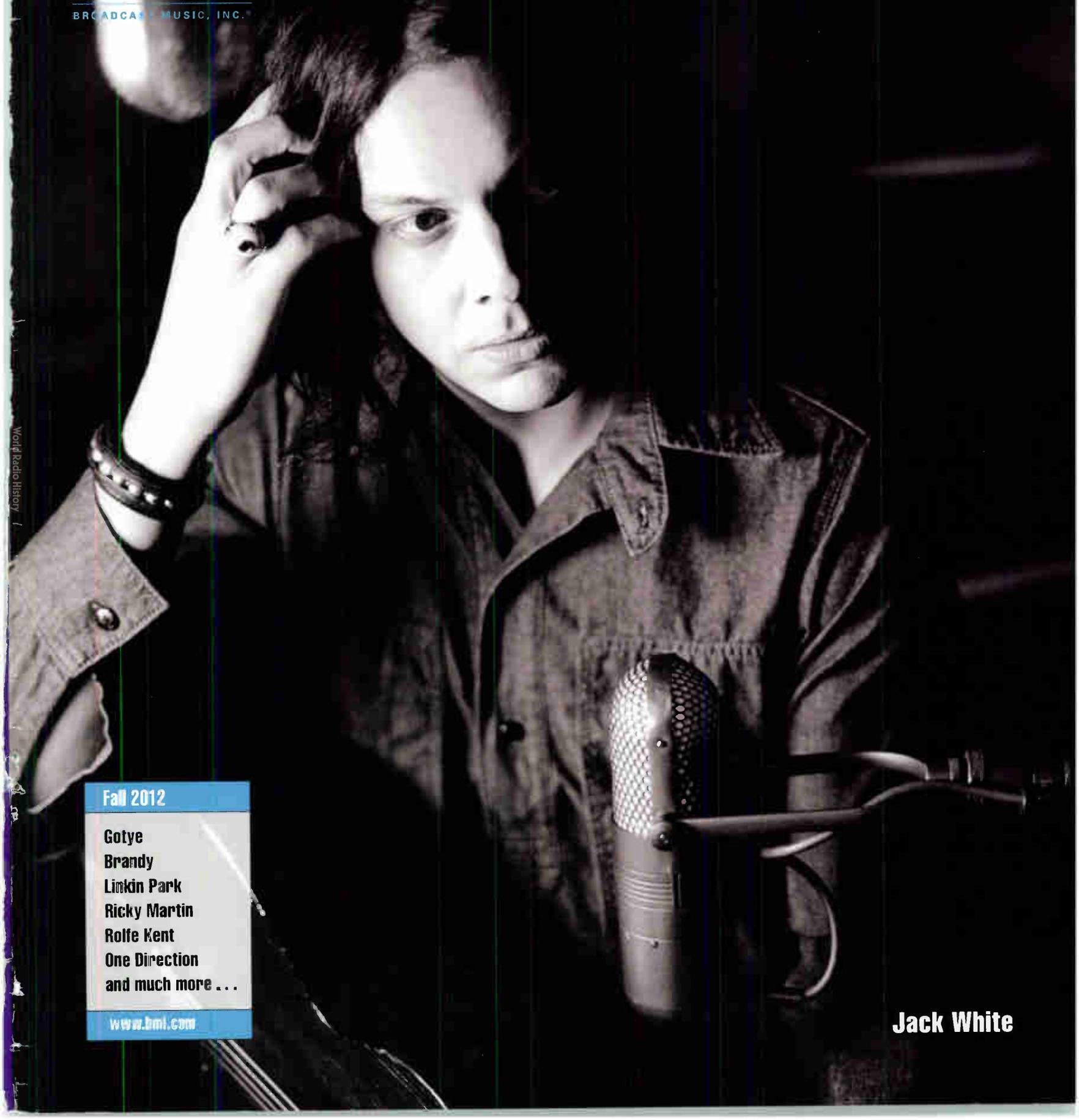


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HITMAKERS

Not so very long ago Brittany Howard's job was to deliver mail, but as she methodically opened and shut mailboxes her mind holidayed in other places — imagining stages and cities she'd never known and the burn of a spotlight she hadn't yet felt on her skin.

Now Howard, who is lead singer of spankin' new rock outfit Alabama Shakes, has a new job. It's to deliver rock and roll and soul to sweaty audiences who drink up her howl like holy water. Sound like hyperbole? Not if you saw the band in rural Tennessee this June at Bonnaroo, where women clasped their hands to their hearts and saucer-eyed men professed their love for Howard and her bandmates. Boiled down to the bare essentials — keys, guitar, bass, drums and a lead singer with all the ache of Aretha and otherworldliness of Janis — Alabama Shakes are wrangling enough attention to be a shoe-in for rock and roll's Next Big Thing.

Released in April, the band's debut album *Boys and Girls* was



Alabama Shakes

tracked live to purposefully capture imperfection — think floor creaks and dropped drumsticks. Not even a year has passed since the then-anonymous band granted music blog *Aquarium Drunkard* permission to post one of its songs online. Anointed by the blog's founder as "a slice of the real," the band Howard assembled as a high school student in Athens, Alabama, was overnight ripped from its hometown and its humble day jobs (drummer Steve Johnson worked as a nightwatchman at a nuclear power plant) and plunged into

national magazines and onto festival stages.

Initially leaning on covers of songs by AC/DC and Led Zeppelin, Otis Redding and James Brown, Alabama Shakes have since started performing mostly originals. And gigs opening for Drive-By Truckers and Jack White have melted into the band's first headlining tour this summer, which will take them from the West Coast to the East Coast and back again. — *Ellen Mallernee Barnes*

You'd be forgiven, as a Stateside music fan, for starting off 2012 relatively unaware of U.K.-based pop outfit The Wanted. While their success overseas was cemented in 2010 with debut No. 1 hit "All Time Low," the five-piece boy band only issued their first U.S. release — a self-titled collection stocked with U.K. hits and some new tunes — this past April.

The U.S. hasn't proved immune to the young singer-songwriters' charms: Single "Glad You Came" rose to No. 3 on the Billboard Hot 100, *The Wanted* sliding as high as No. 7 on the 200 album chart. And recent happenings bode well for a stardom-spread well outside The Wanted's home base: At press time, rumors were afoot

that teen pop titan Justin Bieber, who'd previously taken the band out on a South American jaunt, might be bringing along The Wanted for fall dates on his mammoth Believe Tour.

The secret to their spreading success in a crowded pop field? Could have a thing or three to do with The Wanted's

mature tweaking of the boy-band formula. While yes, their lineup is stocked with young, well-groomed guys harmonizing on sugary hooks, the five bandmates — Max George, Siva Kaneswaran, Jay McGuinness, Tom Parker and Nathan Sykes — don't squeeze their onstage singing between elaborate dance

routines, but do keep amplifying the focus on writing or co-writing much of what they're singing. Their tastes and experiences lend some of-the-moment sonic twists and less bubblegummy lyrical turns to the highly dancefloor-friendly *The Wanted*, like George/Sykes collaboration "Warzone," which traces the destruction that follows in the wake of an unfaithful lover over dark dubsteppy bleats and crafty electronic skitters. And if we're going by The Wanted's own youthful enthusiasm, the follow-up they've been busy writing and recording only holds more growth: "Can't believe the music that has just been made in the studio today," Sykes tweeted in May. "#makinghistory!?"

— *Nicole Keiper*



The Wanted



Haley Reinhart

Haley Reinhart shot to prominence last year as one of *American Idol*'s top three finalists, an R&B powerhouse flanked by two country purists. Now with her soul-infused debut *Listen Up!*, Reinhart continues to ride a retro wave.

"I went into this project not really planning a particular sound, just going with the flow and letting things come out naturally," Reinhart says. "At the same time, I reminded myself of my influences.

And I love soul/R&B, old Motown, and classic rock." Those influences

permeate *Listen Up!*, on which Reinhart co-wrote all but one song, the first single "Free." While no stranger to songwriting, Reinhart is new to album-crafting, and confesses to some butterflies as she began work on *Listen Up!* No wonder: her co-writers/producers were such musical heavyweights as Mike Elizondo, Rob Kleiner, Chris Seefreid and busbee.

