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HITMAKERS

Should I lift the dirt and plant the seed, even though I'll never grow?/ Should I wet the ground with the sweat from my brow and believe in my good work?" Jim James sings as he rolls into the chorus of "Victory Dance," the opening track from My Morning Jacket's latest, May 2011's *Circuital*. It's a broad idea — a gripping one — and one that every songwriter has likely considered.

There's always the possibility that, good as the work might be, seeds won't grow, rewards won't come. And it's unlikely enough that My Morning Jacket's efforts have taken them as far as they have. Younger incarnations of the Louisville band's blend of soupy psychedelia and gritty Southern rock were compelling, but didn't necessarily point to a band that would one day sell out Madison Square Garden, as they did in 2008.

Their path to that success was directed by a growth in their songwriting.

Circuital's breadth is significant. It floats on the graceful

finger-picked country-folk of "Wonderful (The Way I Feel)," bounces with an almost power-poppy throb in "Outta My System" and glues the slink of a James Bond theme to the floodlight-pop of big band horn blasts in standout track "Holdin' on to Black Metal." But there's where that good work comes in: Even as the album winds, it centers back on smart, sticky hooks and the band's unmistakable identity.

In that sense, *Circuital* feels like a living picture of a writer who's honed and sharpened without jettisoning person-

ality or the desire to experiment and explore. It beams My Morning Jacket's long-held tendencies: spacey dissonance, melodic twists, James' wild keen. It just captures those tendencies in the best possible light.

When you take *Circuital* as a representation of a songwriter and musicians who took some interesting potential and, over years of miles and sweat, shaped it into something both artistically whole and commercially lucrative, it puts James' "Victory Dance" refrain into a brighter perspective.

There's value in continuing to plant those seeds. The good work just has to follow.

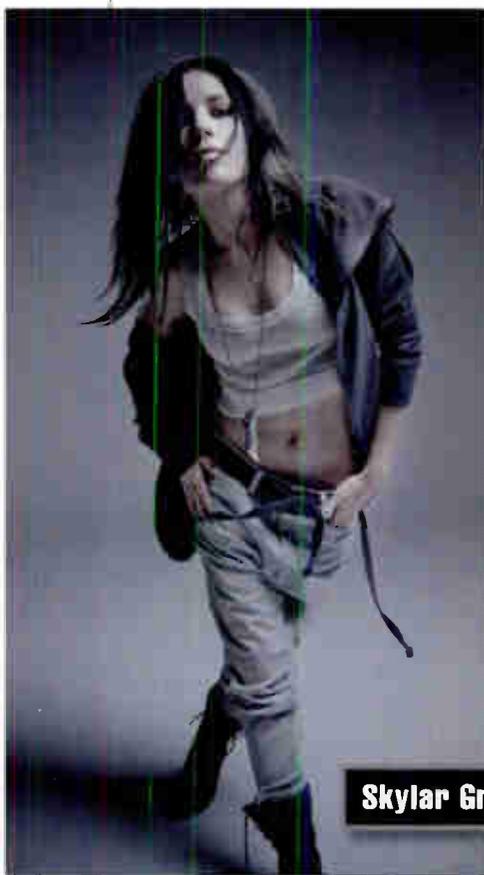
Nicole Keiper



My Morning Jacket

DANNY CLINCH

P. BROWN



Skylar Grey

In a reprise of her pivotal performance at this year's Grammys, Skylar Grey joined Eminem for his headlining set on the second night of Lollapalooza in Chicago.

Once again the pair ran through the now chart-topping "I Need a Doctor," only this time, Grey and Eminem were sharing the spotlight.

Along with her own slot on BMI's stage earlier that same day, Skylar Grey's appearance before a festival audience of 90,000 cemented her as not only an emerging artist, but one ready to seize the moment she's built toward with remarkable steam.

That trek began with "Love the Way You Lie," penned by Grey and fashioned into an

incendiary duet by Eminem and Rihanna last year; it topped charts, shattered digital sales records — totaling 9.3 million copies in 2010 — and earned a Grammy nomination.

Hand-in-hand with Grey during her swift rise has been English beat-making phenom Alex da Kid. The producer's towering, dystopian soundscapes proved the ideal foil to Grey's emotive vocals on a streak of hip-hop hits with Diddy-Dirty Money, Lupe Fiasco and Dr. Dre. "It's natural," Grey says of her bond with Alex. "We're both brutal about stuff — we don't get precious."

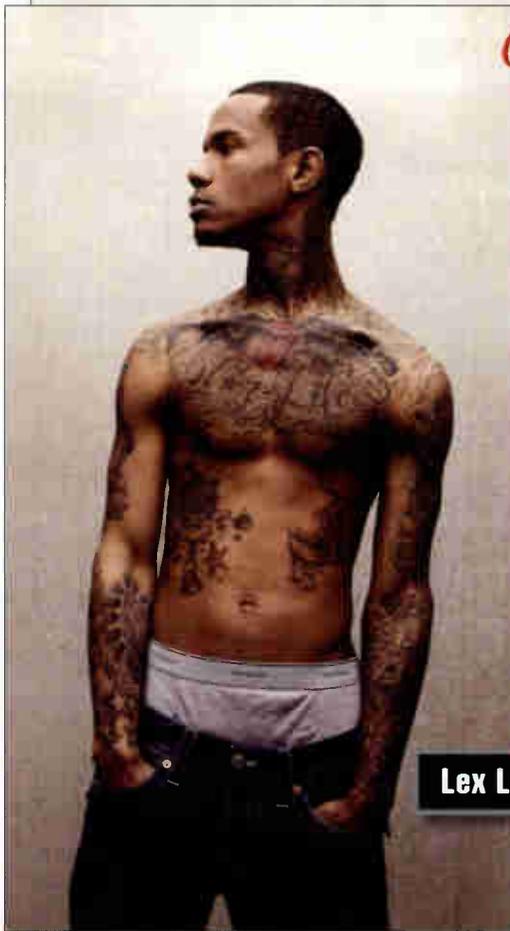
The two have harbored a fairly exclusive partnership for the better part of this year, pouring effort into Grey's debut as a solo artist.

Invisible, her first album, charts what the singer/songwriter has called a transition from invisibility to invincibility. The beginnings of that progression are outlined by Grey's single "Invisible," a confessional ballad with a grinding, industrial breakbeat.

It's a stark contrast to "Dance Without You," *Invisible's* first single. As she describes working with Alex, the pulse of "Dance Without You" begins to sound more representative of the album, due in November: "We have clashes all the time; there's no other way to make great music with somebody," she says. After a pause, she adds that their goal is to push the music to the point that's "almost uncomfortable."

M. Sean Ryan

HITMAKERS



Lex Luger

When Lex Luger's first hit (Waka Flocka Flame's "Hard in Da Paint") reached the club, he was too young to even hear it there. Now 20, Lex still can't legally buy liquor, but the Virginia native has crafted enough bottle-popping anthems for famed rappers that he's there in spirit.

When Luger produced Rick Ross's colossal hit "B.M.F. (Blowin' Money Fast)," the world was introduced to his cinematic style of swirling synths and ferocious thuds. One super-producer/rapper was listening. "Kanye West called

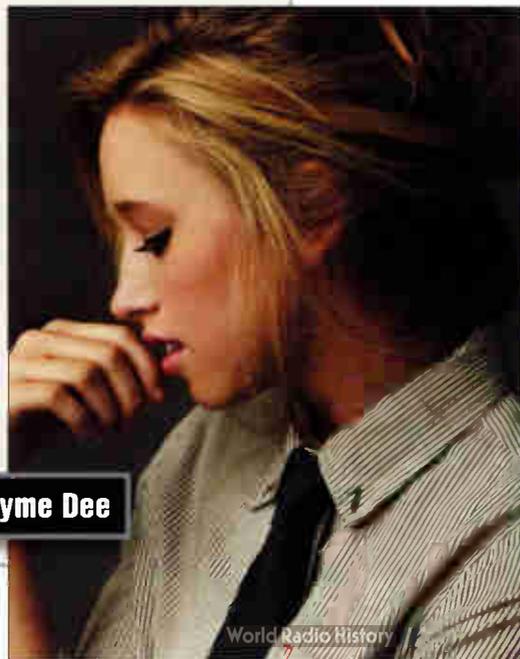
me," Luger says. "He heard 'B.M.F.' and loved the drums." West flew Luger to New York for studio time. "I was up until 5 a.m., I felt like I was gonna pass out and my eyes were closing on me," Luger recalls. "When I finished the beat, my boy came up to me and was like, 'That was one of the best beats I ever heard you make.'" The product was the world's first glimpse into the Jay-Z and Kanye West collaborative masterpiece *Watch the Throne*, known as "H*A*M."

Now one of hip-hop's most in-demand producers, Luger remains a studio fixture, clocking in 20-plus hours a day in the lab. The hard work is paying off: Luger was named BMI Urban Producer of the Year at the BMI Urban Awards in August, the youngest ever to win the crown.

The secret to his success is not tailoring beats, but rather taking rappers out of their comfort zones. "If Drake calls me for a beat, I don't mold it to be a Drake record," he says. "I just bring what I've got to the table. It might be the weirdest beat ever."

For Luger, his art is all about feeling. "Some people don't like to be stressed in the studio; I try to capitalize off it," he says. "That's what music is to me: a way to express myself. I might be happy, I might be sad, I might be angry. Whatever is there, is there. Take it how it comes." *Kathy Iandoli*

Jayne Dee



World Radio History

In "American Wedding," Frank Ocean's protagonist admires a tattoo before a wedding. At a courthouse. To a teen bride. She signs her name in fancy cursive. Her parents don't know. The marriage fails.

Tattoos, shotgun weddings and divorces are so common in country music that they're sometimes plot devices, but in r&b? The granular details that separate good writers from the masters appear rarely.

On his mixtape *Nostalgia, Ultra*, Frank Ocean bucks tradition. He doesn't do baby-I want-you-now patter. His songs are unusual, funny, heartbreaking, detail-obsessed.

"I'm just a perfectionist," he told MTV News. "Some songs come quick. 'American Wedding' took a week and a half. Melody isn't difficult — that's easy. It's getting that lyric sheet to read correctly."

And some lyrics they are. On "Novacane," his hero gets high and has great sex, but drifts in existential malaise. There's a sense of disillusionment that licenses Ocean, perhaps, to speak for a generation. He's 24 years old.

By the time "Novacane" hit no. 7 on the Billboard Heatseekers chart and no. 17 on the r&b/hip-hop chart, Ocean had been sought out by Beyoncé, Kanye West and Jay-Z.

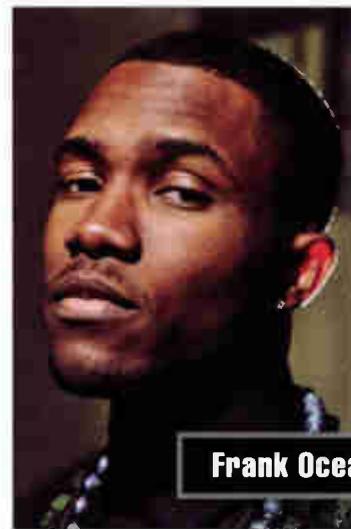
In early 2005, Ocean was still Christopher "Lonny" Breaux, a University of New Orleans student.

Then Hurricane Katrina hit. He evacuated, landing in Los Angeles. The city became home.

There, he landed credits for artists including Justin Bieber and Brandy, and signed a deal with Def Jam. During label limbo, Frank aligned with the Odd Future Wolf Gang Kill Them All collective, changed his name and released his album on Tumblr. Within weeks, Ocean caught the attention of fans, the music press, artists and Def Jam, which scurried to do a proper release. He'd usurped r&b and the industry in a few keystrokes.

But you get the feeling his priorities lie elsewhere. "Lyrics should be thought about," he told MTV. "You have to consider the narrative." As for the future, he tells *Complex.com*, "I'll be writing with people that want to write with me and that I want to write with. And that's all. Just keeping it moving."

Malcolm Venable

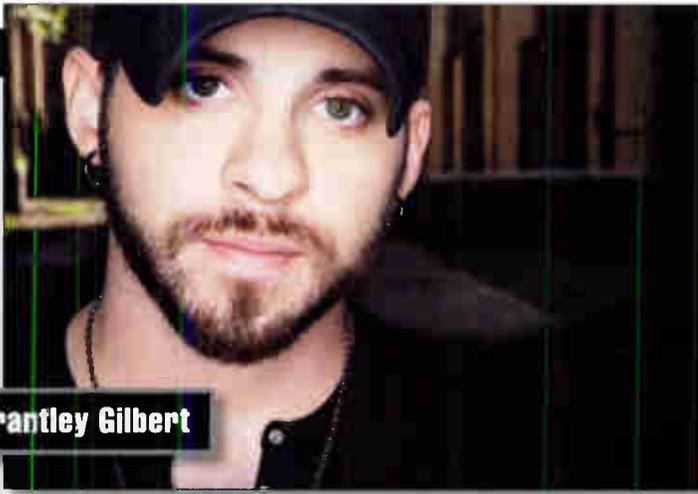


Frank Ocean

Sometimes real life truly can be the best teacher. That's how 19-year-old singer/songwriter Jayme Dee sees things. Although she tried her hand at formal schooling, enrolling at the University of Southern California to study music, she dropped out after just one semester in order to pursue her dreams first-hand.

"I was a vocal major, and I was taking

TREVER HOEHNE



Brantley Gilbert

For Brantley Gilbert, who is half of the writing team behind Jason Aldean's country-rap smash "Dirt Road Anthem," the key to writing a hit song is still a mystery. In one breath, he advocates sticking to what you know. In the next, stretching your creative boundaries.

That's what happened with "Dirt Road Anthem," the ubiquitous platinum-selling single, Billboard country no. 1 and top ringtone in the nation. Gilbert wrote the majority of the song about some of his favorite subjects — back roads, cold beer, 4x4s and field parties — but brought in his buddy Colt Ford to try something he had never done.

"We wrote it almost as a joke," Gilbert admits. "We really didn't think it was gonna work. But he's got the rap thing sewed up, and I just wanted to see if I could write a rap song."

After posting the rough track online to a huge response, they quickly realized the song was more than a novelty. Both he

and Ford put the song on their solo albums, which promptly exceeded expectations. Aldean took notice and cut it for his album, *My Kinda Party* (along with the title track, another of Gilbert's songs), and the rest, as they say, is history.

But Gilbert won't let the wave of success change his style. He's firmly committed to sticking nearby his hometown of Jefferson, Georgia, where he recently bought a piece of property. For him, it's about clarity.

"Everybody's asked me to move to Nashville a million times," he says. "I just won't do it. That's one thing about songwriting: I gotta stay at home. Being there just keeps me grounded and still writing songs about home. Things that I know instead of things that I'm picking up."

Then again, the singer/songwriter thinks his drive to live every day like his last will keep him pushing the envelope.

"I hope it's something that I do until the day I die," he says. "And I would hate to write a s***ty song on the last day of my life." *Chris Parton*

Paul McDonald draws musical inspiration from his life, which, if you're up on your pop culture you'll know, has been positively brimming with spectacular, whirlwind song material. The 26-year-old singer-songwriter placed eighth on season ten of *American Idol*, met, dated, and got engaged to *Twilight* starlet Nikki Reed, and toured the country, playing arenas, as part of the *Idol* tour, all within the first eight months of 2011.

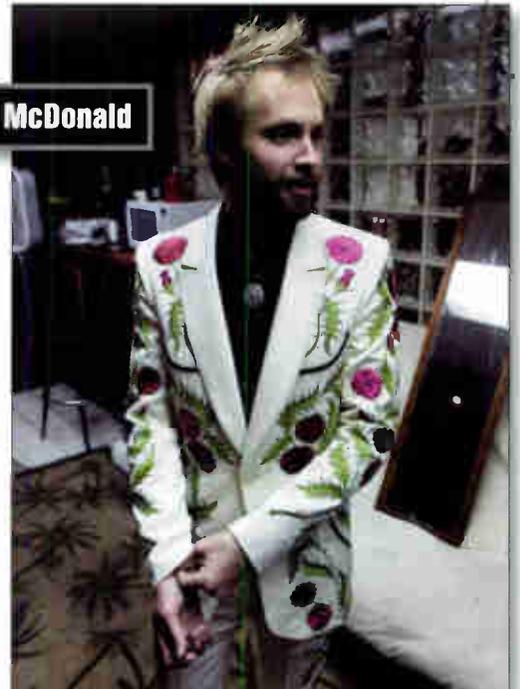
This sort of dizzying fate blindsides all *American Idol* contestants; however, unlike many of his bright-eyed, freshly scrubbed young competitors, McDonald was living a musician's life before the show, writing and touring endlessly as the front man of the Grand Magnolias, a Nashville-based Americana rock band.

The veteran songwriter in a cast of budding performers, McDonald has been a wild card element from the beginning. But his effortless charm, uncomplicated passion and raspy tenor vocals promoted him to an easy favorite. "It wasn't my goal to win 'American Idol,'" he admits. "I kind of did it for fun, but we've met so many great people, and it's opened up so many doors."

Amid all these new avenues and opportunities, his songwriting process has remained remarkably the same. Of his compositions, Paul says, "They come in different waves. Sometimes I'll pick up my guitar and a song will just come out, or sometimes I'll write the guitar part or the piano part and then put lyrics over it later. It's just kind of how they come out of my body, you know?"

"I've tried to open my mind to a lot of different kinds of records and experience different artists, make my writing a little bit better," he elaborates. "I've got a lot of material to work with, and I'm just going to go into the studio and take my time, try to make something really good. To me, it's really never been about anything more than making good music and playing good songs." *Emily Ramey*

Paul McDonald



songwriting classes and things like that," says Dee, who was born and raised in Redondo Beach. "But there's nothing that compares to being in the music industry. Right now I'm immersed in all sorts of things you can't learn through text books."

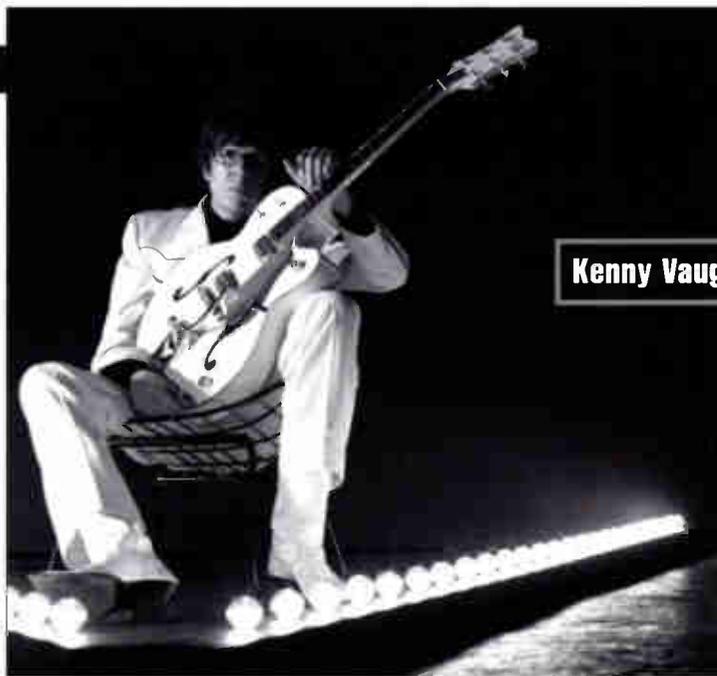
Thanks in large measure to a series of ear-catching cover songs she posted on YouTube, Dee was signed to Universal Republic within weeks of leaving USC. Since then, she's been busy writing and recording original songs that, in her words, put a contemporary twist on old-school ideas. A variety of producers, including the Matrix production team and Toby Gad, have been helping shape the material.

