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Adele

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HITMAKERS



Foster the People

What do a gun-toting latchkey kid, a downtrodden drug addict and social recusants have in common? From a psychiatric standpoint, probably plenty. Lyrically speaking, they each act as a muse in tracks from Foster the People's debut album, *Torches*.

The album begins with "Helena Beat." Stemming from Greek origins, Helena translates roughly to "torch." Perhaps serving to illuminate parables that follow on the record, "Helena Beat"

Allen Stone's brown-sugar-and-melted-butter voice betrays all of his good intentions not to make music that's just about sex. Not even his granny glasses, rumpled blond hair and cardigans can camouflage the fact: His voice *sounds* like sex. His self-titled new album is all quivering crescendos and turn-down-the-bed rhythm, which just leaves the 24-year-old Seattle-based soul singer, who's been compared to Stevie Wonder, Michael Jackson, and Prince, more room to focus on what really matters to him: music that says something.

The son of a minister and an OB nurse — "The joke was always that Mom brought them into the world and Dad sent

them out," says Stone — he found his voice in Chewelah, Washington, home to "about a thousand people, a stoplight, a grocery store and a whole bunch of chewing tobacco." Two things changed Stone's life: his introduction to Stevie Wonder at age 15 and his sudden disenchantment with Christianity at age 19.

Well, make that three things. His excellent new album, conceptualized with the help of master producer Lior Goldenberg and made epic by Raphael Saadiq's rhythm section, turned everything upside down for Stone, converting him from an acoustic guitar-playing, Buick LeSabre-driving one-man show into a full band, sold-out show playing powerhouse.

depicts a narrator wounded by his own shortcomings and seeking solace in drugs and alcohol. The chorus ends with a sentiment seemingly more sarcastic than tenacious: "Yeah, and I'm alright. I took a sip of something poison but I'll hold on tight."

The L.A.-based trio rose to fame on the heels of the trigger-happy social vigilante, Robert, portrayed in "Pumped Up Kicks." Amidst the blithe whistling, Foster sings in a jaunty falsetto about a disturbed adolescent with a plot to put his detached father's gun to good use. An alarming storyline so artfully juxtaposed against the carefree melody that even the hook, "All the other kids with the pumped up kicks, better run, outrun my gun," comes off as saccharine instead of menacing.

The band sidesteps classification as a rebellious Foster asserts, "Yeah we're locked up in ideas, we like to label everything. Well I'm just gonna do here, what I gotta do here, 'cause I gotta keep myself free."

Whatever they're doing, it's working. The group had the distinguished honor of sharing the stage with the Beach Boys at the Grammys in February. And although the guys have been touring tirelessly over the last year to meet the demands of their worldwide fan base, they have announced that their next album will drop in 2013.

For now, it is almost as though Foster's name is lent to the band's moniker not only to stake a claim, but also to state their purpose: to "encourage" the public to rebel against convention through any means necessary. Everyone, grab your torches. *Cassandra Quinn*

This eruption of success has also changed the way he writes songs. "I've learned to be a regimented songwriter," says Stone, "the kind of songwriter who's not just waiting for inspiration to strike and lightning to hit.

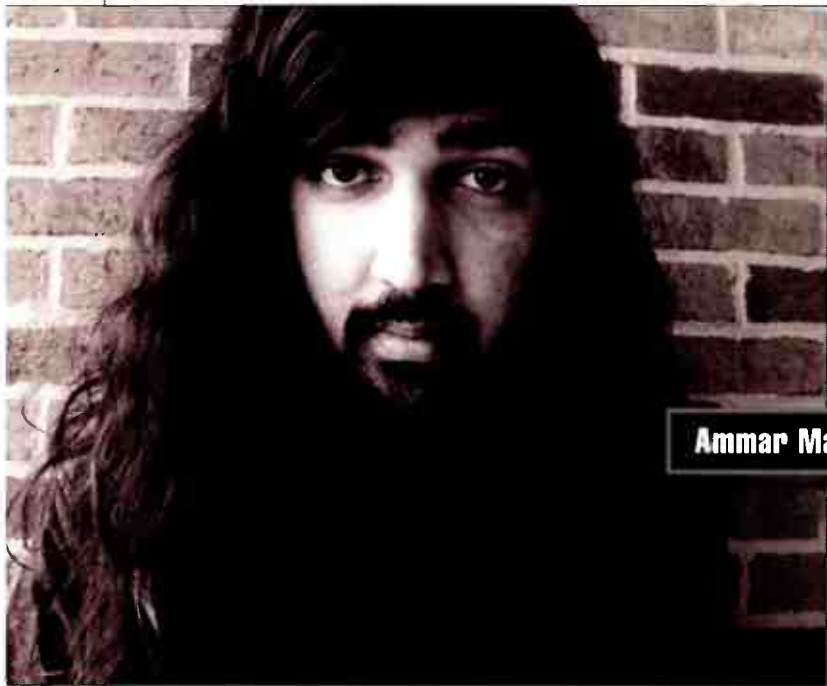
"I'm looking to write about something beyond sex and love and personal anguish. Don't get me wrong, there's nothing wrong with writing songs about sex and

romance, but for so many years, soul music had a huge grip on cultural movement. It used to say something, like Marvin Gaye's 'What's Going On' or Stevie Wonder's 'Living for the City.' Nowadays there's a huge void. But there are people who want soul music that says something, and I'm one of those people."

Ellen Mallernee Barnes

Allen Stone





Ammar Malik

Never considered it." That's Ammar Malik's answer when asked whether he thought he'd be a popular songwriter, much less riding this current swell of smash-based success. The idea, he recalls, arrived during a chance conversation with friend and fellow Virginian Benny Blanco, the wunderkind behind a dozen of the singles that have topped Billboard's Hot 100 since 2008. "It's funny how a small conversation really changes the path of your life," Malik says.

Born and raised in Virginia to Pakistani parents, Malik grew up a fan of fairly mainstream rock and punk. By high school he was playing guitar and leading his own garage rock troupe. "That was probably some of the most fun I've ever had," he reminisces with a laugh.

These days, the faces and practice space are a bit different. Since co-writing Maroon 5's inescapable "Moves Like Jagger," Malik has been rubbing elbows with frontman Adam Levine, his pal Blanco

and producers like Dr. Luke. When he spoke with BMI earlier this year, Malik was in LA ironing new songs for Maroon 5 and awaiting sessions with Ke\$ha.

Reflecting on the circumstances, the jovial Malik couldn't help but think back to his second, and crucial, co-writing session. "We just sat down with two acoustic guitars and piano. A few minutes later we were jamming," he says. They emerged several hours later with a diamond demo entitled "Stereo Hearts," which Atlantic scouted and fielded to Gym Class Heroes. Malik's universe consequently shifted into hyper-drive.

And while he's careful to keep his appreciation for the newfound success in focus, he admits, "There are a few songs I'm kind of hiding under a rock right now. I feel like they're gonna work for me." Some day — *though not too soon*, Malik stresses — we can expect a breakout all his own: "The more I write in this world, the hungrier I get for the artist side."

M. Sean Ryan

It's been close to a decade since we heard Frankie J's apologetic whispers on his solo breakout breakup single, "Don't Wanna Try." The track was later flipped into a Spanish version "Ya No Es Igual," garnering notoriety for Frankie in multiple markets. It was a formula that he grew quite fond of, as his second Top 10 single, "Obsession (No Es Amor)," started as a Bachata song by Aventura, until Frankie translated it into English (only to flip it back into Spanish). As he readies his seventh solo album, things have changed.

"I was talking to my wife about this the other day," Frankie J says. "She was like, 'Don't try to write something in English and then translate it. Write it in Spanish first.' But in the past, it worked for me." The Tijuana, Mexico-born and San Diego, CA-bred artist spent his younger years in a Spanish-speaking household, while all of his friends spoke English. "It was hard to balance it," Frankie J recalls.

Moving into a predominantly Latin market — with a new home at Universal Music Latino — Frankie is opting to put Spanish first. "I realized now that going into my motherland, Mexico, I figured it's gotta be done naturally," he says. "To write a song in English and then translate it, the organic way of writing could be taken from the song."

With the help of fellow former Kumbia Kings affiliate/BMI songwriter Luigi Giraldo, Frankie J hopes to rule 2012 with his third Spanish language album. After a five-year hiatus, he returns with a "mature" change to his songwriting.

"I took the time to focus on my wife and on my children," Frankie says. The untitled work is slated for the summer, and according to Frankie J, it's no holds barred. "I'm letting things unravel," he explains. "Now that I feel more at ease and at peace with myself and my family, it's time to hit the road again."

Kathly Iandoli



Frankie J

HITMAKERS

Brett and Brad Warren always write their songs together, and, as the Nashville songwriting duo the Warren Brothers, they have written for Martina McBride, Tim McGraw, Faith Hill, Dierks Bentley and an impressive, steadily growing list of others.

"Because we're brothers, we have a built-in chemistry," Brett explains. "We're also brutally honest with each other. It can be refreshing and also taxing to write with us, but it will not be boring."

The brothers' writing process seems about as diverse as their list of co-writers: "We might go have lunch with Martina, and something in conversation will hit us, and we'll write a song about that. Or Tim will call me up with an idea,

and I'll head over to his house, and we'll write it. Or we'll just start messing around on a guitar and try to think of stuff. There's really no set way."

The brothers have worked hard to hit their current stride. Early in their now 15-year career, Brad and Brett recorded as artists, releasing three albums in six years, and served as judges on CMT's *Nashville Star*.

"As regular artists, we were way too diverse," Brett says. "As songwriters, [that diversity] has been a blessing. We have a song on Hinder's record and Toby Keith's, we have four songs on Tim McGraw's new album, and we're writing with Orianthi this week. We just had a song cut by Lynyrd Skynyrd even, so we're all over the map, and it is so much fun. We've written with Chris Daughtry and Ne-Yo and people that are so

different, it's not even funny."

A-list co-writes aside, the Warren Brothers still measure success in terms of why most songwriters begin in the first place. "The best moments in

my career have been the ones where I realized we were writing not for the money, not for an award," Brett says. "It was all about the song."

Emily J. Ramey



The Warren Brothers

A Mafia may rule the Swedish house scene, but its undisputed prodigal son is Tim Bergling, the DJ-producer from Stockholm who records as Avicii. And if the sweep of his recent hits — the Etta James-infused thumper "Le7els," the David Guetta-boosted and Grammy-nominated "Sunshine" — constitute a bellwether, Avicii may soon make his bid as Swedish

house's reigning monarch.

Still shy of 23, Bergling is already pushing his fifth year climbing the industry's ladders. Inspired, like so many prominent players in dance-based circles, by Daft Punk's early recordings, he grew enamored of electronic production as a teen. At 18, his buzzed-about remix of an old videogame theme earned the blossoming producer a contract with Strike Recordings. A year later he placed first in BBC Radiol DJ Pete Tong's Fast Track competition, similarly snagging a spot on Tong's Bedroom Bedlam label.

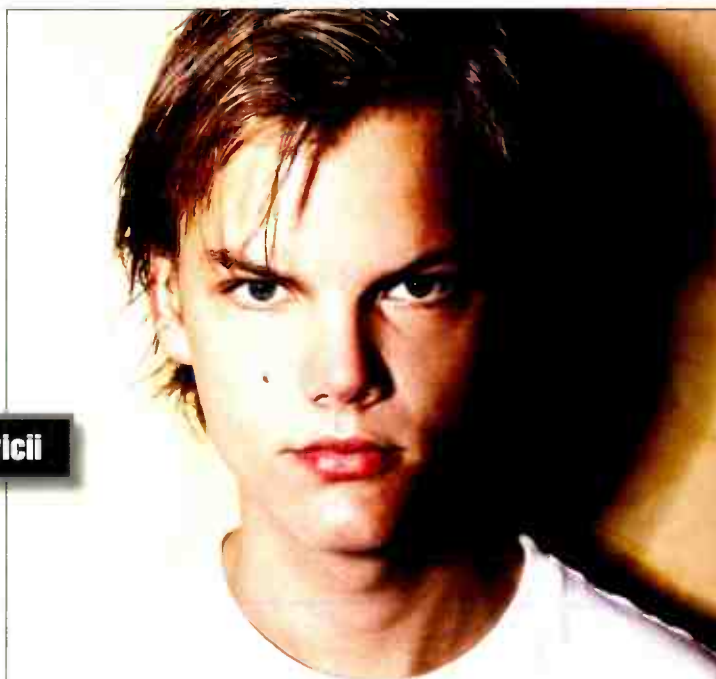
Through his rapid rise,

Avicii has consistently acknowledged the value in live performance. "People attending the events do it for a full experience," he offered in an interview with *DJ Mag* last year. "The future lies in show production." That's certainly the plan according to manager and co-writer Ash Pournouri, who promises new visuals and "a whole new live show" in the coming months.

During the first months of 2012 however, the priority of

Avicii's camp was decidedly different. Their House (Music) For Hunger tour stretched across the U.S., campaigning against malnutrition and pledging \$1 million to the NPO Feeding America. "When Ash approached me with the idea, there was no question," the DJ remarked earlier this year. "This was something we should be a part of."

As for the rest of 2012, his upcoming collaborations are cards Avicii is playing close to the vest. Curious ears might consider turning toward "LE7ELS," a monthly podcast produced in Avicii's studio which packages music, interviews, and reports of things to come. *M. Sean Ryan*



Avicii

DAN REID

HITMAKERS

He may be 75, but Eddie Palmieri remains many things: still touring, still a pianist of legendary force, still funny.

2011 marked the golden anniversary for Palmieri's seminal conjunto, or combo, La Perfecta. Awards were accordingly sprinkled throughout the nine-time Grammy winner's year: BMI presented him a Certificate of Appreciation, and the summer brought an honorary DVD commemorating the Bronx-born pianist and bandleader's half-century of contributions to Latin music. "It's something spectacular," he calls the tribute. "The music basically recaps my compositions over the years."

In many ways, those offerings challenged what Latin jazz could be. Palmieri's legacy is a varied one. In the '80s and '90s, he explored more expansive solo material; the early '70s held

Eddie Palmieri



impressive, experimental funk-fusions. Uniting it all was the enduring bedrock of Antillean rhythm, montuno motifs, and fervor of the salsa tradition Palmieri and La Perfecta helped birth in the '60s.

Formed in 1961, Palmieri's combo was notable for expansive hits like "Azucar," and for merging trombones and flutes where trumpets and strings had traditionally sufficed. It was termed trombanga by his older

brother, the late pianist and bandleader Charlie Palmieri. "My brother was my mentor," says Palmieri. "He would bring most of the music into the household so I could listen to the big bands of that era."

As kids, they competed in local competitions — "Usually, we won" — and by age 12 Eddie was playing timbales in his uncles' professional bands. As piano became his cause, he graduated to mambo, cha cha cha and charanga ensembles, backing Tito Rodríguez. Decades later, he recalls childhood dreams long since realized and heroes with whom his incredible art is now forever linked. "My goal was to become a dance orchestra leader," Palmieri says. "Like the great bands of Machito, Tito Rodríguez and Tito Puente."

For more information on events celebrating Palmieri's career, visit www.ep75.com.

M. Sean Ryan

I'm really a producer who works well with artists," says Salaam Remi. "Some people just make beats and send them around the Internet. I bring out the best in an artist. That's a uniqueness I bring."

Remi's unique music leaves enduring impressions. Take, for

example, Ini Kamoze's "Here Comes the Hotstepper," an unlikely collision of funk, hip-hop and dancehall that in 1994 peaked at No. 1 on Billboard's Hot 100. More importantly, the song became an unforgettable piece of pop culture, just like "Fu-Gee-La" in 1996, which, thanks largely to Remi's strange but savvy blend of reggae, soul and hip-hop, turned the Fugees into icons.

