snowball.



BMI's Doreen Ringer Ross and Sundance Institute Executive Director Keri Putnam enjoy the BMI Zoom Dinner.



Singer/songwriter David Poe performs at BMI's annual Snowball.



Composers iZLER, Alec Puro, and Daniel Licht, agent Seth Kaplan, and composer Pinar Toprak mingle at the BMI Zoom Dinner.

Robert Randolph and BMI's Doreen Ringer Ross enjoy dinner at Zoom.



Robert Randolph and the Family Band headline BMI's annual Snowball.



Allen Stone delivers a strong set at BMI's Snowball.

Kike Santander, Horacio Palencia, Espinoza Paz Top BMI Latin Awards

BMI honored Latin music's creators during the 18th Annual BMI Latin Music Awards, held March 10 at the Bellagio in Las Vegas. Master songwriter, producer, and musician Kike Santander received the BMI President's Award, which celebrates his distinct and profound influence on the entire entertainment industry. Horacio Palencia was named Songwriter of the Year, while "Lo Intentamos" earned Song of the Year honors for writer Espinoza Paz and publisher Editora Arpa Musical. Universal Music Publishing Group garnered the prestigious Publisher of the Year crown.

Hosted by BMI President & CEO Del Bryant and Delia Orjuela, BMI Vice President, Latin Music, the ceremony also saluted the writers and publishers of the past year's 50 most-performed Latin songs on U.S. radio and television. BMI represents Latin songwriters based in the U.S. and around the globe through reciprocal agreements with sister performing right organizations in the songwriters' home countries.

Three-time BMI Latin Songwriter of the Year Kike Santander has earned 25 BMI Latin Awards. He has received three Latin Grammys including Producer of the Year, and was crowned Billboard Latin Songwriter of the Year in 1999. A brilliant songwriter, producer, arranger, and musician, he has written and/or produced smashes for artists including Alejandro Fernández, Gloria Estefan, Marc Anthony, Thalía, Cristian Castro, Carlos Santana, Jennifer Lopez, David Bisbal, Chayanne, Nestor Torres, and more. In receiving the BMI President's Award, Kike Santander joins an elite list of past honorees that includes Juanes, Taylor Swift, Emilio and Gloria Estefan, and Willie Nelson.

For a complete list of 2011 BMI Latin Awards winners, please visit www.bmi.com/latin.



President's Award recipient Kike Santander is congratulated by BMI Vice President, Writer/Publisher Relations, Latin Music, Delia Orjuela and BMI President & CEO Del Bryant.



Latin Songwriter of the Year Horacio Palencia proudly displays his awards.



Pictured onstage are (l-r) Eddie Fernandez and David Renzer of Latin Publisher of the Year Universal Music Publishing; BMI's Delia Orjuela; tribute performer Nacho; President's Award honoree Kike Santander; tribute performers Chino and David Bisbal; and BMI's Del Bryant.

An all-star musical tribute to President's Award honoree Kike Santander included performances by (clockwise, from top right) Rayito, Ella y El, Alex Cuba, Cristian Castro, David Bisbal and Chino y Nacho.



PRESIDENT'S AWARD
KIKE SANTANDER

SONG OF THE YEAR
"LO INTENTAMOS"
ESPINOZA PAZ

SONGWRITER OF THE YEAR
HORACIO PALENCIA

BMI LATIN AWARDS

2011

PUBLISHER OF THE YEAR
UNIVERSAL MUSIC
PUBLISHING GROUP

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Juan Luis Morera Luna "Wisin"
Llandel Veguilla Malavé "Yandel"
Blue Kraft Music Publishing
EMI-Blackwood Music, Inc.
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Yedillo Villa
Sempre Music

Al Menos
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Tavo Lana (SACM)
Versado Music

Ando Bien Pedito
Marco Figueroa
Editora Arpa Musical

Ayer La Vi
Christian Colón "Kheiz"
Angel Rivera "Angel"
Hustville Music Publishing
Ven Bailado Music Publisher

Como Un Tatuaje
Espinoza Paz
Editora Arpa Musical

Déjame Entrar
Ernan Jiménez "Makano"
Nayo Panama Publishing

Derecho De Antigüedad
Bernardo Eloy Urias Camacho
Promosongs International

Dime Si Te Vas Con Él
Fernando Cabrera "Mr. Saik"
Victor E. Delgado "Predikador"
Flex
Fernando Cabrera Guzmán Music
Predikador Music Publishing
Romantic Style Publishing

El Boleado
Larry Hernández
Mendetta Music Publishing

El Culpable Soy Yo
Gloria España
Blue Deep Publishing

El Katch
José Alfredo Ríos "El Komander"
peermusic, ll, Ltd.
Twins House of Music

Eres
J.P. "Pauly" Hernández
Cruz Martínez
CK&S Music
Minot Musical
Sony/ATV Melody

Esa Muchachita
Juan Vicente Zambano
Universal-Música Unica Publishing

Fui
Angela Dávalos
Sony/ATV Latin Music Publishing LLC

Gracias A Ti
Juan Luis Morera Luna "Wisin"
Llandel Veguilla Malavé "Yandel"
Universal-Música Unica Publishing

Hasta Abajo
Sly Dunbar (PRS)
Fred Lind
Don Omar
Crown P Music Publishing
Diego V Music Publisher
Universal-Songs of PolyGram International, Inc.

Hay Ojitos
Carmelita Reyna (SACM)
EMI-Blackwood Music, Inc.