"I grew up listening to Frank Sinatra and Patsy Cline and Aretha Franklin — people like that," explains Dee, whose mother was a music teacher. "I wasn't into top 40 music, or contemporary pop. My

songwriting is contemporary as far as the lyrics go, but musically it has a retro vibe."

With her debut album set for release in early 2012, Dee playfully says her goals include making an appearance on *The Tonight Show*, and having a no. 1 single. "Another dream is to collaborate with John Mayer," she adds, with a laugh. "Seeing him in concert was one thing that inspired me to pick up the guitar."

Mostly, however, she simply wants to continue to write songs that listeners recognize as authentic. "I find it hard to write about something that hasn't actually happened to me," she says. "I try to live my life as fully as I can, or else I'll have nothing to write about. I want my music to be genuine. I'm always striving to sing about things I'm passionate about." *Russell Hall*



Kenny Vaughan

If you live in Nashville, you've probably seen guitarist Kenny Vaughan around. Matter of fact, if you *don't* live in Nashville, you've probably seen him around — on a stage, on your television, in your wildest rockabilly fantasies. Even off-stage, this lanky, western-shirt-wearing fellow has the look of someone who carries a guitar pick in his pocket and a box of promo CDs in the trunk of his car.

For the last decade, Vaughan

has worked as Marty Stuart's guitarist — a gig that's had him ripping into his Telecaster alongside legends like Dolly Parton, Merle Haggard and Willie Nelson — but in September, he released his first-ever solo album, *V*, on Sugar Hill Records.

Does Vaughan's boss man have any qualms about his solo album? Not a one. In fact, Vaughan borrowed Stuart's band for the entire album, and Stuart himself sat in on a couple of *V* tracks.

Vaughan's masterful album includes 10 rockabilly songs. Some,

like opener "Country Music Got a Hold On Me," have been thrilling Stuart's audiences for years; others are brand new. The instrumental "Minuit Sur La Plage," for instance, came to Vaughan one recent morning as he drove his kids to school. To capture the melody, Vaughan dialed his own cell phone and sang into the answering machine.

Writing his own songs isn't an entirely new thing for Vaughan, though it's been 40-plus years since he last fronted an act, a scrappy Colorado rock band that once opened for Elvis Costello. Even then, Vaughan says he'd sneak away many a night to pursue his real passion: country music.

"It was like I lived two different lives," says Vaughan. "Nobody from the rock & roll world knew that I was [playing at the Colorado honky-tonks], and nobody from the country world knew that I had my own rock band."

In the '80s, Vaughan gave himself over to country music and made a permanent move to Nashville, where he's remained a first-call session guitarist.

"I never really had a day job," says Vaughan. "Playing guitar is my day job. It's really kind of cool." *Ellen Mallernee Barnes*

It's no surprise to learn that Brian Tyler, the musical force behind such testosterone-laden films as *Final Destination*, *Law Abiding Citizen* and *Rambo*, likes to unwind with his own brand of high-octane entertainment — car racing, for example. The Los Angeles-based musician is as intense as the films, television shows and video games he scores. "I love scoring," he explains. "I love to get in there and really say something with the music, make something that isn't sonic wallpaper. And it tends to be a lot of action films where you're able to punch it up with nice big themes.

"That is kind of my mantra, I'm a big theme composer. Nowadays a lot of action music actually tends to be athematic and is more about energy. That is fine, but it's not my style."

In May, Tyler brought home four 2011 BMI Film & TV Music Awards for *Fast Five*, *Battle Los Angeles*, *The Expendables* and *Hawaii Five-O*, a stunning single-year haul for one composer.

Some artists balk at the notion that they possess a gift for assessing popular tastes. But for songwriter/producer Mick Schultz, who recently scored his second no. 1 r&b/hip-hop chart success with Jeremih's recording of "Down on Me," the ability to consciously craft hits is a point of pride.

"When I was making 'Down on Me,' I wasn't thinking, 'This is going to no. 1,' but I did have a certain formula in mind," says Schultz, who recently turned 22. "A hit record usually goes from verse to hook quickly. The hook is also repetitive. We definitely were thinking of things that work well for radio."

Schultz first proved his hit-making skills two years ago with "Birthday Sex," the hip-hop smash he co-wrote and produced for Jeremih's debut album. The St. Louis native subsequently quit college to concentrate on music full-time. For Jeremih's second album, he wanted to retain his friend's signature sound while also showing his artistic progress.

"I had grown a lot in the past two years, and so had Jeremih," Schultz says. "We went into the studio for three straight months, working every day. I think we succeeded in capturing that growth, vocally and lyrically, while still keeping a sound similar to the first album."

Schultz is of two minds about modern recording technology, pointing out that "any kid with a hundred dollars can make a track, even if he knows nothing about music." He says true production work involves a much broader set of skills.

"I want people to know that if they come to me to make a record, I'm not just going to give them a beat I made in one day, for them to add vocals to," he explains. "I'm a technical guy, and I know music. My specialty is that I can break things down, and do any type of genre."

Indeed, Schultz is already reaching beyond urban music. "Recently I've been doing dance music, and a lot of pop," he says. "I've also been working with a rock artist from Chicago. My main goal is to find and develop new talent." *Russell Hall*

Mick Schultz



NATALIE ESCOBEDO

That's typical of Tyler, who does everything big. Not only does he take on a superhuman amount of work at any given time, the multi-instrumentalist writes the scores, performs on them, conducts, even mixes and edits. Control freak? Well, yes.

"Actually, I'm a lot less of a control freak than I used to be," he laughs. "In the early days I couldn't let any aspect of these film-scoring projects go. I had to write it all, orchestrate it all, play the instruments, record it myself, mix everything, music edit everything... I'd even hand-deliver the

hard drive to the dub station!"

Those days are long gone — almost. "I'll still be the conductor. And the piano solos, guitars and drums are always by me." The reason, he explains, is the personal nature of those solo instruments. "Especially piano for instance. I would really feel strange handing it over to someone else to interpret what I want."

"Also, it's faster, it's just more practical. I'm a pianist and a guitarist and a drummer; if I just get in there and do it, I don't have to explain to someone."

Lisa Zhitto



Brian Tyler

In 2010, *MusicWorld* declared that producer/dj Afrojack was "poised to rule the global dance floor alongside internationally renowned djs such as Armin van Buuren, Paul van Dyk and deadmau5." In a further demonstration of faith in the Dutch writer/producer, BMI proclaimed Afrojack "dance music's heir apparent."

It hasn't taken long for Afrojack to make good on those predictions. Last February, he shared a Grammy win with dance music icon David Guetta for their percolating remix of Madonna's "Revolver." Afrojack's writing and production contributions to Pitbull's "Give Me Everything" were instrumental in making the track an international hit single. Featuring guest performances

by Ne-Yo and Nayer, "Give Me Everything" rocketed to no. 1 on the Billboard Hot 100 and Billboard Latin Songs chart.

Judging from his burgeoning client list, Afrojack has quickly catapulted from best-kept secret to in-demand hitmaker. He co-wrote the 2011 single "Run the World (Girls)" by Beyoncé, while collaborating and remixing tracks for Rihanna, the Black Eyed Peas, Snoop Dogg, Kid Cudi, Diplo and more. "I've loved (Afrojack's) sound for a very long time," best-selling dance music producer David Guetta told music blog *Beatportal*. "I think he's really amazing."

In an interview conducted at the 2010 DJ Mag Top 100 Awards, Afrojack revealed that his tracks are created with his fans in mind. "When I make music...I think



Benny Camacho

If there is one thing that Mexican composer Benny Camacho is not, it's pretentious. He could afford to be, given his recent rise to fame as an award-winning banda songwriter. The list of songs he's written or co-written is so long, it takes up a whole page on Wikipedia and reads like a who's who of Regional Mexican music.

But, he says in his unassuming and gentle voice, what's happened to him "is a dream come true." He never expected to be able to make a living doing what he loves — making music. Before songwriting became his full-time occupation, Camacho painted billboards for a living. Originally from Sinaloa, his father was a farmer, and he comes from a family of nine. "I always worked, but I also always wrote songs," he says.

Camacho never fails to mention the catalyst for his fairytale success story, one he tells with his voice full of gratitude — but also sadness. In 2005, the popular Mexican banda singer Valentín Elizalde, nicknamed "El Gallo de Oro" (the Golden Rooster), selected two of Camacho's songs, "Nada" and "Si Me Ven," and made them famous. Elizalde was gunned down in 2006 by what is widely believed to be a drug trafficking gang. Before that tragedy, Elizalde's belief in Camacho changed the young songwriter's life. Camacho stopped painting ads and dedicated himself fulltime to music.

Lately, Camacho has been lighting up charts with songs "Me Encantaría," recorded by Fidel Rueda, and "El Derecho de Antigüedad," sung by La Original Banda El Limón, which also earned him a BMI Latin Award. And yet, the ultra-modest songwriter still thinks of himself as a humble guy who is just doing what he loves, which he would be doing whether or not he ever made any money.

"To follow my songs is not commercial," he says, somewhat ingenuously. "Some songs are not fashionable, but I write them because I have to get them out."

Joy Ramirez

about my crowd," he told interviewer Sophie Eggleton. "I think, 'They're going to like this,' or 'I'm going to surprise them with this.' That's what I'm thinking all the time in the studio."

Spurning indie pop elitism, Afrojack has been candid about his populist ambitions. "I try to change it around a little bit and make it crossover," Afrojack told *WorldJunkies.com*. "You can make a dance record for the hipster kids, or you can make a dance record for the main-festival kind of kids that like the big build-up. For me, the challenge is to make a record that they both like...that's the fun thing in the studio."

Bruce

Britt



Afrojack

Married couples in music are few but memorable. Think Sonny and Cher, James Taylor and Carly Simon, Jay-Z and Beyoncé, Tim McGraw and Faith Hill. To sustain a career out of making music with your spouse, a prerequisite is to be believable as a couple, able to project through the music whatever it is that makes the sparks fly.

For most musical couples working together, touring together and living together while maintaining a relationship is enough. But the Latin Christian pop-rock duo Tercer Cielo wants to do more. For Juan Carlos Rodriguez, a native of the Dominican Republic, and his wife Evelyn Herrera, the music must also change lives.

During an interview that found the couple between dates on their Latin American tour in support of their upcoming album *Viaje a las Estrellas (Voyage to the Stars)*, Rodriguez spoke of the transformative power of music.

"During one of our concerts a young person, desperate to get up on stage, came forward and asked for our help," he says. "He was struggling with drugs, and we sang to him and prayed with him

together with the entire audience. It was very powerful."

That kind of experience is what motivates the young musicians to keep up the stressful pace of touring and living out of hotel rooms while trying to maintain a

sound in contemporary Christian music. Their songs are uplifting and terrestrial at the same time, evincing a pure emotion that could just as easily be applied to the human realm as it is to the divine. That believability has giv-



Tercer Cielo

marriage and raise a family. They have a two-year-old daughter and, when not on the road, live in Phoenix, Arizona.

The result of the couple's personal and professional partnership is a positive and refreshing

en the duo a secular mainstream following to add to their Latin Christian fan base.

Rodriguez puts it simply: "Our first inspiration (for our songs) is God; the second is the life we live everyday." *Joy Ramirez*

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Sara Wordsworth

If Sara Wordsworth is correct and there is "music all around you, all the time," she must like what she's hearing.

Along with Kristen Anderson-Lopez, James-Allen Ford and Russ Kaplan, Wordsworth served as a lyricist and librettist for *In Transit*, a critically acclaimed, award-winning a cappella musical. The show had a successful off-Broadway run at Critical Stages in 2010, and the production team anticipates its commercial reopening in the next year.

The spirited musical contains a host of ambitious 30-somethings — an aspiring Broadway singer, a pining lover, a "broker gone broke," etc. — who repeatedly cross paths on the

subway. Although actually and figuratively on the move, these aspirants all confront the disappointment of not being, as the opening number says, "there yet," and each echoes the lament, "[I've] gotta deal with the fact that I'm not the one drivin'."

Wordsworth explains that *In Transit's* "subway and a cappella" are more than just location and style, respectively; they work as metaphors for life's painful odysseys and the often unrecognized figures who support us along the way.

"In New York, or anywhere, you kind of think you're on an individual path," she says, "but everyone is singing backup to your song without your even knowing it." True success in life

only comes when the characters can stop "tun[ing] out the world" and attend to "the strange kind of harmony" that the bustling world offers. In this way, the musical captures, in Wordsworth's estimation, "the universal feeling of wanting so badly to be somewhere that you're not, but realizing that the getting there is what it's about."

Wordsworth discovered her own life's supporting harmonies in the Tony-winning BMI Lehman Engel Musical Theatre Workshop, which she calls a "turning point," where her "music took a more serious note" and she came to understand that composers are "all in this together, and we need to support each other's work."

James Wells

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WRITE • PERFORM • SCAN

Miranda Lambert

By Lisa Zhitto

I guess I'm just a housewife now," chortles Miranda Lambert, 2010's CMA Female Vocalist of the Year.

Lambert is joking, of course. Between promoting two new recording projects and a fall tour, the much-decorated, multi-platinum country artist has seen more of her tour bus than husband Blake Shelton, whom she wed in May 2011.

In truth, it's hard to imagine her any other way. Since Lambert's 2005 debut *Kerosene*, she's carved out an identity as country's feisty, outspoken femme fatale: the girl who'd sooner burn down the homestead than set up a batch of preserves. Marriage hasn't tempered those instincts, at least not when it comes to her fearless brand of country-rock.

"I think I'm still the bold writer that I was when I wrote 'Kerosene,' but I also feel like I've broadened my spectrum in terms of what I write about," she says. "The things I want to say are a little bit different now than on my first album, but of course I was 17 to 20 when I wrote 'Kerosene' and I'm 27 years old now. I'm not a kid. I feel like I have more grown-up things to say."

That maturity is reflected on *Four the Record*, Lambert's fourth solo release, due out in November, as well as *Hell on Heels*, the debut from Pistol Anniés, her side project with fellow songwriters Angeleena Presley and Ashley Monroe. Lambert's trademark non-sense approach remains intact, but these days, her characters don't need guns and gasoline to express their empowerment.

Case in point: new single "Baggage Claim," a fiery uptempo in which the protagonist ditches her lover's emotional baggage at a metaphorical baggage carousel. It's not the locked-and-loaded literalism of hits like "Gunpowder & Lead," though the point is the same.

Lambert co-wrote the song with frequent collaborator Natalie Hemby and Luke Laird.

"Luke's a great guitar player and Natalie's great with words, so it was a fun co-write," she says. "Luke has this groove to him that I can't produce because I'm not the guitar player that I need to be. I love to write with people that play well because it expands my boundaries."

That's a frank admission from a writer responsible for so many chart-toppers, no?

"I only know so many chords," she explains. "I play in my band, but I'm pretty much straight chords. I've got good rhythm and that's about it."

"It limits me. When I write by myself, I have a fear my songs will all sound alike, because of my guitar playing. So when I write with someone that plays piano or is a great guitar player, it's so exciting. I love to come up with a new groove and a new melody."

Indeed, Lambert takes her songwriting extremely seriously, something belied by the effortless hooks and disarming grooves of hits like "White Liar." While she may make it look easy, Lambert is always working to build those creative muscles.

"I don't know that songwriting is something you can learn," she says. "I just think if you have something to say and you have somewhat of a gift for songwriting, you can really hone your skills. I hope to get way better as a songwriter."

"One thing I never want to do is always lean on co-writers. I take it very seriously to have at least one song on a record that I wrote by myself. Because I think sometimes it's a lost art. I love to see other artists, when I see on the credits that they wrote a song by themselves. It's like, 'Okay they're real writers!'"

When she does co-write, it's usually with close friends or family (such as husband Shelton, with whom she wrote three songs on her last project, *Revolution*, and one song, "Over You," on *Four the Record*). She eschews the Nashville stereotype: four writers around a publisher's conference room table.

"I hate that! I feel like I cannot be creative, especially when it's like, 'Okay you have this writing appointment from 2 to 4 and this one from 4 to 6.' It doesn't feel inspiring to me."

While one hopes a co-writing session will produce hit songs, it's the rare collaboration that results in a successful new band. Pistol Anniés, whose first album, *Hell on Heels*, debuted in August at no. 1 on Billboard's country album chart, has its genesis in Lambert's writing partnership with Angeleena Presley and Ashley Monroe. As they worked together, the fruits of their writing sessions were too different for either artist to perform alone — but too good to waste. "So we just decided to start a band," Lambert laughs.

"I hope to get way better as a songwriter," says Lambert. "One thing I never want to do is always lean on co-writers."