Son of musician Van Gibbs, Remi started in hip-hop's early days, carrying crates for Chuck Chillout and playing keys for Kurtis Blow.

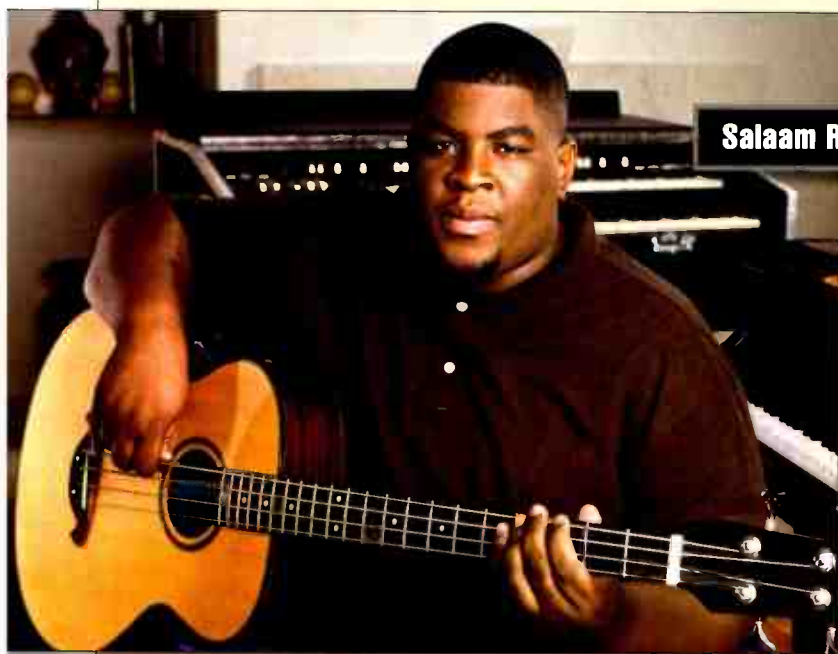
Since, his oeuvre has grown to encompass work for artists as varied as Carlos Santana and Nas, and efforts as huge as production on a number of film soundtracks, including *Rush Hour 3* and *Sex and the City*.

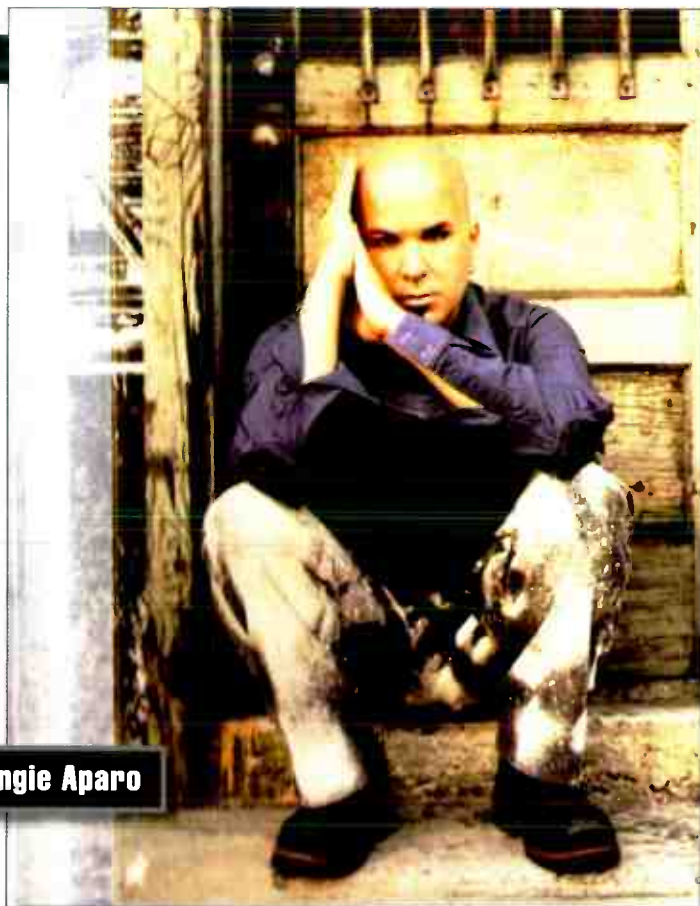
Remi's sound defies categorization, but his approach is always classic. "A lot of [music] now is just club music," he says. "There hasn't been much 'stay-at-home' music — something warm that hits you in the heart."

Of course, nothing illustrates Remi's ability to penetrate hearts better than the songs he produced for Amy Winehouse, "Frank," and "Back to Black," now ensconced in the halls of modern music history. While Remi is working on a follow up to his stellar, cinematic instrumental 2009 album *Praguenosis*, he's content flying below the radar. Fame, for him, isn't a motivating factor. "Few people are producers for producers' sake," he says. "For me, it's always about inspiring other artists to go to the next level. I'm a person who undersells and over-delivers. I'm really happy with my career."

Malcolm Venable

Salaam Remi





Angie Aparo

Angie Aparo has made a name for himself writing key songs for heavy hitters. His career, burgeoning from penning hits like “Cry” and “Free Man” for Faith Hill and Tim McGraw, respectively, and a cut on Miley Cyrus’s 2010 record and two tracks on McGraw’s January 2012 release continues to flourish.

But writing for others seems to come easily to Aparo: “When I’m writing for someone else, it’s like writing a play. I know the characters.”

These days, he’s challenging himself and taking time to write autobiographically. The solo album he’s currently working on will be his first in six years, and it’s about time by the sound of it.

“Writing for myself is a religion, it’s a therapy; it’s all these things wrapped in one, and then, oh yeah, there are the songs,” Aparo quips. “For me, the songs are a just by-product of sitting with yourself for a while.”

And Aparo takes that time alone very seriously. Indeed, it is the only successful way he’s found to write his songs. “When I’m writing my own record, I have to be so alone,” he says. “It takes time to figure out what I’m trying to say and then how to say it.”

As Aparo takes to the recording studio, he’s not tying himself to any one idea. In fact, he’s blowing the doors off anything remotely conventional.

“I want to make anti-music but I don’t know what that means yet. I mean, what is music? I think we’ve limited it. This record’s going to be interesting,” Aparo says. “I’m sampling sounds, noises; I want to make a noise orchestra, you know, life happening. I think it’s going to be a real joyful record.

“It just doesn’t matter the medium; I’ll do anything to make music,” Aparo says. “I’m on this journey now of what can I turn into an instrument.”

Emily J Ramey

When Chauncey Hollis, the wunder-kind better known as Hit-Boy, sent Kanye West music for what became West and Jay-Z’s “In Paris,” he had no idea it would become the kind of cult hit that, according to *USA Today*, whipped concertgoers into such frenzy in Atlanta that they shook the arena harder than it has in recent memory for Hawks games.

“It was amazing,” he told MTV upon learning “In Paris,” which peaked at No. 5 on the Billboard Hot 100, was played eight times at a stop on the Watch the Throne tour. “I never even heard of a song played multiple times. That made me feel super special.”

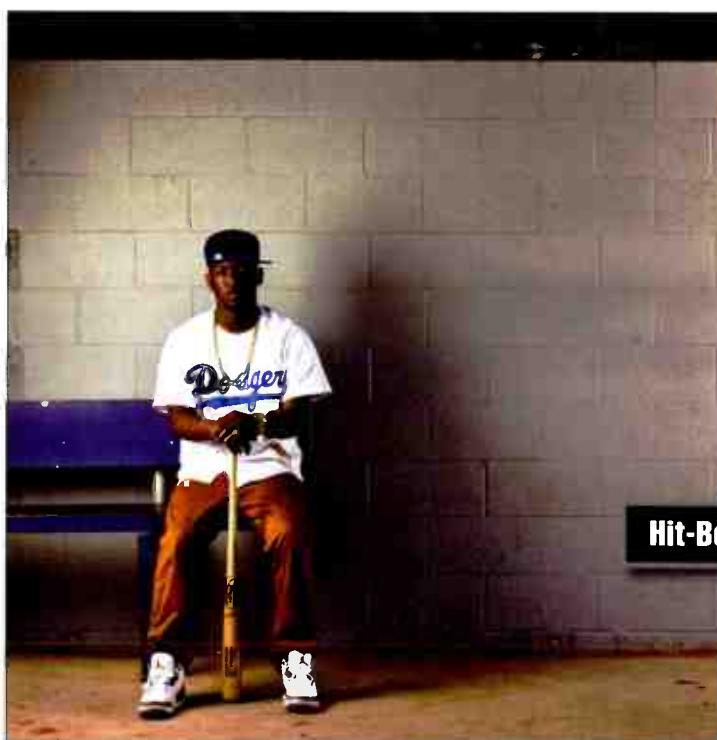
Hit-Boy — a Fontana, California native — has the kind of “special” that’s hard to ignore. Take, for example, the atmospheric vibe he created on Lil Wayne’s “Drop the World,” or the gentle acoustics

he conjured for Mary J. Blige on “Stronger,” both sharp turns from his rugged, cinematic “Christmas in Harlem” featuring West, Jim Jones and Pusha T. In totality, Hit-Boy displays a nuanced, complex approach that’s startlingly mature for a producer who’s just 25 years old.

Hit-Boy is “part of a generation that fearlessly takes risks and does not shy away from being different,” his website biography reads, and that’s no doubt why West signed Hit-Boy to his G.O.O.D. Music label. After all, while “In Paris” has won worldwide acclaim, its somewhat bizarre synthesizer notes and arrestingly simplistic beat do not for an obvious hip-hop hit make. But that’s why Hit-Boy has superstar potential: He’s a few steps ahead of what people think they want.

“It’s what we should expect,” he told *XXL*. “You wanna hear what the next wave should be — what the next sound of beats should be like.”

Malcolm Venable



Hit-Boy

HITMAKERS



Amanda Green

Amanda Green has musical theatre in her blood. The daughter of legendary lyricist and playwright Adolph Green (*On the Town* and *Singin' in the Rain*) and Tony-winning actress Phyllis Newman, Green has been surrounded by Broadway her entire life. So it might seem surprising that the in-demand lyricist picked up one of her most

valuable lessons for penning lyrics during her stint songwriting in Nashville. When asked what she learned amongst the hitmakers best known for crafting mainstream country smashes, Green doesn't hesitate: "Be honest and say something truthfully and simply."

Green's time in Nashville may have been

especially useful while she composed her latest project, lyrics and music for Texas musical *Hands on a Hard Body*, created with Tony- and Pulitzer-winner Doug Wright (*I am My Own Wife*) and Trey Anastasio, front man and co-founder of seminal jam band Phish, a production that melds "country score with theatrical lyrics." But her ability to create sharply drawn

characters with wit and empathy is instantly recognizable in all of her work.

"I aspire to have the characters express themselves in a way that's true to them and also unique," Green says. "I try to find an uncliché or a fresh way for them to express themselves." From her lyrics for the currently touring musical *Bring It On* — written with Tom Kitt (music), Lin-Manuel Miranda (co-lyricist) and Jeff Whitty (book) — to her beloved work in *High Fidelity*, Green strikes that precarious and beautiful "balance between being funny and heartbreaking."

Although Green's lineage makes her as close to a legacy as the competitive world of music theatre allows, she claims her entry into that world is as much nurture as nature — nurture that she received as part of the BMI Lehman Engel Music Theatre Workshop. Of the experience, Green exults in having met many other luminaries of the field with whom she later collaborated. "I had great teachers," she says appreciatively. "They taught me so much."

James Wells

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With such horror and sci-fi films as *The Devil's Rejects*, *Halloween I and II*, *Watchmen*, and *300* on his resume, Tyler Bates could be the closest thing the composing world has to Stephen King.

It's a role Bates fell into, thanks to his attention-grabbing score for 2004's *Dawn of the Dead*. A flood of similar projects followed; turns out, Bates' experimental style of composing is uniquely suited to genre films.

"Visually, the films are so strong today that I think the music doesn't have to state the obvious all the time," he says of his musical approach. "It can prime people to receive the

emotional experience that the director is after, without telling them verbatim what that is."

Bates and his team are like mad scientists, using modular synth rigs and novel instruments to craft conceptual scores.

"Oftentimes I'll use source material like voices or industrial machinery, then mutate it, add a musical element to it, and use it as a musical instrument," he explains.

On Chris Gorak's 2011 alien invasion film *The Darkest Hour*, Bates started with the GuitarViol, a guitar/viola hybrid with a "post-apocalyptic vibe." He then fleshed out that sound with electronic gadgets such as the Synare, an '80s-era

drum-pad synthesizer.

"We had four hands on the thing at one time because you have to manually rotate all the filters and the resonance on it. It was a lot of fun!"

If it sounds like Bates gets paid to play with a lot of expensive toys, he does — with

a caveat. "Under immense amounts of pressure," he laughs. "The higher the film's budget, the more the stress increases. But you have to have fun. If you're going to spend a year of your life on a project, you've got to walk away with something more than money." *Lisa Zhitto*



Tyler Bates

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WRITE • PERFORM • SCAN

Already a Legend

By Jewly Hight

Paparazzi flock to the famous. It comes with the territory of globe-spanning celebrity. But Adele Laurie Blue Adkins—arguably the biggest pop artist in the world right now—also draws attention of a

much rarer sort. Respected media outlets from *60 Minutes* to *Vogue*, *Rolling Stone*, *The Wall Street Journal* and National Public Radio have devoted precious airtime and space to monitoring the health of her vocal chords, or scientifically analyzing her songs' emotional impact, or trying to establish who the poor excuse for an ex-boyfriend was that inspired them.

That these are matters of mainstream concern proves Adele's impact can't possibly be quantified in terms of her ubiquitous hits, phenomenal sales (the most of any act last year) and awards (Album of the Year at both the 2012 BRIT Awards in her native England and the 2012 Grammys). There's more to it than that. People have a deep investment in her music; a personal stake in things that have affected her life and what she's made of them artistically.

During the February 12 edition of *60 Minutes*, Adele confessed to Anderson Cooper, "I find it quite difficult to think that there's, you know, like, 20 million people listening to my album that I wrote very selfishly to get over a breakup. I didn't write it being like 'This is going to be a hit.'"

Cooper echoed her statement for emphasis: "You really wrote it to help you get over something."

"Yeah," she replied. "So the fact that so many people are interested in that, and want to cry to it or want to feel strong to it, or whatever, I find really, it's like little old me."

Adele's self-deprecation is part of what

makes her so likeable. But, in reality, it's the pieces of little old her she puts into her songs that have made 20 million people respond to her albums. As pop critic Ann Powers put it in an end-of-2011 music discussion in the online magazine *Slate*, "Singers like Adele make 'ordinary' profound. Little details matter in their songs."

Adele has said that each of her albums—2008's *19* and 2011's *21*—were written and recorded in the wake of a wrenching breakup. On *21*, for instance, she devotes all 11 songs to telling her side of the story, in the

Emotional catharsis can be an unruly thing, but Adele expresses her pain in ways that resonate with listeners the world over who've been there, too.

process capturing the way small moments can feel desperately big at the time. You hear her taking up for herself when she's been hurt one too many times ("Turning Tables"), confronting the still-burning heat of her passion ("Set Fire to the Rain") and mourning the once-and-for-all end of the relationship ("Someone Like You").

Emotional catharsis can be an unruly thing, but Adele expresses her pain in ways that resonate with listeners the world over who've been there, too. Said Fraser T. Smith, who produced "Set Fire to the

Rain" and co-wrote the song with her, "I could lie and say that we had a master plan with this, but the truth is that she's able to perfectly capture that raw emotion in a way that's both relatable and original."