Once she settled in, though, Reinhart says the process was "magical." So much so, in fact, that many of the recordings used on *Listen Up!* are first takes. That decision stemmed from advice she received from her musician parents.

"When I recorded 'Free' the first time, I was touring. I wanted to do the vocal over, but my parents were

devastated. They said, 'Haley! It's pretty, it sounds like a nicer vocal, you perfected it, but guess what! You lost all of the charisma and energy that was going on there!'

"Once they said that it just seemed like we had 'demo-itis' on every song," she laughs. "I just couldn't duplicate the first cut. We were writing songs and recording simultaneously — we just couldn't replicate the vibe in the room when we were writing."

Reinhart's organic style has sparked comparisons to musical kindred spirits like Adele, an association she embraces. "I think it's great," she says. "I'm very lucky that my success has come right when this huge lane has opened."

— Lisa Zhitto

Hunter Hayes' self-titled major label debut album (Atlantic Records) reads as an impressive résumé for the 20-year-old Louisiana native:

Not only did he write/co-write every track on the record, but he also played and arranged all instruments and co-produced every track with Dan Huff, one of Nashville's most respected producers. When asked why he chose to take such a hands-on approach to his record, Hayes compared making the record to building a house.

"You see it through from the design, which is the songwriting; to the framework, which is the demo work; to the building of the house, which is the record itself," Hayes explains. "When you're involved in all these aspects creatively you get to really translate all the feelings you intended when you wrote it."

Hayes' proficiency at arrangement rivals even his ability as a vocalist, the latter of which has earned him comparisons to the powerhouse lead singer of Rascal

Flatts, Gary LeVox. A self-taught musician, Hayes cites his natural curiosity as inspiring him to take up so many instruments.

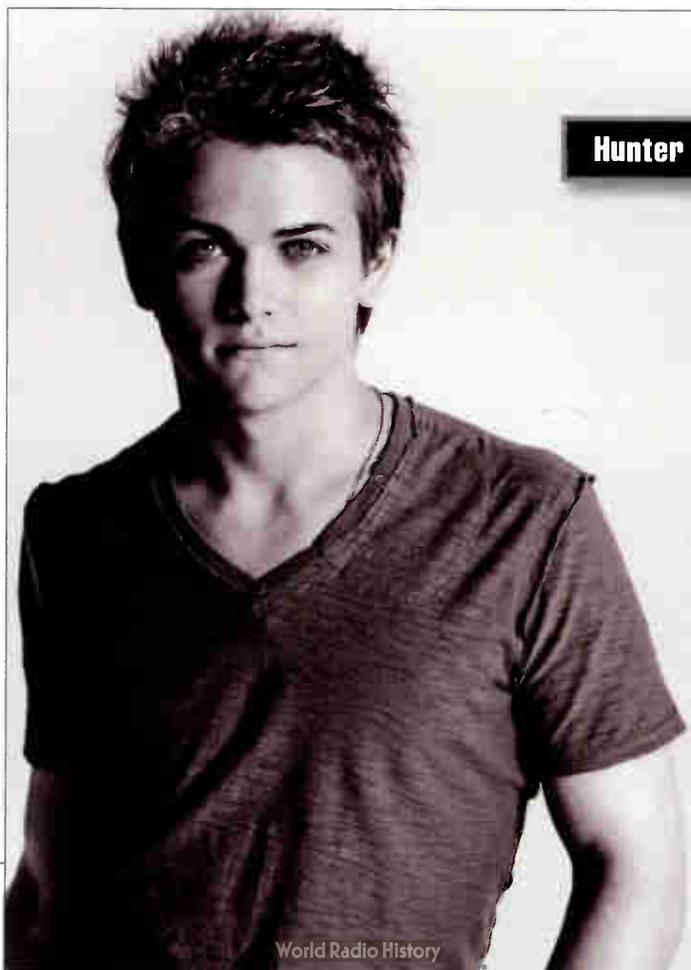
"It was a complete accident," Hayes says. "I started with accordion, then next it was drums, and then it was guitar. The more I started digging into that world the more interested I got in the studio world.

One Christmas, I asked my parents for a digital recording system, and I did not come out of my room after that. I started writing songs and making my own demos."

Hayes' willingness to work past his own creative inhibitions is another of his strengths.

"I'm a big fan — and this goes for songwriting and for record-making — of 'splattering paint on a canvas,' just all over the place," Hayes says. "I grew up in a digital world where you can hit record as many times as you want and then go back later and keep what you like and toss out what you don't like. I love to let everything out."

— Britney McKenna



Hunter Hayes

When I was younger I had real big stage fright," Ragnar Þórhallsson recalls. "I couldn't do anything in front of a crowd — even in front of my class." The bearded songster says this from an airport; he's just returned home from a stretch of touring that pitted him before festival-sized crowds in the U.S.

Suffice it to say, the meteoric rise of the bright-eyed Icelandic newcomers Of Monsters and Men has squashed whatever crowd-induced phobias Þórhallsson once suffered. "It's been a big step up and a lot more pressure," he admits of the international stage the band has suddenly found. "But it's much more fun."

As it happens, fun and jovial abandon are precisely what Of Monsters and Men has kept front and center, from smaller-scaled beginnings to its current seven-piece lineup and fields of fans. At six or seven-strong, Þórhallsson reckons the band is better equipped to realize the intended heft of its staggering sing-alongs. Epitomized by the wildly popular "Little Talks," the indie collective's



Of Monsters and Men

chantey-inspired pop draws brass fanfare and roaring "Hey!"s together with fable-like tales.

"It was a couple months developing," Þórhallsson says of "Little Talks," describing the writer's block he and Nanna Bryndís Hilmarsdóttir — his co-writer and the group's chief vocalist — encountered after what seemed a smooth start. "I think we learned from it; if you stick to the songs and don't force it, it'll come when the time is right."

Since their debut, *My Head Is an Animal*, blitzed rock and alternative radio — it's the highest any Icelandic band has ever charted in the States — he and

Hilmarsdóttir have been forced to adapt their tactics. "Most of the first record was kind of written in a living room," Þórhallsson explains. Now, between two-month stints abroad and the little privacy allowed by life on the road, the group faces new challenges.

"Different songs will come out," Þórhallsson affirms. His songwriting bond with Hilmarsdóttir, he contends, isn't something that can simply be turned off. "That's how we connect: making up stories together."

— M. Sean Ryan

When Sean Fenton was 15, record labels didn't believe he wrote his own songs. After tinkering with poetry as a child — his first show-and-tell session in second grade featured a poem he wrote for his class — he realized that singing his words was the best way to get his point across. "One of the labels flew down to Florida and asked me to write a song right then and there. I was just terrified," he recalls. Now 22 and a hit songwriter, Fenton is geared to bring his own music to the forefront under a brand new name: Elijah Blake.

"At 15, I told my dad I wanted a record deal," Blake says. His father, a pianist, suggested he and his son make an album and release it on iTunes. With his own lyrics backed by his dad's music, Blake dropped an independent LP that reached over 60,000 in downloads on iTunes. The lead single "Anniversary" even charted in Germany. That digital success grabbed the attention of Atlantic Records, who introduced the young star to Trey Songz.

"[Trey] said, 'You have a gift for writing songs. Write one for me,'" Blake explains. That song was "Jupiter Love" off Songz's third studio album *Ready*. Blake penned more tracks for Songz, along with Mary J. Blige and others. Then a little song by Usher called "Climax" happened.

"When 'Climax' came out, my whole life changed," Blake



Elijah Blake

says. Fueled by that colossal success, Blake hopes to write and sing his own music now. His debut EP drops this summer on Def Jam and boasts features from Big Sean and Maybach Music Group ringleader Rick Ross. Blake's fodder now is derived from a high school romance that didn't end well. He's putting those feelings out on wax: "I want to be the guy who says what other guys want to say but don't."