Disparate Housewife

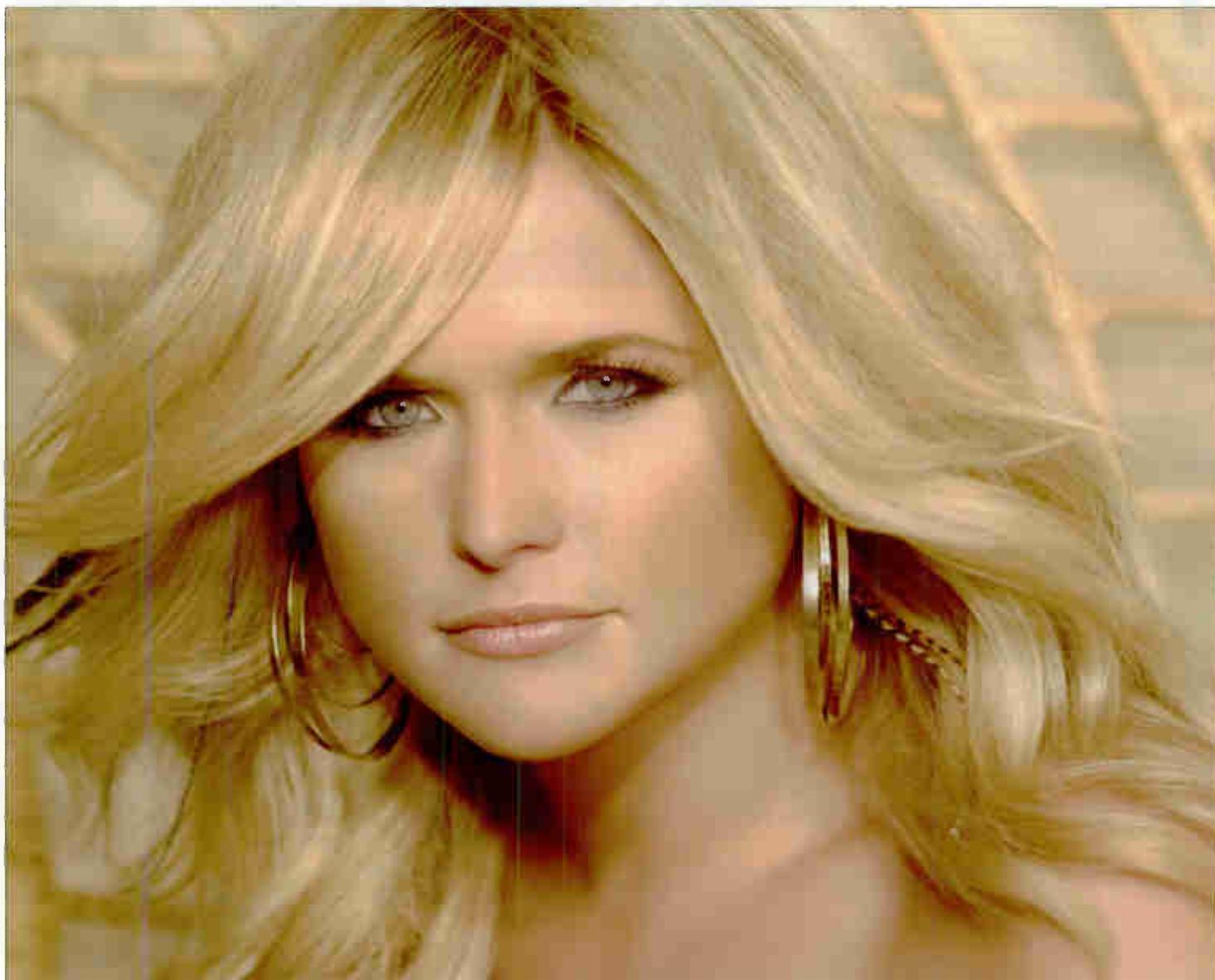


PHOTO BY RANDÉE ST. NICHOLAS

"All of the songs are written by us three girls or a combination of us three, and it's just different, it's cool. It's not contrived at all, it's very organic."

It also gave Lambert a chance to scratch a creative itch that she feels sometimes goes ignored on her solo projects.

"With the Pistol Annies, I can show my country roots," she explains. "I have this really country side. I love Loretta Lynn and Merle Haggard, but I feel like a lot of my music leans more toward a Southern rock feel, especially live. And I also feel like, live, it takes the pressure off me for a minute, you know? It's on

all three of us, it gives me a break."

Lambert certainly deserves a break, but her packed schedule means any secret housewife aspirations may have to wait. But make no mistake, tying that apron is still important.

"I'm pretty nest-y when I'm home," she laughs. "I love to bake and do household things like wash dishes and cook and do the laundry. That kind of makes me feel normal."

Lisa Zhito is a Nashville-based arts & entertainment writer. She profiled will.i.am for the summer 2010 issue of MusicWorld.

BONNAROO 2011 ROAD WARRIORS

Three hard-working Nashville artists cashed in club battles for stage slots at the 2011 Bonnaroo Music and Arts Festival in Manchester, Tennessee. BMI's 2011 Road to Bonnaroo contest champs Uncle Skeleton, Chancellor Warhol and Cheer Up Charlie Daniels each performed in the On Tap Lounge at the fest, won hundreds of new fans and offered live proof of Nashville's deepening indie melting pot.

Sponsored by BMI, Mercy Lounge, Yuengling, and the Bonnaroo Music and Arts Festival, BMI's Road to Bonnaroo competition took place over the course of three 8 off 8th shows — February 28, March 21, and April 18 — at Nashville hot-spot The Mercy Lounge.



Pictured after Uncle Skeleton's performance, which was also the first Bonnaroo set of the weekend, are (back row) BMI's Mark Mason; Uncle Skeleton's Guy Lemon, Brady Surface, Carl Gatti, Zach Casebolt and Ross Warner; and Mercy Lounge's Drew Mischke; (middle row) Uncle Skeleton's Larrisa Maestro, Eleonore Denig, Cody Uhler, Katie Studley, Jeff Gibbs, Sara Dudley and Sam Farkas; (front row) Dave Goodwin, BMI's Clay Bradley, and Uncle Skeleton's Mikie Martel.



Uncle Skeleton kicks off Bonnaroo.



Chancellor Warhol brings Nashville hip-hop to Bonnaroo.



Cheer Up Charlie Daniels performs at the On Tap Lounge.



Chancellor Warhol gets the crowd going.

DEATH CAB FOR CUTIE

THE IMPORTANCE OF BEING EARNEST

By Nicole Keiper

Indie rock can be the paradise of the jaded and the irony-driven, so for that world's songwriters, focusing on the art of earnestness can be tricky. A well-cultivated sense of detachment sometimes scrapes up against naked baring of emotion in the most unpleasant ways.

However, for nearly 15 years, West Coasters Death Cab for Cutie have plotted a steady career climb by going light on irony, light on gimmick, light on disaffected cool, heavy on earnestness. The specifics of their emotional outpourings have varied through the years, from early albums that pondered the hesitation and uncertainty that comes along with early adulthood and the pining and/or disappointment in romance, up through, on May release *Codes and Keys*, an embrace of the true complexity of love and the beauty in changing and growing.

North on the Death Cab compass, though, has been singer/songwriter Ben Gibbard's consistently permeating sense of caring, whether his words have been thick and winding with metaphor or simple expressions of clean emotion. He's studied the desire to connect with a lover, the desire to bridge the disconnect with everyone else, wanting to find himself, wanting to lose himself, wanting to forget, wanting to remember. And within those ideas, he's shown a poet's knack for setting specific scenes that still evoke the common experience. He's detailed enough to be evocative and gripping, but open enough to let his stories click tight into your own experiences, to become the words and thoughts you'd share yourself if you could conjure the clarity and honesty to arrange them.

"One thing that draws people to this band is that with every album we make, whether people like the album or dislike the album, the music that we're making is very honest and is very true to who we are as individuals," Gibbard told MTV Hive recently, on the occasion of his band's episode of iconic story-sharing series *VH1 Storytellers*. "[But] that doesn't mean that every record we make is a series of autobiographical moments of my life, by any stretch of the imagination."

Gibbard may or may not be opening up about himself in

specific songs, but it's clear that he's letting his own emotions underscore and inform Death Cab for Cutie's albums. Within, he's also managed to navigate the tricky transitions between young man and songwriter, twenty-something man and songwriter and mature, established man and songwriter.

On 2008's *Narrow Stairs*, Gibbard descended lyrically into the kind of darkness plenty of people feel as they watch their 20s slip away and the heavy responsibility of their 30s set its roots. On *Codes and Keys*, he tackles an even trickier topic: happiness. Album closer "Stay Young, Go Dancing" celebrates the restorative power of love; in "You Are a Tourist," the band bounces over a series of warming affirmations. And those bits of brightness tend to be more direct and economical than Gibbard's traditionally been, too.

"I probably wouldn't have felt comfortable writing 'Stay Young, Go Dancing' 15 years ago, which is an incredibly simple song. A bare bones love song," Gibbard told MTV. "There was a time in my life where I would have felt that the simplicity was not enough to hold the song, that there had to be something complicated in the lyric to justify the simplicity of the melody and the sing-songiness of it. Whether people are willing to go along with me, as a writer, into the forced, simple style remains to be seen."

There's plenty of audience for the writers who can adequately elucidate and communicate hurt, uncertainty and confusion, and Gibbard's gift for it has earned Death Cab for Cutie legions of fervent devotees. They don't seem to have shuffled off in response to *Codes and Keys'* bits of positivity and simplicity, either, as the band is spending the summer and fall playing North America's large theaters, amphitheaters and arenas. Ultimately, as Gibbard takes his knack for capturing the darkness and turns it on the light, it doesn't come off cloying so much as it does sweet and honest. Earnest. And smart, since ultimately, what fans who find themselves drawn to earnestness are really looking for is truth, in whatever form that may take.

Nicole Keiper is a Nashville-based, New York-bred writer and editor. Her work has appeared in Rolling Stone, SPIN, Modern Drummer and other publications.

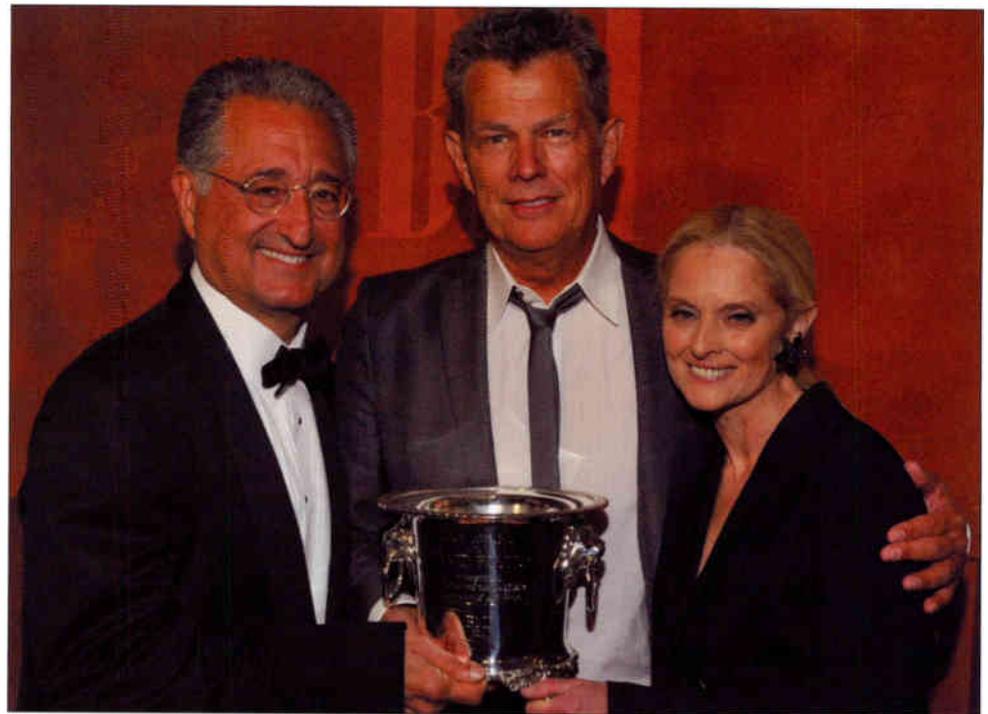


For nearly 15 years, Death Cab for Cutie have plotted a steady career climb by going light on irony, light on gimmick, light on disaffected cool, heavy on earnestness.

David Foster Honored as Icon at BMI Pop Awards

BMI held its 59th annual Pop Music Awards May 17 at the Beverly Wilshire Hotel in Los Angeles, where visionary songwriter and producer David Foster was celebrated as a BMI Icon in recognition of his "unique and indelible influence on generations of music makers."

Lady Gaga, Jason Derülo and JR Rotem all became the BMI Pop Songwriters of the Year, each contributing four songs



Icon honoree David Foster receives congratulations from BMI President & CEO Del Bryant and Vice President Barbara Cane.

to the year's most-performed list. Lady Antebellum's crossover smash "Need You Now" garnered Pop Song of the Year honors for co-writers Dave Haywood and Charles Kelley and publishers DWHaywood Music, RADIOBULETSPUBLISHING and Warner-Tamerlane Publishing Corp. With 16 songs among the year's most performed, Sony /ATV Songs LLC claimed the Pop Publisher of the Year crystal.

Hosted by BMI President & CEO Del Bryant, along with Barbara Cane, BMI Vice President/General Manager, Los Angeles, and Phil Graham, BMI Senior Vice President, Writer/Publisher Relations, the ceremony also saluted the writers and publishers of the past year's 50 most-performed pop songs on



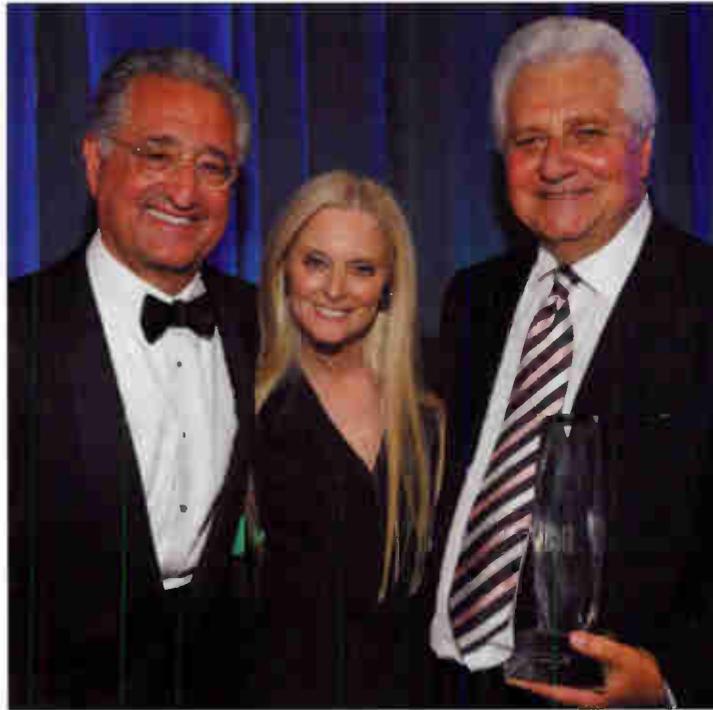
The evening's big winners show off their awards: BMI Pop Song of the Year co-writer Charles Kelley; BMI Pop Songwriters of the Year JR Rotem and Jason Derülo; BMI's Barbara Cane; and BMI Pop Song of the Year co-writer Dave Haywood.

U.S. radio and television.

An all-star musical tribute paid homage to David Foster. Brian McKnight delivered the Earth, Wind & Fire smash "After the Love Is Gone"; Keri Hilson performed Whitney Houston's "I Have Nothing"; Cody Karey and Delta Goodrem partnered for "The Prayer," originally recorded by Celine Dion and Josh Groban; and Chaka Khan capped off the tribute with her own "Through the Fire."

As a BMI Icon, Foster joins ranks that include John Fogerty, Gamble & Huff, Kris Kristofferson, the Jacksons, the Bee Gees, Paul Simon, Brian Wilson, Willie Nelson, James Brown, Carlos Santana and Dolly Parton, among others. Foster has written and produced hits for international superstars including Celine Dion, Barbra Streisand, Whitney Houston, Andrea Bocelli, Chicago, Michael Bublé, Madonna, Michael Jackson, Josh Groban, Earth, Wind & Fire, *NSYNC, The Corrs, Natalie Cole, Kenny Loggins, Kenny Rogers, Chaka Khan, Boz Scaggs, Michael Bolton, Brandy, and more. The three-time BMI Pop Songwriter of the Year has garnered 42 BMI Awards over four consecutive decades. Twenty-two of his songs have generated more than one million performances; Chicago's "You're the Inspiration" and "Hard to Say I'm Sorry" have accumulated more than five million each. Fifteen Grammys, including three Producer of the Year trophies, line his shelves. Foster was inducted into the Songwriters Hall of Fame in 2010.

A complete list of 2011 BMI Pop Awards winners is available on bmi.com.



Sony/ATV Music Publishing Chairman & CEO Marty Bandier accepts BMI's Pop Publisher of the Year award from BMI's Del Bryant and Barbara Cane.

An all-star musical tribute to Icon honoree David Foster included performances by (clockwise from upper right) Brian McKnight, Keri Hilson, Cody Karey and Delta Goodrem, and Chaka Khan.



David Foster
BMI Icon



Song of the Year

"Need You Now"
Charles Kelley & Dave Haywood
DWHaywood Music
RADIOBULLETPUBLISHING
Warner-Tamerlane Publishing Corp.

Songwriters of the Year

Lady Gaga
Jason Derülo
JR Rotem

Pop Awards

2011

Publisher of the Year
Sony/ATV Songs LLC

3
Johan "Shellback" Schuster
(STIM)
Songs of Kobalt Music Publishing

ACCORDING TO YOU
Andrew Frampton (PRS)
Music of Stage Three

AIRPLANES
Alex Da Kid
B.o.B
Ham Squad Music
Songs of Universal, Inc.

ALEJANDRO
Lady Gaga
RedOne
House of Gaga Publishing, Inc.
Songs of RedOne
Sony/ATV Songs LLC

BAD ROMANCE
Lady Gaga
RedOne
House of Gaga Publishing, Inc.
Songs of RedOne
Sony/ATV Songs LLC

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

BREAKEVEN
Andrew Frampton (PRS)
Daniel O'Donoghue (PRS)
Mark Sheehan (PRS)
Music of Stage Three
Universal Music-Z Songs

BULLETPROOF
Elly Jackson (PRS)
Ben Langmaid (PRS)
BMG Platinum Songs US

CALIFORNIA GURLS
Calvin "Snoop Dogg" Broadus
Benjamin "Benny Blanco" Levin
Mike Love
Bonnie McKee
Brian Wilson
Bonnie McKee Music
CYP Two Publishing
Irving Music
Matza Ball Music
My Own Chit Publishing
Where Da Kasz A

CARRY OUT
Jerome Harmon
Jerome Harmon Productions
Warner-Tamerlane Publishing Corp.

CLOSER TO LOVE
Josiah Bell
Mat Kearney
Robert Marvin
EMI-Blackwood Music, Inc.
Façade Aside Music
J L C B Music Publishing
Meaux Mercy Publishing

DO YOU REMEMBER
Jared Cotter
Tawanna "Frankie Storm" Dabney
Lil Jon
Jay Sean (PRS)
Dabney Music Publishing
David Platz Music, Inc.
Lil Jizzel Music Publishing
Songs of Universal, Inc.
Sony/ATV Songs LLC

DOWN
Jared Cotter
Lil Wayne
Jay Sean (PRS)
David Platz Music, Inc.
Warner-Tamerlane Publishing Corp.
Young Money Publishing, Inc.

DYNAMITE
Benjamin "Benny Blanco" Levin
Colbie Caillat
Bonnie McKee
Bug Music
CYP Two Publishing
Matza Ball Music
Where Da Kasz A?

FALLIN' FOR YOU
Colbie Caillat
Cocomarie Music
Sony/ATV Songs LLC

GOOD GIRLS GO BAD
Kara DioGuardi
Kevin Rudolf
Bug Music
Lion Aire Publishing
Sunshine Terrace Music
Warner-Tamerlane Publishing Corp.

HALFWAY GONE
Jude Cole
Kevin Rudolf
Jason Wade
Jason Wade Music
Jeseth Music
Lion Aire Publishing
Warner-Tamerlane Publishing Corp.