Take the song's central image. Many an entry in the pop songbook has used rain as a symbol of melancholy and fire as a symbol of primal, all-consuming feeling. But Adele combined the two familiar images into one that pushes into more dramatic territory; she's defying nature by sheer force of will, lighting the very rain on fire.

"She sets the bar incredibly high when it comes to lyrics," said Smith, "so we went backwards and forwards until each line felt as good as it could. She drove most of the words, and [I'm still struck by] how she can deliver lines which are pretty simple yet contain such amazing imagery."

Adele told *Vogue*'s Jonathan Van Meter, "I have no idea where it comes from. I don't read literature. I don't have a very big capacity for language and words. I'm quite limited when it comes to just chatting. But my head comes alive when I'm writing music, and I start using words and describing emotions I had no idea existed in me."

Even though her song ideas originate as self-expression, she's seen what they do to other people when she performs them. She related to Van Meter, "When I sing 'Someone Like You,' I know that every single person in the room will be able to relate to it. That's where that emotional connection comes from. I have sympathy for myself, I have sympathy for them, they have sympathy for me, and I know that we are all there knowing exactly how each other feels."

The ages of the listeners hardly seem to matter. Adele's not limited to an audience of her twenty-something peers, although plenty of them do seem to love her music.

The fact that she titled her first two albums with the ages she was when she made them means those collections of songs will forever seem linked with her young adulthood. But her ability to

Why Adele and Her Songwriting Will Always Matter



talk about the experience of love from a myriad angles, her evident comfort in her own skin and her freedom from the rapid turnover of trends (though many people initially associated her with the retro-soul fad, she's since proven that she stands on her own) also connect her with mature, fully formed pop performers like Sade, whom she's cited as an influence, and Bonnie Raitt, whose hit ballad "I Can't Make You Love Me" she's covered. After one of Adele's trips down front to collect a Grammy trophy, Raitt was shown beaming

by a camera panning over the crowd.

Earlier that same night, Adele gave what was really her first performance since her vocal chord surgery, a show-stopping rendition of "Rolling in the Deep" buoyed by a full band and four female backing singers. Not that she needs a lush production to get her songs across. "Rolling in the Deep" and a couple of her other biggies, "Someone Like You" and "Chasing Pavements," worked perfectly well with just her voice and minimal keyboard and guitar accompaniment when she played a

Tiny Desk Concert for NPR last year. With the songs laid bare, you could tell beyond the shadow of a doubt there's something there for the listener to latch onto.

Jewely 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 debut book Right By Her Roots: Americana Women and Their Songs, published by Baylor University Press, was released March 7, 2011.

Calle 13's Evolution of Sound

By Kathy Landoli

In 2004, the Latin urban music world received an unexpected jolt of energy when reggaeton rose to the forefront. Artists like Daddy Yankee and Tego Calderon slowly crept into the American hip-hop landscape, achieving what so many Spanish-speaking artists attempted to do for years. Perhaps it was because the sound is so stylistically similar to rap, or maybe it was just a change of pace and tempo. Regardless, reggaeton became a surprising force in music. As the movement progressed, so did the popularity of a group called Calle 13 (Spanish for "13th Street"). After seven years in Latin music, Calle 13 shows no signs of stopping.

The group comprises two stepbrothers, Rene "Residente" Perez Joglar and Eduardo "Visitante" Cabra Perez, along with their sister Ileana "PG-13" Cabra Joglar on background vocals. When the Puerto Rican family entered the scene in 2005 with their self-titled debut, Latin music was knee-deep in reggaeton. The album attempted to bypass that movement and simultaneously accompany it, combing through sexually charged lyrics with dark humor and finesse. Leaning more on hip-hop than traditional reggaeton, *Calle 13* earned the duo three Latin Grammys, including Best New Artist and Best Urban Album. During that time, track "Residente" appeared on the remix to Nelly Furtado's hit single "No Hay Igual" off her 2006 album *Loose*, extending the group's reach to the mainstream Latin audience.

By the following year, reggaeton was losing steam as quickly as it gained it, so Calle 13 began pursuing more of their sonic passions in their follow-up, *Residente o Visitante* ("Resident or Visitor"). The album charted higher than their first, despite its experimental stamp. Lyrically, *Residente o Visitante* introduced more mature songwriting, developed after a trip to South America inspired the brothers to discuss elements of their life that weren't present on the previous project. Sonically, the album grabbed parts of Latin music but also added an electronica element. Tracks

like "Un Beso de Desayuno" ("A Kiss For Breakfast") showcased a smoother vibe from Calle 13, proving their versatility traveled well beyond their earlier party anthems like "Suave."

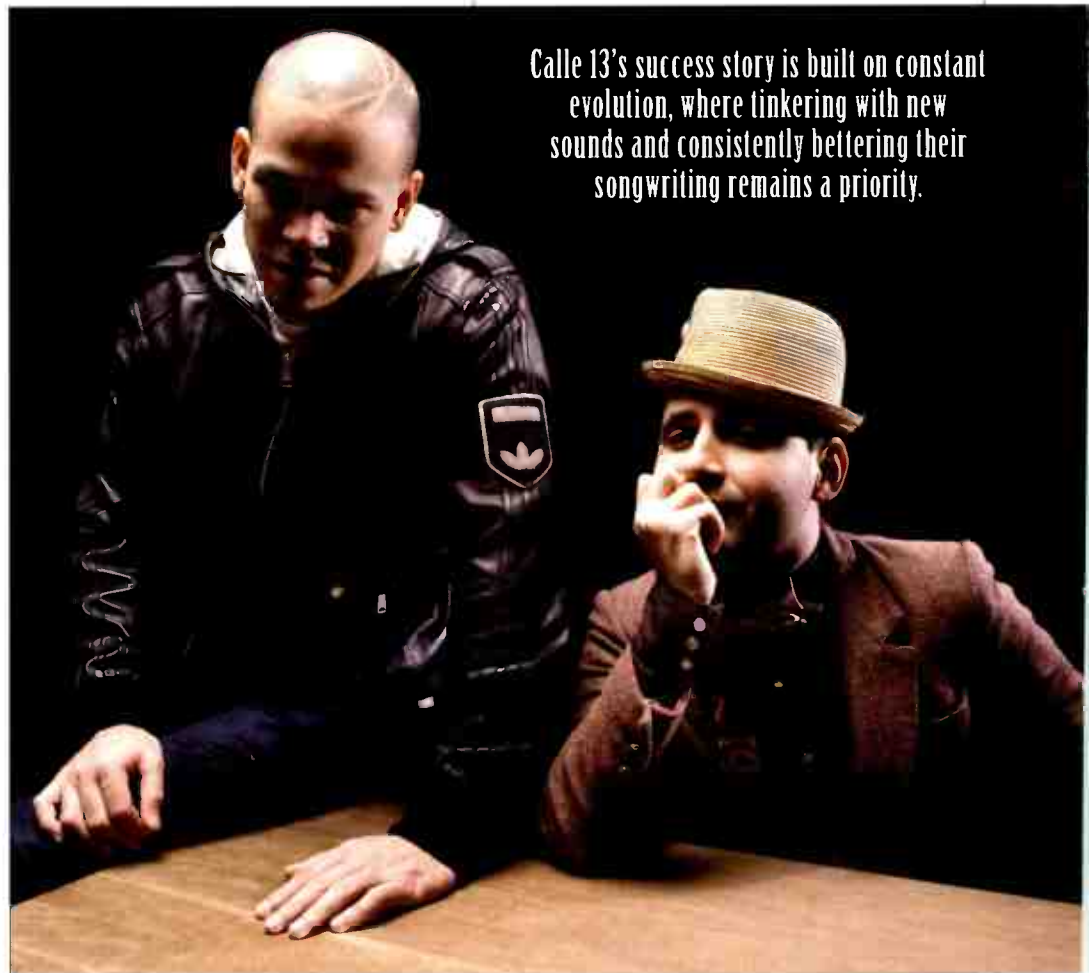
Residente o Visitante won Best Latin Urban Album at the Grammys, and also won four Latin Grammys, including Album of the Year and Best Urban Music Album. The momentum continued the following year, as third release *Los De Atras Vienen Conmigo* won the same awards at both Grammy ceremonies as *Residente o Visitante* had scored the previous year, as well as Record of the Year, Best Alternative Song and Best Short Form Music Video at the Latin Grammys.

Two years ago the group released their fourth studio album, *Entre Los Que Quieran* ("Come in if You Want To"), and the fans came. Featuring collaborations with artists such as Omar Rodriguez-Lopez of The Mars

Volta and Seun Kuti, the work aimed to continue the experimental progression for which Calle 13 has become known. The album won nine Latin Grammys at the 2011 ceremony, breaking a record for the Academy, and just this year, the duo took the Best Latin Urban Album, their third consecutive win in the category.

Calle 13's success story is built on constant evolution, where tinkering with new sounds and consistently bettering their songwriting remains a priority. Fans may enter as visitors, but they stay as residents. With universal appeal, the duo continues to make history, traveling one "calle" at a time.

Kathy Landoli is a writer and editor based in the New York metropolitan area. She has contributed to MSN Music, AOL Music, MTV News, Vibe, XXL, The Source and other publications.



Calle 13's success story is built on constant evolution, where tinkering with new sounds and consistently bettering their songwriting remains a priority.

RIHANNA

THE COMPLEX EVOLUTION OF AN ICON

By Ellen Mallernee Barnes

Like all epic stars, Rihanna cannot be captured or explained with lyric quotes, racy photos or tabloid headlines. The pieces of her public persona converge to create an image that is simultaneously larger than life and oddly intimate.

But isn't this the essence of all great soul singers, from the sad beauty of Billie Holiday, to the defiant hard luck of Etta James? Rihanna sings the way she lives — unapologetic of who she is, where she comes from and where she's going.

And she's come a long way already.

Born in Barbados, Rihanna left her Caribbean home for the U.S. at just 16. She signed a record deal almost immediately, and since then, she has released six albums in as many years, selling 30 million records, and charting 11 No. 1 hits in the U.S. Grammys and countless other industry accolades have documented her success along the way. She's *Esquire's* "Sexiest Woman Alive," Armani's spokeswoman, a runway model and a newly minted feature film actress debuting in the forthcoming *Battleship*.

Considering all Rihanna has accomplished makes it easy to forget she was once the young girl too star struck and nervous to look Jay-Z in the eyes. In 2005, nerves notwithstanding, Rihanna stunned the mogul with a rendition of Whitney Houston's "For the Love of You" and her first single, "Pon de Replay," and he refused to let her leave the Def Jam offices without signing her. Jay-Z has said, "I was absolutely certain [about her]. That doesn't happen too often."

Soon after Jay-Z took on Rihanna as his protégée, she released a flurry of hits that gave a stage to her distinct voice and Caribbean-tinged rhythms, and often featured superstar friends, including Kanye West and Eminem. "SOS," "Umbrella," "Don't Stop the Music," "Man Down," "Only Girl in the World," "Rude Boy," "What's My Name?," "S&M," "Run This Town," "Love the Way You Lie," "We Found Love," "You Da One" and so

many more have topped charts in the U.S. and around the world.

With each new hit, Rihanna refined her persona. Adult themes, sometimes dark and even disturbing, began to inform her inescapable pop songs. Even her album titles — *Music of the Sun*, *A Girl Like Me*, *Good Girl Gone Bad*, *Rated R*, *Loud*, and *Talk That Talk* — mirror her transformation from baby-faced ingénue into one of the most striking and powerful figures in music. In 2009, when news stories about her personal life threatened to eclipse her art, she retreated into her music and emerged with the complex and uncompromising *Rated R*.

But what happens in the tabloids is removed from what happens in the quiet places where she creates her art with her most trusted collaborators, and Rihanna's fans passionately identify with her contradictions and strength.

Just as Rihanna appeared to step away from darker material and darker days — 2011's *Talk That Talk* is her blithest album to date — she's gone and done the most shocking thing yet by partnering with former boyfriend Chris Brown for a remix of her "Birthday Cake" single, which has almost nothing to do with birthdays but a whole lot to do with sex.

Like she did that day with Jay-Z, which seems lifetimes ago now, Rihanna's provoked a reaction. This moment and all those that came before are writing future albums and future chapters of a career that seems destined to be written as iconic. She's Rihanna: one name, like a brand or a best friend.

"I used to worry a lot about [being a role model]," Rihanna recently said on *The Ellen DeGeneres Show*. "Then I realized the message I really want to send is not perfection; it's individuality. It's being who you really are, knowing who you really

are and being just that. Because there's only one of you, so why not be that?"

Ellen Mallernee Barnes writes and lives in Nashville. Pay a visit to her daily blog at www.BlackAndWhiteAndLovedAllOver.com.



EVEN RIHANNA'S ALBUM TITLES MIRROR HER TRANSFORMATION FROM BABY-FACED INGÉNUÉ INTO ONE OF THE MOST STRIKING AND POWERFUL FIGURES IN MUSIC.

BMI®

COUNTRY AWARDS

**BOBBY BRADDOCK
ICON**

**RHETT AKINS
DALLAS DAVIDSON
SONGWRITERS OF THE YEAR**

**SONG OF THE YEAR
"ALL OVER ME"
EMI-BLACKWOOD MUSIC, INC.
RHETTNECK MUSIC
STRING STRETCHER MUSIC**

**SONY/ATV MUSIC PUBLISHING
NASHVILLE
PUBLISHER OF THE YEAR**

ALL ABOUT TONIGHT

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

ALL OVER ME

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

AMERICAN HONEY

Shane Stevens
Hannah Bea Songs

AS SHE'S WALKING AWAY

Zac Brown
Wyatt Durrette
Angelika Music
Weimerhound Publishing

BACK TO DECEMBER

Taylor Swift
Sony/ATV Tree
Taylor Swift Music

BACKWOODS

Justin Moore
Jamie Paulin
Big Music Machine
Double Barrel Ace Music
EMI-Blackwood Music, Inc.
PawPawPaulin Publishing

THE BOYS OF FALL

Casey Beathard
Six Ring Circus Songs
Sony/ATV Acuff Rose

THE BREATH YOU TAKE

Casey Beathard
Dean Dillon
Jessie Jo Dillon
Bluebird In My Heart Music
Immokalee Music
Six Ring Circus Songs
Sixteen Stars Music
Sony/ATV Acuff Rose

COME BACK SONG

Casey Beathard
Six Ring Circus Songs
Sony/ATV Acuff Rose

CRAZY TOWN

Rodney Clawson
Cuts of Cedar
Me And My Pickles Music
New Extreme Songs
Sink Like A Ship Songs

FARMER'S DAUGHTER

Rhett Akins
Mary Green
EMI-Blackwood Music, Inc.
Rhettneck Music
The Good The Bad The Ugly
Publishing
Warner-Tamerlane Publishing Corp.

FEARLESS

Liz Rose
Taylor Swift
Cake Taker Music
Sony/ATV Tree
Taylor Swift Music

IT GOOD ON MY LIPS

Tim Beavers
Tim Beavers
Brad Warren
Brad Warren
Last Minute Tunes

LITTLE WHITE CHURCH

Karen Fairchild
Wayne Kirkpatrick
Kimberly Schlapman
Phillip Sweet
Jimi Westbrook
Mad Mother Music
Warner-Tamerlane Publishing Corp.