Humano
Richard Marañón
Luz Ríos
LCR Records, Music and Publishing
NZM Music

La Galabaza
Jesús Omar Tarazon
Editora Arpa Musical

Lo Hecho Está Hecho
Shakira
Aniwi Music LLC
Sony/ATV Melody

Lo Intentamos
Espinoza Paz
Editora Arpa Musical

Loba
Sam Endicott
Shakira
Aniwi Coast Music
Aniwi Music LLC
Sony/ATV Melody

Manos Al Aire
James Bryan (SOCAN)
Alex Cuba (SOCAN)
Nelly Furtado (SOCAN)
EMI-Blackwood Music, Inc.
Sony/ATV Songs LLC
Universal-Música Unica Publishing

Me Enamoré De Ti
Chayanne
Jose Javier Diaz
El Rincón Music, Inc.
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peermusic ll, Ltd.

Me Gusta Todo De Ti
Horacio Palencia
RCP Global Publishing

Mi Cama Huele A Ti
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Universal Music-Careers

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Jesús Alberto Miranda "Chino"
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Rich P Publishing
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No Sé Vivir
René Tovar Hernández
Car-Mex Music

Otro De Esos Gueños
Horacio Palencia
RCP Global Publishing

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Natalia Jiménez Sarmiento (SGAE)
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Se Nos Murio El Amor
Ramón González Mora
Seg-Son Music, Inc.

Sentimientos De Cartón
Marco Antonio Pérez
SER-CA Publishing, Inc.

Sexy Robótica
James Brown
Don Omar
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Dynamix Publishing Co.
Warner-Tamerlane Publishing Corp.

Si Tú Te Vas
Humberto Plancarte Farfán
Ediparty

Sin Evidencias
Victor Oscar Diaz Rodríguez
Mayra Music Publishing

Sin Ti No Vivo
José Angel Medina
Canciones Hit Music
Versatil House of Music, Inc.

Soy Todo Tuyo
Mario Quintana
Canciones Primo Music

Sufre
Edgar Cortázar
Adrián Pieragostino
Universal Music-Careers
Warner-Tamerlane Publishing Corp.

Te Amo Tanto
Victor E. Delgado "Predikador"
Flex
Predikador Music Publishing
Romantic Style Publishing

Te Ves Fatal
Fato (SACM)
Mexican Music Copyright, Inc.

Tu Defecto
Manuel Eduardo Toscano
Máximo Aguirre Music Publishing, Inc.

Ya Lo Sé
José "Pepe" Carza
Editora Arpa Musical

Yo No Sé Mañana
Jorge Villamizar
Warner-Tamerlane Publishing Corp.



DON OMAR

KING AND KINGMAKER



By Joy Ramirez

Don Omar wears many hats. To the die-hard fans of reggaeton in his native Puerto Rico and all over Latin America, he is “the Don,” a pioneer of the genre. To movie lovers and fans of fast cars, he is Rico Santos in the street-racing action film series *The Fast and the Furious*. And to hundreds of millions of YouTube viewers, he is that suave guy on a boat singing the huge international hit “Danza Kuduro.”

Most recently the self-described “King of Kings,” which is also the title of his highly acclaimed and multi-platinum 2006 album, finds himself in the driver’s seat of a new racecar as well as a new company and record label, Orfanato Music Group. That is a lot for one man, even a superstar, to keep in play. But Don Omar is used to the spotlight. His very first studio album, *The Last Don*, followed by its live version, sold over a million copies worldwide. The album solidified Omar’s status as one of Latin music’s most successful crossover artists — ever.

After that global splash of his first two albums, the magnetic singer went in another direction and released the 2009 electro-pop record with a sci-fi theme, *iDon*. An experimental foray into other styles that no one was expecting, it displayed Omar’s musical versatility but had his loyal fan base wondering if the king of reggaeton had permanently changed course.

However, with the release last fall of *Don Omar Presents: Meet the Orphans*, Omar has returned to his Latin roots. The album showcases the emerging talents of the artists and producers that make up his new Orfanato Music Group. The first two singles, “Danza Kuduro,” the YouTube phenomenon featuring French-Portuguese singer Lucenzo, and the reggaeton anthem “Hasta Abajo,” have both topped the charts. “Danza Kuduro” has been on the Billboard top Latin songs chart for 30 weeks, and the video is set to break a record with over 100 million views on YouTube.

The release of the album’s third single, “Taboo,” has generated considerable hype, given its history. It’s a new take on the classic Latin dance hit “Llorando se fue,” also known as “La Lambada.” Originally written and recorded by the Bolivian group Los Kjarkas in 1981, it ignited a firestorm when in 1989 the French pop group Kaoma released an unauthorized version that became a worldwide summer hit and

started the Lambada dance craze. A lawsuit followed.

“El Rey” Don Omar, however, is the first artist ever to receive full permission from the band to use the song in his re-adapted version of the immensely popular dance tune. “Taboo” is featured in the fifth installment of *The Fast and the Furious* and its much-anticipated video, shot in the Dominican Republic and Brazil, will be released in late April just as the film hits theaters.

Omar credits the interconnectivity fostered by the digital age for his mega stardom and the fact that his songs now become, in his words, “iconic songs,” accessible and wildly popular all over the world. It doesn’t hurt that the songs in question are also expertly crafted smashes, whose grooves transcend language and locale.

DON OMAR
CREDITS THE
INTERCONNECTIVITY
FOSTERED BY THE
DIGITAL AGE FOR HIS
MEGA STARDOM.

“The future of music is what motivates me,” says Omar. “My number one goal in my new role as president of my record label is to preserve the music industry. The only answer is the Internet. I’ve been making music for 17 years and none of the systems are more effective than having a personal relationship with my fans via the Internet.”

And that personal touch is never more evident than when the 33-year-old talks about the vision for his new label. He is like a godfather to new talent, a role he takes very seriously. He brings artists under his wing (and his ever-growing sphere of influence) and in turn, brings the music he loves to more and more fans all over the world. Add one more hat to the hat rack: mentor.

But the man of many turns remains constant in his vision. “Now,” he says, “I want to be Don Omar more than ever.”