HAVEN'T MET YOU YET
Alan Chang
Amy Foster
Iran Zhan Music
Ms. Doe Music
Warner-Tamerlane Publishing Corp.

HEY SOUL SISTER
Amund Bjorklund (PRS)
Espen Lind (PRS)
Stellar Songs Ltd.

I GOTTA FEELING (2nd awd)
apl.de.ap
Taboo
will.i.am
apl.de.ap publishing llc
BMG Sapphire Songs
i.am.composing llc
Tab Magnetic Publishing

I NEVER TOLD YOU
Colbie Caillat
Kara DioGuardi
Bug Music
Cocomarie Music
Sony/ATV Songs LLC
Sunshine Terrace Music

IF YOU ONLY KNEW
Brent Smith
Driven By Music
EMI-Blackwood Music, Inc.

IMMA BE
apl.de.ap
Thomas Brenneck
Michael Deller
Daniel Foder
Taboo
Jared Tankel
will.i.am
apl.de.ap publishing llc
BMG Sapphire Songs
i.am.composing llc
Songs From Defend
Tab Magnetic Publishing

IN MY HEAD
Alan Chang
Claude Kelly
JR Rotem
BELUGA HEIGHTS MUSIC
Irving Music
Jason Derülo Publishing
Jonathan Rotem Music
Sony/ATV Songs LLC
Studio Beast Music
Warner-Tamerlane Publishing Corp.

LIFE AFTER YOU
Chris Daughtry
Chad Kroeger (SOCAN)
Joey Moi (SOCAN)
Surface Pretty Deep Ugly Music
Universal Music-Careers
Warner-Tamerlane Publishing Corp.

LIVE LIKE WE'RE DYING
Andrew Frampton (PRS)
Daniel O'Donoghue (PRS)
Mark Sheehan (PRS)
EMI-Blackwood Music, Inc.
Universal Music-Z Songs

LOVE THE WAY YOU LIE
Alex Da Kid
Eminem
Skylar Grey
Hotel Bravo Music
M Shop Publishing
Shroom Shady Music
Songs of Universal, Inc.
Universal Music-Z Songs

MEET ME HALFWAY
apl.de.ap
Printz Board
Brian Chase
Karen O
Taboo
will.i.am
Nick Zinner
apl.de.ap publishing llc
Chrysalis Songs
BMG Sapphire Songs
i.am.composing llc
Printz Polar Publishing
Songs of Universal, Inc.
Tab Magnetic Publishing

MISERY
Jesse Carmichael
Adam Levine
Mickey Madden
February Twenty-Second Music
Universal Music-Careers

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

NEVER GONNA BE ALONE
Chad Kroeger (SOCAN)
Warner-Tamerlane Publishing Corp.

NEVER SAY NEVER
David Welsh
Mokos Music

NEW DIVIDE
Chester Bennington
Rob Bourdon
Brad Delson
Dave Farrell
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Chesterchaz Publishing
Kenji Kobayashi Music
Nondisclosure Agreement Music
Pancakey Cakes Music
Rob Bourdon Music
Universal Music-Z Songs

LOVE THE WAY YOU LIE
Alex Da Kid
Eminem
Skylar Grey
Hotel Bravo Music
M Shop Publishing
Shroom Shady Music
Songs of Universal, Inc.
Universal Music-Z Songs

PAPARAZZI
Lady Gaga
House of Gaga Publishing, Inc.
Sony/ATV Songs LLC

PARTY IN THE USA
Claude Kelly
Studio Beast Music
Warner-Tamerlane Publishing Corp.

REPLAY
Jason Derülo
Iyaz
JR Rotem
Art In The Fodder Music
BELUGA HEIGHTS MUSIC
Irving Music
Jason Derülo Publishing
Jonathan Rotem Music
Sony/ATV Songs LLC
Yaggamentz Music

RIDIN' SOLO
Jason Derülo
JR Rotem
BELUGA HEIGHTS MUSIC
Irving Music
Jason Derülo Publishing
Jonathan Rotem Music
Sony/ATV Songs LLC

SAY HEY (I LOVE YOU)
Carl Young
C-Ya Later Sounds

SEXY CHICK
Giorgio Tuinfort
Sony/ATV Songs LLC

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

SOMEDAY
Shy Carter
Primary Wave Brian
Worldwide EMG Music B
You Want How Much of What?
Publishing

SWEET DREAMS
Jim Jonin
Wayne Wilkins (PRS)
EMI-Blackwood Music, Inc.
Jimipub Music
Sony/ATV Songs LLC

TELEPHONE
Rodney Jerkins
Lady Gaga
House of Gaga Publishing, Inc.
Rodney Jerkins Productions, Inc.
Sony/ATV Songs LLC

THIS AFTERNOON
Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Warner-Tamerlane Publishing Corp.

TIK TOK
Ke\$ha
Benjamin "Benny Blanco" Levin
Dynamite Cop Music
Matza Ball Music
Where Da Kasz A?

TWO IS BETTER THAN ONE
Taylor Swift
Sony/ATV Tree
Taylor Swift Music

WHATAYA WANT FROM ME
Pink
Johan "Shellback" Schuster
Carl Young
C-Ya Later Sounds
EMI-Blackwood Music, Inc.
Pink Inside Publishing
Songs of Kobalt Music Publishing

WHATCHA SAY
Jason Derülo
JR Rotem
BELUGA HEIGHTS MUSIC
Irving Music
Jason Derülo Publishing
Jonathan Rotem Music
Sony/ATV Songs LLC

YOU BELONG WITH ME (2nd Award)
Liz Rose
Taylor Swift
Orbiton Music LLC
Sony/ATV Tree
Taylor Swift Music
Wagnerville Music

YOUR LOVE IS MY DRUG
Ke\$ha
Pebe Sebert
Dynamite Cop Music
Keese Rose Music
Sony/ATV Songs LLC
Where Da Kasz A?

BMI.COM

JOSS STONE ROLLS ON

By Jewly Hight

In the eight years that Joss Stone has been in the international spotlight, you'd have to believe she's fielded questions on just about every topic under the sun at least twice. And yet she sounds pleasantly surprised to find her songwriting the focus of an interview: "Oh, cool! That's really nice."

Stone's voice — a fiery and formidable instrument — has often grabbed the attention. It begins reeling you in approximately two seconds into the opening track of her latest album, *LP1*.

The world's introduction to the 24-year-old British belter was *The Soul Sessions*, a 2003 covers album on which her singing — particularly, a girl in her mid-teens singing like *that* — was the main event.

But even when Stone was cutting Carla Thomas and Harlan Howard numbers for her debut, she was already experimenting with songwriting herself.

"I never say 'no' to trying something," she emphasizes. "That's just not in my personality. So I went and I sat with a couple writers, and actually I thought, 'Oh, this isn't that hard. You just have to say what you think and put a melody to it.'"

Still, the head of Stone's then-label pushed for her to make the covers album first: "And then he said, 'I promise I'll release the originals afterwards.' And he did. And that was *Mind, Body & Soul* [her sophomore album]."

Whether you're talking originals or covers, soul songs tend to air emotions that come from a deep place. Emotions that, as Stone found out, people associate with adult relationships. Emotions with which she could nonetheless identify.

"I mean, when I was really young, I'd have little relationships, tiny little ones, like kissing boys, which can be just as emotional as what you'd have later on in life," she says. "It's just we forget that because we get older. So I could put something like that with a song that a 35-year-old woman had written about a divorce. All you have to do is find a tiny little

grain of some truth in there and then it just turns into this emotional thing. Like 'Victim of a Foolish Heart' was one of the most emotional songs I ever sang, and I sang that when I was a little girl. And I meant every bloody word of it, even though I didn't write it."

Stone defied expectations by meaning it that much: "A lot of people would come to me and say, 'How can you sing this when you're so young? How can you be so emotional?' That was one of the most irritating questions I had at that time."

A lot of the classic soul and pop divas were song interpreters rather than songwriters, but Stone is just as into the writing part.

"I have the opportunity to sing really great songs, because I know some really awesome songwriters, and they'll just write them for me," she points out. "But that takes the fun out of it for me. . . . It's a different kind of fun than being on stage, but for me . . . it's actually more fun."

Stone is free in her approach to songwriting like she's free in speaking her mind. From album to album, she often has a primary

co-writer (in the case of *LP1*, that's veteran pop producer and fellow Brit Dave Stewart). And she's comfortable enough in her skin to go with the creative flow.

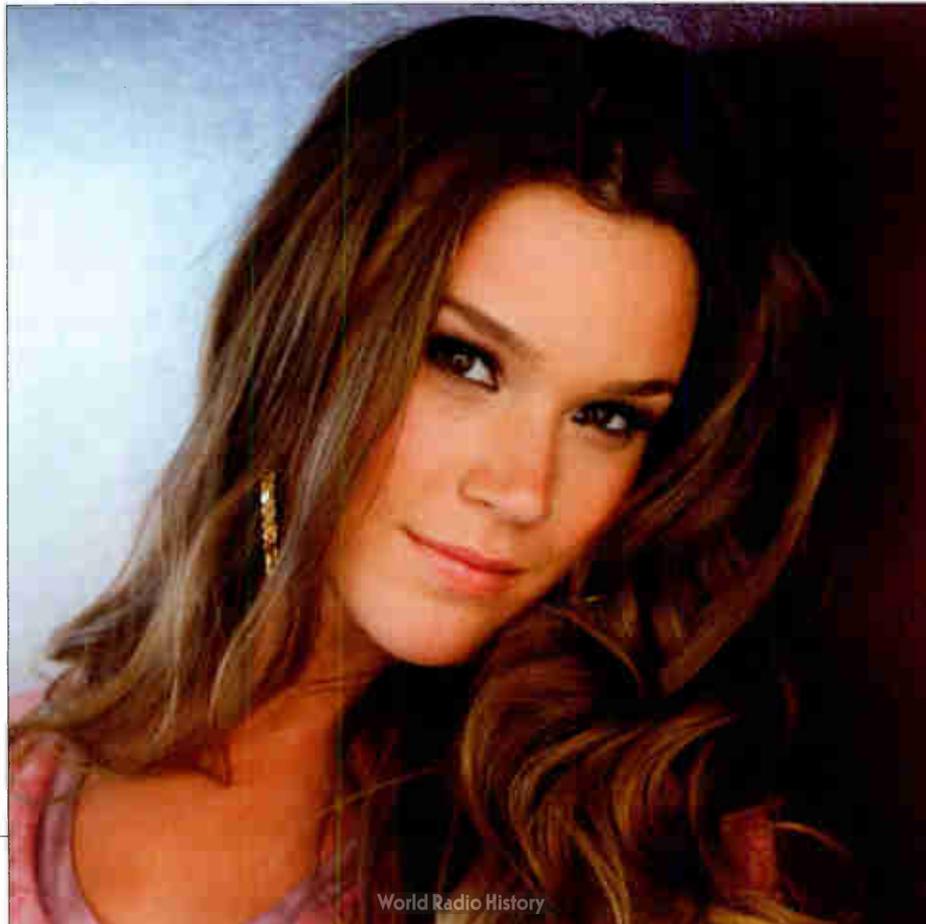
"If they want to start with a beat, we start with a beat," Stone explains. "If they want to start with the title, we start with the title. If they want to start with the melody, we start with the melody."

"I'm so glad that that's happened," she adds, "and I think it's because I started

young and I was thrown into all these different situations very quickly and on a large scale. So I kind of . . . had to figure it out. I had no other choice, really. I couldn't just sit there and insist that people do it my way, because I didn't have a way. I like the fact that I keep jumping and changing and having a good chunk of time with these people. It helps me to grow."

Jewly Hight is a freelance writer based in Nashville. She has contributed to Nashville Public Radio, American Songwriter, Relix, The Nashville Scene, and other publications.

"I NEVER SAY
'NO' TO TRYING
SOMETHING.
THAT'S JUST
NOT IN MY
PERSONALITY."



World Radio History

SANDY VEE

PRODUCES POP PERFECTION

By Ellen Mallernee Barnes

If renowned pop music producer Sandy Vee had come across his current job among the help wanted ads, it may have read something like this:

Job Listing: Top Music Producer

Major Duties and Responsibilities: Ideal candidate must basically know how to do everything and do it extremely well on a daily basis — including, but not limited to, producing, mixing and mastering pop songs that much of mankind will not be able to get out of their heads, at least not before compulsively downloading them and dancing maniacally around their living rooms. Must also be able to play the bejesus out of at least a half-dozen different instruments, and speak multiple languages, including pop-star-ese. Applicant needs to be as comfortable hunkering down in a studio alone as working with a team of producers; both scenarios must result in songs that climb the Billboard charts at a breakneck pace. Within first 12 months on

There's no job application in the world with room enough for Sandy Vee to recount his successes, and no blueprint for the combination of lucky breaks and innate musical aptitude that has carried him this far.

the job, candidate will be required to hammer out hits for Rihanna, Katy Perry, Kelly Rowland, Akon, David Guetta, Britney Spears, The Black Eyed Peas and Shakira. Afterwards, Grammy nominations are expected to abound. Candidate must work 18-19 hours a day, seven days a week, traveling often, sleeping little, and doing pretty much nothing other than making trend-setting, record-busting pop songs.

Reading through Vee's imaginary job description makes it easier to understand why there are so few producers molding the sound of American pop music these days. There's no job application in the world with room enough for Vee to recount his successes, and no blueprint for the combination of lucky breaks and innate musical aptitude that has carried him this far. Vee got this job because he created this job.

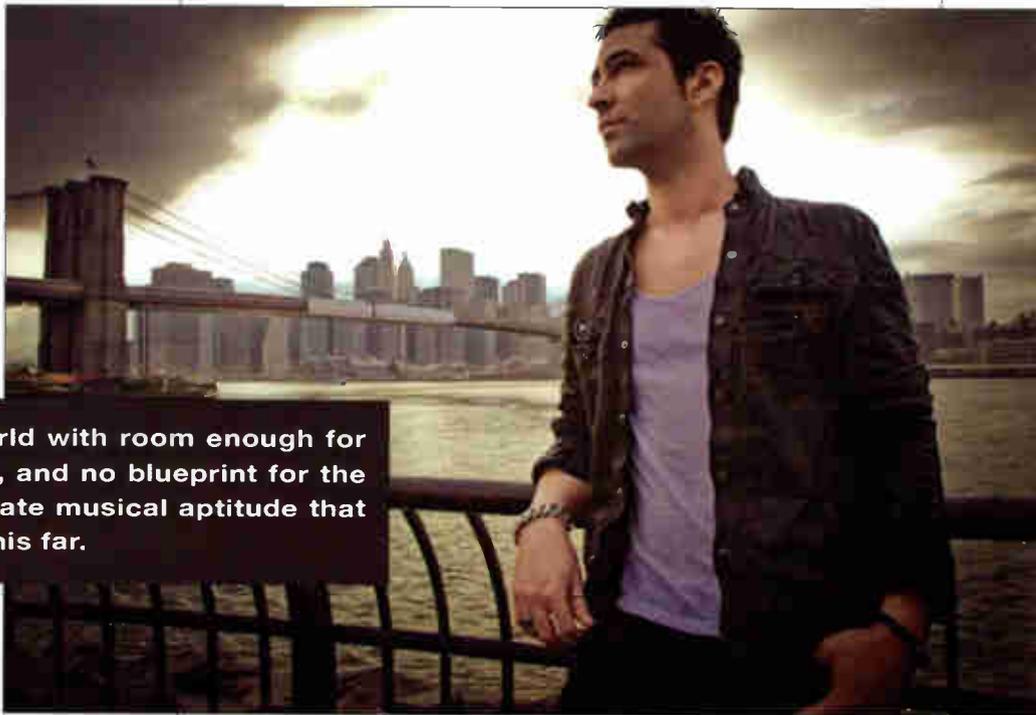
Just one year ago, Vee moved to New York City from France, where he mostly masterminded dance music for French artists before a fortuitous meeting with top house producer David Guetta, for whom he produced 2009's smash "Sexy Bitch" (which Vee pronounces "sessy beach" in a thick French accent). In the two years since "Sexy Bitch" "changed everything" for Vee, he's earned two Grammys (Best Dance Recording for both mixing and producing Rihanna's "Only Girl [In The World]") and two more Grammy nominations (Album of the Year for

mixing and producing Katy Perry's *Teenage Dream*). Despite the beyond-demanding workload, Vee's enthusiasm for his craft remains sky-high, especially as he witnesses how his songs are altering the global appetite for pop music.

"Before 'Sexy Bitch' [pop music] wasn't like this," says Vee. "Now everything is about up-tempo dancey stuff. But I know that [in America] people also need melody, harmony, chord progression, songs you need to be able to sing, so I don't trust in club music. [But] I love to put some stuff from the club music into the pop song, which I did with Rhianna and now [Katy Perry's] 'Firework.'"

There's only one part of the songwriting and producing process that Sandy's not yet an active participant in, and that's lyric-writing.

"One year ago I didn't speak a word of English, and it was



very tough for me — very hard," says Vee. "I worked very, very hard to learn my English in just one year."

Vee applies that same determination in his quest for the next top 40 hit.

"I'm working 24/7," says Vee. "In a day I can work 18, 19 hours a day. And by working with different writers and different people in the studio doing different kinds of music, I've got [a feel for what will work on] radio top 40. I can feel when something is strong. . . . Last week I spent one week with Shakira in a Miami studio. This one song, when the song comes on you have this feeling like, 'Oh, that's big. *That's big.*' I can feel that."

Vee may have figured out a gut-feeling formula for the perfect pop song, but he says that it's his passion and hard work that have taken him the farthest in the music industry.

"I'm someone who know what he wants, and I want to say that nothing can stop me," says Vee. "I love the music so much, and I know where I want to go."

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

The Rise of Wiz Khalifa



By Latifah Muhammad

In just one year, Wiz Khalifa went from underground mixtape king to top-selling rapper. The Pittsburgh, Pennsylvania native's infectious single "Black and Yellow" reached stadium status with a performance at this year's Super Bowl. When all eyes and ears turned to him, Khalifa stared right back and held the country's attention, the 23-year-old MC's tattered image evoking rock-star lifestyles of yesteryear. He quieted the naysayers, embraced the haters and mobilized the Taylor Gang crew, pushing his Atlantic Records debut *Rolling Papers* to gold-selling status.

When working on his hits, Khalifa's writing inspiration comes from the music itself. "With 'Black and Yellow,'

I heard the beat, locked in the loop, and the song just grew from there," he told *USA Today* earlier this year. "That's how I approach all my music. I never write from concept. The beat is the beginning, and then I fill in the rest of the song into what it should be."

Born Cameron Jibril Thomaz, Khalifa began his career in grade school, writing music at the age of 8, putting out his first album by 13 and hooking up with manager Benjy Grinberg and signing to his Rostrum Records label imprint by the time he turned 17. A certified "army brat," Khalifa was born in North Dakota and lived in Japan, Germany and England with his family before settling in Pittsburgh. Being the new kid on the block proved to be encouraging for Khalifa's budding career.