— Kathy Iandoli

In the world of music, diversification is key. As genres meld sounds, new subgenres are born, thereby allowing brand new scenes to emerge. For Toy Hernández, creating those movements is his forte. The Monterrey, Mexico native has reinvented the wheel through his music. This Toy doesn't play around.

Hardcore fans of hip-hop en Español know Toy as "Toy Kenobi" of multi-platinum Mexican rap outfit Control Machete. Toy is mix-master of the crew, responsible for crafting the production of



Toy Hernández

tracks that propelled Control Machete into branding wizards with their songs. The track "Si Señor" was used in the classic '90s Levi's "Crazy Legs" commercial aired during the SuperBowl, where the lower half of a man's body couldn't stop moving in his jeans as he patrolled the city streets.

In 2001, Toy aligned with Sacha Triujeque, Gus Montalvo, and Milkman Botello to form the production collective Sones del Mexside. While working with prominent Latin acts like Calle 13, Juanes, and Malverde proved favorable for Toy, his understanding of mixing sounds earned him mass appeal. Fusing elements of cumbia, hip-hop and reggae, Toy unearthed sonic gems, allowing him to work with artists like M.I.A., Eminem, Thievery Corporation, Sinden, and Diplo, who added Toy to Mad Decent's global roster in 2008.

Toy has also been traveling the world for close to a decade, deejaying as Toy Selectah. Further, after spearheading Universal Music Group's urban Latino label Machete Music in 2005, he founded Penca Records last year with Jose Serrano (Latin Power Music), where Toy currently sits as A&R and Creative Director. This year, Penca released the colossal album *Intentalo* by Toy protégés 3BallMTY. In addition to producing the album, Toy co-wrote the chart-topping title track, which — at press time — had remained on the Billboard charts for 39 weeks.

When he's not making the music, Toy's supporting it, serving as ambassador to the Latinoamerica Red Bull Music Academy, while working with the highly selective T.A.P.E.: Mexico's prominent talent agency.

— Kathy Iandoli

The cinematic James Bond turns 50 this year, making it the longest-running franchise in film history. If that seems remarkable, consider this: Since debuting in 1962, only eight composers have scored Bond films.

But with the November release of *Skyfall*, a ninth joins this exclusive club. Thomas Newman, multiple Academy Award nominee and 2000 recipient of BMI's Richard Kirk Award, got the call from his old friend Sam Mendes, with whom he's worked on four other films.

"Bond is so iconic, and this is the 50th anniversary," says Newman, two weeks before leaving for London to begin scoring the film. "And I've so enjoyed working with Sam over the years. It seemed like a fun and challenging thing to take on."

One particular challenge will be incorporating the familiar James Bond theme into his score. Not using it was out of the question: It's been part of every Bond film since the beginning.

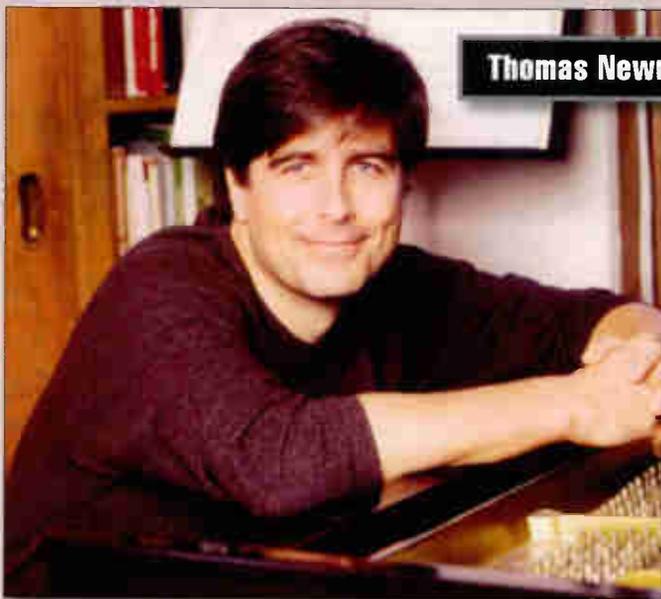
"I think you have to embrace it," Newman says. "It's so iconic; it would be hard to ignore. If I did it would just seem wrong. On the other hand, you have to find a moment in the movie where it will work."

This is Newman's third trip to London for a film project; last year he scored *The Iron Lady* and *The Best Exotic Marigold Hotel* there. While some creative types might be reluctant to leave their home studio for a major undertaking, Newman takes a sanguine approach.

"I've often wondered, how important is a space to generate ideas and to make someone creative? I'd like to think that we're so mobile these days in our ability to do things that maybe we're not so tied to our particular environment. Our personal environment becomes more of a cyber environment.

"I love collaborating with musicians," he adds. "It's great making something of nothing and it's fun to be alive now to take advantage of the technology of today."

— Lisa Zhitto



Thomas Newman

PHOTO: CHRISTOPHER BARR

Even Rodney Clawson's story sounds like a country song. "I grew up on a farm five miles from small town Gruver, Texas, with my mom and dad," the No. 1 country songwriter begins. Clawson goes on to tell of break-of-day wake times and 10-hour stretches on a tractor. Nowadays, when he's not writing the country songs of the moment — just recently, Luke Bryan's "Drunk on You," Kenny Chesney and Tim McGraw's duet "Feel Like a Rock Star," and Blake Shelton's No. 1 "Drink on It" — he's fishing for bass or hunting deer and pheasants.

Clawson's lifestyle has taught him not only how to turn a country phrase that rings true, but to apply to his songwriting regimen the same work ethic he came by on the

family farm. "I farmed for 15 years and got up every day and worked so I treat [songwriting] just the same," says Clawson, now 46. "Even though it's something I love to do, it's my source of income, too, so I really do treat it like a job."

Beyond his determination and his unbelievable knack for writing hit songs, Clawson's career has been buoyed by connections. When he returned to Gruver after college, he began teaching history and coaching junior basketball, and one of his young ball players was none other than John Rich, future member of Lonestar and Big & Rich. Clawson kept in touch with Rich during songwriting sojourns to Nashville in the mid-'90s, but it was after moving to Music City that he scored hits including George



Rodney Clawson

Strait's "I Saw God Today," Big & Rich's "Lost in This Moment," and smashes for Jason Aldean and others.

"The people I've seen be successful in this business are the ones that never packed up and went home," says Clawson. "They just kept writing and

writing ... When people ask me how to get a publishing deal, I tell them, 'Write a hit song.' If you have one hit song in your pocket that's all you need to get off and running. But you've got to hang around until that moment."

— Ellen Mallernee Barnes

I've gotten better at trimming the fat," LP notes from her home in Los Angeles. She's chatting casually, strumming a ukulele here and there between thoughts. "I learned what was the meat of the song, and for me it's melody."

That knack for hooks, she says, is an accumulation of time spent co-writing urban and dance tracks as a major label songwriter throughout the 2000s. But it also plies from her older, rock-filled days: "Nothing went to waste," the barrel-voiced vocalist reflects.

But today LP is looking forward; she's about to return to the studio to make progress with her first album as a solo artist, a push that caught serious momentum late last year when her galvanizing "Into the Wild" was piped alongside a Citi ad of equally epic scope.