GIMMIE THAT GIRL

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

HELL ON THE HEART

Eric Church
Jeremy Spillman
Sinnerlina
Songs of Universal, Inc.
Sony/ATV Tree
Spillbilly Music Publishing

HELLO WORLD

Tom Douglas
David Lee
Sony/ATV Tree
TomDouglasMusic
Universal Music-Careers

HIGHWAY 20 RIDE

Zac Brown
Wyatt Durrette
Angelika Music
Weimerhound Publishing

THE HOUSE THAT BUILT ME

Tom Douglas
Sony/ATV Tree
TomDouglasMusic

I GOTTA GET TO YOU

Jimmy Ritchey
Jimbahaya Music
Vibe Room Music

I KEEP ON LOVING YOU

Ronnie Dunn
Terry McBride
Showbilly Music
Sony/ATV Tree
Still Working For The Man Music,
Inc.
Turn Me On Music

IF I DIE YOUNG

Kimberly Perry
Pearlfeather Publishing

LET ME DOWN EASY

Marty Dodson
Jennifer Hanson
Mark Niesler
Black To Black Songs
Chaylynn Music
I Hope Momma's Listening Music
Nashvillastville Songs
NEZ Music
Sony/ATV Acuff Rose

LOVE LIKE CRAZY

Tim James
Doug Johnson
Mike Curb Music
Sweet Radical Music
T-Bird's Music
Warner-Tamerlane Publishing Corp.

LOVER, LOVER

Daniel Pritsker
Six Pig Songs Ltd.

MAMA'S SONG

Kara DioGuardi
Marti Frederiksen
Luke Laird
Carrie Underwood
Art In The Fodder Music
Bug Music
Carrie Okie Music
Half Of My Publishing
High Powered Machine Music
Sunshine Terrace Music
Universal Music-Careers

THE MAN I WANT TO BE

Tim Nichols
Contentment Music
Made For This Music
Warner-Tamerlane Publishing Corp.

MINE

Taylor Swift
Sony/ATV Tree
Taylor Swift Music

MY KINDA PARTY

Brantley Gilbert
Indiana Angel Music
Warner-Tamerlane Publishing Corp.

ONLY PRETTIER

Natalie Hemby
Doug Johnson
Miranda Lambert
Pink Dog Publishing
Sony/ATV Tree
Tiltawhirl Music

OUR KIND OF LOVE

Bushie
Dave Haywood
Charles Kelley
DWHaywood Music
RADIOBUILTSPUBLISHING
Warner-Tamerlane Publishing Corp.

PRETTY GOOD AT

DRINKIN' BEER
Troy Jones
Crozier Music Enterprise LLC
Tiltawhirl Music

PUT YOU IN A SONG

Sarah Buxton
Jedd Hughes
Keith Urban
Bambatown Publishing
Mary Rose Music
Songs of Universal, Inc.
Tiltawhirl Music
We're Going To Maui Music

RAIN IS A GOOD THING

Luke Bryan
Dallas Davidson
Bug Music
EMI-Blackwood Music, Inc.
Murray Music Corporation
Planet Peanut Music
String Stretcher Music

ROLL WITH IT

David Lee
Universal Music-Careers

THE SHAPE I'M IN

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

SHE WON'T BE LONELY LONG

Doug Johnson
Phil O'Donnell
Daphni Music
Immokalee Music
Mike Curb Music
Sweet Radical Music

SMILE

Blair Daly
JT Harding
Uncle Kracker
Bless The Bikini Music
Gaie Music, Inc.
JTX Music
Mighty Go Music
Songs For Beans
Songs of Windswept Pacific
Warner-Tamerlane Publishing Corp.

SOMEONE ELSE CALLING

YOU BABY
Luke Bryan
Jeff Stevens
Bug Music
Katy Lou Music
Murray Music Corporation
Planet Peanut Music

SOMEWHERE WITH YOU

JT Harding
JTX Music
Songs For Beans

STUCK LIKE GLUE

Kristian Bush
Shy Carter
Kevin Griffin
Control Group Music
Dirkpit Music
Primary Wave Brian
Worldwide FMG Music B
You Want How Much Of What?
Publishing

TEMPORARY HOME

Luke Laird
Carrie Underwood
Carrie Okie Music
High Powered Machine Music
Universal Music-Careers

'TIL SUMMER COMES AROUND

Keith Urban
Mary Rose Music
Songs of Universal, Inc.

UNDO IT

Kara DioGuardi
Marti Frederiksen
Luke Laird
Carrie Underwood
Art In The Fodder Music
Bug Music
Carrie Okie Music
Half Of My Publishing
High Powered Machine Music
Sunshine Terrace Music
Universal Music-Careers

UNSTOPPABLE

Jay DeMarcus
James Slater
Chrysalis One Songs
EileenSong
Katy Lou Music
Me You And The Piano Songs
Sony/ATV Tree

WAY OUT HERE

Casey Beathard
Josh Thompson
Blank Sheet Music
Six Ring Circus Songs
Songs of Better Angels Music
Sony/ATV Acuff Rose
Sony/ATV Tree

WHO ARE YOU WHEN

I'M NOT LOOKING
John Wiggins
Fiddle Stock Music
Notewrite Music

WHY WAIT

Tom Shapiro
Jimmy Yeary
Black To Black Songs
EMI-Blackwood Music, Inc.
Little Dooney Music

WRONG BABY WRONG

Brad Warren
Brett Warren
EMI-Blackwood Music, Inc.
StyleSonic Music LLC

BMI.COM

TOM T. HALL

How the Storyteller Found His Voice

By Peter Cooper

Tom T. Hall was a Roanoke disc jockey the day his phone rang with an offer from Newkeys Publishing to come to Nashville and be a professional songwriter.

"They asked, 'Can you live on \$50 a week?' I said, 'It's worked so far,'" says Hall, whose singular songs earned him the nickname "The Storyteller" as well as a spot in the Country Music Hall of Fame.

That offer came in 1963, and on Jan. 1, 1964, he rolled into Music City with a guitar, a G.I. haircut and a work ethic that found him up each morning to bang out song lyrics on a typewriter. He wrote hundreds of songs, some sad and some funny, and many tending towards lovelorn. But he didn't write a Tom T. Hall song until the day he quit making things up.

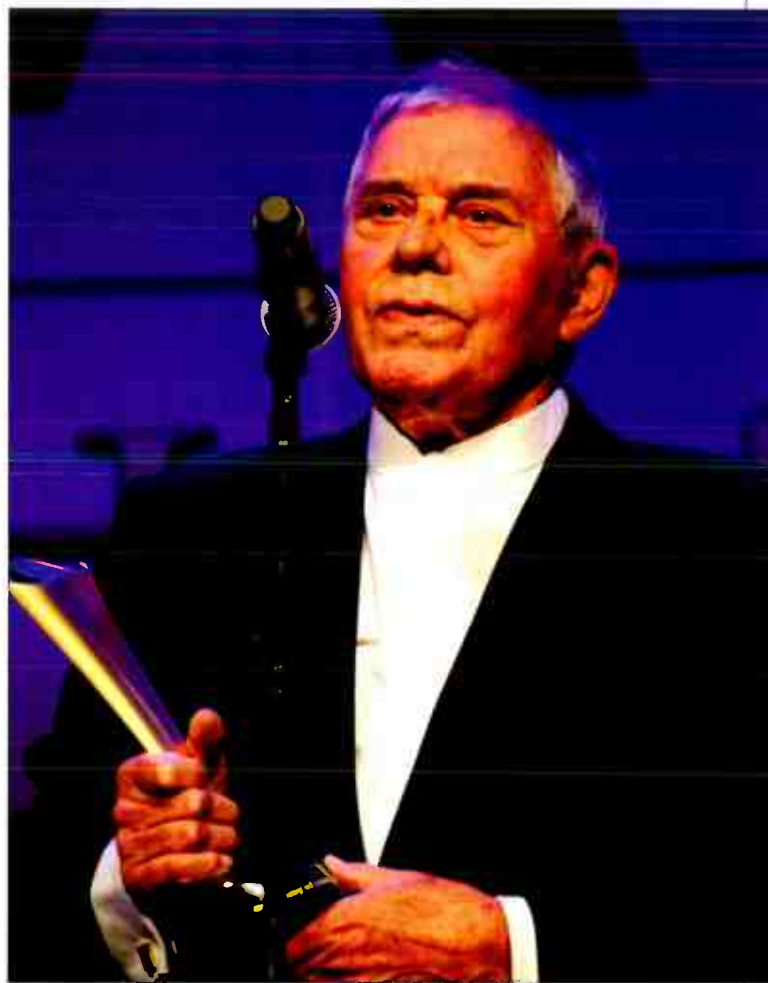
"I ran into Stonewall Jackson (the country singer, not the Confederate general) one day, and he was working on a prison album . . . you know, songs about prisoners," Hall said. "He asked me to write him a prison song, and I told him I'd see what I could do. I tried several approaches to the prison songs, and they didn't work. I told my wife, Miss Dixie, that I'd never been in prison and that I felt phony trying to write about it. And she said, 'Well, you've been in jail, write about that.'"

Hall sat down and wrote a song the way someone else might begin a barroom story: "One time I spent a week inside a little country jail," he began. "And I don't guess I'll ever live it down." He went on to relate the whole of his experience: The crowded cell, the nonplussed sheriff ("That part about me being who I was did not impress him") and the jailor's flirty, homely wife who seemed prettier each day of Hall's confinement.

It was nothing like what Stonewall had wanted, and Hall never even presented the song to Jackson. He did show it to producer Jerry Kennedy, though, who determined that "A Week in a Country Jail" was unlikely to be recorded by another artist because it was unconventional (no chorus) and atypical. But Kennedy pushed Hall to record it himself, and when the song was released in 1969, it became Hall's first No. 1 country song.

"It freed my mind up," Hall said. "It made me think that maybe I could make it without having to write songs that were just like writers I looked up to, like Harlan Howard, or Bill Anderson, or Buck Owens. I started writing a lot of songs that just started up and kept rambling. I started writing biographically, and I was breaking all kind of rules. Like in 'Homecoming' (a Top 10 hit in 1969), the word 'Homecoming' isn't even in the song."

No longer in the replication business, Hall penned songs that were as dagger-sharp as Raymond Carver short stories, songs written in an educated-yet-unadorned style that, along with the works



of Kris Kristofferson, John Hartford and Mickey Newbury, helped alter and elevate the language of country music.

Hall sometimes says his move to biographical writing was "more relating than creating," but it was, in fact, a creation: a gently revolutionary manner of writing that introduced listeners to the people they'd never met, and to places they'd never been. His opening lines were invitations: "How old do you think I am?" he said/ I said, well, I didn't know" from "Old Dogs, Children and Watermelon Wine"; "Tossed and turned the night before in some old motel/ Subconsciously recalling some old sinful thing I'd done," from "Trip To Hyden"; the simple, "I remember the year that Clayton Delaney died"; or, in a smash hit he wrote for Jeannie C. Riley, "I want to tell you all a story 'bout a Harper Valley widowed wife/Who had a teenage daughter who attended Harper Valley Junior High."

"The best compliment I ever had, I heard from a disc jockey who played a song by somebody else and then said, 'That sounds like a Tom T. Hall song,'" Hall says. "I thought, 'Hey, there must be such a thing as a Tom T. Hall song.'"

There is, and you'll know it when you hear it.

Peter Cooper is a Grammy-nominated producer, a recording artist, music journalist and senior lecturer in country music at Vanderbilt University. He is the only Nashville-based member of the Sheboygan Elks Lodge #299.

"I started writing biographically, and I was breaking all kind of rules. Like in 'Homecoming,' the word 'Homecoming' isn't even in the song."

Queen Honored as Icons at BMI London Awards

BMI celebrated Europe and Asia's premier songwriters, composers and music publishers on October 4 during its annual BMI London Awards. Guests filled London's Dorchester Hotel, Park Lane to toast the past year's most-performed songs on U.S. radio and television.

Songwriters and composers honored at the event are members of European and Asian performing right societies and are represented in the U.S. by BMI.

Legendary rock band Queen were honored as BMI Icons. All songwriters, vocalist Freddie Mercury, guitarist Brian May, drummer Roger Taylor and bassist John Deacon join a list of previous honorees that includes Donovan, Peter Gabriel, Don Black, Bryan Ferry, Ray Davies, Van Morrison and more.

The Script's "Breakeven" earned the BMI Robert S. Musel Award for Song of the Year. Andrew Frampton (PRS) and band members Daniel O'Donoghue (PRS/IMRO) and Mark Sheehan (PRS/IMRO) co-wrote the song, which was published by BMG Chrysalis (PRS). "Breakeven" is from the Irish band's top-selling eponymous album.

Taio Cruz's "Break Your Heart," co-written by Fraser T. Smith and published by BMG Chrysalis (PRS), garnered the College Song of the Year win. "Stereo Love," written and recorded by Romanian



musician Edward Maya (PRS/UCMR-ADA) and Vika Jigulina (PRS), claimed Dance Song of the Year. The infectious club hit is published by Media Services International (UCMR-ADA).

In addition to celebrating the writers of most-performed songs in the U.S. during the past year, BMI presented awards to the composers of the most-watched and

highest-grossing television programs and films; and the songwriters behind hits that have generated more than three million U.S. radio and television performances.

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

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



Andrew Frampton accepts the Song of the Year Award for The Script hit "Breakeven." Pictured are BMI's Phil Graham, BMG Chrysalis's Lisa Cullington, Frampton, and BMI's Del Bryant and Brandon Bakshi.



BMI 2011 Film/TV Icon David Arnold, pictured with Del Bryant, took home an award as composer of *The Chronicles of Narnia: The Voyage of the Dawn Treader* at the 2011 BMI London Awards.

Taio Cruz's "Break Your Heart," co-written by Fraser T. Smith and published by BMG Chrysalis (PRS), garnered the College Song of the Year win at the 2011 BMI London Awards. Pictured are BMI's Brandon Bakshi, BMG Chrysalis's Kate Sweetsur, Smith and BMI's Phil Graham.



Media Services International accepted the Dance Award for "Stereo Love," performed by Edward Maya, featuring Vika Jigulina. Pictured are BMI's Brandon Bakshi, Media Services International's Marian Soci and Dan Popi, and BMI's Phil Graham.

BMI Icon honorees Brian May (left) and Roger Taylor of Queen flank Yoko Ono, who received John Lennon's Million-Air Awards for "Eleanor Rigby," "We Can Work it Out," "Woman," "Hey Jude," "Let It Be" and "Michelle."



Icon honorees Brian May and Roger Taylor of Queen also received BMI Million-Air Awards for "We Are the Champions" and "Another One Bites the Dust." Pictured are BMI's Phil Graham, Brian May, EMI Music Publishing's Guy Moot, Roger Taylor, Freddie Mercury's sister Kashmera Cook, and BMI's Brandon Bakshi.