"Living all around helped me mature and put myself out there as the new guy," he told *GoEerie.com*'s Dave Richards in 2008. "I was

used to being the new dude, so it was nothing for me to get in front of different types of people I didn't know and just be myself." Cultivating an interest in the arts at such a young age, Khalifa adopted the name "Wiz," short for his wise-beyond-his-years skills and "whiz kid" status. He added the last name Khalifa, which is Arabic for successor.

By the time he was a student at Taylor Allderdice High School, Khalifa had released his first mixtape, *Prince of the City: Welcome to Pistolvania*, and caught the ear of the mainstream, leading *Rolling Stone* magazine to name him "an artist to watch" following the 2006 release of his debut album *Show and Prove*. The next year, Khalifa signed to Warner Bros. Records and dropped his first single,

"Say Yeah," which peaked at no. 25 on the Billboard Rhythmic Top 40 chart. As his Internet star continued to rise, due in part to the popularity of social media and Khalifa's confident harnessing of it, he gained his footing amidst a plethora of new school MCs all vying for the top spot in hip-hop. His *Kush & OJ* mixtape was the toast of Twitter, becoming the top trending and search topic on both the social networking site and Google upon its release in April of 2010. The added attention helped Atlantic Records take notice, and Khalifa officially announced that he had signed with the iconic label in July of the same year. Khalifa got to work on his first album for the label, penning all of the songs himself. When the Stargate-produced "Black & Yellow" hit airwaves last September, he had officially arrived.

By the time he was a high-school student, Khalifa had released his first mixtape and caught the ear of the mainstream.

"Black & Yellow" made its way to the top of the Billboard Hot 100 and went on to sell three million digital copies. *Rolling Papers* was released on March 29 of this year and spawned another hit, "Roll Up." To date, *Rolling Papers* has sold over 500,000 copies worldwide and is well on its way to solidifying Khalifa's place among hip-hop's elite.

A graduate of small venues around the country, the Taylor Gang leader now commands stages all over the world. At the recent BMI Urban Awards in Hollywood, Khalifa helped pay tribute to the newly crowned BMI Icon Snoop Dogg, delivering "Nuthin' But a 'G' Thang" with veteran finesse. Rubbing shoulders with other tribute performers, including Nas, Warren G, Too \$hort, the Gap Band's Charlie Wilson, Bootsy Collins, Dr. Dre and the Doggfather himself, Khalifa was surrounded by giants — and very much at home.

Latifah Muhammad is a Los Angeles-based entertainment journalist. Her work has appeared on AOL.com, Allhiphop.com, GlobalGrind.com, and more.

Urban music's top creators shared the stage on August 26 at BMI's Urban Awards at the Pantages Theater in Hollywood. The annual event celebrates the songwriters, producers and music publishers of the past year's most-performed r&b, rap and hip-hop songs in the BMI repertoire. BMI President & CEO Del Bryant and Catherine Brewton, Vice President, Writer/Publisher Relations, Atlanta, hosted the event.

The 2011 ceremony featured high-wattage star power, as the incomparable Snoop Dogg was honored as a BMI Icon. With seven songs among the most-performed, Drake accepted his first BMI Urban Songwriter of the Year crown. At 22, B.o.B became the youngest songwriter ever to win BMI Urban Song of the Year thanks to his "Nothin' on You," featuring Bruno Mars.

Only 20 years old, Lexus "Lex Luger" Lewis carved out his own place in BMI history, becoming the youngest ever to be named BMI Urban Producer of the Year. In addition to Luger, BMI honored Top Producers Polow Da Don, Daniel "Kane Beatz" Johnson, R. Kelly and Kanye West.

Universal Music Publishing Group scored 13 songs among the year's most-performed and claimed the BMI Urban Publisher of the Year crystal.

A live musical tribute paid homage to Snoop Dogg. Wiz Khalifa kicked off the tribute with "Nuthin' But a 'G' Thang"; The Lady of Rage followed with "Deep Cover"; Too \$hort delivered "Gin & Juice"; Warren G, Kurupt and Daz Dillinger came together for "Ain't No Fun"; Game performed "Murder was the Case"; Charlie Wilson delivered "Beautiful"; Akon followed with "Sexual Seduction"; Nas and Kurupt wowed with "Next Episode"; and lastly, Aftermath's Dr. Dre offered a heartfelt speech before Snoop Dogg himself joined Bootsy Collins and Charlie Wilson on stage to deliver "What's My Name?" as the towering finale.

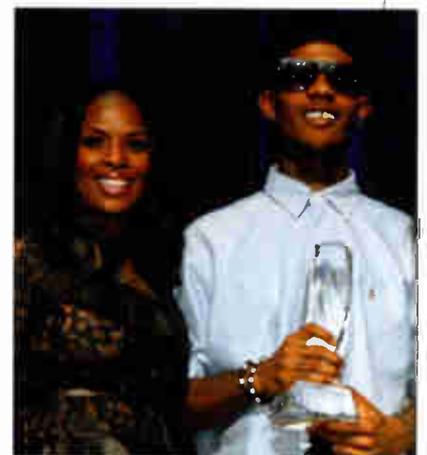
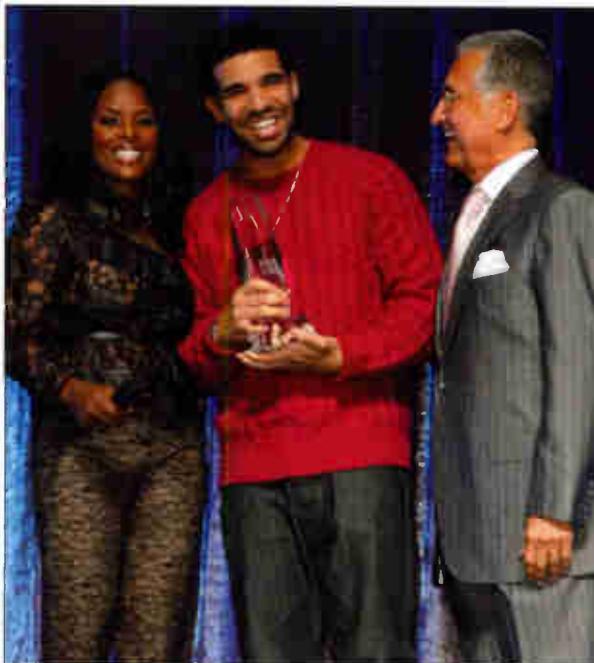
BMI honors songwriters who have had a "unique and indelible influence on generations of music makers" as Icons. Snoop Dogg joins a list of past honorees that includes George Clinton, The Jacksons, James Brown, Isaac Hayes, Little Richard, Chuck Berry, The Bee Gees, Willie Nelson and Carlos Santana, to name but a few.

A complete list of 2011 BMI Urban Award winners is available at bmi.com.

Snoop Dogg, Drake, B.o.B, Lex Luger Take Top BMI Urban Honors



Icon honoree Snoop Dogg receives congratulations from BMI Vice President, Writer/Publisher Relations Catherine Brewton and BMI President & CEO Del Bryant.

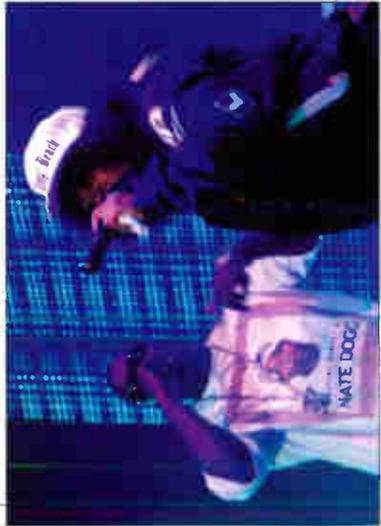


Lexus "Lex Luger" Lewis accepts his Urban Producer of the Year award from Catherine Brewton.

Drake receives Urban Songwriter of the Year honors from Catherine Brewton and Del Bryant.



A musical tribute to Icon honoree Snoop Dogg featured performances by (clockwise from upper left) Wiz Khalifa; Nas; Charlie Wilson; Akon; Snoop Dogg leading an all-star rendition of "What's My Name?"; The Lady of Rage and Too Short; DJ Khalid and Ace Hood; and (center) Daz Dillinger and Kurupi.



BMI Icon
Snoop Dogg

Songwriter of the Year
Drake

Producer of the Year
Lexus "Lex Luger" Lewis

Song of the Year
"Nothin' On You"
B.o.B
Ham Squad Music
Songs of Universal, Inc.

Publisher of the Year
**Universal Music
Publishing Group**

BMI URBAN AWARDS 2011

Sade (PRS)
Eric "Vietnam" Sadler
Jim Jonsin
Tony "Chef Tone" Scales
Hank Shocklee
J.U.S.T.I.C.E. League
Skylar Grey
Ke\$ha
Claude Kelly
Rob Swire (PRS)
L.O.S. DA MYSTRO
T.I.
Troy Taylor
Legacy
Benjamin "Benny Blanco" Levin
Trey Songz
Lil Wayne
Tyga
E. 4000
Lloyd
Nick van de Wall (BUMA)
Kevin McCall
Stuart Matthewman (PRS)
Sandy Vee
Corey "Smoove" Fowler
Clarence McDonald
Andrew "Pop" Wansel
David Freeman (PRS)
Bonnie McKee
will.i.am
Sean Garrett
Edrick Miles
Bryan "Baby" Williams
Chanti "Yung" Glee
Nicki Minaj
Tyler "T-Minus" Williams (SOCAN)
Gorilla Zoe
Danny Morris
Plies
Andrew Hale (PRS)
Makeba Riddick
Ernest "No I.D." Wilson
Jerome Harmon
Rihanna
Mario Winans
David Ryan Harris
James "Prohgress" Roh
Andrew Wyatt
Joe Hughes (PRS)
Rick Ross
Aubrey Johnson
Michael Carlos Jones
Runway Star
Henry Zant
Paul "Hollywood Hot Sauce" Dawson

Top Producers

Kane Beatz

Polow Da Don

R.Kelly

Kanye West



The Mountaintop, Where Club-Anthem Auteur DJ Khaled Wants To Stay

By M. Sean Ryan

There once was a time when the DJ stood front and center in hip-hop. Yet slowly, the MC made his advance — from hyping the disc jockey to free-style rap duels and tag-team collabs, on to the revered hip-hop collectives of the late '80s and early '90s before the final transition into full-fledged stardom of the Notorious B.I.G., Jay-Z and Lil Wayne-class. Inevitably, the DJ took a backseat.

Enter DJ Khaled: turntablist, radio personality, producer, label executive, ringleader. His monumental status in the current landscape of hip-hop is a rare one, given the genre's favoring of vocal personalities. Nonetheless, Khaled has remained a key mover in mainstream rap based on his nonpareil knack for conjoining star-power on bombastic hits.

Such is the case with Khaled's summer blockbuster *We the Best Forever*. His fifth album, it's a roaring party of songs, some loose and celebratory — like lead single "Welcome to My Hood" or "A Million Lights" — others confrontational, taut with menacing boasts ("Sleep When I'm Gone," "I'm Thuggin'"). In either vein

there's the underlying sense of street-worn credibility and intuition that Khaled deems crucial to his success.

In an interview earlier this year with *Crate Kings*, Khaled stressed the indie, DIY ethic behind his success, as well as the importance of staying involved in every level of promotion when building a personal brand. That's how Khaled made his climb, building a reputation in Miami's hip-hop scene during the late 1990s. He quickly became a local hero as a radio host — he still has an evening slot, weekdays on WEDR — before becoming involved as a producer with Terror Squad, the Bronx-based collective spearheaded by Fat Joe. From 2004 to 2006, Khaled assisted in the production of albums by Fabolous, Fat Joe and Terror Squad, whose *True Story* contained the club smash "Lean Back." With Fat Joe, Khaled helped devise a remix of that hit the following year, snagging a rare guest-appearance from Eminem.

In 2006, Khaled had his breakthrough with *Listenn...The Album*. Since then, and with one exception, he's released a record every year, all of them a smattering of hip-hop's leading and still-rising rappers, including T-Pain, Birdman, Rick Ross and the

indefatigable Lil Wayne. In 2009, Khaled was appointed president of Def Jam South.

Last year continued his exceptional spell of expansion. Among other hits, DJ Khaled's fourth album, *Victory*, offered the inescapable and certified double platinum "All I Do Is Win." With verses from Snoop Dogg, Rick Ross and Ludacris, the thundering hit sufficed as both the realization and theme music of Khaled's decade-long advance.

We the Best Forever looks to disprove the notion that the climb is anywhere near finished. Though it marks Khaled's first release on a major label (Universal), he hasn't allowed that to change the independent methodology behind his ascent. And the connection with fans has anything but abated: In its first three weeks, *We the Best Forever* sold 87,000 copies. His fifth is also DJ Khaled's highest charting record to date, debuting at no. 5 on the Billboard 200 its first week.

Mostly, that's due to the smoldering single that was released in early June. "I'm On One" stands apart from the other tracks in its stealthy vibe, and not so surprisingly has been the album's biggest hit on the hip-hop charts. It brings together three of the most influential figures in modern rap; they detail wealth as a tightrope: Drake lending his intuitive croon, self-styled Miami kingpin Rick Ross and the ever-sly Lil Wayne boasting as they walk its fine line.

Many of Khaled's preferred personalities return on the remaining songs. T-Pain, Birdman, Ludacris, Busta Rhymes and protégé Ace Hood all collude with yet a handful of others on the closing track, a remix of "Welcome to My Hood," which features an impressive chain of acrobatic rhymes from its guests. The mastermind raps a few bars in that final bout, but overall shares production credits in only three songs on *We the Best Forever*. Never one to overtake his assembly, DJ Khaled allows the network of producers, rappers and singers he's curated to speak for itself.

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



Though *We the Best Forever* marks Khaled's first release on a major label, he hasn't allowed that to change the independent methodology behind his ascent.

Songs and Sun Fuel Key West Songwriters Festival 2011

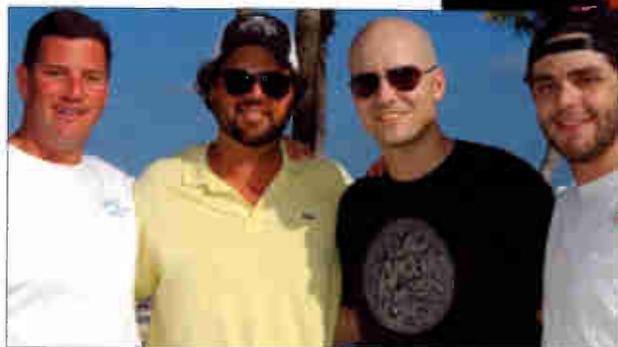
The Better Angels Music Key West Songwriters Festival topped itself this year. Presented by BMI, the 16th annual installment of the festival featured top-tier shows Wednesday, April 27 through Sunday, May 1. The 2011 lineup was unprecedentedly deeper, ranging from genre-hopping singer/songwriters Raul Malo, Marshall Chapman, and Robert Earl Keen; serial country chart-toppers Lori McKenna, Bobby Pinson, Liz Rose, Hugh Prestwood, Bob DiPiero, The World Famous Headliners (Al Anderson, Shawn Camp and Pat McLaughlin), Keith Stegall, Jamey Johnson, Randy Houser, Jerrod Niemann, and Dallas Davidson; to rock-pedigreed singer/songwriters Better Than Ezra's Kevin Griffin, Bo Diddley, Collective Soul's Ed Roland, and Patrice Pike.



Pictured at the San Carlos Thursday night show are BMI's Mark Mason and Tom Annastas, Raul Malo, Robert Earl Keen, BMI's Clay Bradley, Key West Songwriters Festival director Charlie Bauer and Jamey Johnson.



The World Famous Headliners perform at the San Carlos Theatre.



A beautiful day in the neighborhood: BMI's Mark Mason, Dallas Davidson, Luke Laird and Thomas Rhett enjoy the fest.



More than 100 songwriters performed throughout the festival. Pictured (left to right) are Sarah Buxton, James Slater and Rebecca Lynn Howard.



Bob DiPiero performs at Pier House Beach.

CARLOS

CARLOS

BRIAN TIPTON

BRIAN TIPTON

LUIS FONSI FINDS HIS STYLE

By Joy Ramirez

Proving that the story of success is a lot more complex — and a lot more interesting — than it initially appears, Latin pop superstar Luis Fonsi has worked hard for his stardom. Behind the smooth façade and boyish good looks, fame and celebrity-gossip headlines, lurks a perfectionist with a formidable work ethic who has always known what he wanted.

Ever since he was a boy who dreamed about becoming a member of Menudo, the Puerto Rican-born, Florida-raised singer/songwriter has made it his life's goal to succeed in the music business. Sure, talent, ambition and good looks came naturally to Fonsi (the nickname-turned-stage name derives from his middle name, Alfonso), but perhaps more importantly, he knew how to make the most of his human potential. Realizing the value of a formal education, he enrolled at Florida State University and studied vocal techniques — not the usual route for an aspiring pop star. But Fonsi wanted to better prepare himself for his eventual career in music. Why rush the obvious? It was in school that a label executive heard him sing and offered him a record contract. His career has been on a steady rise ever since.

Although one would be forgiven for thinking Fonsi's stardom is attributable mainly to his status as Latin pop heart-throb and traditional balladeer, upon further reflection, it's clear that he is a true songwriter who cares about his art and respects the difficulties of his craft. His is a kind of talent that falls outside of normal experience: thus, the relative longevity of a professional career that includes eight studio albums and spans 13 years.

"I have evolved as an artist because of the songwriting," says Fonsi. While the writing process may not have been the foremost thing on his mind when he made his first album, he says that now it is more important than ever. "It is a huge responsibility to be a songwriter," he

says, adding that it is the portal through which people will get to know him, a fact he takes very seriously. It's also a daily exercise in learning how to reconcile sincerity and heartfelt emotion with the nuts and bolts of writing a hit single, something he has honed over the years. "We don't aim for crappy songs," he admits, jokingly. "We [songwriters] want to write big songs, commercial songs that people are going to dig."

And that he has done exceedingly well. His last two albums had at least three singles each that reached the top of the Latin charts. His latest album, *Tierra Firme* (*Solid Ground*), released in June, is set to follow that trend with the first single, "Gritar" ("Shout"), already a major hit of the summer.

How does he do it?