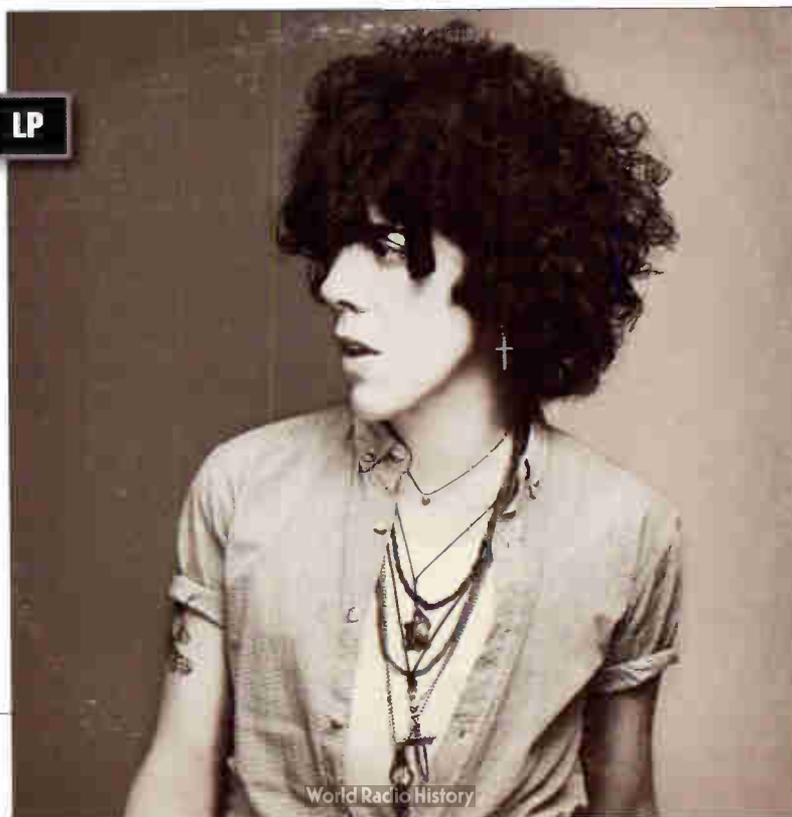
Ironically, the spot didn't utilize the melody LP had in mind. "When they played it for me it seemed bizarre that they wouldn't put "Into the wild" there because there's this big open scene; they put

"Somebody left the gate open!" she sings, explaining, "They made a hook out of that part."

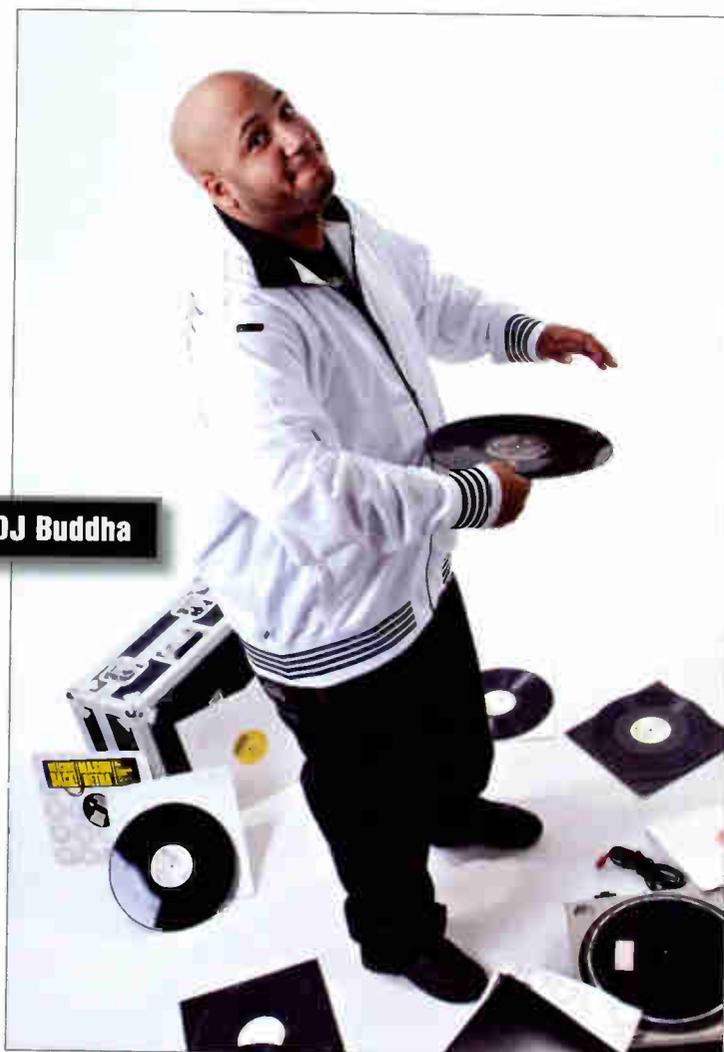
If there's one thing the singer has learned in the last handful of years however, it's to see where unexpected twists can lead. She cites recording a cover of Roy Orbison's "It's Over" as the inspiration behind "Into the Wild," and indeed the entire record. "It opened a door in my head of what I wanted to do, a feeling in the music: really organic-sounding but with big hooks."

The desire makes exceedingly good sense in light of the singer's *Live at Eastwood* EP. "My thing is definitely a live thing," she considers, and that recording is stark proof. It's a document of mesmerizing command and high-flying vibrato — which may as well be LP's writerly ink. "My writing jumps from my vocal ability," she says. "That's my unique thing to give. I feel like I can sing anything in my head, and I go there in my writing."

— M. Sean Ryan



LP



DJ Buddha

If you ask DJ/producer/songwriter DJ Buddha which he prefers of the three, his immediate response is “sleeping.” The Massachusetts native hails from Lawrence, a town north of Boston with electronic equipment being one of its primary manufactured goods. Makes sense, considering Buddha’s trajectory in music started with radio as a child and deejaying as a teenager. That led to production, with songwriting completing the trifecta. “When I was deejaying when I was younger I would always take an acapella and put it over another beat,” Buddha says. “I always looked at music differently.”

Buddha moved up the ranks quickly, promoting records on air and in clubs while networking with talent. While the industry was working out the kinks in melding Caribbean, Latin and rap music (also known as reggaeton), Buddha was building a movement. He spent six years as the DJ for dancehall outfit T.O.K., while writing and remixing for the likes of Daddy Yankee, N.O.R.E., and Pitbull. “I always made records in the global sense and Pit had the same mentality,” Buddha says of superstar Pitbull. “We wanted to really do global music on a bigger scale. We don’t think of genres. That’s the bottom line.”

These days, Buddha can be found in his Miami home studio, working with artists like Shakira and Enrique Iglesias while still helping Pitbull keep the music going as A&R for Pitbull’s Mr. 305 Inc. record label. New opportunities to work with artists arrive daily, and Buddha maintains his formula. “When I look at a new artist or one I’ve never worked with before, I don’t wanna hear what they did before,” he says. “I wanna hear what they’re into and see what vibe they’re in and bring the best out of them.”

DJ Buddha doesn’t limit himself to one specific genre when it comes to songs; he just aims to make hits. At the end of the day though, he has just one mission in mind: “Bringing joy to people is what I really like to do.”

— Kathy Landoli

If there were such thing as an insider’s advantage in musical theater, Raymond Bokhour would certainly have it. This fact seems especially obvious during this interview with *MusicWorld*, which he conducts backstage on Broadway in between his appearance as Amos Hart in act one and his return in act two of *Chicago*.

In truth, Bokhour’s advantage is a combination of lifelong experience as a composer, appreciation for others’ talent, and acuity for

how song transports audiences. His recent project as lyricist for *The Suicide: A Musical Comedy* showcases all three qualities. The adaptation of Nikolai Erdman’s banned Stalin-era comedy features Tony-winning director John Rando (*Urinetown*), musical director Fred Lassen, book-writer David Bridel, and composer Simon Gray, with whom Bokhour has consorted since his days in BMI’s Lehman Engel workshop.

For the production, Bokhour says he sought the total integration of story and song. “We start a song with a particular dilemma or stalemate or whatever it is where

the characters involved have needs,” he says. “By the time you get to the middle of the song, it’s different. By the time you get to the end of the song, it’s different again.”

Bokhour’s lyrics for “You Can’t Complain” work as an etude for demonstrating these shifts and undulations. The song presents a series of morbid jokes in the “Did you hear the one about?” vein in which people meet hilariously gruesome fates, each punctuated by the choral refrain, “That’s a good one.” However, after a harrowing mid-song visit by a politburo thug, the



Raymond Bokhour

Future, the Atlanta rapper ascending into the rap stratosphere via mixtapes and his album *Pluto*, got his nickname from the artists who mentored him. It's an apt name, sure, but as much as Future represents an unmet-as-of-yet moment in hip-hop time, he symbolizes its past and present too.