Joy Ramirez is a freelance writer living in Nashville. She has taught courses in Italian literature and film at Vanderbilt University and writes about food, travel and music.

SHOWCASE ROUND-UP

Throughout the year, all over the country and across the pond, BMI showcases hundreds of promising new voices and established greats. Latin, folk, pop, country, urban, rock, and sounds dancing proudly in between — it's all flourishing live, right in front of our ears.



ERIKA GOLDRING

The Civil Wars perform at the Acoustic Brunch, presented by BMI, *Billboard* and Southwest Airlines on the lawn at the Four Seasons Hotel during SXSW 2011.



Little Fish delivers a strong set at a recent BMI showcase in London, co-presented by Gibson Guitars, The Institute, SAE Institute and venue host the Hard Rock Café.



Zone 4 recording artist Lloyd performs a medley of hits at the BMI-sponsored Symmetry Live event honoring Polow Da Don at the W Atlanta – Downtown.



Kevin McCall performs at BMI's latest installment of its Next Fresh Thing showcase series at the Viper Room.

KATRINA JENSEN

Chino y Nacho perform during "Los Producers Charity Show" in Las Vegas. The duo's *Mi Niña Bonita* won Latin Grammy for Best Urban Music Album the following evening.



Gareth Asher performs at BMI's Symmetry Live in Atlanta.



Ruby Jane performs at BMI's East Side Sounds In Nashville.



Neon Hitch performs at the BMI/Spin showcase at the Highline Ballroom in New York City.



White Belt Yellow Tag performs at BMI's CMJ showcase at Bar Matchless in Brooklyn.

Valeria performs at BMI's "El Otro Lado Del Hip-Hop" in Santa Monica.



ARNOLD TURNER

DREW MAYNARD

RAY TAMARRA

PENNYLANEPHOTOS.COM

RAY TAMARRA

EDDIE SAKAKI

New Media Scene

BMI Pacts with Sony's Qriocity Streaming Service



BMI is continuing its long-standing commitment to building the market for digital music by announcing a partnership with Sony's multi-platform streaming digital music service "Music Unlimited powered by Qriocity™." With the agreement, Music Unlimited can stream the more-than 6.5 million musical compositions in the BMI repertoire. The agreement covers U.S. public performances of works from over 475,000 songwriters, composers and music publishers represented by BMI.

"Music Unlimited powered by Qriocity" is a new, cloud-based, digital music service that gives music lovers access at any time to a constantly growing catalog of millions of songs from major labels, leading independent labels and major publishers worldwide. The "Music Unlimited powered by Qriocity"

catalog currently offers more than 7,000,000 songs. The service debuted in the U.K. and Ireland in December 2010 and became available in France, Germany, Italy and Spain in January 2011, representing one of the fastest global rollouts ever seen for a digital music service.

"By using home-theater applications and in-home entertainment devices like the PlayStation®3, Music Unlimited puts a new spin on cloud-based music services," said Richard Conlon, BMI Senior Vice President, Corporate Strategy, Communications & New Media. "Services such as Music Unlimited represent an important revenue-growth area for BMI songwriters, composers and music publishers, and Music Unlimited is one of the early global multiplatform leaders. BMI's family of songwriters has already embraced the service with writers including Big Boi, G. Love, DeVotchKa and Katy B, Devlin taking part in the Music Unlimited consumer tour.

We're happy to welcome Music Unlimited to our growing roster of more than 7,000 licensed digital music properties."

Users can play music any time through Music Unlimited on a wide variety of Internet-connected Sony devices, including Sony's 2010 and 2011 models of network-enabled BRAVIA® TV, Blu-ray Disc™ player, Blu-ray Disc Home Theater system,

and PlayStation®3 computer entertainment system as well as VAIO and other personal computers. All existing PlayStation 3 computer entertainment systems in these countries will have access to the service. It will also become available on a wide range of Sony's portable devices, as well as on Sony and third-party Android-based mobile devices and other portable devices.

BMI's Richard Conlon Leads Media Summit Panel



BMI Senior VP Richard Conlon (far right) moderated "Media and Brand Ubiquity," a panel at the 2011 Media Summit, held in New York. Conlon led a discussion that touched on the factors that influence the creation of content for smartphones and tablets; the goals of engagement; and how to measure success.

BMI, Rdio Complete Licensing Agreement

BMI and Rdio (www.rdio.com), the unlimited, on-demand social music service from the founders of Skype, have announced the completion of their licensing agreement. BMI's license agreement secures Rdio's public performance rights to stream more than 6.5 million musical compositions from the BMI repertoire.

Through its licensing agreement, BMI will license, collect and distribute performance right royalties from performances on Rdio. Rdio, founded by Janus Friis with Niklas Zennström, brings music alive

by letting subscribers listen to as many songs as they want, anytime, anywhere, and discover and share new music with friends. Rdio was.

"On-demand music streaming services like Rdio are an important building block for music's distribution and use," said Richard Conlon, BMI's Senior Vice President, Corporate Strategy, Communications & New Media. "The ability to listen to music at any location at the users pace enables music to be enjoyed more often and in more locations. Our affiliates

want their music heard; they want to be compensated for their music's use and this agreement serves both purposes. We're proud to be able to continue to lead and offer license agreements in the digital space that provide a business-first solution: supporting the business of music from a creative and practical standpoint."