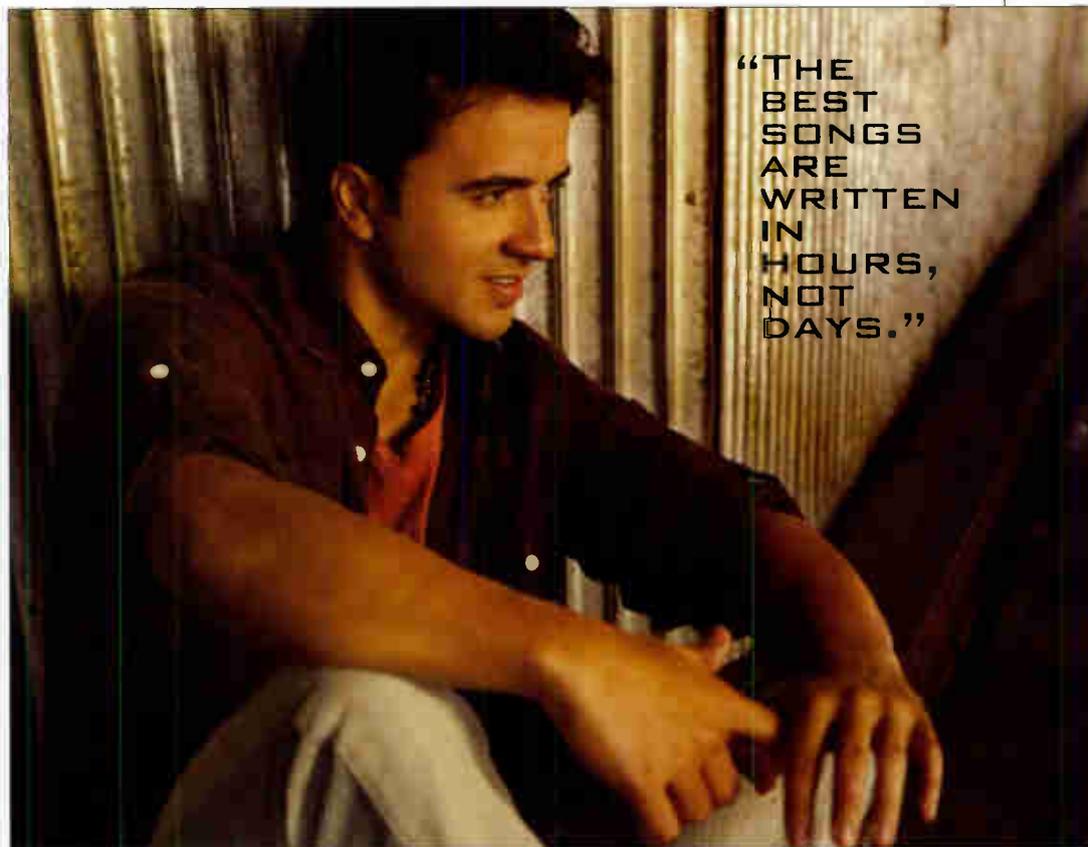
"The best songs are written in hours, not days," he says. The soaring up-tempo ballad was born out of a desire "to share a message with people; to let it

all out, without holding back," whatever the situation may be. Not meant to refer to any one thing, he says, the song offers a universal truth for people, giving them the strength to speak their minds and to stand up for themselves.

The idea that a pop song could offer someone a source of strength and courage to face a difficult situation is something Fonsi knows from personal experience, having just emerged from a divorce. Now, he is in a loving relationship and will become a father next year. He says he is excited about the change and the ways that fatherhood, something he's looked forward to his whole life, will affect his songwriting.

Tierra Firme is appropriate, says Fonsi, because he feels he has finally reached a stable place in his life, both personally and professionally. "I have a foundation that's stable, and I feel secure enough to be honest — on a personal level, but also professionally," Fonsi reflects. "Eight albums later, I have found my style."

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



"THE
BEST
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ARE
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IN
HOURS,
NOT
DAYS."

David Arnold Takes Top Honor at BMI Film/TV Awards

BMI staged its annual Film/TV Awards May 18 at the Beverly Wilshire Hotel in Los Angeles where the company celebrated the composers of music featured in the past year's top-grossing films, top-rated prime-time network television series, and highest-ranking cable network programs. Hosted by BMI President & CEO Del Bryant and Doreen Ringer Ross, Vice President, Film/TV Relations, the ceremony also featured the presentation of the Richard Kirk Award to David Arnold.

The Richard Kirk Award is bestowed on composers who have made significant contributions to the realm of film and television music. As the 2011 honoree, David Arnold joins an elite list that includes Rachel Portman, Alan Silvestri, David Newman, Thomas Newman, Christopher Young, George S. Clinton, Harry Gregson-Williams, Jerry Goldsmith, Michael Kamen, Mark Mothersbaugh, Danny Elfman, Alan Menken, Mike Post, Lalo Schifrin, John Barry, Charles Fox, and John Williams.

David Arnold's mastery of traditional film composition spiked with cheeky pop irreverence has yielded scores for a diverse collection of films including James Bond installments *Tomorrow Never Dies*, *The World is Not Enough*, *Die Another Day*, Grammy- and BAFTA-nominated *Casino Royale*, and *Quantum of Solace*, the Grammy-winning *Independence Day*, the 2000 remake of *Shaft*, *Stargate*, *Zoolander*, *Godzilla*, *The Young Americans*, *2 Fast 2 Furious*, *Changing Lanes*, *The Chronicles of Narnia: The Voyage of the Dawn Treader*, and many more, as well as BBC series *Little Britain* and *Sherlock*, and British mockumentary series *Come Fly With Me*.

Multiple award winners included Alexandre Desplat (SACEM), Brian Tyler, Harry Gregson-Williams, Blake Neely, Steve Jablonsky, David Buckley (PRS), Daniel Licht, Pete Townshend (PRS), Keb' Mo', Doug Bossi, Matt Koskenmaki, Andy Kubiszewski, Michael Suby, and Oscar and Golden Globe-winner Atticus Ross for *The Social Network*.

A complete list of 2011 BMI Film/TV Awards winners is available at bmi.com.



Richard Kirk Award recipient David Arnold receives congratulations from BMI President & CEO Del Bryant and BMI Vice President, Film/TV Relations Doreen Ringer Ross.



BMI Senior Vice President, Writer/Publisher Relations Phil Graham, composer Christopher Young, BMI Senior Vice President, Performing Rights Alison Smith and BMI Executive Director, Film/TV Relations Ray Yee



Composer Michael Andrews, Doreen Ringer Ross and composer Atticus Ross



Composer Brian Tyler and Doreen Ringer Ross



Composers Christopher Lennertz and Blake Neely



Senior Director,
Film/TV
Relations
Lisa Feldman
and composer
Alan Menken



Honorees, award winners and BMI executives gather for the traditional "family photo."

BMI FILM / TV AWARDS

**David
Arnold**
Richard Kirk Award



FILM MUSIC AWARDS

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1
Alexandre Desplat (SACEM)

SHREK FOREVER AFTER
Harry Gregson-Williams

TANGLED
Alan Menken

TRON: LEGACY
Daft Punk

THE KING'S SPEECH
Alexandre Desplat (SACEM)

BLACK SWAN
Clint Mansell

HOP
Christopher YOUNG

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER
David Arnold

THE EXPENDABLES
Brian Tyler

THE SOCIAL NETWORK
Atticus Ross

SEX AND THE CITY 2
Aaron Zigman

THE TOWN
David Buckley (PRS)
Harry Gregson-Williams

PRINCE OF PERSIA: THE SANDS OF TIME
Harry Gregson-Williams

BATTLE: LOS ANGELES
Brian Tyler

UNSTOPPABLE
Harry Gregson-Williams

THE A-TEAM
Alan Silvestri

DINNER FOR SCHMUCKS
Theodore Shapiro

UNKNOWN
John Ottman

A NIGHTMARE ON ELM STREET
Steve Jablonsky

THE ADJUSTMENT BUREAU
Thomas Newman

GET HIM TO THE GREEK
Lyle Workman

TAKERS
Paul Haslinger

THE LINCOLN LAWYER
Cliff Martinez

LIFE AS WE KNOW IT
Blake Neely

DIARY OF A WIMPY KID: RODRICK RULES
Edward Shearmur

ACADEMY AWARD® WINNER

THE SOCIAL NETWORK
Atticus Ross

TELEVISION MUSIC AWARDS

NCIS
Brian Kirk

THE MENTALIST
Blake Neely

AMERICA'S GOT TALENT
Jos Jorgensen
Andy Love

CRIMINAL MINDS
Mark Mancina

TWO AND A HALF MEN
Chuck Lorre

BODY OF PROOF
Daniel Licht

CSI
Pete Townshend (PRS)

THE GOOD WIFE
David Buckley (PRS)

BLUE BLOODS
Rob Simonsen
Mark Morgan

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

DESPERATE HOUSEWIVES
Danny Elfman
Steve Jablonsky

HAWAII FIVE-0
Keith Power (SOCAN)
Brian Tyler

CSI: MIAMI
Pete Townshend (PRS)
Kevin Kiner

MIKE & MOLLY
Keb' Mo'

THE BACHELOR
Rob Cairns

HARRY'S LAW
Michael Fratantuno
Terence Yoshiaki

UNDERCOVER BOSS
Kenneth Berry
Matt Koskenmaki
John Nooney
Craig Owens

THE AMAZING RACE
Christopher Franke
Vaughn Johnson
Lee Sanders

SECRET MILLIONAIRE
Doug Beiden
Doug Bossi

CSI: NY
Pete Townshend (PRS)
Bill Brown

THE DEFENDERS
Danny Saber

\$#!? MY DAD SAYS
Ben Folds
Nick Hornby (PRS)

BONES
Scott Kirkland

HOUSE 3D (PRS)
Dadly G (PRS)
Mushroom (PRS)

LAW & ORDER: LA
Mike Post

CABLE MUSIC AWARDS

MEMPHIS BEAT
Milton Adlington
Dickey Lee
Allen Reynolds
Keb' Mo'

THE PENGUINS OF MADAGASCAR
Adam Berry

TRUE BLOOD
Jaco Everett
Nathan Barr

THE COLONY
Andy Kubiszewski

DEADLIEST CATCH
Bruce Hamfan

FLYING WILD ALASKA
Doug Bossi
Tony Eilers
Mat Morse

PROJECT RUNWAY
Bill Sanders
Adam Sanborne
Michael Suby

PAIR OF KINGS
Jamie Dunlap

PRETTY LITTLE LIARS
Michael Suby

STORAGE WARS
Andy Kubiszewski

AMERICAN CHOPPER: SENIOR VS. JUNIOR
Ritchie Cordell
Joan Jett
Martin Kupersmith
Kenny Laguna
Matt Koskenmaki

THE SITUATION ROOM
Herb Avery

THE O'REILLY FACTOR
Phil Garrod
Reed Hays
Scott Schreier

DEXTER
Rolie Kent
Daniel Licht

SPANISH-LANGUAGE TELEVISION MUSIC AWARDS

LA REINA DEL SUR
Teodoro Bello

TERISA
Baltazar Hinojosa

THE WORLD IS NOT ENOUGH: DAVID ARNOLD SPIES A NEW CHALLENGE

By Jon Burlingame

From the Grammy-winning heroics of *Independence Day* to the pulse-pounding excitement of the last five James Bond films, the music of English composer David Arnold has helped to propel moviegoers into the 21st century with panache. But this year's recipient of BMI's Richard Kirk Award for career achievement isn't just a film composer. His commitment to international human-rights issues and his willingness to take on a major assignment on behalf of his country — as musical director of the closing ceremonies for next year's Olympics in London — reflect far broader interests.

Recently nominated for an Emmy Award for his music for *Sherlock*, the BBC's contemporary update of Sherlock Holmes, Arnold has already written new music for the next season of the Benedict Cumberbatch-Martin Freeman series.

But, speaking by phone from London, Arnold notes his Olympics job will preclude him from writing film or TV music for most of the next several months.

This year's recipient of BMI's Richard Kirk Award for career achievement isn't just a film composer.

His commitment to international human-rights issues and his willingness to take on a major assignment on behalf of his country reflect far broader interests.

He refers to it as "a once-in-a-lifetime opportunity" that will make him "part producer, part remixer, part arranger, part conductor, part curator," and says that he and his colleagues are hoping to create a show that will be "exciting and different and particularly British."

Arnold may be well known for his action-adventure scores, but he's equally at home with contemporary drama, suspense and comedy, from *Godzilla* to *Shaft*, *Amazing Grace* to *Morning Glory*.

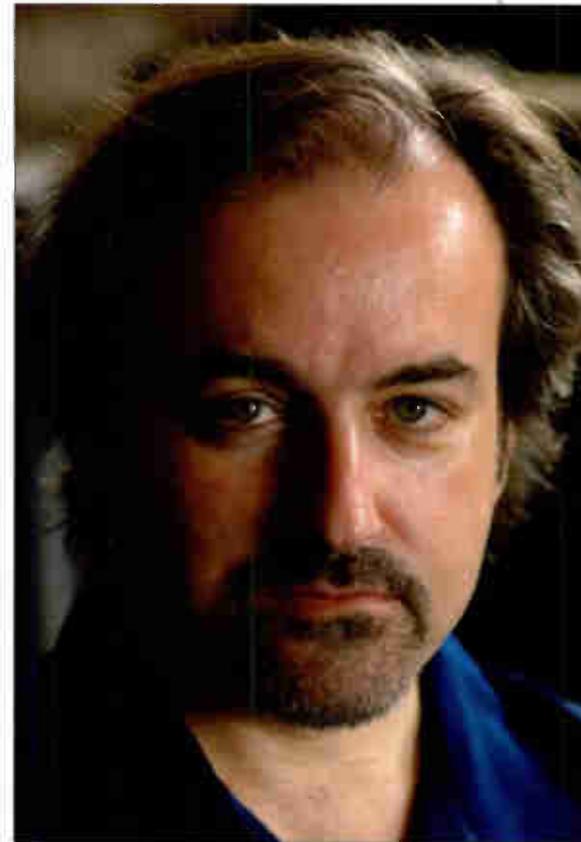
"I have been extraordinarily fortunate to have been able to work on films that have gone on to be liked by audiences," says Arnold, a favorite of many directors for his irrepressible wit. "Working with David is not really work," says Michael Apte, who has done four films with the composer, including *The World Is Not Enough* and *The Chronicles of Narnia*. "It's always a relief to have a session with David because it's so full of good humor."

"There's nothing he can't do," adds director Danny Cannon, Arnold's first sponsor in film scoring. They first met in their hometown of Luton, about 30 miles north of London, and began making short films together. So when Cannon landed a feature film, *The Young Americans*, Arnold was ready for the big time — so ready, in fact, that his trip-hop song "Play Dead" (co-written and sung by Bjork in the film) rocketed to no. 12 on the British charts.

Within a year, Arnold had done the science-fiction film *Stargate* and, two years after that, won the Grammy for his massive orchestral score for *Independence Day*. His album of James Bond covers, *Shaken & Stirred*, helped him land the biggest musical gig among all movie franchises: James Bond, starting in 1997 with *Tomorrow Never Dies*.

He followed it with four more scores for 007, including winning Britain's prestigious Ivor Novello Award for *The World Is Not Enough*, a top 10 hit in his theme (co-written with singer Chris Cornell) for *Casino Royale*, and powerful music for *Die Another Day* and the most recent Bond adventure, *Quantum of Solace*.

But Arnold's versatility becomes apparent when listening to his cool urban grooves for *Shaft* and *2 Fast 2 Furious*; his evocative choral work and lyrical themes for *The Chronicles of Narnia: The Voyage of the Dawn Treader*;



and the warmth of his scores for such recent, lighter fare as *Venus* and the sci-fi comedy *Paul*.

Keenly interested in human rights issues, Arnold recently scored an Internet documentary on the horrifying rape crisis in the Congo. He is also an ambassador for Care International, an organization that is working to end poverty in 70 countries. He traveled to Rwanda with Care executives, saw how great the need was, and came home to produce a pair of concerts that raised more than \$100,000 toward the cause. He is hoping to produce a fund-raising single for them later this year.

Asked about how he chooses his projects — whether films, records, charity benefits or large-scale events — he says, simply, that it's about people: "It's based on who I'm going to spend my day with. It's a day I'm not going to get back, so if I'm going to work with someone, I'm going to want to like them. That's the only thing your life is about — how you spend your day and who you spend it with."

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

GOOD VIBRATIONS: ACL 2011

BMI spiked the mix at the Austin City Limits Music Festival, held September 16-18. In the spirit of BMI's diverse roster and of the festival itself, the BMI stage drew deep crowds with genre-jumping panache. Blues, folk-rock, indie rap and country took turns as singer/songwriters from Nashville, the U.K., the Midwest, New York and Texas took the stage in the Live Music Capitol of the World.



Ha Ha Tonka plays for a huge crowd on the BMI stage.



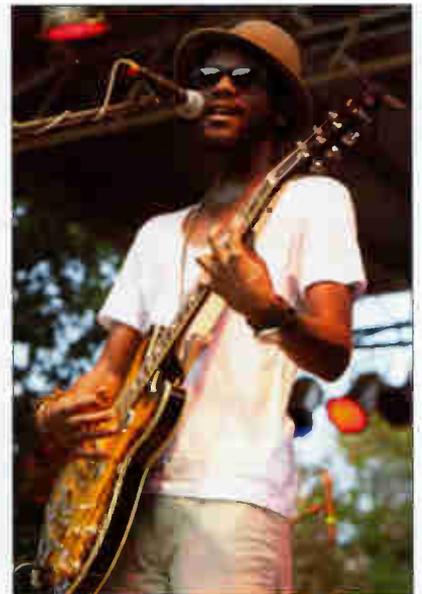
The Pernikoff Brothers perform on the BMI stage.



The crowd at the BMI stage gets ready for Beardyman's performance.



Pictured are BMI's Clay Bradley; BMI stage performers James Guldry and Matthew DeMaio of the Kingston Springs; performers Chancellor Warhol and Jon Pardi; Ian Ferguson and Alexander Geddes of the Kingston Springs; and BMI's Mark Mason.



Austin's Gary Clark, Jr. closes out Friday's performances on the BMI stage.

ERIKA GOLDING

New Media Scene

BMI Adds To Digital Licensee Roster

Spotify, turntable.fm Ink Agreements

Spotify and turntable.fm are now licensed by BMI. In the agreement, the two digital music services' public performances of BMI's more than 7.5 million works are covered.

In an exclusive outreach to music creators, Spotify offered BMI songwriters, composers and music publishers an invitation to experi-



ence its vast library of over 15 million songs. The invitation, distributed by BMI, exemplifies Spotify's dedication to working seamlessly with its partners during its launch in America. The 5,000 membership slots initially made available were filled so quickly that Spotify added several thousand additional slots to the offer and these, too, were filled within a few hours. Spotify now has 250,000 subscribers in the U.S.

BMI tracked 1.6 billion performances on BMI-licensed websites in the last quarter alone. Thanks to this and other key revenue streams, BMI is paying more songwriters, composers and music publishers than ever before in its 71-year history.

"We are pleased to confirm that we have reached agreements that guarantee fair compensation for the more than 500,000 songwriters, composers and copyright owners who entrust BMI with their public performance right," said Richard Conlon, Senior Vice President, Corporate



Strategy/Communications & New Media. "Both agreements represent yet another step in our long tradition of breaking new ground in licensing music for digital distribution."