BMI LONDON AWARDS



ICON QUEEN

SONG OF THE YEAR (THE ROBERT S. MUSSEL AWARDS)

"BREAKEVEN"

ANDREW FRAMPTON (PRS)
DANIEL O'DONOGHUE (PRS/IMRO)
MARK SHEEHAN (PRS/IMRO)
BMG CHRYSALIS (PRS)

COLLEGE SONG OF THE YEAR

"BREAKYOUR HEART"

FRASER T. SMITH (PRS)
BMG CHRYSALIS (PRS)

DANCE AWARD

"STEREO LOVE"

VIKA JIGULINA (PRS)
EDWARD MAYA (PRS/UMCR-ADA)
MEDIA SERVICES INTERNATIONAL
(UMCR-ADA)

POP AWARDS

ACCORDING TO YOU
Andrew Frampton (PRS)
BMG Chrysalis (PRS)

AIN'T LEAVIN WITHOUT YOU
Julian Brookhouse (PRS)
Migi Drummond (PRS)
Nicholas Thorp (PRS)
Ben Volpelere-Pierrot (PRS)
Marcella Brailsford*
James Carter*
Universal Music Publishing
Group (PRS)

BLAH BLAH BLAH
Neon Hitch (PRS)
Sean Foreman*
Ke\$ha*
Benjamin "Benny Blanco" Levin*

BREAK YOUR HEART
Fraser T. Smith (PRS)
BMG Chrysalis (PRS)

BREAKEVEN
Andrew Frampton (PRS)
Daniel O'Donoghue
(PRS/IMRO)
Mark Sheehan (PRS/IMRO)
BMG Chrysalis (PRS)

BULLETPROOF
Elly Jackson (PRS)
Ben Langmaid (PRS)
Big Life Music (PRS)
BMG Chrysalis (PRS)

CAN'T BE TAMED
Paul Nza Neumann (GEMA)
Marek Pompetzki (GEMA)
Miley Cyrus*
Tim James*
EMI Music Publishing Germany
GmbH (GEMA)
Felony Business Edition (GEMA)
Phrased Differently
Music Ltd. (PRS)

CHECK IT OUT
Bruce Woolley (PRS)
James Brown*
Nicki Minaj*
will.i.am*
Carlin Music Corp. (PRS)

CLUB CAN'T HANDLE ME
Giorgio Tuinfort (BUMA)
Kasia Livingston*
Piano Songs/Talpa Music (BUMA)

DJ GOT US FALLIN' IN LOVE
Johan "Shellback" Schuster (STIM)
Savan Kotecha*
Pitbull*
Maratone (STIM)

DO YOU REMEMBER
Jay Sean (PRS)
Jared Cotter*
Tawanna "Frankie Storm" Dabney*
Bucks Music Group Ltd. (PRS)

END OF ME
Gavin Rossdale (PRS)
Mad Dog Winston Music Ltd.*

GETTIN' OVER YOU
Chris Willis (SACEM)
will.i.am*
Universal Music Publishing France (SACEM)
Whistling Angel Music*

I MADE IT (CASH MONEY HEROES)
Jay Sean (PRS)
Lil Wayne*
Kevin Rudolf*
Bryan "Baby" Williams*
Bucks Music Group Ltd. (PRS)

IF I HAD YOU
Johan "Shellback" Schuster (STIM)
Savan Kotecha*
Maratone (STIM)

IMPOSSIBLE
Arnthor Birgisson (STIM)
Ina Wroldsen (PRS/TONO)
Aristotricks Music AB (STIM)
P & P Songs Ltd. (PRS)

LA LA LA
Alex Christensen (GEMA)
lyaz*
JR Rotem*
Diana Music - Musikverlag GmbH
(GEMA)

NATURALLY
Devrim Karaoglu (GEMA/MSG)
Tim James*

ONLY GIRL (IN THE WORLD)
Sandy Vee (SACEM)
Di Piu Srl (SIAE)

OUR GOD
Milas Myrin (PRS)

RAISE YOUR GLASS
Johan "Shellback" Schuster (STIM)
Pnk*
Maratone (STIM)

ROCK THAT BODY
Mark Knight (PRS)
apl.de.ap*
James Brown*
Jamie Munson*
Taboo*
will.i.am*
Reverb Music Limited/Toolroom
Publishing Limited (PRS)

**PRINCE OF PERSIA:
THE SANDS OF TIME**
Harry Gregson Williams (PRS)

SHREK FOREVER AFTER
Harry Gregson Williams (PRS)

**THE CHRONICLES OF NARNIA: THE
VOYAGE OF THE DAWN TREADER**
David Arnold (PRS)

THE KING'S SPEECH
Alexandre Desplat (SACEM)

THE TOWN
David Buckley (PRS)
Harry Gregson Williams (PRS)

TRON: LEGACY
Daft Punk (PRS/SACEM)

UNSTOPPABLE
Harry Gregson Williams (PRS)

3 MULTI-MILLION AWARDS

ANOTHER ONE BITES THE DUST
John Deacon (PRS)
EMI Music Publishing Ltd. (PRS)
Queen Music Ltd. (PRS)

BEHIND BLUE EYES
Pete Townshend (PRS)
Fabulous Music Ltd. (PRS)

I JUST WANNA BE YOUR EVERYTHING
Barry Gibb (PRS)
Crompton Songs/Warner-Chappell
Music Ltd. (PRS)

IT'S A HEARTACHE
Ronnie Scott (PRS)
Steve Wolfe (PRS)
Lojo Music Ltd. (PRS)

LOVE GETS ME EVERY TIME
Shania Twain (PRS)

**LOVE GROWS
(WHERE MY ROSEMARY GOES)**
Barry Mason (PRS/GEMA)
Barry Mason Music Ltd. (PRS)

**RIGHT BACK WHERE WE STARTED
FROM**

J. Vincent Edwards (PRS)
Pierre Tubbs (PRS)
Chelsea Music Publishing Co. Ltd. (PRS)
Sony/ATV Music Publishing (UK)
Ltd. (PRS)

WE ARE THE CHAMPIONS
Freddie Mercury (PRS)
EMI Music Publishing Ltd. (PRS)
Queen Music Ltd. (PRS)

WHO ARE YOU
Pete Townshend (PRS)

4 MULTI-MILLION AWARDS

BLACK IS BLACK
Michelle Grainger (PRS)
Tony Hayes (PRS)
Steve Wadley (PRS)
Robert Mellin Ltd./EMI Music
Publishing Ltd. (PRS)

BROWN SUGAR
Mick Jagger (PRS)
Keith Richards (PRS)

ELEANOR RIGBY
John Lennon (PRS)

THE FINER THINGS
Steve Winwood (PRS)
Will Jennings*
F S Ltd. (PRS)

IN YOUR EYES
Peter Gabriel (PRS)
Real World Music Ltd. (PRS)

LAY DOWN SALLY
Eric Clapton (PRS)
Marcella Levy*
George Terry*
E.P. Clapton/Warner Chappell
Music Ltd. (PRS)

SAD SONGS SAY SO MUCH
Elton John (PRS)
HST Management Ltd./Universal
Music Publishing Group (PRS)

SHE'S NOT THERE
Rod Argent (PRS)
Marquis Music Co. Ltd. (PRS)

TRUE
Gary Kemp (PRS)
Reformation Publishing Co. Ltd.
(PRS)

WE CAN WORK IT OUT
John Lennon (PRS)

WOMAN
John Lennon (PRS)
Lenono Music (PRS)

5 MULTI-MILLION AWARDS

DON'T GO BREAKING MY HEART
Elton John (PRS)
HST Management Ltd./Universal
Music Publishing Group (PRS)

HEY JUDE
John Lennon (PRS)

SAY YOU LOVE ME
Christine McVie*

TEARS IN HEAVEN
Eric Clapton (PRS)
Will Jennings*
E.C. Music Ltd./Warner-Chappell
Music Ltd. (PRS)

YOU MAKE LOVIN' FUN
Christine McVie*

6 MULTI-MILLION AWARDS

DON'T LET THE SUN GO DOWN ON ME
Elton John (PRS)
HST Management Ltd./Universal
Music Publishing Group (PRS)

**EVERY LITTLE THING SHE DOES
IS MAGIC**
Sting (PRS)
EMI Music Publishing Ltd. (PRS)
GM Sumner (PRS)

HONKY TONK WOMEN
Mick Jagger (PRS)
Keith Richards (PRS)

LET IT BE
John Lennon (PRS)

MICHELLE
John Lennon (PRS)

YOU REALLY GOT ME
Ray Davies (PRS)
Edward Kassner Music Co. Ltd. (PRS)

7 MULTI-MILLION AWARDS

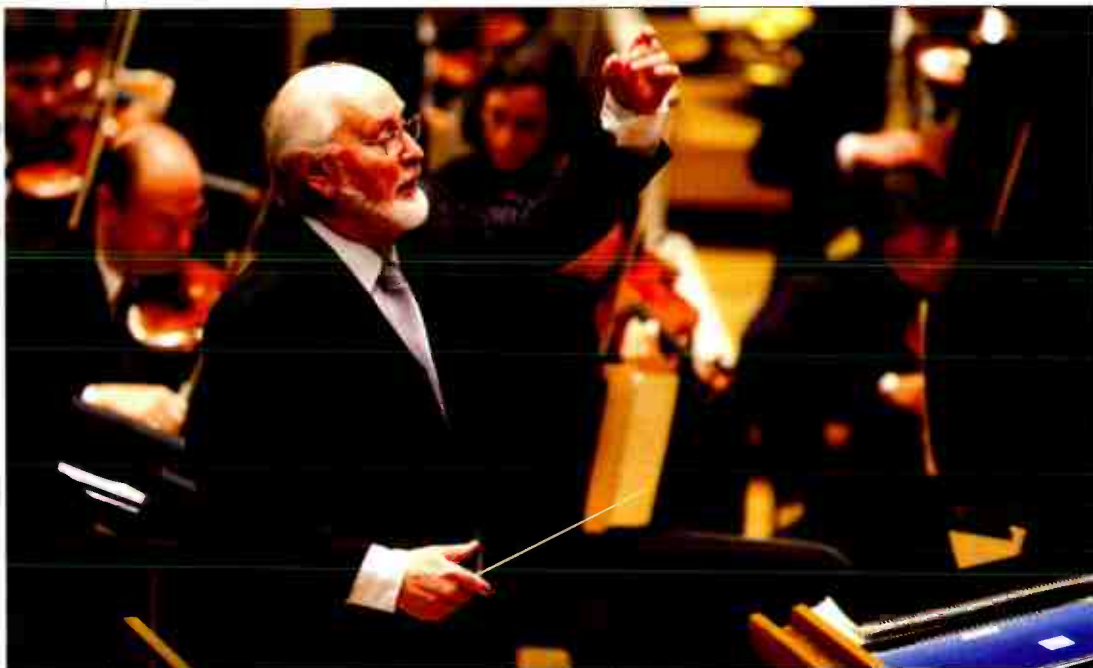
DANIEL
Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group
(PRS)

**8 MULTI-MILLION AWARDS
LAYLA**
Eric Clapton (PRS)
James Gordon*
E.P. Clapton/Warner-Chappell
Music Ltd. (PRS)

**10 MULTI-MILLION AWARDS
BROWN EYED GIRL**
Van Morrison (PRS)
Universal Music Publishing
Group (PRS)

*Writer Share licensed directly by BMI

AT 80, JOHN WILLIAMS IS STILL BUILDING A LEGACY



By Jon Burlingame

As much as any composer alive, John Williams has written the musical soundtrack of our lives. Earlier this year, the five-time Academy Award winner turned 80; yet he shows no signs of slowing down.

Williams received two more Oscar nominations this year — for his scores for the Steven Spielberg films *War Horse* and *The Adventures of Tintin* — which brings his total to 47, the most of any living person (and second only to Walt Disney overall). He is currently working on the music for Spielberg's next film, *Lincoln*, starring Daniel Day-Lewis as the 16th president. With a nod to the president's Illinois experiences, he plans to record the score with the Chicago Symphony Orchestra.

Despite a track record that includes some of the most familiar movie melodies of the past several decades — *Jaws*, *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *E.T. the Extra-Terrestrial*, *Harry Potter* and more — Williams has no intention of retiring or resting on his considerable laurels. There is always another assignment just around the corner.

For the past six years — apart from his concert work and the occasional TV assignment — he has worked exclusively for Spielberg (on such films as *Munich*, the fourth *Indiana Jones* film and the two recent Oscar nominees), his filmmaking partner since *The Sugarland Express* nearly 40 years ago.

"We've never really had an argument," Williams says in a comfortable studio at Amblin, Spielberg's Universal City complex where the composer works. "The variety of things that he's asked me to do — all ends of the musical spectrum — has given me continued, and always renewed, interest. It's never the same."

The last two films offer a perfect example: *War Horse*, a drama that begins in Dartmoor, England, just before the outbreak of World War I; and *Tintin*, an animated romp based on the famous Belgian comic strip about a young reporter and his spunky dog. "They really couldn't be more different," Williams says. For *War Horse*, Williams drew inspiration from early 20th-century composers working in the English pastoral style; for *Tintin*, he paid homage to the cartoon composers he recalled from his youth and "the virtuosity of the playing of the orchestras" in that earlier era, which he attempted to duplicate with more than 90

top-flight Hollywood musicians.

After completing *Lincoln*, Williams will shift his focus to live performances this summer with the Boston Pops, for which he is Laureate Conductor. He served from 1980 to 1993 as its music director and, he says, "After 30-plus years with the orchestra, it's like a family, with a new generation. It's a huge part of my musical life." He will also make his annual end-of-summer stop at the Hollywood Bowl, conducting the Los Angeles Philharmonic.

Over more than half a century of writing music for films, TV, special events (such as the Olympics) and the concert hall, are there a handful of memorable moments?

"The first time I saw *Jaws*," Williams recalls, "I was alone in the room, having no idea what to expect. I remember the impression to this day of what a magnificently engineered piece of work that was, with the boats, the water, the weather and the tension that was created."

He also cites favorite collaborations with violinist Itzhak Perlman and cellist Yo-Yo Ma, especially on *Memoirs of a Geisha*, and "so many great moments on the podium with orchestras in L.A. and London — all those *Star Wars* films, *Superman*, *Harry Potter* . . . great friends and great players."

Despite his public profile, Williams is a shy and self-effacing man who deflects questions about his legacy or how he'd like to be remembered. Instead, he talks about the future of music in America: "I would love to be here 30, 40 or 50 years from now. The students in our conservatories are so fantas-

Despite a track record that includes some of the most familiar movie melodies of the past several decades, John Williams has no intention of retiring or resting on his considerable laurels.

tically good. The best symphony orchestras in the world are in this country; that's a great success story for us. If we can manage as brilliantly in our governance as well as I know these kids will do in music, we're going to have a much better world and an atmosphere where good work is appreciated."

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

BMI at SXSW 2012

BMI's 2012 SXSW schedule was the organization's most full and fast-paced yet. International and multi-genre — from film composers and global stars, to fresh up-and-comers and leading storytellers — BMI's lineups emphasized and celebrated songwriting and composing at the largest music festival in the world.

Composer Mark De Gli Antoni, BMI's Doreen Ringer Ross, and director of *Sea Meadow* Lily Baldwin enjoy BMI's SXSW film dinner at Manuel's.



Mark Mothersbaugh and BMI's Doreen Ringer Ross pause for a photo at "A Conversation with Mark Mothersbaugh," during which Ringer Ross interviewed Mothersbaugh in front of a packed room.

BMI kicked off its SXSW 2012 schedule with a dinner party for composers and other key members of the film industry in Austin. A who's who of indie filmmakers filled Manuel's to mingle with many of contemporary film music's most in-demand composers. Pictured at the dinner are composer Mark Mothersbaugh, BMI's Doreen Ringer Ross, and composer Cliff Martinez.