Not long after starting out, Future — aka Nayvadius Cash — got inducted into the Dungeon Family, the Atlanta collective that includes wunderkinds Organized Noize. That trio, responsible for hits by OutKast and TLC, includes Rico Wade — Cash's cousin. After Cash got a first-hand education on street life, he became his cousin's protégé, observing, listening and digging through crates for some seven years.

"I was trying to perfect the craft — coming up with melodies, bridges, when to put in a chorus," Future says. "I learned a lot. Being around

superstars, you gotta be able to pave your way."

Tutelage in tow, Future released his first mixtape, "1000" in 2010. By late 2011, four more mixtapes and hits including "Tony Montana" made him ubiquitous on the new "trap-rap" scene. A spot on YC's "Racks," helped it peak at No. 6 on the Hot R&B/Hip-Hop Singles chart and garner over 14 million YouTube views. Sufficiently buzzed about in the streets and online, Future signed with Epic by the end of 2011. His first studio album, *Pluto* shot to No. 2 on the Rap and Top R&B/Hip

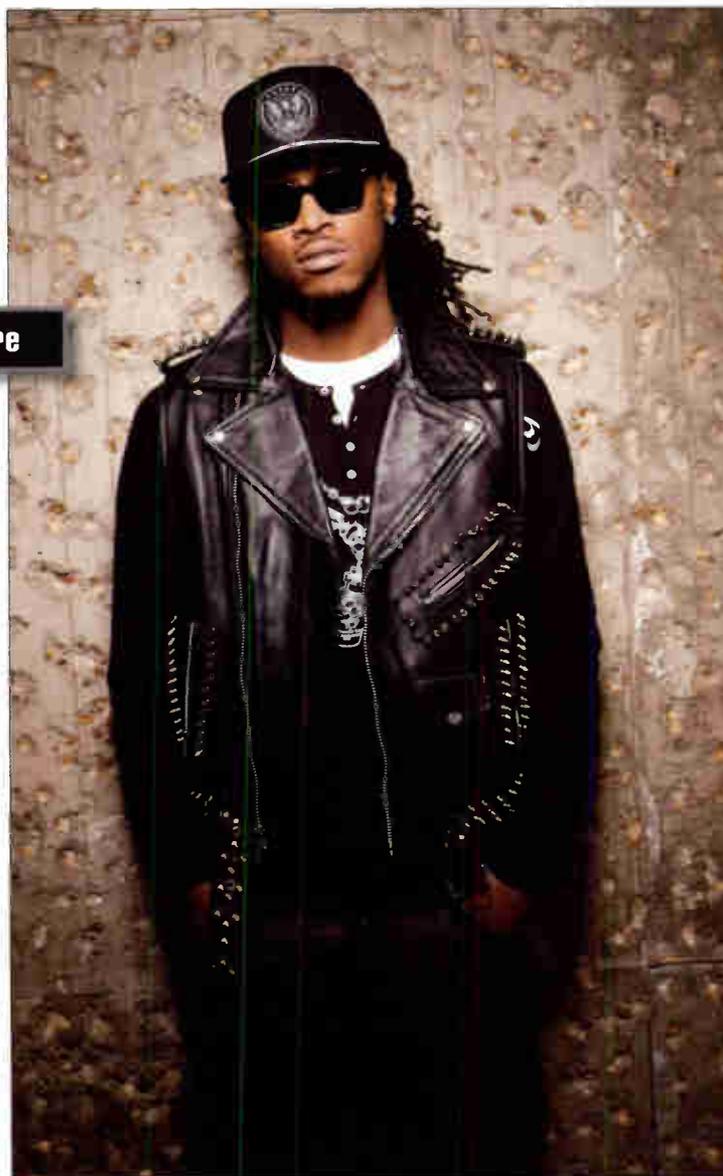
Hop charts in 2012.

He records every other day, but doesn't write. "When you do it from your heart and soul, with passion...you can't get that when writing." His generation, he says, has the same passion as his mentors' but adds its own twists. "We're more carefree."

Trained by greats, Future embodies the sound of today, but is looking ahead too. "All I can do is stay in the studio, make great music and be prepared. It's like I'm playing chess. There are so many directions I can go."

— Malcolm Venable

Future



stories turn more pointedly political, and the source of laughter in the first part of the song has become terrifying by the end.

Bokhour's habitudes should serve him well as he moves to his next project composing music and lyrics for the provocatively titled *The United States of Jesus Christ*. And although Bokhour speaks from inside musical theater, his work is not confined to it. He is developing classical pieces for Parma Recordings and plans to expand works he's written for Shakespearean productions into their own album. — James Wells

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THE CURIOUS CREATIVE GENIUS OF JACK WHITE

By Jewly Hight

It happens pretty much like this in basketball arenas and football stadiums all over the U.S. and Europe — that’s football of both varieties, just to be clear. An immediately identifiable guitar lick comes rumbling out of the public address system with elemental force, drawing every man, woman and child into the repetitive unison chant of a nervy, five-note pattern. The song wielding all that power is “Seven Nation Army,” it was written by Jack White and it’s taken on a life of its own.

How many songwriters can say they’re responsible for a piece of music that unites crowds tens of thousands strong? That’s a different feat than scaling the Billboard charts, though White’s song did that too going on a decade ago, along with winning a Grammy.

Considering sports fans usually just sing-shout an “O” sound to the tune of White’s iconic lick, it’s safe to say it’s the

music that’s grabbed them in this case, as opposed to the lyrics. They may not even know exactly what words White is singing, or what he means by them. But the feeling of the song gives them plenty to go on.

“Seven Nation Army” is, of course, a garage-rock number that White recorded with his first high-profile band, candy-colored coed duo The White Stripes. He and drummer Meg White announced last year that they’d officially called it quits. As the songwriting half of that band—in addition to being the front man—he’d already branched out to record projects with his other groups, the Raconteurs and the Dead Weather. But 2012’s *Blunderbuss* is the first official Jack White solo album. It’s also his first album to hit No. 1 on the Billboard 200.

In recent interviews, the singer, songwriter, guitarist, producer and Third Man Records label head has downplayed the difference between his solo and White Stripes repertoires. “I wrote the White Stripes songs myself,” he told *The New York Times*. “It always felt like the two of us covering my songs.”

Here’s another way to put it: Behind the songs on *Blunderbuss* is the same guy who’s been cultivating a mystique all along, from

the artful way he guards and spins the details of his personal life to his pursuit of idiosyncratic visual impact through carefully curated color schemes. And White had a new surprise in store for the recording and performing of his latest batch of songs: He assembled two separate backing bands, one all-female and the other all-male, so that audiences wouldn’t know which lineup to expect on a given night.

It’s been noted, more than once, that *Blunderbuss* arrived on the heels of both the White Stripes’ end and White’s second divorce. Your by-the-book songwriter might have seized the moment with a breakup album and discussed those events for emotional impact. But not White. His new songs aren’t so neatly tied to the personal.

“I never look at any of my songs as being first person, ‘This is about me,’” White said to an Associated Press writer. “I’ve never written in that style, and even if I did, I probably would never tell people that I was. It would be too close to home to give that away.”

When an interviewer for the blog *A.V. Club* interpreted White’s loose-limbed, rootsy boogie “Hip (Eponymous) Poor Boy” as being a statement about his defunct duo, he set the record straight. “The story in the song

is about white hipster musicianship and authenticity," White clarified. "The 'stripes' are me talking about the flag and the American dream of profiting at any cost. The boy and girl in the song are arbitrary."

A similar exchange occurred when a writer for U.K. newspaper the *Guardian* pointed out that "Freedom at 21" sounds like a complaint about the hassles of relating to modern women. No, White explained, the song actually deals with something else entirely—technology. "The early telephones, the telegraph," he said, "you had to treat this technology with respect. You can write on the Internet for the whole world, you can make comments, but there's no one telling you that's impolite or that's inappropriate."