Rdio recently announced the public availability of their API and affiliate program. The new API exposes much of the functionality of Rdio.com and gives developers the ability to

create web applications that can search, access and play all of the artists, songs, albums, playlists, and top charts in Rdio's catalog of over 8 million songs. Additionally, developers will be able to monetize their applications through Rdio's affiliate program, which pays commissions for referring new subscribers and a la carte song downloads.



one, two, one, two
check, check

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WRITE • PERFORM • SCAN

LICENSING NEWS

BMI & KUPL Present Songwriters Night with Kix Brooks & Friends



◀ BMI joined KUPL-FM in Portland, Oregon, to present a special "Songwriters Night with Kix Brooks and Friends" at Alpha Broadcasting's Bing Lounge on January 20. In addition to Brooks, BMI songwriters Bob DiPiero and Big Al Anderson gave KUPL listeners and clients an inside look into the art of songwriting, as the three tunesmiths cranked out their hits and told the stories behind the songs. Pictured after their performance are BMI's Dan Spears, DiPiero, Anderson, KUPL-FM PD Scott Mahalick, Alpha Broadcasting Chairman/CEO Larry Wilson, and Brooks.

Seth Walker Wows National Restaurant Association



▼ BMI recently partnered with the Florida Restaurant and Lodging Association to sponsor the 1st Annual Northwest Florida Songwriters Series. Held in Destin and San Destin, the inaugural two-day event featured more than a dozen BMI songwriters from Nashville. Pictured are (back row) Rodney Clawson, Aaron Barker, BMI's Dan Spears, Bobby Tomberlin, Candi Carpenter, Jeff Cohen, Bridgette Tatum, Bill LaBounty, Tim James and Danny Myrick; (front row) BMI's Mason Hunter, Scotty Emerick, Charlie Worsham and BMI's Tom Annastas.

BMI Co-Sponsors Inaugural Northwest Florida Songwriters Series



▲ BMI bluesman Seth Walker was the featured performer at the National Restaurant Association's (NRA) winter board meeting, held January 26 in Palm Springs, California. Walker has opened for legends including Ray Charles and B.B. King, and was a favorite surprise guest during Raul Malo's recent residency at Nashville's Station Inn. Pictured after his performance are BMI's Dan Spears, NRA President/CEO Dawn Sweeney, Walker, and NRA Board Chair & Buffalo Wild Wings President/CEO Sally Smith.

Dean Dillon, Scotty Emerick Perform at San Antonio Clear Channel Soirees



◀ Pictured after KJ 97's listener appreciation party are KJ 97 DJ Randy Carroll, BMI's Mason Hunter, Scotty Emerick, Clear Channel San Antonio President/Market Manager Matt Martin, and Dean Dillon. Dillon and Emerick performed a host of their favorite self-penned compositions, including George Strait's Grammy-nominated "The Breath You Take" and Emerick's "Love Me Like My Dog."

▼ In what has become an annual tradition, BMI provided musical entertainment for the Clear Channel Broadcast Accounting Holiday Party held in San Antonio. The following day, BMI teamed with KJ 97 (KAJA-FM) for a listener appreciation show at the studio lounge. Both events featured award-winning songwriters Scotty Emerick and Dean Dillon, who performed a crowd-pleasing set of hits they've composed for chart-toppers including Toby Keith, George Strait, and others. Pictured after the holiday party are Clear Channel's Luke Allen and Katie Hollaway, Dillon, Emerick, BMI's Mason Hunter, and Clear Channel's Kelly Manfredi.



Wynn Varble and BMI Lend Hand to 'Holiday Meals for Military'



◀ BMI partnered with Jim Beam and KMO Country in Elizabethtown, KY, to raise funds for Operation Homefront's "Holiday Meals for the Military" program. BMI enlisted the support of hit singer/songwriter Wynn Varble and his band Refried Howdy for a special event at Fergie's Bar and Grill. The event generated over \$1,000 for the program, which distributed over 1000 holiday meals to military families last week at Fort Hood in Killeen, Texas; Fort Campbell in Kentucky and Great Lakes Naval Base in Waukegan, Illinois. Pictured after the event are Mike Beam, Southern Wine and Spirits of Kentucky; Wynn Varble; Sarah Hart, Sales Manager of KMO; BMI's Mason Hunter; and Dale Thornhill, COO of KMO parent company Commonwealth Broadcasting.

▼ BMI was asked to provide the musical entertainment at Yogi Bear's Jellystone Park 2010 Symposium & Trade Show held recently in Covington, KY. Nashville-based BMI singer/songwriter Dave Pahanish answered the call and delivered a passionate performance to the conference attendees, cranking out a slew of tunes from his repertoire including #1 hits "American Ride," recorded by Toby Keith, and "Do You Believe Me Now," recorded by Jimmy Wayne. Pictured after the performance are BMI's Rick Schrock; Leisure System's Director of Finance Tracey Barker; Pahanish; Leisure System's Director of Franchisee Development Kelly Jones; and Leisure System's Director of Marketing and Promotions Michele Wisner, holding Pahanish's acclaimed solo album.

Country's Past, Present & Future Featured at BMI's WCRC Live!



Dave Pahanish Performs at Jellystone Park Symposium



▲ BMI and Country Aircheck partnered to showcase the talents of legendary, current, and up-and-coming songwriting talent at a writers-in-the-round showcase held Thursday, March 3 during CRS in Nashville. An anticipated annual favorite, the WCRC Live! showcase featured the talents of Whitey Shafer, Dallas Davidson, Kix Brooks, and Jerrod Niemann. Pictured are (back row) BMI's Perry Howard, Dan Spears, and Tom Annastas; Kix Brooks; BMI's Mike O'Neill and Clay Bradley; and Country Aircheck's Lon Helton; (seated) Jerrod Niemann, Whitey Shafer, and Dallas Davidson.



The BMI Board of Directors honored BMI legend **Paul Simon** for his prolific songwriting career at its annual dinner, held Tuesday, April 12 during the National Association of Broadcasters (NAB) convention in Las Vegas. BMI Board Chair **Jack Sander** and BMI President & CEO **Del Bryant** presented a special citation to Simon, while the extensive songwriting contributions of BMI hit-makers **Kenneth "Babyface" Edmonds**, Kara DioGuardi, and **Kix Brooks** were also celebrated at the event. Pictured are Bryant, Brooks, Simon, Edmonds, BMI Board Vice Chair **Susan Davenport Austin**; and Sander.