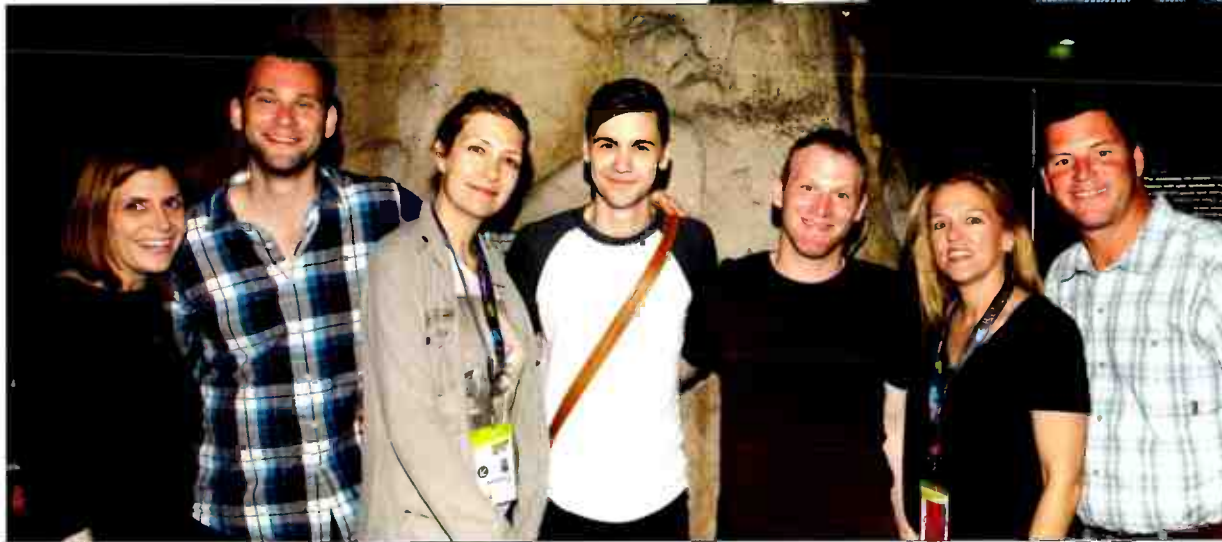


A huge crowd gathered on Friday, March 16 at Auditorium Shores for an anticipated SXSW performance by the Counting Crows, presented by BMI and featuring opening acts Diamond Rugs and Tender Mercies. BMI's Kay Clary (fourth from left) and Mark Mason (far right) gather with Counting Crows before the show.



Latin rock superstar Juanes headlined a show presented by BMI on Friday, March 16 at the ACL Moody Theatre during SXSW 2012. Pictured are BMI's Casey Robison and Marlene Meraz, Juanes, and BMI's Kay Clary, Mark Mason, and Porfirio Piña.

BMI presented a discussion on the art of songwriting Thursday, March 15 at SXSW with some of the nation's most revered writers. Led by BMI's Jody Williams, the panel featured songwriters John Doe, Todd Snider, and Jesse Malin, who also performed a number of their original songs after the conversation. BMI's Ari Surdoval (far left) and Williams (far right) gather for a photo with Doe, Snider and Malin.



With SXSW in full swing, BMI invited several bands from around the country to perform March 15 at Austin's Easy Tiger. Performers included Films of Colour, Uncle Skeleton, New York Rivals, Youngblood Hawke, Vonnegutt and David Garza. Pictured are BMI's Tracie Verlinde, Casey Robison, Samantha Cox, Brandon Haas, Leslie Roberts and Mark Mason, with Ross Wariner of Uncle Skeleton (center).

Ben Lewis, Lera Lynn and BMI's David Claassen enjoy BMI's Howdy Texas party. The annual gathering welcomes SXSW attendees to Austin with live music and barbeque, and this year, Lynn delivered a soulful performance.



BMI, Billboard, Suntrust, Southwest Airlines, midem, and Austin's Four Seasons Hotel hosted the BMI & Billboard Acoustic Brunch presented by Suntrust March 16 at SXSW. A favorite among festival attendees, the brunch boasted a dynamic lineup featuring Andrea Balency, Bonnie Bishop, Jillette, Sugar & the Hi Lows, Lyle Divinsky, Milo Greene, Callagahn and Tucker Jameson. Pictured are BMI's Clay Bradley, Billboard's Bill Werde, Suntrust Bank's Andrew Kintz, Balency, and BMI's Jody Williams and Mark Mason.



BMI's Porfirio Piña, Mike O'Neill and Marissa Lopez join David Garza for a photo after his set at BMI's Thursday night SXSW showcase.

BMI's Mark Mason and Jody Williams huddle for a photo with Asleep at the Wheel's Ray Benson backstage at the Austin Music Awards at Austin Music Hall during SXSW.



Fox 7's Ann Wyatt Little (far left) gathers with "My Band Rocks Fox" contest winners In The Works and BMI's Dan Spears (far right) at BMI's "Live at Lamar Unplugged" showcase during SXSW.



BMI's Marissa Lopez offers free advice to an artist during a mentor session at SXSW. Lopez and participants discussed copyright, the creative process, publishing and more.



BMI's Bradley Collins (far left) and Mark Mason (far right) huddle for a photo with the Ben Miller Band at BMI's Howdy Texas party.

New Media Scene

New Media Team Active in Global Market

BMI's New Media team has been extremely active during 2012, participating in numerous conferences, seminars and other industry events, providing input and expertise on a broad range of topics affecting the burgeoning digital music marketplace.

MIDEM

International leaders in music, technology, brands and education came together for MIDEM 2012, January 27-30 in Cannes. Panels led by experts in copyright, delivery platforms, music publishing and disciplines filled the schedule of the summit, a must-attend event where current issues are debated and key business deals are reached.

Richard Conlon, BMI Senior Vice President, Corporate Strategy, Communications & New Media for BMI, served as an advocate for copyright holders in a discussion about the future of cloud music titled "The Cloud . . . Is It Just a Licensing Issue?" The panel covered the exciting breadth of new issues and opportunities being created by cloud technology. Conlon was joined by moderator Emmanuel Legrand, a journalist and consultant; Scott Bagby, head of strategic partnerships at Rdio; SACEM VP Thierry Desurmont; Merlin head of business affairs/general counsel Charlie Lexton; Ben McEwen, director of online licensing at PRS for Music; Mitch Rubin, head



BMI's Richard Conlon addresses the audience at the cloud music panel during midem 2012. Pictured are moderator Emmanuel Legrand, a journalist and consultant; Scott Bagby, head of strategic partnerships at Rdio; Richard Conlon, BMI Senior VP of Corporate Strategy, Communications & New Media; and SACEM VP Thierry Desurmont.

of music publishing business affairs at Nokia; and Jens-Markus Wegener, managing director at AMV Talpa GmbH.

SF MusicTech Summit & Digital Music Forum

BMI sponsored two key gatherings of digital and music movers and shakers during February, the San Francisco MusicTech Summit on February 13 and Digital Music Forum: East on February 22-23.

Held at Hotel Kabuki in San Francisco, SF

MusicTech Summit brought together music and technology leaders for a one-day event, while the 12th Annual Digital Music Forum: East, held at the Museum of Jewish Heritage in New York City, attracted major players from music and technology. Michael Drexler, BMI Executive Director, Business Development of New Media & Strategic Development, discussed current challenges and opportunities on the panel, "Rights & Licensing: If I wanted to reform music copyright law, I would . . ."

SXSW

At South by Southwest, held in Austin in March, BMI's Michael Drexler participated in a panel entitled "Gimme Shelter from the Storm Clouds," which explored the disruption caused by some new cloud-based services and how this disruption is affecting existing industries.

The panel addressed topics such as who is responsible for liabilities arising from the use or exploitation of content stored in the cloud; should Congress change the law to impose new liability/responsibilities on operators of cloud-based services; what rights, if any, do consumers have to perpetual access to their content in the cloud; and can a user transfer their content in the cloud to another device or person?



BMI's Michael Drexler (far left) participates on the CLE's "Gimme Shelter from the Storm Clouds" panel at SXSW Interactive 2012 on March 13 at the Austin Convention Center. Also pictured are attorney John Simson (middle) and MP3tunes' CEO Michael Robertson (right).

SHOWCASE ROUND-UP: SXSW EDITION

Throughout the year, all over the country and across the pond, BMI showcases hundreds of promising new voices and established greats. This edition of the Showcase Round-Up focuses on the world's ultimate showcase smorgasbord, SXSW.

Adam Duritz of Counting Crows performs at BMI's Auditorium Shores show during SXSW 2012.



Juanes delivers a stacked set at the ACL Moody Theatre during SXSW. BMI presented the show, which featured songs off his new *MTV Unplugged* album.



Lyle Divinsky performs at the BMI & Billboard Acoustic Brunch.



Youngblood Hawke delivers a strong set at BMI's showcase at Easy Tiger during SXSW.



Bonnie Bishop charms the crowd gathered at the Four Seasons for the BMI & Billboard Acoustic Brunch.

New York Rivals rock BMI's Thursday night SXSW showcase at Easy Tiger.



Whiskey Shivers wow the crowd at BMI's Howdy Texas kick-off party.



Alana Grace of Toy performs at BMI's "Live at Lamar Unplugged" showcase on the Plaza at Whole Foods during SXSW.



Todd Snider performs a song from his new album *Agnostic Fables and Stoner Hymns* during BMI's SXSW songwriting panel, "How to Track and Capture Wild Roots Songs of North America."



Lera Lynn performs a hauntingly beautiful set at BMI's Howdy Texas party.

BMI at Sundance 2012

The 2012 Sundance Film Festival was once again filled with premieres of awe-inspiring work by BMI composers, along with signature BMI events that have become annual favorites. The highly anticipated BMI composer/director roundtable, "Music & Film: The Creative Process," focused on the relationship between composer and director and remains a cornerstone discussion at the festival on the role of music in film. BMI presented its 8th annual Sundance Snowball music showcase presented by HP at the Sundance House. 2012 Rock and Roll Hall of Fame inductee Donovan headlined the show, which also featured performances by Dawes, Zach Heckendorf and special guest Rodriguez, who truly mesmerized the audience. BMI also hosted annual dinner at Robert Redford's restaurant Zoom during the festival. The intimate affair gives Sundance composers, directors and film executives to catch up in Park City.



Black Rock director/actor Katie Aselton; BMI's Doreen Ringer Ross; and *Black Rock* composer Peter Golub pause for a photo at BMI's composer/director roundtable.



Pictured at BMI's composer/director roundtable are (back row) composer Cliff Martinez; director Craig Zobel; composer Michael Bacon; composer/Sundance Composers Lab advisor Blake Neely; composers Miriam Cutler and Ryan Beveridge; BMI's Doreen Ringer Ross; composer Andrew Hollander; co-director Seth Barrish; composer/director Terence Nance; composer T. Griffin; and director Marshall Lewy; (front row) directors Malik Bendjelloul and Jonathan Kasdan; actor/director Katie Aselton; composers Peter Golub and Heather McIntosh; and director Aurora Guerrero.



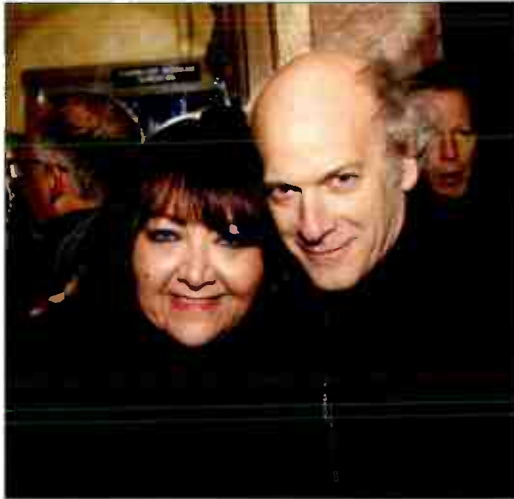
Pictured at Zoom are writer/director Ron Nyswaner; Academy Award-winning actress Melissa Leo; BMI's Doreen Ringer Ross; and publicist Judy Arthur.



Pictured at BMI's composer/director roundtable are *Compliance* director Craig Zobel; BMI's Doreen Ringer Ross; and *Compliance* composer Heather McIntosh.

PHOTO AT FAR RIGHT: SCOTT HOLTZMAN, ALL OTHER PHOTOS: RANDALL MICHELSON

BMI's Doreen Ringer Ross and director/photographer Timothy Greenfield-Sanders (*About Face*) enjoy BMI's dinner at Zoom.



Composer Miriam Cutler, director Rory Kennedy and BMI's Doreen Ringer Ross celebrate the Premiere of *Ethel*.

Rodriguez wows the crowd at BMI's Snowball.

Pictured at BMI's Snowball are BMI's Tracie Verlinde and Alison Smith, Rodriguez, and BMI's Samantha Cox and Ray Yee.



2012 Rock and Roll Hall of Fame inductee Donovan ends BMI's Snowball with a powerful performance.



Pictured at BMI's Snowball are composer/violinist Lili Haydn, Donovan and BMI's Doreen Ringer Ross.

LICENSING NEWS

AMPLIFYING YOUR WORKOUTS: HOW MUSIC ENHANCES EXERCISE

By Russell Hall

Tim Keightley knows a thing or two about the importance of music in the workout experience. During his 30 years in the fitness industry, he's observed first-hand how music—and the means by which music is delivered — can make getting into shape a less grueling and more pleasurable endeavor.

"Music is absolutely essential to the successful operation of a fitness establishment," says Keightley, who serves as Vice President of Fitness for Gold's Gym's corporate operations. "First, the background music in the gym makes people feel relaxed and upbeat, as soon as they walk in the door. Second, music serves as a motivator during group exercises. And, for individual workouts, recent innovations in cardio equipment allow users to plug their headsets in and watch TV, or tune to a music channel."

Fitness buffs have long understood intuitively that listening to their favorite songs during exercise eased the effort required. But why, exactly, is that the case? Dr. Costas Karageorghis, co-author of the recent book, *Inside Sport Psychology*, has spent more than two decades studying the physiology that's involved. "When athletes or exercise participants consciously synchronize their movements to the tempo, music reduces oxygen uptake by almost seven percent," he explains. "It makes the body more energy efficient. But even in the case of background music, or music that's asynchronous, the perception of effort is reduced by about 10 percent in exercise done at a low to moderate intensity."

Much of Dr. Karageorghis's research has focused on the relationship between exercise heart-rate and music-tempo preferences. His studies show that the sweet spot for background music used in aerobic exercise occupies a relatively narrow range: between 125 and 140 beats per minute. To get an idea of the "right" beat, think Maroon 5's "Moves Like Jagger," Rihanna's "We Found Love" or Jennifer Lopez's "On the Floor." Still, finding the proper tempo is just one of many factors to consider.

"Task-specificity is also important," notes Dr. Karageorghis. "You want to marry the music to the routine you're undertaking. Loud, fast, percussive, bass-driven music might be best when lifting weights, for example. And then there's lyric content and personal meaning. Do the lyrics contain positive affirmations? Does the music evoke pleasant memories from your adolescence or early adulthood?"

Cultural factors and degree of familiarity should be taken into account as well. "Ideally," says Dr. Karageorghis, "the music should emanate from a genre with which you grew up and closely identify. It's no good playing Brit pop to African-American basketball players. Likewise, playing gangsta rap to the British aristocracy wouldn't work well, either. With regard to familiarity, I always advise exercisers to have a churn of music available, and to churn it

over every couple of weeks. Otherwise, boredom and irritation can start to set in."

Dr. Karageorghis's research clearly has practical implications for operators of fitness establishments. Utilizing his findings, for instance, group instructors can tailor songs and music to the personality profiles of workout participants. To make such options feasible and economical, BMI works in tandem with fitness establishments and related organizations to provide the licensing required to play music in a gym. An example is BMI's partnership with IHRSA (the International Health, Racquet & Sportsclub Association). Fitness centers that become members of IHRSA receive an ongoing annual discount on their music license fees.

"BMI and IHRSA have a very healthy relationship," says IHRSA's Tom Richards. "We've worked closely to set up an association discount for our members. More and more clubs are using music to establish a particular ambiance — an ambiance that distinguishes that club from other fitness establishments."