Though White isn't big on straightforwardly self-revealing songwriting—neither is his idol and friend Bob Dylan—the imagery in his lyrics makes an undeniably visceral impact. "Missing Pieces" employs dismemberment as a metaphor. Over the itchy groove of "Freedom at 21," White recounts violence—clearly not literal—in his one-of-a-kind, livewire falsetto: "Cut off

**THOUGH WHITE
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IN HIS LYRICS MAKES
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VISCERAL IMPACT.**

the bottoms of my feet/Made me walk on salt." And "Love Interruption" is anything but rote romantic songwriting; he leads with a plea to be stabbed by love.

The fierceness of the words is matched by the muscle and immediacy of the

music. Even if none of these thirteen songs are destined to be adopted as arena anthems, they register quite the impression. Over the course of the album, White channels his untamed vocal and guitar-playing energy toward styles ranging from Chitlin Circuit R&B to vaudevillian blues, piano-driven rock-and-roll and AM pop.

"The funniest thing is that every album I've done and every band I've been in have been happy accidents, including this one," said White during the Associated Press interview. "If you just write songs and don't tell them what to be—don't tell the song to be a country song or a rock 'n' roll song—then it becomes what it needs to be in the end."

This time around, most of the incubation process happened in the studio. White had sessions on the books before he had any material to record. As he told NPR's Bob Boilen, "One day while working on this album, I had six people invited—session musicians—to come in the morning, and I had absolutely no idea [what to record]. I had no songs. Nothing. I went in the room

continued on next page



PHOTO BY JO MCCAUGHEY

NEW NASHVILLE

continued from previous page

and pretended like I had a song. I sat down at the piano and I played, like, a C chord, then I played an E, then I just [thought], 'I've got to write something right now. Right now. Because these aren't friends of mine—they're studio session musicians waiting for me to play, [to] tell them what to play.' So that forced me to do something I would never have done."

That White cranked these songs out under pressure, right on the spot, in a room full of musicians he may not have known is yet another argument against hearing them as private confessions. It's also yet another testament to his ability to confront limitations—of time, of the rules of traditional musical idioms, of radically-stripped-down instrumentation—and go for the listener's gut.

Jewly Hight is a freelance writer based in Nashville. She has contributed to Nashville Public Radio, American Songwriter, Relix, The Nashville Scene, and other publications. Her debut book Right By Her Roots: Americana Women and Their Songs, published by Baylor University Press, was released March 7, 2011.

Hip-hop and Latin artists are redefining the city's music scene

Jack White had good reasons for setting up Third Man Records' headquarters in Nashville. National newspapers, magazines and blogs have reported on the hipness of his adopted city's rock and pop scenes. But that's only a fraction of what's happening on the ground.

A thriving hip-hop scene has sprung up, outfitted by its own clothing stores, promoted by its own bloggers and powered by forward-thinking DJs and rappers. DJ Wick-It the Instigator was tapped by Outkast's Big Boi to make a buzzed-about mash-up album. And MC Chancellor Warhol won a Bonnaroo slot by beating indie rockers in a battle of the bands.

Dee Goodz is another rising rapper. His sharp articulation of a suburban point-of-view has gotten national attention. "I think I make the new 2012 Southern music," he says. "People respect it a little bit more when they figure out I'm from Nashville. Because they're just like, 'What? He's from Nashville? Tennessee? I didn't expect that to come out of there. I'm thinking it's gonna be, like, country music.'"

It wouldn't be much of a scene without people at the shows. "There's an audience," says Sean Maloney, resident expert on Nashville hip-hop. "I mean, kids that are turning 18 this week have never lived in a world without Snoop Dogg. Regardless of what their cultural affiliation might be—be it country, be it folk—they're still inclined to love hip-hop. It's just part of our fabric now as Americans."

Latin music is another overlooked part of Nashville's cultural fabric. A significant portion of the city's population is Hispanic. And while Latin influences

have always been felt in country music—perhaps finding their ultimate embodiment in golden-voiced Raul Malo—and mariachi bands have always worked niche cultural events, it's no small thing that mainstream venues like the Schermerhorn Symphony Center and the Bluebird Café have begun booking nights that showcase the music.

In addition to traditional Latin folk and jazz, it shouldn't come as a surprise that young artists are bringing contemporary hybrids to clubs around town. Rachel Rodriguez is one—she sings R&B-steeped Latin rock in both Spanish and English—and Mia Calderon another—she stakes out sensual territory between bossa nova and down-tempo electronic music.

Maloney sees solid logic in pursuing styles that defy Nashville stereotypes. "You know," he reflects, "if you want to be an artist that makes music, there's no place else to do it, really. I mean, you're not gonna find any more musicians than you will here." — *Jewly Hight*





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World Radio History

BRANDY

RETURNS TO HER R&B ROOTS WITH 'TWO ELEVEN'

By Kathy Iandoli

When Brandy records new music, she sings with her eyes closed. The lyrics are already embedded in her mind, so she continues this ritual throughout the recording process of her albums. It's the same method she used with the release of her sixth studio album *Two Eleven*, due out in October of this year. The album borrows its name from Brandy's birthdate, as well as the date the world lost an icon (and Brandy's mentor), Whitney Houston.

For the making of *Two Eleven*, Brandy filled in the gaps from her previous effort, 2008's critically acclaimed *Human*. "It didn't have the R&B core that I feel like people expected from me," she says of what was missing in *Human*. "It started sounding a little too pop. I love pop music, but I think [*Human*] missed that core." This time around, though, her original formula kicked back in. "*Two Eleven* has the core," Brandy says, "but it also has the risky, the edgy, and the pop. The core is me, it's R&B. It's what I come from."

To help bring the groove back, Brandy enlisted the help of songwriters like Frank Ocean and Sean Garrett, along with production from Bangladesh, Rico Love, Noah "40" Shebib, and appearances including Drake and Chris Brown. A demo of Frank Ocean's "Scared of Beautiful" circulated online a while back, but the song now belongs to Brandy. "I'm really excited about that song," she says. Like most artists who take a hiatus from music, Brandy had to re-inspire herself. "It's definitely difficult to get back into the swing of things," Brandy admits. "You have to get your creative juices flowing, and sometimes that can take a minute. When you don't practice your craft as much, sometimes your rhythm can be off. It's definitely tough, but it's a good tough. When you love it, you don't mind doing that."

Brandy's unorthodox studio sessions play heavily into her ability to create the perfect hit. "I kick everyone out. I can't have an audience in the studio. I see some artists and sometimes I'm an audience member in the studio — like I'll go and see someone else

record — and be in there, having a good time. I can't have someone in the studio with me doing that," she says. While many artists hold mini parties in the studio during the genesis of an album, Brandy prefers just herself and an engineer, as talking to herself is a big part of her process. "It's weird because that's the place where you screw up. I talk to myself in the studio, like it's really weird," the star admits. "I have full-blown conversations with myself — I'm hard on myself; I celebrate myself. It's a whole thing I do in the studio that I don't want everybody to see. First of all, they'll think I'm crazy; second, you get shy and mess up in front of people. The studio is where you can just be."