RANDALL MICHELSON

Pictured during Congressman **John Conyers, Jr.**'s recent visit to BMI's headquarters in New York are BMI's **James King, Mike O'Neill, Richard Conlon**, Congressman Conyers, BMI President & CEO **Del Bryant**, and BMI's **Fred Cannon** and **Bruce Esworthy**.



BMI/ROBBIN AHROLD



BMI, Education Through Music-LA, The Harry Fox Agency, Lurssen Mastering and Full Sail University co-hosted "Los Producers Charity Show," a unique evening of live music for a great cause. Backed by an all-star house band, Latin music trendsetters took the stage at the House of Blues in Las Vegas for spontaneous sets and collaborations to raise funds for Education Through Music. Pictured above at the event are BMI's **Joey Mercado, Porfirio Piña** and **Delia Orjuela**, **Huey Dunbar IV, Cristina Noemi Dunbar** and **Jorge Pinos**. Pictured at right are **Elsten Torres**, Orjuela and **Sebastian Kryz**.



ARNOLD TURNER



It's official: **Kenny Chesney** has joined the BMI family of songwriters. Equally potent writing his own work or recording gems penned by others, he has spent the last decade and a half delivering some of country music's most finely crafted smashes. Pictured above at Texas Stadium during the Dallas stop on Chesney's 2011 Going Coastal Tour are BMI's **Phil Graham** and **Clay Bradley**, Chesney, Sony/ATV Music Publishing's **Troy Tomlinson**, and BMI's **Jody Williams**.

During her recent Madison Square Garden concert, legend **Stevie Nicks** performed a stunning slate of new songs from her new album, co-written by Dave Stewart. Pictured backstage at the show are BMI's **Phil Graham** and **Mike O'Neill**, Nicks, BMI President & CEO **Del Bryant**, and BMI's **Samantha Cox**.



GLEN ROSE



BMI staged the annual Grammy-infused installment of its popular "How I Wrote That Song" panel on at the Key Club in Los Angeles. Pictured below at the event are panelist **Cee Lo Green**, co-host **Dallas Austin**, panelist **Chad Hugo**, BMI's **Catherine Brewton**, panelist **Seal**, BMI's **Barbara Cane**, and panelists **Claude Kelly**, **BC Jean** and **Bonnie McKee**. Above, Cee Lo Green, Claude Kelly, and Seal discuss the creative process.

BMI composer **Atticus Ross's** and **Trent Reznor's** music for *The Social Network* entranced the world before garnering a host of honors, including the Oscar and Golden Globe for best score. Pictured at the LA Film Critics Awards, where Ross and Reznor also won the Best Use of Music trophy, are BMI's **Ray Yee**, Reznor, BMI's **Doreen Ringer Ross**, Ross, and **Lia Vollack**, President, Worldwide Music, Sony Pictures Entertainment.



DAVID LIVINGSTON/WIREIMAGE



BMI partnered with the National Endowment for the Arts (NEA) and NEA Chairman **Rocco Landesman** to celebrate the 2011 Class of NEA Jazz Masters at a luncheon at Jazz at Lincoln Center. In addition to the Marsalis family, BMI composers **Hubert Laws** and **Dave Liebman** were honored along with legendary composer **Johnny Mandel** and iconic producer **Orrin Keepnews**. Shown at the event are BMI President & CEO **Del Bryant** (far left) and Landesman (far right), with 2011 NEA Jazz Masters **Jason Marsalis**, Laws, Keepnews, **Ellis Marsalis, Jr.**, Liebman, Mandel, **Branford Marsalis**, and **Wynton Marsalis**.

FRANK STEWART



BMI joined Big Machine Label Group to congratulate **Taylor Swift** on yet another record-breaking year at a party staged recently in Nashville. Billboard and Nielsen SoundScan's top-selling artist of 2010, Swift has sold a total of more than 20 million albums and over 35 million individual song downloads. Pictured are producer **Nathan Chapman**, Sony/ATV Music Publishing's **Troy Tomlinson**, Swift, BMI's **Jody Williams**, and Big Machine Label Group's **Scott Borchetta**.

JAMIE WALLS

Pictured at the Ingaem event during MIDEM 2011 in Cannes, France, are **Hein van de Ree**, CEO of BUMA STMRA; and BMI's **Phil Graham** and **Brandon Bakshi**. An international music conference, MIDEM attracts industry leaders from around the world.



ERIC RUTY

BMI recently hosted a Town Hall meeting at its Music Row office, during which FCC Commissioner **Robert McDowell** and Congresswoman **Marsha Blackburn** spoke about intellectual property, net neutrality, and the ever-changing landscape of technology—and how it all affects performing rights. The two then fielded questions from broadcasters, songwriters, publishers, and others. Pictured are BMI's **Clay Bradley**, **Nada Latto**, and **Mason Hunter**; FCC Commissioner McDowell; Congresswoman Blackburn; and BMI's **Fred Cannon**, **Jody Williams**, and **Bruce Esworthy**.



DREW MAYNARD



Nine emerging film music students were selected to participate in BMI's "Composing for the Screen 2010: A Film Scoring Mentorship Program," directed by composer **Rick Baitz**. Held from September 16 through October 20 in Manhattan, NY, the participants were involved in weekly sessions that examined film music from many perspectives - from historical and psychological to dramatic, stylistic and more. Pictured at the first session are (back row) BMI's **Ray Yee**, **Yasuhiko Fukuoka**, BMI's **Doreen Ringer Ross**, **John Kasiewicz**, **Edward Ratliff**, **Stephen Ridley**; (front row) **Pete Fitzpatrick**, **Brian Knox**, **Elizabeth Lim**, **Baitz**, **Cassis Staudt**, and **Timo Elliston**.