Dave Reiseman, Vice President of Communications for Gold's Gym International, echoes that sentiment, while also noting that technological innovations continue to re-shape the music and fitness landscape. "It's gone from people bringing in boom boxes to cardio equipment that allows for an array of musical options," he says. "Not only has music become a bigger part of the workout experience, but the ways in which people can access that music has changed radically. Bottom line is, music plays a huge role in driving our business."



▲ BMI brought in *American Idol* finalist Casey James to perform at this year's NAB State Leadership Conference luncheon held at the Ritz Carlton in Washington, DC on March 13. The 19 Recordings/BNA Records artist and BMI songwriter, who placed third in *Idol* season 9, performed songs from his self-titled album, including his first single, "Let's Don't Call It a Night." The NAB SLC attracts radio and TV executives from across the country to discuss legislative issues affecting the broadcast industry with members of Congress. Pictured after the performance are BMI's Dan Spears, James and NAB President/CEO Gordon Smith

BMI & Country Aircheck Bring WCRS Live! to Country Radio Seminar



◀ Lori McKenna, Natalie Hemby, Matraca Berg, and Ashley Monroe captivated the crowd at the WCRS Live! showcase, presented Thursday, February 23 during CRS by BMI and *Country Aircheck*. In addition to performing hits they've penned for superstars and material from their own acclaimed albums, the four ferociously talented artists swapped stories and offered unique insight into their lives as working songwriters. Pictured are (back row) Country Radio Broadcasters' Bill Mayne; BMI's Dan Spears, Jessica Frost, Leslie Roberts, and Jody Williams; CRS and WQYK's Mike Culotta; *Country Aircheck*'s Lon Helton; and BMI's Clay Bradley; (front row) Lori McKenna, Natalie Hemby, Matraca Berg, and Ashley Monroe.

Joe Ely Performs for Austin Restaurant Association



▲ Grammy Award-winning BMI songwriter Joe Ely headlined the Greater Austin Restaurant Association Chapter Kick-Off Party, held recently at the Oasis on Lake Travis. In addition to reaching into his deep catalog that houses solo recordings as well as work with the Flatlanders and others, Ely performed songs from his new album, *Satisfied at Last*. Pictured are Gerald Stone, President of Greater Austin Restaurant Association chapter and owner of El Mercado; Ely; and BMI's Mason Hunter.

Angie Aparo Performs at Cox Media Digital Summit



▲ BMI invited singer/songwriter Angie Aparo to perform at Cox Media Group's Digital Summit, held recently at the Grand Hyatt in Atlanta. Aparo's set included his hit single "Spaceship" from his debut album *The American*, as well as "Cry" and "Free Man," recorded by Faith Hill and Tim McGraw, respectively. Pictured are Cox Media Group's Gregg Lindahl and Kim Guthrie; BMI's Mason Hunter; Aparo; and Cox Media Group's Doug Franklin, Julia Wallace and Rich Reis.

BMI and Randy Montana Team Up for Clear Channel Party



▲ BMI recently presented Mercury recording artist and BMI songwriter Randy Montana at Clear Channel's Annual Broadcast Accounting party in San Antonio. Montana entertained the crowd with many of his self-penned songs, including "1,000 Faces," "Ain't Much Left of Lovin' You" and "Didn't I." Pictured are Clear Channel's Kelly Manfredi, Montana, Clear Channel's Katie Holloway and BMI's Mason Hunter.

Roberta Gambarini Wows Hotel Executives at AH&LA CEO Dinner



◀ BMI presented Grammy-nominated Italian jazz singer Roberta Gambarini at the American Hotel & Lodging Association (AH&LA) CEO Dinner, held recently at the St. Regis in New York. The soulful Gambarini performed a number of hits, including "Day In Day Out," "Crazy" and "On the Sunny Side of the Street." Pictured are Joseph A. McInerney, President & CEO of AH&LA; Gambarini; and BMI's Jessica Frost.

RICK DIAMOND

ALAN KLEIN

BMI Honors Kirk Franklin, Hezekiah Walker, Marvin Sapp At Gospel Trailblazers Event

BMI honored gospel giants Kirk Franklin and Hezekiah Walker at its Trailblazers of Gospel Music Luncheon, held January 13 in Nashville. Staged at Rocketown, the event brought legends and contemporary stars together to celebrate the careers of two of the genre's finest. Kim Burrell and Israel Houghton hosted the luncheon, along with Catherine Brewton, BMI Vice President, Writer/Publisher Relations, and Del Bryant, BMI President & CEO.

Marvin Sapp's "The Best in Me" was named BMI's Most-Performed Gospel Song of the Year. Co-written by Sapp and Aaron Lindsey, the song topped gospel charts and achieved historic crossover success.

A full slate of artists delivered stunning performances before the show, including Wess Morgan, William McDowell, Earnest Pugh and VaShawn Mitchell.

The musical tribute to Hezekiah Walker featured Faith Evans, Dorinda Clark Cole, Kim Burrell, DJ Rogers, Tamela Mann, Israel Houghton and Marvin Sapp. The charismatic songs of Kirk Franklin were then celebrated with dynamic performances by Fred Hammond, Jessica Reedy and the Kirk Franklin Singers, Myron Butler, LeAndria Johnson, Isaac Carree, Rance Allen and Kim Burrell.



Marvin Sapp took home the award for Most Performed Song, "The Best in Me," at the 13th Annual BMI Trailblazers of Gospel Awards Luncheon. Pictured are Brentwood-Benson Music Publishing President Dale Mathews; co-writer Aaron Lindsey; BMI President & CEO Del Bryant; Marvin Sapp; BMI Vice President, Writer/Publisher Relations Catherine Brewton; and BMI's Byron Wright and Wardell Malloy.



Honorees Hezekiah Walker and Kirk Franklin share a moment onstage.



Earnest Pugh gives an emotional performance.



Israel Houghton and Fred Hammond join in the musical celebration.

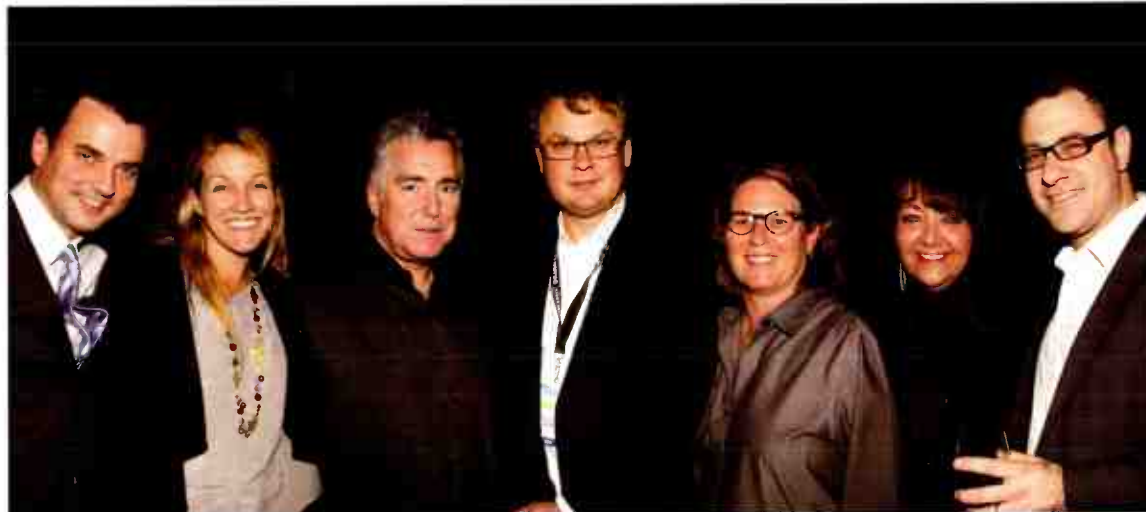


LeAndria Johnson delivers an inspiring performance during the musical tribute to Kirk Franklin.



Billboard saluted the industry's foremost women at its 6th annual Women in Music event in New York. BMI's **Barbara Cane**, who began working at the company in 1970 as a high schooler, was celebrated for her longtime leadership, mentorship, and many BMI achievements, alongside 39 other key executives. Cane wasn't the only woman making BMI proud at the luncheon: **Taylor Swift** was named Billboard Woman of the Year, while Nicki Minaj was tapped as Billboard's Rising Star. Pictured are Cane, Swift, and BMI's **Jody Williams** and **Alison Smith**.

BMI celebrated the end of 2011 with song at its Posada Acústica show in Beverly Hills. Hosted by BMI's Latin department, the evening featured a hand-picked selection of Latin music's chart-topping songwriters: **Alex Rivera**, **Régulo Caro**, Noel Torres, **Javier San Román** and **Pablo Castro**. Pictured are Caro, BMI's **Marissa Lopez**, Rivera, BMI's **Delia Orjuela**, San Román and Castro.



At the recent Billboard FutureSound conference, BMI and *Billboard* sponsored an Industry Thought Leader Dinner, hosted by BMI's **Richard Conlon** and *Billboard*'s **Bill Werde** in San Francisco. The conference was designed to continue the dialogue within the music community about the quickly changing landscape of the digital music market. Pictured at the dinner are Endemic's **Tommy Page**, *Billboard*'s **Lisa Ryan Howard**, BMI's **Conlon**, Kobalt Music Group's **Willard Ahrdritz**, BMI's **Alison Smith** and **Doreen Ringer Ross**, and **Werde**.



Beloved BMI songwriter Thom Schuyler was inducted into the Nashville Songwriters Hall of Fame during the organization's 2011 ceremony. During the event, **Taylor Swift** earned her fourth Artist/Writer of the Year crown in five years, while the Band Perry's "If I Die Young," penned by frontwoman Kimberly Perry, scored the Song of the Year win. The dinner also honored the writers of the peer-voted top ten "Songs I Wish I'd Written," and all of the songs on the list were either written or co-written by BMI writers. Pictured are (back row) BMI's **Phil Graham**; NSAI's **Steve Bogard**; BMI's **Bradley Collins**, **Jody Williams** and **Clay Bradley**; **Rhett Akins**; **Shane Stevens**; Swift; **David Lee**; **Jim Collins**; BMI's **Leslie Roberts**; Major Bob Music's **Bob Doyle**; **John Wiggins**; **Troy Jones**; and NSAI's **Bart Herbison**; (front row) **Tom Douglas**, **Casey Beathard**, and BMI's **Perry Howard** and **Thomas Cain**.

ARNOLD TURNER

BIV A COVER

Pictured at the 2011 Society of Composers & Lyricists reception celebrating Emmy-nominated composers are (back row) BMI's **Phil Graham, Alison Smith, Michael Crepezzi and Ray Yee**; **Mark Adler**, Academy of Television Arts and Sciences Board of Governors; and **Dan Foliart**, SCL President; (middle row) **Mark Watters**, Academy of Television Arts and Sciences Board of Governors; BMI's **Anne Cecere and Doreen Ringer Ross**; and Emmy-nominated BMI composers **William Ross and Mychael Danna**; (front row) Emmy-nominated BMI composer **Rickey Minor**; **Mark Thomas**, Academy of Television Arts and Sciences Board of Governors; Emmy-nominated BMI composer **Jeff Danna**; and BMI's **Lisa Feldman**.



JACBY SALTOW

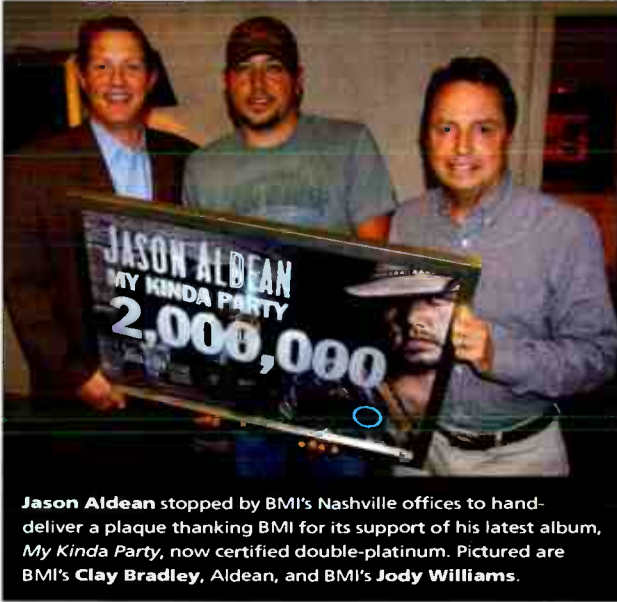


Grammy-winning hip-hop icon **Rev Run**; **RZA**, the Grammy-winning founder of Wu-Tang Clan; Good Charlotte co-founders **Joel and Benji Madden**; multiple Grammy nominee/producer/artist and official voice of South Florida **DJ Khaled**; and Grammy-winning songwriter/producer **RedOne** served as panelists for the 2012 Grammy edition of BMI's How I Wrote That Song. Pictured are Rev Run and DJ Khaled.

DAVID LIVINGSTON/WIREIMAGE

Frances Williams Preston made history as the President & CEO of BMI, and her contributions were recently celebrated by the Library of American Broadcasting Foundation, who named Preston one of the its Giants of Broadcasting. Pictured below are **Robbin Ahrold**, BMI's **Michael Steinberg** and **Ed Oshanani**, former BMI President & CEO **Frances Preston**, and BMI's **Fred Cannon, Mike O'Neill, Alison Smith, Phil Graham, and Richard Conlon**. Pictured above, at left, are BMI's **Alison Smith, Preston**, and **Susan Davenport Austin**, Chairman of the BMI Board of Directors and Senior Vice President and Chief Financial Officer of Sheridan Broadcasting Corporation and President of the Sheridan Gospel Network.





Jason Aldean stopped by BMI's Nashville offices to hand-deliver a plaque thanking BMI for its support of his latest album, *My Kinda Party*, now certified double-platinum. Pictured are BMI's Clay Bradley, Aldean, and BMI's Jody Williams.

Scott Holtzman, Disney Sr. Vice President and board member of the Mr. Holland's Opus Foundation; BMI's Doreen Ringer Ross; Carla Morrison; and BMI's Delia Orjuela huddle for a photo at Los Producers Charity Show, presented by BMI, Univision Radio, Corona, Full Sail University, the University of Guadalajara Foundation and Lurssen Mastering.



DREXEL/SHOOTING STAR



Maria Pallante, the U.S. Register of Copyrights, recently visited BMI's New York headquarters to discuss a wide-ranging review of projects and priorities for the Copyright Office in her new administration. Pallante (center) is pictured with BMI's Mike Steinberg, Joe DiMona, Ron Solleveld, Barry Bronstein, Fred Cannon, Jim King, Stu Rosen and Gary Roth.



Congressman Howard Berman enjoyed breakfast with BMI executives at the company's New York headquarters. A strong advocate for copyright, Congressman Berman represents the 28th Congressional District of California. Pictured are BMI's Phil Graham, Stuart Rosen and Alison Smith, Congressman Berman, and BMI's Fred Cannon and Charlie Feldman.

Chart-topping songwriter/producer Benny Blanco (center) was unable to attend the BMI Pop Awards, so BMI's Samantha Cox (left) and Brooke Morrow (right) brought his trio of awards to him. Blanco's "Tik Tok" (Ke\$ha), "California Gurls" (Katy Perry), and "Dynamite" (Taio Cruz) all landed in the year's most-performed list.



TODD/SHOOTING STAR



BMI and Spaceland Productions hosted the Back to School publishing panel at the Echo in Los Angeles. Covering the current ins and outs of music publishing, the discussion featured **Amanda Berman**, EMI Publishing; **Jeff Pachman**, Domino Publishing; **Dan Coleman**, A Side Music; **Sarah Smith**, Bank Robbers Music Placement; and songwriter/artist **Gus Seyffert**. Pictured at the event are BMI's **Casey Robison**; Pachman; BMI's **Tracie Verlinde**; Seyffert; Coleman; Smith; Berman; **Chiara Kramer**; and BMI's **Tavi Shabestari**.