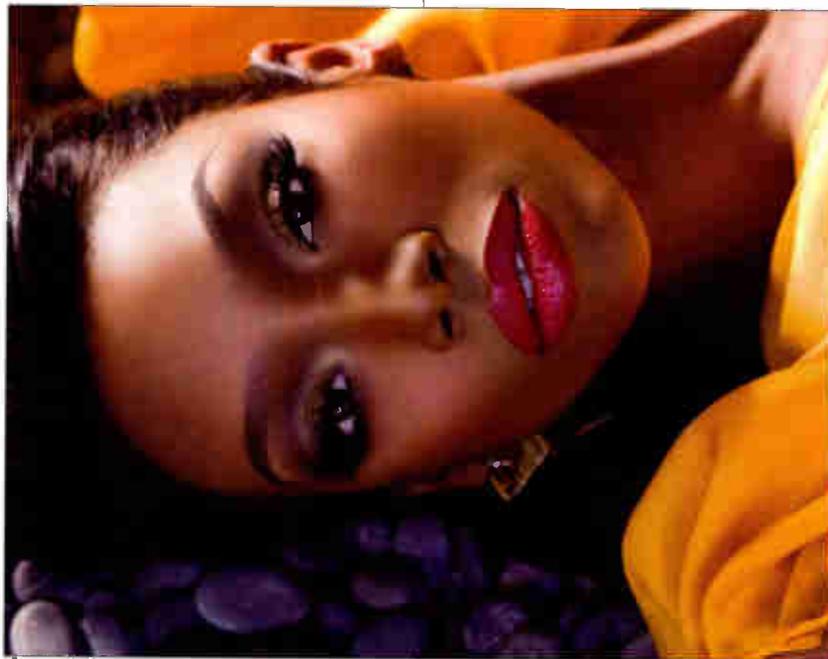
In a world where the purity of R&B is muddled due to technol-

ogy and outside genres, Brandy hopes to return rhythm and blues back to its original sound. She acknowledges that R&B is omnipresent, disguised in other genres. "I feel like a lot of the Adele stuff is R&B influenced," she says. "It's not as prominent as it was back in the day." For an artist who spent the greater whole of her extensive career promoting the aims and ideals of R&B music, it was a change she had to get used to. "At the end of the day I just feel like music is music, and I wish we didn't have to categorize it," explains Brandy. "All music works for different people — may-

be people feel hip-hop more than R&B. Music just makes people feel the way they wanna feel."

Dividing her time between acting — she plays Chardonnay on BET's *The Game*, Elisa on Lifetime's *Drop Dead Diva*, and scored a role in Tyler Perry's new film *The Marriage Counselor*, set for early 2013 release — and singing, Brandy still says that music is her first love. After two decades in music, this project is a homecoming of sorts. "I want to do all of the things I haven't done in a long time, like touring," Brandy says, as she hopes to tour domestically and overseas. "Good music and good performances. I'm dedicating my life to this."

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



BRANDY'S
UNORTHODOX
STUDIO SESSIONS
PLAY HEAVILY
INTO HER ABILITY
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PERFECT HIT. "I
KICK EVERYONE
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AUDIENCE IN THE
STUDIO."

gotye and the new pop masterpiece

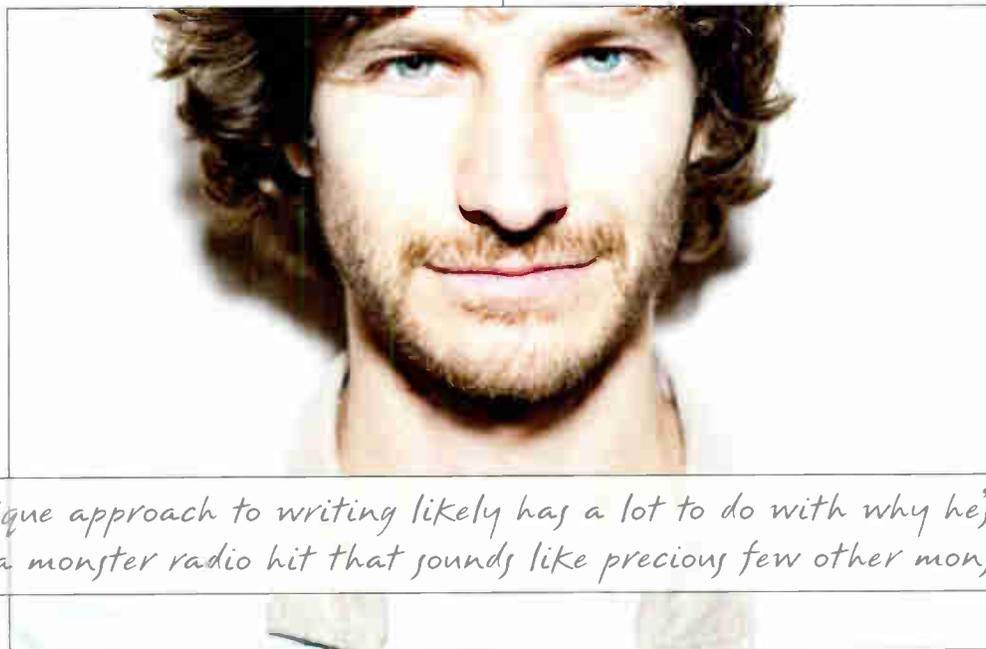
By Nicole Keiper

We've come to know what to expect from modern pop radio in 2012, to a certain extent: big, shellacked chorus hooks; big, approachable melodies; big, Pro Tools-perfected beats. But then comes the gentle, playful xylophone plinks and layered percussion of "Somebody That I Used to Know," from Australia-by-way-of-Belgium's Wouter (Wally) De Backer, a.k.a. Gotye. Striding alongside the rest of the Top 40, "Somebody" seems remarkably quirky, crafty, cerebrally constructed. It also, somehow, sounds like what it's become: a massive, multi-week Billboard chart-topping hit.

Gotye seems to have expected the gunfire trajectory of the single about as much as anyone else might've.

"I wouldn't finish a song if I don't think it has something special about it," he told NPR recently, "(but) I certainly didn't listen to the final playback and go, you know, 'Punch the sky, that's it! Hitsville, here we come!'"

If you've been in public or on the Internet over the



Gotye's unique approach to writing likely has a lot to do with why he's managed to craft a monster radio hit that sounds like precious few other monster hits.

past six months, you've almost certainly stumbled across the tune, a slow-burning breakup study that gradually and gracefully piles on and then strips off layers of melody and rhythm, and reaches its narrative and musical zenith in its belted chorus: "No you didn't have to stoop so low, have your friends collect your records and then change your number / I guess that I don't need that though, now you're just somebody that I used to know." It's universal stuff, the bitter breakup lament. But "Somebody" sounds little like the breakup laments we've heard on the radio before.

Gotye's unique approach to writing likely has a lot to do with why he's managed to craft a monster radio hit that sounds like precious few other monster hits, without necessarily intending to. A multi-instrumentalist with a background, largely, in drums, he gathers various instruments, samples found sounds and old records and plays the pieces like an instrument too, layers delicately and then aggressively, drives forward and pulls back. On 2012 set *Making Mirrors* (from which "Somebody" is culled), you hear a cheap vintage organ, sampled steel drums, the calls of frogs that live near his parents' Victoria, Australia

home. The results, at least in terms of piece-by-piece complexity, feel almost symphonic; his natural knack for memorable melody melds that all into something that's as easily likable as it is mentally compelling.

But that sensibility might be *Making Mirrors'* only wholly consistent element. Much of the album's front half feels at least of a vibe piece with "Somebody" — the propulsive bass, dirty fuzzy guitar punches and inherent danceability of "Easy Way Out" make it so the song wouldn't sound entirely out of place on a bill with fellow quirky hit-makers Foster the People; "Eyes Wide Open" makes healthy use of Gotye's reedy wail, its repetitive and sticky chorus smartly shifting from a galloping rhythm into a sparse, pounded one. Elsewhere, Gotye's wild creativity takes the LP in less expected directions: "I Feel Better" sounds rooted in a Motown influence, though it's wrapped up like Steve Winwood/Phil Collins-style '80s pop; "State of the Art" grooves along on reggae-vibed upswept guitar punches and a wildly down-pitched vocal; "Don't Worry We'll Be Watching You" lurches with a mystery-movie bass melody and electronic beats.

The ping-pong aesthetic means *Making Mirrors* is more of a challenging listen than the LPs issued by most of Gotye's high-charting brethren;

it also means that a thumbs up or thumbs down for "Somebody That I Used to Know" doesn't necessarily predict your reaction to the full LP, or to Gotye.

And it's looking like even that consistent eclecticism isn't set to stay consistent in the wake of "Somebody That I Used to Know" and its star-making rise. Talking with the U.K.'s *NME* in May, Gotye said *Making Mirrors'* follow-up — the release of which is likely a good ways away, as he continues to globetrot in support of the album and single — will likely feature more collaboration, fewer left turns toward the outer reaches of his tastes. It'll be "a more traditional record, focusing more on chords and harmonies and things like that," he said. Which, for a style-skipping songwriter geared toward wringing success out of the unexpected, might be the most challenging — and thus, fitting — next step.