JAMIL WALKER



BMI toasted singer/songwriters **Chino y Nacho** during a recent reception held at the organization's Los Angeles office. 2010 was a banner year for the duo, whose *Mi Niña Bonita* scored the Latin Grammy for Best Urban Music Album. Pictured at the party are Chino, BMI's **Alison Smith**, manager **Pablo Villalobos**, BMI's **Delia Orjuela**, and Nacho.

Songwriting was the topic at "BMI Presents: A Conversation with Claude Kelly," held at BMI's New York office. **Claude Kelly**, the hit-making scribe who has penned smashes for Kelly Clarkson, Fantasia, Britney Spears and more, discussed his career achievements and crafting a musical opus. Pictured at the event are BMI's **Wardell Malloy**, manager **Michael "Make" Mentore**, BMI's **Brooke Morrow**, Kelly, and BMI's **Ian Holder**.



BMI producer/songwriter **Alex Da Kid** stopped by BMI's New York offices to celebrate his 2011 Grammy nods for Eminem and Rihanna's "Love the Way You Lie" and B.o.B's "Airplanes," both of which he co-wrote and produced. Pictured are BMI's **Michael Drexler** and **Ian Holder**, manager **Marc Jordan**, Alex Da Kid, and BMI's **Charlie Feldman**, **Samantha Cox**, **Brandon Haas** and **Mike O'Neill**.





Members of Congress and congressional staff gathered at Capitol Hill restaurant Molly Malone's for a reception hosted by the Copyright Alliance. Sponsored by BMI, the event brought policy makers and copyright creators together. Pictured are **Sandra Aistars**, Copyright Alliance Executive Director (front row, second from left), and **Fred Cannon**, BMI Senior Vice President Government Affairs (front row, third from left), with BMI singer/songwriter **Gordon Daniels** (front row, far left) and members of his band **Lucky Dub**.



BMI's **Casey Robison** and **Marissa Lopez** recently caught up with alt-pop singer/songwriter **Madame Recamier** at the Hotel Café in Los Angeles. Pictured are Robison, Madame Recamier, Lopez, and Cosmica Records' **Gil Gastelum**.

CISAC recently staged its semi-annual Canada-America Committee Meeting at BMI's New York headquarters. Pictured are BMI's **Ed Oshanani** and **John Coletta**; **Eric Baptiste**, CEO of SOCAN; **Del Bryant**, President & CEO of BMI; **Christian Sarrazin**, Vice President International Relations and Strategic Intelligence of SOCAN; and BMI's **Ron Solleveld**.



BMI recently partnered with Gibson Guitars, The Institute, SAE Institute and venue host the Hard Rock Café to showcase **Little Fish** in London. Pictured at the show are BMI's **Brandon Bakshi**, **Daughter**, **Mike Dignam**, Little Fish's **Juju** and **Ben**, **Laura Jeanne**, **Rachael Travers**, BMI's **Ed Poston** and The Institute's **James Brister**.

BMI/ROBBIN AHROLD

KATURA JENSEN



BMI recently held its bi-annual digital orchestration workshop for BMI film and television composers in its Los Angeles offices. Film/TV composer **Fletcher Beasley** (seated) served as the session's guest speaker and discussed the recreation of a symphony orchestra using a synthesizer and orchestra samples. Participants and BMI film and television department staffers including **Doreen Ringer Ross** (front row, fourth from left), **Ray Yee** (back row, second from left), **Phil Shrut** (front row, far right), and **Lisa Feldman** (back row, far right) gathered during the workshop for a group photo.



BMI recently toasted the creative team behind **Carrie Underwood's** #1 hit "Undo It" at an intimate luncheon in Nashville. The song was co-written by a cross-genre BMI powergroup: Underwood, her frequent collaborator **Luke Laird**, pop-savvy songwriter **Kara DioGuardi**, and hard rock hitmaker **Marti Frederiksen**. Pictured are (seated) Laird, DioGuardi, Underwood, and Frederiksen; (standing) BMI's **Beth Laird**, producer **Mark Bright**, Bug Music's **Sara Johnson**, Universal Music Publishing's **Kent Earls**, BMI's **Jody Williams**, and Sony Music Nashville's **Gary Overton**.

BMI's **Marissa Lopez** moderated the "Music en Español" panel at the California Copyright Conference (CCC) meeting held recently in Los Angeles. The conversation revolved around the current state and future opportunities within the Latin music market. Pictured are panelist **Nir Seroussi**, Sony Music Latin; co-moderator **Eric Palmquist**, Disney Music Publishing; panelist **Yvonne Drazan**, peermusic; panelist **Tomas Cookman**, Nacional Records/Cookman International; panelist **Kike Santander**, Grammy-winning songwriter and producer, CEO Santander Records; Lopez; CCC Board member **Shawn LeMone**; and panelist **Richard Bull**, The Sixth House.



BMI celebrated **Kenny Chesney's** #1 hit "Somewhere with You" at a party in Nashville. The three-week chart-topper is the first #1 for BMI singer/songwriter J.T. Harding and his co-writer Shane McAnally, whose creative chemistry was immediately evident: The two knocked out the smash the first day they met. Pictured are BMI's **Beth Laird** and **Clay Bradley**, Sony Music Nashville's **Paul Barnabee**, producer **Buddy Cannon**, McAnally, Chesney, Harding, Songs for Beans' **Randi Razzano**, and BMI's **Jody Williams**.



RICK DIAMOND/GETTY IMAGES FOR BMI

ED. RODDE

The Society of Composers & Lyricists (SCL) recently hosted an exclusive screening of *For Colored Girls*, followed by a Q&A with the film's BMI Award-winning composer **Aaron Zigman**. Pictured at the event are Q&A moderator **Christopher Farrell**, Zigman, BMI's **Anne Cecere**, SCL President **Dan Foliart**, and SCL Executive Director **Laura Dunn**.