Stagelt, Rolling.FM Sign On

BMI has also added Stagelt to its list of new media licensees. Stagelt offers a new interactive, web-based concert experience, allowing performers to make money performing from their laptop



while interacting with their fans in real-time. Fans are empowered to request songs, tip the musicians, make comments and meet like-minded fans on the Stagelt platform.

BMI has also licensed social music sharing site Rolling.fm. Rolling.fm and turntable.fm are the first of a new breed of socially enhanced music services. The sites act as virtual dance clubs where people take turns playing music and communicate using group chat and private messaging features.

These new licensees join Sony QRIOCITY, Cricket Wireless

Muve music service and many more in the growing roster of more than 9,000 digital properties licensed by BMI. The agreements point to BMI's commitment to fostering a marketplace that rewards innovation and the fair compensation of copyright creators and owners.

BMI was the first music company to launch a website in September 1994 and the first to license music on the Internet in April 1995. It now has more than 9,000 licensees in all aspects of digital distribution of music. The company has built the industry's most robust infrastructure for processing copyright transactions, which last year totaled more than 92 billion, the vast majority of them from the digital space.

World Copyright Summit Panel Focuses on Licensing in the Digital Age



Richard Conlon (second from left), BMI Senior VP, Corporate Strategy, Communications & New Media, participated in a CISAC World Copyright Summit panel discussion on "The Dos & Don'ts of Licensing." The panel focused on such questions as: How do content users and rights owners approach the licensing of content on digital platforms? Is it only ever about the published rate? If there's a negotiation to conduct, how might the two parties best go about it? What does each need to know about the other for a successful licensing discussion to begin? (Photo by Michael Chai/CISAC 2011)

Live from Chicago: Lollapalooza 2011

Neither torrential rain nor exhaustive heat could keep music enthusiasts from gathering at BMI's stage during Lollapalooza 2011, held at Grant Park's Hutchinson Field in Chicago on August 5-7. Performances on the BMI stage kicked off each day at noon, setting the pace at the annual music festival known for its wideranging appeal.



Pete Wentz of Black Cards frolics with festival-goers at BMI's Lollapalooza stage.



Christina Perri performs on the BMI stage.



Ximena Sariñana performs on the BMI stage.



BMI's Samantha Cox (far left), Brandon Haas (center) and Jake Simon (far right) pause for a photo with the band Boy & Bear after the band's performance.

Chicago natives Kids These Days draw a sea of fans to the BMI stage.



Patrick Stump joins the crowd while performing on the BMI stage.



Sam Adams offers fierce rhymes on the BMI stage.



Pictured behind the scenes at the BMI stage at Lollapalooza are BMI's Charlie Feldman, songwriter/artist Kerli, and BMI's Samantha Cox and Jake Simon.



BMI's Jake Simon (far left), Samantha Cox (third from left) and Charlie Feldman (second from right) pose for a photo with BMI stage performers the Pretty Reckless.

Skylar Grey takes over the BMI stage.



Showcase Round-Up

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



Karmin performs at BMI's Next Fresh Thing showcase in Los Angeles July 21.



India Shawn performs at BMI's September DRINKSHOP Live! at W Atlanta Downtown.



The Stephen Beasley Project performs at the 7 World Trade Center Festival, a series of free summer performances presented by BMI and Silverstein Properties in the public park in front of 7 World Trade Center.



Modern Skirts perform during BMI's AthFest showcase on June 24.

CARA PASTORE

CARA PASTORE



Youngblood Hawke perform at Soda Bar as part of BMI's showcase at San Diego Music Thing on September 9.



Master Blaster Sound System helps cap off the wildly successful first season of the BMI Summer Nights concert series at the Levitt Pavilion Pasadena on August 25.

The Hogslap String Band brings some ole time jams to BMI Presents at 12th & Porter.



V. Bozeman and Timothy Bloom perform at BMI's Know Them Now showcase in New York on July 25.



The Farm performs at BMI in Nashville on August 22.



Erika Vidrio wows the crowd at BMI's Noche Bohemia on August 3 in Beverly Hills.

LICENSING NEWS

BMI INTRODUCES NEW SYMPHONY LICENSE

BMI has announced the release of a new music license for symphony orchestras.

Designed in close cooperation with the League of American Orchestras, the license addresses the changes that have taken place in the field and at BMI during the more than 25 years since the last symphony license agreement was negotiated. The new agreement includes a separate fee structure for pops concerts, new large venue rates, special provisions for small budget orchestras, and provides copyright coverage for all of the music in BMI's repertoire of more than 7.5 million musical works.

"The new symphony license reflects the tremendous respect that BMI has for American symphony orchestras and their members, as well as the incredible composers we represent," said Tom Annastas, BMI Vice President, Licensing. "We hope the nation's orchestras enjoy continued success introducing the extraordinary experience of

attending a symphony performance to new and larger audiences."

Under the new agreement, the license fees paid under an orchestra's 2007 BMI Symphony Orchestra Interim License Agreement have been finalized for the period through August 31, 2010. BMI now also provides symphony licensees the ability to manage their accounts online.

BMI is distinguished by its representation of the majority of the most-performed living American composers in the American Symphony Orchestra League survey, and a large percentage of the Pulitzer Prize winners. Prominent composers on the BMI roster include Joan Tower, John Adams, Ellen Taaffe Zwilich and Christopher Rouse, among others.

For more information on the new symphony license, including answers to frequently asked questions, or to renew a license online, visit www.bmi.com/licensing and specify "Symphony or Orchestra."

Chuck Cannon Charms Benedetti Media Group



◀ BMI partnered with radio operator Benedetti Media Group (BMG) to present BMI Award-winning singer/songwriter Chuck Cannon at a client reception staged at the company's cluster of stations in Billings, Montana. Cannon, whose BMI catalog has accumulated more than 20 million performances, delivered a crowd-pleasing set comprising many of his chart-topping compositions, including John Michael Montgomery's "I Love the Way You Love Me" and Toby Keith's "How Do You Like Me Now." Pictured at the event are Cannon; Scott Phillips, Program Director, 98.5 The Wolf; Pete Benedetti, Chairman, BMG; and BMI's Dan Spears.

Jeff Cohen Entertains Media General Group



▶ BMI presented multi-genre hit songwriter Jeff Cohen at the Media General Mid South Group Leaders Conference, held recently in Myrtle Beach, South Carolina at the beautiful Brookgreen Gardens. Cohen has penned songs for stars including Sugarland, The Band Perry, Big & Rich, Macy Gray, the Spin Doctors, Josh Groban and others, while his work has also been featured in television, film, and commercials. Media General is an independent, publicly owned communications company based primarily in the Southeast with interests in newspapers, numerous television stations, and interactive media. Pictured are John Cottingham, President, Mid South Market Leader for Media General; Cohen; and BMI's Mason Hunter.

Charlie Worsham Wows NAB Board



▲ BMI singer/songwriter Charlie Worsham's self-penned songs and ace musicianship on both guitar and banjo thoroughly impressed radio and television executives gathered for the National Association of Broadcasters (NAB) joint board meeting, held recently in Washington, D.C. Pictured after the performance are NAB Board member Steve Newberry, CEO of Commonwealth Broadcasting; NAB Board member Caroline Beasley, EVP/CFO of Beasley Broadcasting; Gordon Smith, NAB President/CEO; Worsham; BMI's Mason Hunter; and Jack Sander, BMI Board Chairman and former NAB Joint Chair.

▼ BMI Award-winning songwriter Wynn Varble wowed the Wyoming Association of Broadcasters (WAB) at the organization's annual convention, held recently in Jackson Hole. Varble delivered a set stacked with his chart-topping compositions, including "Have You Forgotten" (Darryl Worley), "Waiting on a Woman" (Brad Paisley) and "I'm a Little More Country than That" (Easton Corbin). Pictured after his performance are WAB President Laura Grott, Varble and BMI's Jessica Frost.

Wynn Varble Performs at WAB Convention



◀ Rock icon Paul Rodgers was the featured guest at BMI's "Legends Hour," presented at this year's Conclave Radio Learning Conference, held July 14 at the Doubletree Park Place Hotel in Minneapolis. Rodgers, who founded and fronted legendary bands Free, Bad Company and The Firm, told the stories behind his songs in front of a packed room of radio executives and performed hits from his rich catalog, including "All Right Now," which BMI recently honored for having received more than 4 million radio performances. Pictured after his captivating performance: Conclave Executive Director Tom Kay, CBS Radio Executive Vice President of Operations Scott Herman, Rodgers, and BMI's Dan Spears.

BMI Brings Rock Legend Paul Rodgers to Conclave Radio Learning Conference



BMI and FAB Salute Gloria and Emilio Estefan



▲ BMI recently partnered with the Florida Association of Broadcasters (FAB) to present a musical tribute to Gloria and Emilio Estefan, who the FAB honored with the organization's Service to Florida Award. Staged at the FAB's annual conference at the Eden Roc Renaissance Hotel in Miami Beach, the celebration featured Ricardo and Alberto Gaitan, Grammy-winning longtime associates of the Estefans. The Gaitans gathered a band of Latin all-stars for the tribute, including award-winning percussionist and BMI songwriter Archie Peña, and up-and-comers Sohanny and Norka, and together, the ace group delivered an inspiring medley of favorite Gloria Estefan hits. Pictured after the tribute are Alberto Gaitan, Sohanny, Ricardo Gaitan, Emilio and Gloria Estefan, Norka, FAB Chair & Univision Senior VP Claudia Puig, BMI's Delia Orjuela, FAB President & CEO Pat Roberts, and BMI's Dan Spears and Jessica Roffe.



Pictured above, CISAC President and legendary BMI songwriter/artist **Robin Gibb** pauses for a photo with BMI President & CEO **Del Bryant** (l) and BMI's **Brandon Bakshi** (r) during the opening cocktail party at the 2011 World Copyright Summit in Brussels, Belgium. At right, pictured at the summit are CISAC Chairman **Kent Muldin**; **Victoria Espinel**, White House Intellectual Property Enforcement Coordinator; and BMI's **Fred Cannon**.

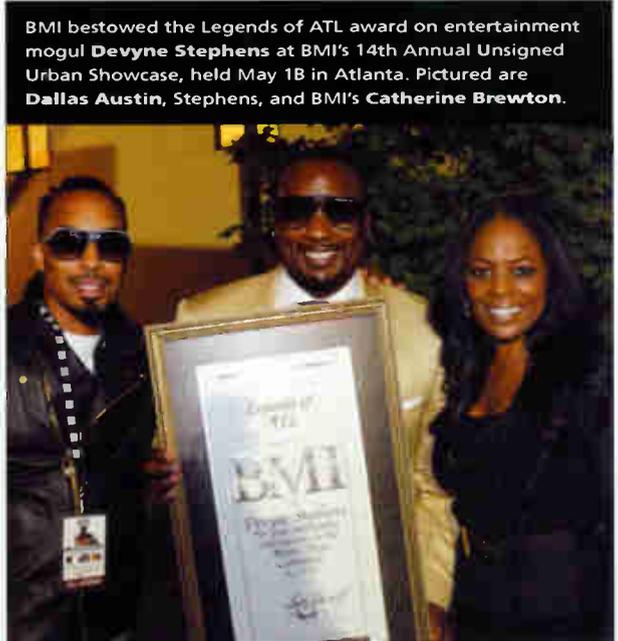


MICHAEL CHAU/SAC 2011



Old friends and stone-cold country aficionados gathered to celebrate the release of **Connie Smith's Long Line of Heartaches** at an intimate reception hosted by BMI on September 8. Smith and her band performed a short set featuring cuts from the acclaimed new release. Pictured are BMI's **Clay Bradley**, **Dallas Frazier**, **Smith**, **Marty Stuart**, Sugar Hill Records' **Cliff O'Sullivan**, and Gaylord Entertainment's **Steve Buchanan**.

RICK DIAMOND



BMI bestowed the Legends of ATL award on entertainment mogul **Devyne Stephens** at BMI's 14th Annual Unsigned Urban Showcase, held May 18 in Atlanta. Pictured are **Dallas Austin**, **Stephens**, and BMI's **Catherine Brewton**.

RICK DIAMOND



Pictured at the 2011 Sundance Composers Lab are Lab Advisors **Rob Messinger**, agent, First Artists Management; BMI's **Doreen Ringer Ross**; and composer **Alan Silvestri**; director, Film Music Program, Sundance Institute; and Lab Fellows **Phillip Klein**, **Jacob Shea**, **Luke Rothschild**, **Michael Cudahy**, **Kristen Baum** and **Fabian Almazan**.



Pictured at the 2011 Billboard Latin Music Conference and Awards (top photo at left) are BMI's **Jim King** and **Joey Mercado**; U.N.O.'s **Carlos Law** and **Pedro Dabdoub**; and BMI's **Delia Orjuela**, **Jessica Roffe** and **Richard Conlon**. Shown after the Q&A with Maná during the Billboard Latin Music Conference (below) are BMI's **Delia Orjuela**, **Sergio Vallin** and BMI's **Joey Mercado**. Participants in BMI's special *Billboard Latin* edition of its *How I Wrote That Song* panel series relax in front of the camera. Pictured (second photo at left) are (back row) BMI's **Jessica Roffe**, **Jim King**, **Joey Mercado** and **Porfirio Piña**, with **Jorge Villamizar**; (middle row) **Luis Fonsi**, BMI's **Delia Orjuela**, **Lenny** and **Max**, and *Billboard's* **Leila Cobo**; with **Donato Poveda**, lounging in the front.



BMI honored **Ronnie Dunn** during an August 4 celebration at the organization's Music Row offices. Since arriving in Nashville in 1988, the Oklahoma native has become one of country music's most successful songwriters, amassing a catalog that has accumulated more than 60 million performances. Pictured are BMI's **Jody Williams**; Dunn; Sony Music Nashville's **Caryl Healey**; **Troy Tomlinson**, President/CEO, Sony/ATV Music Publishing Nashville; and **Clarence Spalding**, President, Spalding Entertainment.

The Savoy in London recently played host to feel-good festivities celebrating the 65th birthday of late legend Freddie Mercury. Queen's **Brian May** and **Roger Taylor** were joined at the party by peers and fans, as well as members of the royal family. BMI sponsored the green room at the event, which also commemorated Queen's 40th anniversary. BMI honored Queen with the BMI Icon Award at the organization's annual London Awards in October. Pictured at the Savoy are Taylor and BMI's **Ed Poston**.

ARNEBUP TURNER

ARNEBUP TURNER

THEM PHAN

SARINA POTGIETER



The BMI Conducting for the Film Composer Workshop class of 2011 gathers for a photo. Pictured are (back row): BMI's **Ray Yee**, student **Jamie Christopherson**, BMI's **Reema Iqbal**, students **Richard Marvin** and **Lisbeth Scott**, BMI's **Doreen Ringer Ross**, students **Alexander Rudd** and **Jeremy Zuckerman**, and BMI's **Lisa Feldman** and **Anne Cecere**; (front row) BMI's **Chad Irvin** and **Philip Shrut**, students **Daniel Hamuy** and **Pinar Toprak**, workshop leader **Lucas Richman**, and students **Noah Sorota** and **Benjamin Wynn**.

ANNAMARIA DISANTO

Taylor Matthews recently joined BMI's growing family of songwriters. The 19-year-old Alexandria, Louisiana native stole the hearts of millions of viewers as a finalist on NBC's *America's Got Talent*. Pictured are (back row) manager **Doman Whiteside**, with BMI's **Tavi Shabestari** and **Tracie Verlinde**; (front row) BMI's **Chiara Kramer**, **Matthews** and BMI's **Barbara Cane**.



BMI's **Samantha Cox** (l) and **Mike O'Neill** pause for a photo with RCA recording artist and BMI songwriter **Ke\$ha**, before her performance at the PCN Bank Arts Center in New Jersey.

KELLY BARRETT



Los Angeles City Council member **Jose Huizar** recently honored **Banda El Recodo de Don Cruz Lizarraga** with a certificate naming August 12 Banda El Recodo Day in LA. BMI's **Delia Orjuela** helped the group and council member **Huizar** celebrate the career milestone. Pictured are **Orjuela** and **Huizar** (both center), surrounded by members of **Banda El Recodo**.

60



The BMI Foundation, Inc. held its annual Student Composer Awards May 13 at the Jumeirah Essex House Hotel in New York City. Pictured are (back row) **Benjamin D. Taylor**; **Mena Mark Hanna**; **David Hertzberg**; **Francisco Castillo Trigueros**; **Michael-Thomas Alexander Foumai**; (front row) **David Werfelmann**; **William Frederick Rowe**; BMI Foundation, Inc. President **Ralph Jackson**; BMI Foundation, Inc. CEO **Del Bryant**; BMI Student Composer Award Chair **Ellen Taaffe Zwilich**; **Yeeren I. Low**; **Jonathan L. Posthuma**; **Eric Guinivan**; and **Ryan Chase**.

The June 16 installment of BMI's Symmetry Live featured a set by Nashville native and Atlanta transplant **JC**. The event doubled as a CD release party for the r&b songwriter/crooner's new album of hot-buttered soul, *EARCANDY*. Pictured are BMI's **Byron Wright, JC**, and BMI's **David Claassen**.



BMI partnered with Silverstein Properties to present the 7 World Trade Center Festival, a series of free summer performances each Friday from June 24 to July 22, in the public park in front of 7 World Trade Center, which houses BMI's New York headquarters. Pictured at left at the final installment are BMI's **Charlie Feldman**, **Brandon Maas**, **Peter Bienkowski**, **Alice Meisel** and **Richard Garza**; singer/songwriter **Cara Salimando**; and BMI's **Samantha Cox**, **Haley Hard**, **Ralph Jackson**, **Jake Simon** and **Drew Gilmer**. Pictured above are BMI's **Charlie Feldman**, singer/songwriter **Chris Barron** and BMI President & CEO **Del Bryant** at the July 1 edition, at which Barron—lead singer/songwriter of the Spin Doctors—performed.