BMI hosted the Music Makes the Movie panel during the 2011 Independent Filmmaker Conference, presented by the Independent Filmmaker Project (IFP). In a conversation moderated by BMI's **Doreen Ringer Ross**, expert panelists **Robert Kraft**, Chief Executive, Fox Music; award-winning composer **George S. Clinton**; **Lyle Hysen**, President, Bank Robber Music; music supervisor **Barry Cole**; and film director **Alex Steyermark** discussed topics including finding the right sound for the right cost; strategies on how to achieve a winning mix on an indie budget; and more. Pictured are Cole, Clinton, Ringer Ross, Kraft, Hysen, and Steyermark.



RAY JAVARRIA

RECORDING CO. LTD.



Songwriters from around the world gathered in Kingston, Jamaica for BMI's 2012 Kingston Songwriter Camp. Pictured at left are (back row) **Steven Weber**, **Andrew T. Mackay**, **Matt Backer**, **Garry Hughes**, **Ronaldo**, **Patrick Jordan-Patrikios**, **Jessica Bennett**, **Tony Grund**, BMI's **Brandon Bakshi**, **Ruby Goe**, **John Sanuderson**, **Don Yute**, **Italee**, **Elexican Eldemire**, **Christina Grand** and **Cameal Davis**; (front row) **M1**, **Senior** and **Dizzle**. Pictured above at the camp are **John Lydon** and **Bakshi**.



BMI's **Mark Mason** joins **Del McCourey** and **Sam Bush** at the 2011 IBMA Awards Nominees Press Reception, sponsored by BMI. BMI legend McCourey was inducted into the Bluegrass Music Hall of Fame.

BMI President & CEO **Del Bryant** received the Michael Bolton Charities Lifetime Achievement Award at the Michael Bolton Charities and Dave Mason Benefit Concert and Celebrity Golf Classic, held at the Ojai (Calif.) Valley Inn and Spa. Bryant is shown accepting the honor from event host and esteemed BMI songwriter **Michael Bolton**.



Senator Olympia Snowe (R-Maine) recently visited BMI's New York headquarters on to discuss copyright issues with BMI's **Fred Cannon**. Following Snowe's announcement that she would step down after 33 years in Congress, Cannon noted that, "It is an extremely sad day for the intellectual property community to lose such a valiant champion as Senator Olympia Snowe. She has been a true inspiration in the Senate, as she has always demonstrated courage and integrity by putting the good of the nation ahead of party affiliation. Her leadership and strength of conviction will be missed. BMI salutes this inspiring leader after 33 years of outstanding service."



BMI helped Lazer Broadcasting celebrate its 20th anniversary by bringing up-and-coming Regional Mexican duo **Ella y El** to perform at a gala dinner held recently at the Spanish Hills Country Club in Camarillo, CA. Pictured are hit BMI songwriter **Edgar Cortazar**, Orjuela Entertainment's **Eddie Orjuela**, BMI's **Delia Orjuela**, Lazer Broadcasting President & CEO **Alfredo Plascencia**, Ella y El's **Elyan Zamora**, BMI's **Dan Spears**, **Yolanda Plascencia** and Ella y El's **Ismael Gallegos**.



BMI held an intimate party at the SLS Hotel in Los Angeles for hit songwriters **Ammar Malik**, **Benny Blanco** and Maroon 5's **Adam Levine** to celebrate No. 1 smashes "Moves Like Jagger" by Maroon 5 featuring **Christina Aguilera**, and "Stereo Hearts" by **Gym Class Heroes**. Pictured at the event are BMI's **Catherine Brewton**, **Wardell Malloy** and **Alison Smith**; Blanco; BMI's **Charlie Feldman** and **Samantha Cox**; Malik; and BMI's **Mike O' Neill**.

PHOTO COURTESY OF BMI

STUART WALSH



Seven auspicious indie acts hit the stage at Arlene's Grocery for the 2011 BMI-presented, Lewitt-sponsored CMJ Music Marathon Festival showcase in New York City. BMI's **Samantha Cox** (far left), **Brandon Haas** (center, kneeling) and BMI's **Jake Simon** (far right) pause for a photo with performers **Tesla Rossa** at the show.



BMI's **Lisa Feldman**, composers **Alberto Iglesias** and **Ludovic Bource**, BMI's **Anne Cecere**, composer **John Williams**, and BMI's **Ray Yee** enjoy the champagne toast to celebrate the 2012 Oscar nominees, co-hosted by the Society of Composers and Lyricists and the Academy of Motion Picture Arts and Sciences' Music Branch Governors. Bource took home the statuette for Best Original Score.

On March 3, BMI's **Jody Williams** helped induct longtime friend and BMI songwriter **Robert Earl Keen** into the Texas Heritage Songwriters Hall of Fame. Additional inductees this red-letter year included Townes Van Zandt and Lyle Lovett. Keen, who has been performing since 1981, is one of the nation's finest musical storytellers. Pictured are Keen and Williams.



BMI's Atlanta office held a holiday party to celebrate the end of 2011. Pictured at the event are BMI's **Malik Levy**, **Polow da Don**, BMI's **Catherine Brewton**, **T-Pain**, **DeVyne Stephens** and BMI's **Byron Wright**.

PHOTOGRAPHER

BRISBY CALDER



Warren "Oak" Felder and Andrew "Pop" Wansel, songwriters for artists such as Fantasia and Nicki Minaj, were the featured producers for BMI's "Building the Beat" workshop in New York. Pictured at the event are BMI's Ian Holder, Felder and Wansel, and BMI's Wardell Malloy and Porfirio Piña.

BMI's Tavi Shabestari and Tracie Verlinde prepare to answer questions at the Music Industry Toolbox. The Association of Independent Music Publishers (AIMP) and The California Copyright Conference (CCC) co-hosted the second annual Music Industry Toolbox in Los Angeles. The event featured BMI, premier digital music marketing firms, music management software and services essential to music publishers, record labels and other sectors of the music business.



BMI hosted a fundraiser for Senate Judiciary Committee Chairman Patrick Leahy (D-Vt.) at the organization's New York headquarters. Music industry leaders mingled and got better acquainted with the senator, who is a strong proponent of creators' rights. Pictured are the American Society of Media Photographers' Gene Mopsik, BMI President & CEO Del Bryant, Senator Leahy, and BMI's Fred Cannon.



BMI's Delia Orjuela (left) and Marissa Lopez (second from right) congratulate Calle 13's Rene Perez and Eduardo Cabra on their historic 10 Latin Grammy nods at the 2011 nominations announcement in Los Angeles.

BMI presented four top-tier songwriters during the 2012 Tin Pan South Songwriters Festival at Nashville's Hard Rock Café. Featuring a lineup that included BMI Award-winners Josh Turner, Jeremy Spillman, Mark Nesler, and Mark Narmore, the showcase was one of Tin Pan South's most anticipated events. Pictured are Régions Bank's Lisa Harless, Narmore, Nesler, Turner, Spillman, and BMI's Bradley Collins.



BMI PHOTO

RICK DIAZ/IND



Richard Marx and Keith Urban perform "Long Hot Summer" with talented fans **Leslie Strong and Patrick Woolam** at the BMI-hosted party celebrating the chart-topper. Urban invited Strong and Woolam after he spotted the two performing the song on YouTube. Strong delivered an impressive cover on guitar, while Woolam offered his own inspiring take on the song with guitar and vocals.

The Society of Composers & Lyricists (SCL) hosted their 23rd Annual Holiday Dinner at the Riviera Country Club in Pacific Palisades. Legendary BMI songwriter **Mike Stoller** was honored at the dinner as a new SCL Ambassador, and an enthusiastic group of well-wishers helped Stoller celebrate, including actress/singer **Sally Kellerman** and BMI's **Doreen Ringer Ross**. Pictured are Kellerman, Ringer Ross, Stoller and his wife, musician/singer **Corky Hale**.



Prolific BMI songwriters **Bill Anderson, Bob DiPiero** and **Clint Black** took country music to the U.K. for the CMA Songwriter Series, co-presented by BMI and the CMA. The tour made stops in London, Belfast and Dublin, where Anderson, DiPiero and Black performed hits from their extensive repertoires in packed rooms. Pictured in Belfast are DiPiero, BMI's **Simon Aldridge**, and Anderson.

ALEX IFFENON



Presented by BMI, Texas Roadhouse, Coors, and Crested Butte Mountain Resort, the inaugural Crested Butte Songwriters Festival revolved around days full of skiing and nights full of music, delivered by some of the country's top performing songwriters. The fun was all for a great cause: Proceeds benefit the T.J. Martell Foundation and Tough Enough to Wear Pink. Pictured are (back row): host **Storme Warren, Robert Earl Keen, Kristy Lee Cook, Mac Davis, Nicolle Galyon, Marti Frederiksen, Kristen Kelly, Dean Dillon, Emily Shackelton** and **Rodney Clawson**; (front row) BMI's **Mary Loving, Julie Stuckey** and **Tom Annastas**; Coors' **Lance Beam**; and BMI's **Clay Bradley, Mark Mason** and **Mason Hunter**.



BMI's **Wardell Malloy** offered advice to burgeoning rappers on "Freestyle Friday," a popular segment on BET's *106 & Park*. Pictured at the television taping are Island/Def Jam's **Max Gousse**, BMI songwriter/rapper **Yelawolf** and Malloy.



BMI filled its stage with rising indie talent at the inaugural Peachtree Music Festival in Midtown Atlanta. The one-day, two-stage music fest was co-sponsored by BMI and the W Atlanta Downtown and featured a stacked, genre-hopping lineup. Pictured are BMI's **David Claassen** (standing, far left) and **Shiny Toy Guns**.



BMI partnered with InStyle Digital Marketing to offer a digital marketing workshop in San Antonio. Staged at San Antonio College, the workshop covered topics including developing the best tools to reach a desired audience; search engine optimization; advertising; social networking; and new business models. Pictured at the workshop are InStyle Digital Marketing's **Liz Bohlmann** and **Diego Prusky**; BMI's **Marissa Lopez** and **Jessica Roffe**; and San Antonio College professor **Carlos Alvarez**, also of Seg-Son Music, Inc.

BMI staged its Music in Film panel during the 2011 Woodstock Film Festival. An annual tradition since the festival's inception in 2000, the panel was a frank and lively discussion about the creative aspects of music in film; the composer/director relationship; the unique concerns created by new media music use; and more. Pictured are (back row) music supervisor **Sue Jacobs**, BMI's **Doreen Ringer Ross**, director **Alex Steyermark**, and **Amy Rosen**, Vice President and Director of Music Supervising, Grey Advertising; (front row) composer **George S. Clinton**, composer **Michael Bacon**, and director **David Grubin**.



CARA MASTORE

JOHN MAZLISH



Mindless Behavior recently dropped by BMI's New York office to visit with staffers. Pictured are producer **Walter Milsap**, Mindless Behavior's **Ray Ray**, BMI's **Ian Holder**, Mindless Behavior's **Prodigy**, BMI President & CEO **Del Bryant**, Mindless Behavior's **Princeton** and **Roc Royal**, and BMI's **Wardell Malloy**.

The Society of Composers & Lyricists (SCL) hosted an intimate screening of Columbia Pictures and Cross Creek Pictures film *The Ides of March*. Immediately following the film, composer/SCL President **Dan Foliart** moderated a Q&A with director, writer, producer and actor **George Clooney** and composer **Alexandre Desplat**. Pictured are BMI's **Ray Yee**; Desplat; **Laura Engel**, partner in Kraft-Engel Management; Clooney; Foliart; and **Richard Kraft**, partner in Kraft-Engel Management.



BMI President & CEO **Del Bryant** congratulates **Kris Bowers**, first-place winner of the Thelonious Monk Institute's International Jazz Piano Competition. Pictured are Bryant, Bowers and BMI's **Pat Cook**.

BMI's **Brandon Bakshi** was recently invited to be a guest judge on popular Jamaican television show *Magnum Kings and Queen of Dancehall Television*. Pictured are show host **Yanique Barrett**, producer **Mark Kenny**, Icedman, judge **Professor Nuts**, Bakshi, judge **Ms. Kitty** and judge **Cordell "Scatta" Burrell**.



SAMARA URUSHI (FIVE)



BMI staged a Latin-infused installment of its popular How I Wrote That Song panel series during the 440 Music Expo in Mexico City. Grammy-nominated songwriters and producers **Jaime Flores**, **José Luis Ortega**, **Bruno Danzza**, **Angela Dávalos**, **Jorge Octavio Domínguez**, and **Gustavo Galindo** served as expert panelists. Pictured are BMI's **Joey Mercado**, Flores, Domínguez, BMI's **Delia Orjuela**, Dávalos, Ortega, Danzza, and Galindo.



BMI mixed it up at the November edition of monthly series DRINKSHOP Live!, hosted by India Shawn. The special night was titled "BMI Presents...I'm Not a Minor," and featured performances from a selection of Atlanta's most sought-after artists. Pictured are **Laurieann Gibson**, and BMI's **Catherine Brewton** and **Byron Wright**.

BMI presented an anticipated installment of its Noche Bohemia showcase series at the Gibson Showroom in Beverly Hills. The six-deep lineup featured **U.N.O.**, **Horacio Palencia**, **Paulyna Carraz**, **Arthur Hanlon**, **Norka** and **Orlando**, who each performed stacked sets of songs they have written for themselves and other major Latin recording artists. Pictured at the show are Carraz, **Carlos Law** of U.N.O., BMI's **Delia Orjuela**, **Pedro Dabdoub** of U.N.O., BMI's **Marissa Lopez** and Orlando.



BMI presented its annual Don't Knock the Rock roundtable at the Silent Movie Theatre in Los Angeles. Expert panelists included BMI's **Doreen Ringer Ross**; director **Allison Anders**; **Liz McNicoll**, VP Music Business Affairs, Paramount Pictures; music supervisors **Tiffany Anders** and **Howard Parr**; **John Anderson**, Senior Director, Film, Television and Media, ole Music Publishing; composer **Michael Andrews**; and composer **Andrew Gross** of Konsonant Music Licensing. The discussion was moderated by BMI songwriter, artist and actor **Michael Des Barres**. Pictured are (back row) McNicoll, Parr, Ringer Ross and Anderson; (front row) Des Barres, Allison Anders, Tiffany Anders, Andrews and Gross.

CARA PASTORE

ANJALABIA D'ACCHIO



Members of BMI's Los Angeles-based urban department organized a holiday mixer at Winston's in West Hollywood to celebrate the end of 2011. Hosted by BMI's Malik Levy and Nicole Plantin, the evening featured music from DJ Reflex and spirits from Ciroc. Pictured at the event are **Malcolm "THREE" McDaniel** of JON MXCRO, BMI's **Nicole Plantin**, **Jon Yip** of the Stereotypes and JON MXCRO, songwriter **Heather Bright** and **Ray Romulus** of the Stereotypes and JON MXCRO.

BMI Staff/Titles

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

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Catherine Brewton
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Barbara Cane
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Fred Cannon
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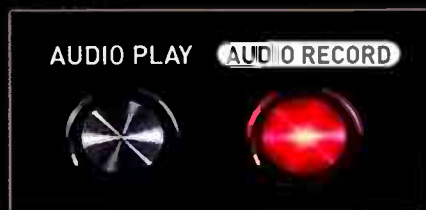
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