Nashville Mayor **Karl Dean** pauses for photo with BMI President & CEO **Del Bryant** during Dean's visit to BMI's New York office.



Members of BMI's writer/publisher relations department sat with 15 students from the George Gershwin Junior High School's Youth Recording Apprenticeship Program on April 7 to talk about performing rights and their interests in pursuing careers in the music industry. Pictured talking to students are BMI's **Wardell Malloy**, **Porfirio Piña**, **Ian Holder**, **Samantha Cox**, **Brooke Morrow** and **Charlie Feldman**.



BMI's **Fred Cannon**, Hungry for Music's **Jeff Campbell**, and Hard Rock Café's **Jordan Rosenblatt** join BMI songwriters **Margot MacDonald**, **ellen cherry**, and members of **ZELOS** and **Fools & Horses** for a group photo at BMI's Hungry for Music showcase series at the Hard Rock Café in Washington, D.C.

JONATHAN SCHANS

DEN HOLLINDEN



Pictured at the 2011 presentation of the BMI Berklee Film Scoring Scholarship are composer **Alan Silvestri**, BMI's **Doreen Ringer Ross**, winner **Pablo Gomez Trujillo**, and Berklee Film Scoring Chair **Dan Carlin**.

BMI songwriter and composer **Randy Edelman** traveled to the UK to promote his anticipated new album, *The Pacific Flow to Abbey Road*. Pictured enjoying dinner together at the Villandry restaurant in London are (clockwise) BMI's **Ed Poston**, Universal Music Publishing Group's **Aram Walstra**, radio and TV promoter **Ron McCreight**, BMI's **Simon Aldridge**, Edelman, BMI's **Brandon Bakshi**, and Chery Red Records' **Adam Velasco**.



MARK SMALL



BMI's January edition of its Acoustic Lounge series provided a smorgasbord of sweet acoustic sounds from singer/songwriters **Kristi Jo**, **Jason Reid**, **Michelle Fletcher** and **Jose Promise**. Pictured are (back row) Reid and Fletcher; (front row) BMI's **Casey Robison**, **Chiara Kramer**, **Tavi Shabestari** and **Tracie Verlinde**, with Kristi Jo and Promise.

BMI held a holiday soiree at its New York office December 13, inviting NY's music community to enjoy hors d'oeuvres and cocktails. Pictured are manager **Alexis Brugal** and BMI's **Porfirio Piña**.



RAY TAMARRA

BMI hosted a luncheon to honor the team behind **Tim McGraw's** latest #1 hit "Felt Good on My Lips" in Nashville. Although individually they are all veteran BMI hit-makers, brothers **Jim Beavers** and **Brett Beavers** and **Brett Warren** and **Brad Warren** had never topped charts together. The four's feel-good collaboration has proven potent: Their co-written "Felt Good on My Lips" became the 23rd chart-topper of McGraw's career. Pictured are (back row) Brett Warren, Jim Beavers, McGraw, Brett Beavers and Brad Warren; (front row) Sony/ATV Music Publishing's **Troy Tomlinson**, Curb Records' **Mike Rogers**, BMI's **Jody Williams**, producer **Missy Gallimore**, and **Dale Bobo**.



RICK DIAMOND



The Right Coast and Kyle Nicolaides performed as BMI's November Pick of the Month at On the Rox in West Hollywood. Pictured at the show are BMI's **Tavi Shabestari** (far left), **Casey Robison** (fourth from right) and **Tracie Verlinde** (third from right), with The Right Coast.

BMI held an intimate mixer in honor of producer **Polow Da Don**, followed by a Symmetry Live event, which included performances from Zone 4 recording artists **Lloyd** and **Timothy Bloom**. Pictured at the event held at the W Atlanta – Downtown are Polow Da Don; Bloom; **Keri Hilson**; Lloyd; and BMI's **Catherine Brewton** and **Byron Wright**.



Thelonious Monk Jazz Competition Grand Prize winner **Tarek Yamani** recently visited BMI's New York office to play a selection of his new compositions. Pictured are (seated) Yamani; (back row) with BMI's **Robbin Ahrold**, **Ron Solleveld** and **Charlie Feldman**.

BMI's freshest voices once again dominated the annual CRS New Faces of Country Music Show, held recently in Nashville. BMI family members **The Band Perry**, **Lee Brice**, **Easton Corbin**, **Jerrod Niemann**, and **Josh Thompson** performed at the industry's must-hear showcase. Pictured are (back row) BMI's **Dan Spears** and **Bradley Collins**, Thompson, Brice, Niemann, and BMI's **David Preston**; (front row) BMI's **Beth Laird**, The Band Perry's **Reid** and **Kimberly Perry**, Steel Magnolias' **Meghan Linsey**, The Band Perry's **Neil Perry**, and Steel Magnolias' **Scott Jones**.





BMI featured New Orleans songwriting talent at the 2011 French Quarter Festival, held April 7-10 in the event's historic namesake. Two stacked days drew large crowds to the BMI stage, located in the idyllic courtyard of the Historic New Orleans Collection, to hear some of the finest the Big Easy and surrounding region has to offer. Pictured are BMI's **Clay Bradley**, **Colin Lake**, the Historic New Orleans Collection's **Priscilla Lawrence** and BMI's **Mark Mason**.

Grammy-winning singer/songwriter **Estelle** recently stopped by BMI's New York office to play a few songs from her new album, *Shine*. Pictured are co-manager **Jerome Hipps**, BMI's **Ian Holder**, Estelle, BMI's **Wardell Malloy** and co-manager **Mike McArthur**.