CARA PASTORE

SAMARA UMSCWIVES

SAMARA UMSCWIVES

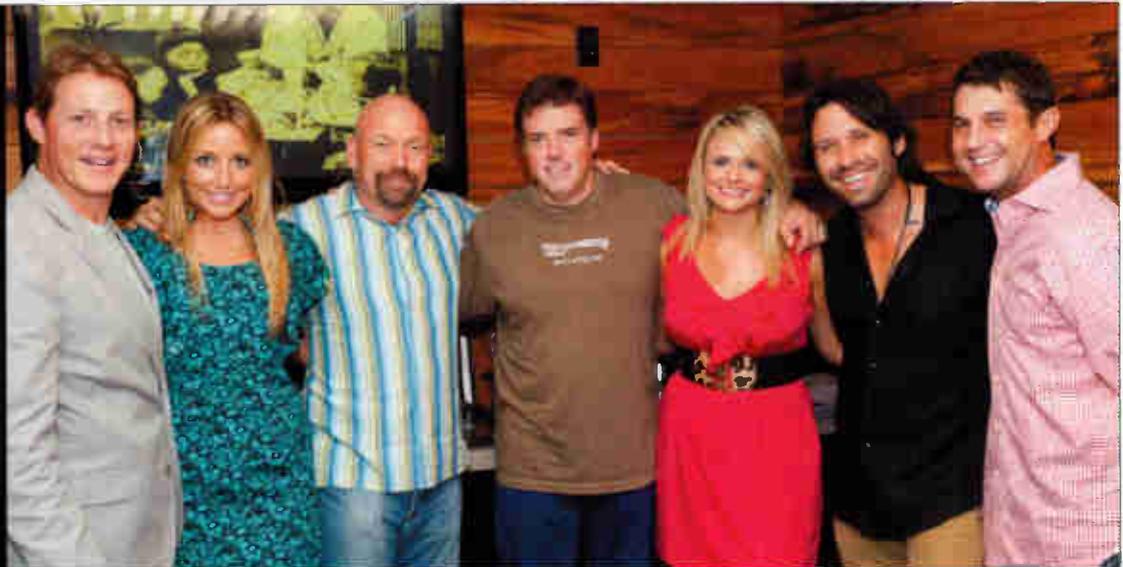


LaJon was named the winner of BMI's inaugural Know Them Now online video contest, and his prize package included tickets to the 2011 BMI Urban Awards. Pictured before the ceremony on the red carpet are BMI's **Candi Shand** and **Wardell Malloy**; recording artist and songwriter **Christina Milian**; LaJon; and BMI's **Ian Holder**.

Songwriter/producer **Sham** of the Jugganauts recently stopped by BMI's Atlanta office. In addition to producing Rihanna's "Man Down," he also produced Anoop Desai's mixtape and EP "Zero.0." Pictured are BMI's **David Claassen**, Sham, and BMI's **Byron Wright**.



The tight-knit team behind **Miranda Lambert's** latest chart-topper "Heart Like Mine" gathered for an intimate dinner hosted by BMI on Thursday, June 2 at Virago in Nashville. Co-written by Lambert, **Ashley Monroe** and **Travis Howard**, "Heart Like Mine" is the fourth no. 1 off Lambert's *Revolution* album, while it marks BMI songwriter Monroe's third trip to the top as a songwriter. Howard is a frequent collaborator of Lambert's: He's also one of the pens behind "Famous in a Small Town" and "Crazy Ex-Girlfriend." Pictured are BMI's **Clay Bradley**, Monroe, Columbia Nashville's **Jimmy Rector**, producer **Frank Liddell**, Lambert, Howard, and **Michael Martin**.



BMI's **Barbara Cane** (l) and **Wardell Malloy** pause for a photo in BMI's LA office with hit-maker **Makeba Riddick**, who recently won a 2011 BMI Urban Award for her contribution to Rihanna's no. 1, "Rude Boy."



BMI held an installment of its *How I Wrote That Song* panel series on songwriting May 25 at the 809 Lounge in New York City. Participants focused on the rising popularity of bachata music. Pictured at the event are (back row) **J'Martin**; **Loisaidas' Isaiah Parker** and **Aquiles Nunez**; **24 Horas' Joell, Mickey** and **Jiory**; and **Yunel Cruz**; (front row) BMI's **Delia Orjuela** and **Porfirio Piña**.



BRIAN COLLINS

STEVE LUMBER

BMI kicked off its Songwriters on Call series with performances by **Kurtis Parks**, **Chatham Street**, **James Britton** and **Derek Evry** on August 11 at the Hard Rock Café in Washington, D.C. Hosted by singer/songwriter **Margot McDonald**, the showcase features artists from the region's deep talent pool. Pictured are Hard Rock Café's **Jordan Rosenblatt**; Britton; sound man **Gordon Daniels**; McDonald; BMI's **Fred Cannon**; Chatham Street's **Christal Prout**; Evry; Chatham Street's **Peter Prout**; and **Parks**.



JACQUELINE CAMPBELL



BMI presented its Coffee Talk panel on composing music for the silver screen at the Los Angeles Film Festival on Sunday, June 19. Moderated by BMI's **Doreen Ringer Ross**, the discussion featured insight from composers **Mychael Danna**, **Thomas Newman** and **Clint Mansell**. Pictured are the LA Film Festival's **Paul Cowling**, Newman, Ringer Ross, Danna and Mansell.

RANDALL MICHELIN

Columbia University doctoral student **Yoshiaki Onishi** (right) stopped by BMI's New York headquarters during his latest break between performances. During the visit, the accomplished composer, conductor and clarinetist discussed his recent and upcoming concerts in Germany, Spain, Holland, Japan and the U.S. with BMI's **Ralph Jackson**.



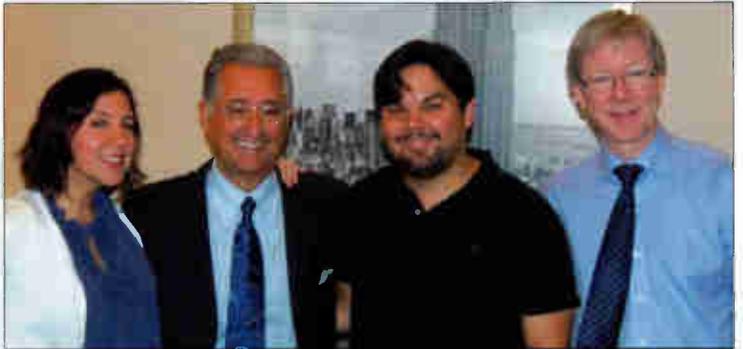
BMI co-sponsored the 2nd annual Sandestin Music Festival in Destin, FL, August 12-13. Pictured at the fest are (back row) BMI's **Mary Loving**, Trustcore's **Darryl Edmonds**, and BMI's **Mark Mason**; (front row) Sandestin Golf and Beach Resort's **Shawna Meisner**, BMI's **Jody Williams**, **Thomas Rhett**, **Jeffrey Steele**, **James Slater**, and **Lari White**.

STEVE LITNEY



BMI hosted a stacked panel on Thursday, August 4 at the Gibson Showroom in Miami, FL. BMI's Miami outpost executive Jessica Roffe was joined by hit songwriters and industry leaders for a frank discussion about contemporary music's business and creative challenges. Pictured are (back row) songwriters **Cesar Lemos** and **SJ**; (front row) Inside the Music Business founder **Eric Kline**, Roffe, songwriter **Elsten Torres**, Nevarez Communications' **Mayna Nevarez** and Inimitable Entertainment's **Angel Zamora**.

JONATHAN STEIN



Composer **Robert Lopez**, fresh from winning multiple statuettes at the 65th Annual Tony Awards for *The Book of Mormon*, stopped by BMI's New York office for a congratulatory lunch in his honor hosted by **Pat Cook**, BMI's new Director of Musical Theatre & Jazz. Pictured are Lopez's wife, composer/lyricist **Kristen Anderson-Lopez**; BMI President & CEO **Del Bryant**; Lopez; and Cook.

Pictured above, BMI's **Ray Yee**, **Christopher Lennertz**, **Blake Neely** and **Philip White** pose for a photo at the 2011 International Úbeda Film Music Festival. At right, Christopher Lennertz and Blake Neely address the audience at the festival.



JULIO RODRIGUEZ



Pictured at the Thelonious Monk Institute's 25th Anniversary International Jazz Piano Competition and Gala Concert are **Tom Carter**, President of the Thelonious Monk Institute; BMI's **Fred Cannon**; BMI composer **Herbie Hancock**, Chairman of the Thelonious Monk Institute; and BMI composer **Bobby Avey**, winner of the Thelonious Monk Institute 2011 International Jazz Composer's Competition.



Black Eyed Peas headlined the Friday night lineup of the Wireless with Barclaycard Festival in Hyde Park, London. Pictured backstage at the fest are **Aigerim Bakshi**, **apl.de.ap**, **Fergie**, BMI's **Brandon Bakshi** and **Taboo**.



Executive producers **Bryan Konietzko** and **Michael Dante DiMartino**, co-moderator and BMI film/TV rep **Anne Cecere**, and composers **Benjamin Wynn** and **Jeremy Zuckerman** huddle for a photo at The Character of Music panel during Comic-Con International 2011.



BMI's **Wardell Malloy** (left) recently caught up with BET "Sunday Best" season two runner-up **Jessica Reedy** and hit songwriter **Claude Kelly** during a recording session where Reedy was putting the finishing touches on her anticipated Light Records debut album.



BMI toasted **Colt Ford**, **Brantley Gilbert**, and **Jason Aldean** at a party honoring the no. 1 hit "Dirt Road Anthem," held August 30 on the rooftop of the company's Music Row offices. Both successful recording artists in their own right, Ford and Gilbert topped the charts for the first time as a songwriting duo with the hip-hop-infused hit. Pictured are producer **Michael Knox**, Warner/Chappell Music's **Steve Markland**, BMI's **Jody Williams**, Ford, Aldean, Gilbert and BMI's **Clay Bradley**.

MARK SMALL

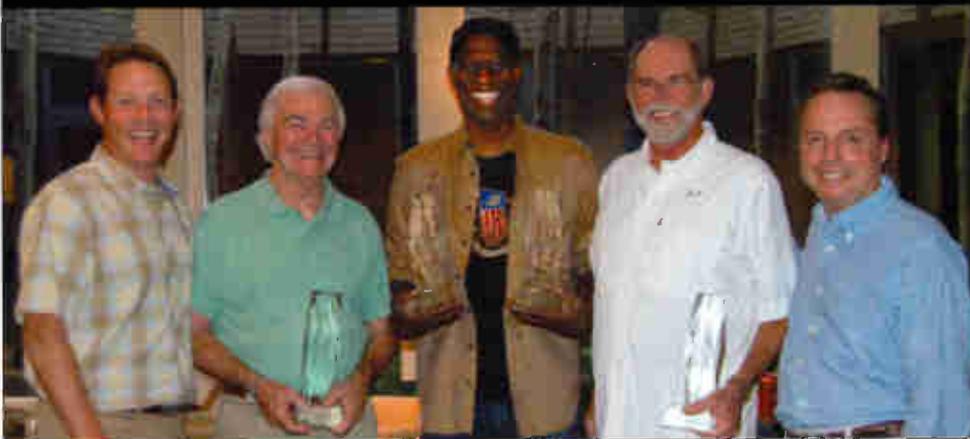
FITZ CARLLE

RECK DIAMOND

BMI toasted the team behind **Keith Urban's** 12th career no. 1 "Without You" during a packed party at Cabana on Wednesday, June 22 in Nashville. The song also marks the third time songwriters **Dave Pahanish** and **Joe West** have topped charts together. Pictured are Capitol Records' **Steve Hodges**, producer **Dann Huff**, Urban, My Good Girl Music's **Ashley Hertzog**, West, My Good Girl Music's **Kirsten Wines**, Wright of Center Music's **Cole Wright**, Pahanish, Sony ATV Music Publishing's **Troy Tomlinson**, and BMI's **Jody Williams**.



Keb' Mo', **Dickey Lee** and **Allen Reynolds** were unable to attend the BMI Film/TV Awards earlier this year, so the three recently stopped by BMI's Nashville office to pick up their crystals. **Keb' Mo'** earned two trophies: one for *Mike & Molly*, and the other for *Memphis Beat*, while **Lee** and **Reynolds** each received crystals for composing *Memphis Beat's* theme song. Pictured are BMI's **Clay Bradley**, **Lee**, **Keb' Mo'**, **Reynolds** and BMI's **Jody Williams**.



BMI's international songwriting family enjoyed a big night at the 56th Ivor Novello Awards, the august ceremony celebrating the writers behind the UK's most finely crafted hits of the year. Pictured at the event are BMI's **Brandon Bakshi**, **GeeJam's Jon Baker** and songwriter **Gary Kemp (PRS)**.



BMI recently hosted Nashville's rock and pop community at a meet-and-greet held in its Music Row lobby. Members of BMI's Writer/Publisher staff based in the Los Angeles and New York offices joined their Music City counterparts for the event. Pictured are **Beth Laird**, BMI's **David Preston** and **Leslie Roberts**; guest, **Michael Tolcher**; BMI's **Samantha Cox**; **Claire Benton**; **busbee**; **Jon Mabe**; **Shawn Fisher**; **Kari Smith**; **Claude Kelly**; **Marti Frederiksen**; BMI's **Brooke Morrow**; **Katy Wolaver**; BMI's **Casey Robison**; and **Luke Laird**.

JOHN RUSSELL

DREW MAYNARD

Harry Gregson-Williams (seated) was unable to attend the 2011 BMI Film/TV Awards held earlier this year, so BMI's **Doreen Ringer Ross** brought his armful of new crystals to him. The acclaimed BMI composer won four trophies in recognition of his scores for *Prince of Persia: The Sands of Time*, *Shrek Forever After*, *The Town* and *Unstoppable*.



BMI's **Marissa Lopez**, BMI songwriter/producer **Adrian Sosa**, **Carla Morrison**, **Kimena Sariñana** and BMI's **Delia Orjuela** pose for a photo at the July 21 installment of the BMI Summer Nights concert series.



BMI sponsored a night of indie sounds during AthFest in Athens, GA, on June 24. Held at Melting Point, the show featured Gringo Star, **Modern Skirts**, Gift Horse and **Venice is Sinking**. Pictured are **Packway Handle Band's Josh Erwin**, **Modern Skirts' Jay Gulley** and **Jon Swint**, **Packway Handle Band's Andrew Heaton**, BMI's **David Claassen**, and **Venice is Sinking's Karolyn Troupe** and **Lucas Jensen**.



BMI presented its annual **Don't Knock the Rock** roundtable on Saturday, August 20 at the Silent Movie Theatre in Los Angeles. 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. Moderated by BMI songwriter, artist and actor **Michael Des Barres**, the chat covered hot-button film, television and video gaming music issues. Pictured are (back row) McNicoll, Parr, Ringer Ross and Anderson; (front row) Des Barres, Allison Anders, Tiffany Anders, Andrews and Gross.

ANNAMARIA DISANTO

ANNAMARIA DISANTO

ENRIQUE NUNEZ OF ROOMPIX

CARA PASTORE



BMI continued its dedication to supporting music's most promising new voices with Know Them Now, a showcase of burgeoning hip-hop and r&b talent, July 25 at the Canal Room. Pictured at the event are BMI's **Ian Holder**; Island Def Jam recording artist **K'LA**; Jive recording artist **Wish**; Interscope recording artist **Timothy Bloom**; and BMI's **Wardell Malloy**.

Victor "**Predikador**" Delgado was unable to attend the 2011 BMI Latin Music Awards earlier this year, so BMI's **Porfirio Piña** took the awards to him. During a recent trip to Panama, Piña presented two BMI Latin Awards to Predikador recognizing the success of smashes "Dime Si Va Con El" and "Te Amo Tanto." Pictured are Piña, **Omar Alfanno** and Predikador.



Singer/songwriter **Joe Gil** headlined the July installment of BMI's Pick of the Month at the Hotel Café in Los Angeles. Pictured at the show are BMI's **Chiara Kramer**, Gil, and BMI's **Tavi Shabestari** and **Tracie Verlinde**.



BMI toasted the team behind **Blake Shelton's** no. 1 "Who Are You When I'm Not Looking" in Nashville. Written by **John Wiggins** and **Bud Lee**, the song marks a triumphant return to the top for the two veteran hit-makers. Pictured are Warner Music Group's **Kelly Campanelli**, producer **Scott Hendricks**, BMI's **Jody Williams**, Shelton, Notewrite Music's **Pauline Andrews**, Lee and Wiggins.



Pictured at the BMI "Building The Beat" workshop held this spring at Jungle City Studios are BMI's **Samantha Cox** and **Ian Holder**; manager **James Johnson**, singer/songwriter **Neon Hitch**, producer **Benny Blanco**, and BMI's **Wardell Malloy** and **Brandon Haas**.

STEVE LOWERY



Vladimir Podgoretsky has been named the BMI/Jerry Goldsmith Film Scoring Scholarship recipient at UCLA Extension. Named after the late Oscar- and Emmy-winning film and television composer Jerry Goldsmith, the BMI/Jerry Goldsmith Film Scoring Scholarship is an annual award at UCLA Extension that is presented to a student in the school's Film Scoring program. Pictured are Podgoretsky; BMI's **Doreen Ringer Ross**; **Pascale Halm**, Program Director, UCLA Extension; and **Kristen Kang**, Film Scoring Program, UCLA Extension.



Songwriter/producer Tyler "**T-Minus**" recently stopped by BMI's Los Angeles office to update staffers on his newest projects. The force behind chart-toppers including Nicki Minaj's "Moment 4 Life," featuring Drake, and Ludacris' "How Low," T-Minus is showing no signs of slowing down: He produced DJ Khaled's "I'm On One," which features Drake, Rick Ross and Lil Wayne and is currently climbing the charts. T-Minus is now in the studio with Travis Porter, in addition to working on additional projects with Drake, Rick Ross, Lil Wayne, DJ Khaled and Rico Love. Pictured are T-Minus and BMI's **Nicole Plantin**.

The Publishing Matters: The Evolving Role of Music Publishing panel offered timely insight at the annual Music Matters symposium, held May 26 at the Ritz-Carlton, Millenia Singapore. An international gathering of music leaders, Music Matters provides a platform for a global perspective on current issues. Pictured at the panel are **Haji Taniguchi**, Avex Music Publishing; **Frank Liwall**, The Royalty Network; **Peter Jenner**, WIPO; moderator **Brandon Bakshi**, BMI; **Liam Donnelly**, PRS For Music; and **Scot Morris**, APRA/AMCOS.



BMI partnered with Musicians on Call and the Hard Rock Café during the 2011 CMA Music Fest for a late-night set featuring contemporary country hit-makers **Luke Laird**, **Rhett Akins**, **Natalie Hemby** and **Thomas Rhett**. Pictured are Musicians On Call's **Katy Brown**, **Beth Laird**, **Hemby**, **Thomas Rhett**, BMI's **Perry Howard**, BNA Records artist **Tyler Farr**, **Akins**, and **Laird**.

TEDDY HAR

TEVE LOWERY



BMI's July 21 installment of its Next Fresh Thing showcase series also incorporated live tastes of BMI's Know Them Now online video contest finalists. Before Next Fresh Thing, round-three finalists **Khela** and **Gabbie McGee** performed in front of a top-tier panel of industry judges: **Tab Nkhereanye**, VP of Creative, Sony ATV Publishing; **Omar Grant**, A&R, Roc-Nation; and Grammy-nominated BMI songwriter/producer/artist **Kevin McCall**. Pictured at the event are McGee; Nkhereanye; BMI's **Nicole Plantin**; McCall; Khela; and Grant.

EDDIE SAKAKI

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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