BMI's **Malik Levy** and **Nicole Plantin**; **Ginette Claudette**; **David "Touch" Wright**, A&R/Manager, Darwin Entertainment Group; and ICM's **Caroline Yim** pause for a photo at BMI's latest installment of its Next Fresh Thing showcase series at the Viper Room.



Dirty Vegas (PRS) performed their forthcoming third studio album *Electric Love* at the recent Winter Music Conference in Miami. Pictured at the conference are Dirty Vegas' **Steve Smith**, BMI's **Brandon Bakshi**, and Dirty Vegas' **Paul Harris** and **Ben Harris**.



Dallas Davidson had an explosive 2010, and to help the serial hit-maker celebrate, BMI and EMI Music Publishing co-hosted a dinner in Nashville. Named *Billboard's* 2010 Country Songwriter of the Year, Davidson wrote or co-wrote five chart-toppers last year alone. Pictured are (back row) BMI's **Jody Williams** and **Bradley Collins**; EMI Music Publishing's **Laura Wright**; BMI's **Mark Mason**; **Sarah Davidson**; and BMI's **Leslie Roberts**, **Perry Howard**, and **Clay Bradley**; (front row) EMI Music Publishing's **Tom Luteran** and **Ben Vaughn**, Davidson; and EMI Music Publishing's **Missy Wilson**.



ERIKA GOLDRING

FREDDYO IMAGES



Rock-steady soul and chart-topping country collided at BMI's 2011 Tin Pan South show featuring **Steve Cropper** and **Jeffrey Steele**. Steele, who has written more than 80 top ten hits, kicked the night off, and Stax-bred icon Cropper followed, backed by Steele and his ace band. Pictured are BMI's **Bradley Collins** and **Jody Williams**, Steele, BMI's **David Preston**, Cropper, and BMI's **Mary Loving**.

DREW MAYNARD



Breakout hip-hop artist and producer **Big K.R.I.T.** recently stopped by BMI's Atlanta office. Hailing from Meridian, Mississippi, he is featured in *XXL Magazine's* 2011 Freshman Class, a prestigious honor for an up-and-comer. Pictured are BMI's **Byron Wright**, Big K.R.I.T.'s attorney **Evita Kaigler**, Big K.R.I.T. and manager **Jonny Shipes**.

BMI singer/songwriter Gustavo Galindo recently spoke to 70 students about songwriting, producing, and being an artist during the State Farm "Celebrity Music Teacher" for a day event in Miami. Pictured at the presentation are Galindo and BMI's Jessica Roffe.



BMI honored sibling trio **The Band Perry** and their hit song "If I Die Young" during a packed party in the company's Music Row lobby. Written by **Kimberly Perry** and performed by her and her brothers **Reid** and **Neil**, the song marks Kimberly's first trip to the top of the charts as a songwriter as well as the group's first #1. Pictured are BMI's **Jody Williams**; Republic Nashville's **Jimmy Harnen**; The Band Perry's Reid, Kimberly, and Neil Perry; Big Machine Label Group's **Scott Borchetta**; and BMI's **Clay Bradley**.

ERIC ENGLAND



Chart-topping BMI songwriters **Far East Movement** recently performed on *The Tonight Show with Jay Leno*. The group took the charts by storm with their hit "Like a G6." Pictured at *The Tonight Show* are (front row) BMI's **Malik Levy**, with Far East Movement's **DJ Virman** and **J Splif**; (back row) Far East Movement's **Kav Nish** and **Progress**, with BMI's **Ray Yee**.

While in Atlanta working on his upcoming album at Treesound Studios, **Big Sean** (left) stopped by BMI's offices to chat with BMI's **Byron Wright**. Big Sean is currently signed to Kanye West's record label, G.O.O.D. Music/Def Jam Recordings.



BMI recently honored **Randy Bachman** of The Guess Who and Bachman Turner Overdrive with Million-Air certificates in recognition of the million-plus performances of several of his songs, including "American Woman" (6 million) and "These Eyes" (5 million). Pictured are BMI's **Dan Spears**; Bachman; BMI's **Phil Graham** and **Charlie Feldman**; and manager **Gilles Paquin**.



During the 2011 Folk Alliance conference in Memphis, BMI showcased a watershed lineup of eclectic folk songwriters from around the country, including Sahara Smith, Ruby Jane, **Pokey LaFarge & the South City Three**, Mark Olson, Hot Club of Cowtown, and Chatham County Line. Pictured are BMI's **Kay Clary**, Pokey LaFarge & the South City Three's **Adam "Boss Hoss" Hoskins** and **Joey Glenn**, Pokey LaFarge, Pokey LaFarge & the South City Three's **Ryan "Church Mouse" Koenig**, Trade Root Music Group's **John Smith**, and BMI's **Bradley Collins**.



The "Film Music: The Real Score" panel held during the California Copyright Conference (CCC) featured insight from Imagine Entertainment's **Todd Hallowell**; music supervisor **Julianne Jordan**; **Mike Knobloch**, Universal Pictures; BMI composer **Christopher Lennertz**; **Christine Russell**, Evolution Music Partners; and moderator **Eric Polin**, Universal Pictures. Pictured at the event are (back row) CCC Board **Anne Cecere**, BMI; Lennertz; CCC President **Shawn LeMone**; Hallowell; and Jordan; (front row) Russell, Polin, and Knobloch.

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.

Del Bryant
President & CEO

Robbin Ahrold
Vice President, Corporate Communications & Marketing

Tom Annastas
Vice President, Licensing

Brandon Bakshi
Executive Director, Writer/Publisher Relations, Europe & Asia

Jean Banks
Senior Director, Theatre & Jazz

Mark Barron
Assistant Vice President, Corporate Marketing

Marvin Berenson
Senior Vice President & General Counsel

Clay Bradley
Assistant Vice President, Writer/Publisher Relations, Nashville

Catherine Brewton
Vice President, Writer/Publisher Relations, Atlanta

Thomas Cain
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