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.

PITBULL, HORACIO PALENCIA, UNIVERSAL MUSIC PUBLISHING GROUP AND MORE HONORED AT BMI LATIN AWARDS

BMI honored the songwriters and publishers of Latin music's most-performed songs on U.S. radio and television at the 19th annual BMI Latin Music Awards on March 30 at the Encore Las Vegas.

International superstar Pitbull received the BMI President's Award in recognition of his profound influence on the entire entertainment industry. As the 2012 recipient, Pitbull joins an elite list of past honorees that includes Juanes, Kike Santander, Taylor Swift, Emilio and Gloria Estefan, and Willie Nelson. To celebrate, Pitbull treated attendees to a dynamic performance.

As further evidence of his incredible success, Pitbull returned to the stage to share the BMI Latin Songwriter of the Year win with Juan Luis Morena Luna "Wisín," Llandel Veguilla Malavé "Yandel" and Espinoza Paz. The four honorees reflect the diversity of modern Latin music, from Pitbull's chart-topping hip-hop and Wisín & Yandel's edgy reggaeton, to Espinoza Paz's soulful Regional Mexican compositions.

"Niña De Mi Corazón" earned BMI Latin Song of the Year for songwriter Horacio Palencia and Ferca Global Publishing. "Niña De Mi Corazón" was recorded by La Arrolladora Banda El Limón.

Universal Music Publishing Group garnered its second consecutive BMI Latin Publisher of the Year win thanks to contributing 11 songs to the year's most-performed list.

The 19th annual BMI Latin Music Awards were hosted by BMI President & CEO Del Bryant and Delia Orjuela, BMI Vice President, Latin Music. BMI represents Latin songwriters based in the U.S. and around the globe through reciprocal agreements with sister performing right organizations in the songwriters' home countries. For a complete list of winners, visit BMI.com.



Pitbull shows off his President's Award trophy.



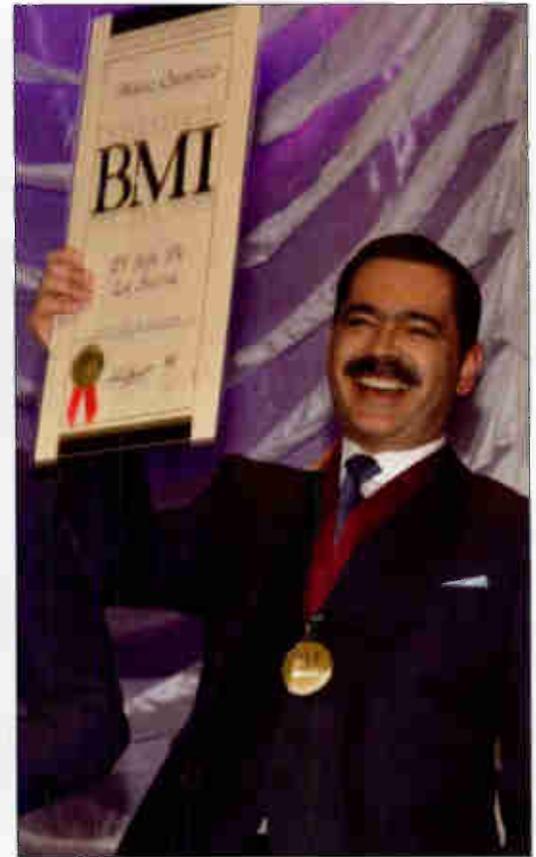
BMI President & CEO Del Bryant, Pitbull and BMI's Delia Orjuela celebrate Pitbull's big year.

PHOTOS BY LESTER COHEN/WIREIMAGE



Pitbull ignites the crowd of top songwriters and music publishers.

Mario Quintero accepts his 26th BMI Latin Award.



A collection of the night's big winners gather for a photo. Pictured are BMI's Mike O'Neill; Song of the Year writer Horacio Palencia; Fernando Camacho of Ferca Global Publishing, publishers of Song of the Year; Eddie Fernandez of Universal Music Publishing Group Latin America, winners of Publisher of the Year; BMI's Delia Orjuela; Fernando Rojo of Universal Music Publishing Group Latin America, winners of Publisher of the Year; and BMI's Phil Graham.

PHOTO BY EDDIE SAKAKI



**SONGWRITER OF THE YEAR
ESPINOZA PAZ**

**PRESIDENT'S AWARD
PITBULL
SONGWRITER OF THE YEAR**

**SONGWRITERS OF THE YEAR
WISIN Y YANDEL**

**SONG OF THE YEAR
"NIÑA DE MI CORAZÓN"
HORACIO PALENCIA**

BMI

LATIN AWARDS

**PUBLISHER OF THE YEAR
UNIVERSAL MUSIC
PUBLISHING GROUP**

Al Diablo Lo Nuestro
Espinoza Paz
Editora Arpa Musical

Amarte A La Antigua
Pako Lugo (SACM)
Universal Music-Careers

Ando Bien Pedo (2nd Award)
Marco Figueroa
Editora Arpa Musical

Arrastrando Las Patas
Larry Hernández
Mendieta Music Publishing

Bachata En Fukuoka
Juan Luis Guerra

Bon Bon
Renato Carosone (SIAE)
Armando "Pitbull" Perez
Nicola Salerno (SIAE)
Beechwood Music Corporation
Pitbull's Legacy

Comandos Del MP
Miguel Gaxiola
Worldwide Music Primavera

Convénceme
Luis Carlos Monroy
Adrián Pieragostino
Luimon Music LLC
Universal Music-Careers

Corazón Sin Cara
Geoffrey "Prince Royce" Rojas
2 Strong Publishing
Songs of Top Stop Music
Publishing
Warner-Tamerlane Publishing
Corp.

Cuando, Cuando Es?
Vladimir Felix
El Artesano Music Publishing,
Inc.

Dandole
Joel "Jowell" Muñoz
José "Gocho" Torres
EMI-Blackwood Music, Inc.
New Era Entertainment Publishing

Danza Kuduro
Faouze Barkati (SACEM)
Philippe Louis Lucenzo De
Oliveira (SACEM)
Ali Fitzgerald Moore (SACEM)
Don Omar
Fabrice Toigo (SACEM)
Catherine's Peak Music
Crown P Music Publishing
EMI-Blackwood Music, Inc.

Dime Que Me Quieres
Luciano Luna
ICA Music Publishing

Dime Una Y Otra Vez
Arturo Leyva
Briviva Music
Edimal USA LLC
Paloma Hits Music

El Buchón
Alex Gonzalez
Jose Suarez Contreras
Mundomax Publishing

El Jefe De La Sierra
Mario Quintero
Canciones Primo Music

El Trokero Lokochón
Javier González "El Tamarindo"
DEL Melodies

En Cambio Tú
Humberto Plancarte Farfán
Eclipyty

En Preparación
Gerardo Ortiz
RCP Global Publishing

Estoy Enamorado
Juan Luis Morera Luna "Wisin"
Ernesto Fidel Padilla "Nesty"
Llandel Veguilla Malavé "Yandel"
La Mente Maestra Music
Publishing
Universal-Música Unica Publishing

Gitana
Ian Dench (PRS)
Amanda Ghost (PRS)

Evan Rogers
Shakira
Carl Sturken
Bayjun Beat Music
EMI-Blackwood Music, Inc.
Songs of Kobalt Music Publishing
Songs of Universal, Inc.
Sony/ATV Melody

Hasta Mi Último Día
Jorge Octavio Domínguez
Guzmán
Octavio "Tavo" Lara (SACM)
EMI-Blackwood Music, Inc.
Repertorio Vega

I Like It
Armando "Pitbull" Perez
RedOne
Pitbull's Legacy
Songs of RedOne
Sony/ATV Songs LLC

Increible
Gerardo Ortiz
RCP Global Publishing

La Despedida
Eliezer García
Eduardo López
Los De La Nasa Publishing

La Escuelita
Espinoza Paz
Editora Arpa Musical

La María
Abraham López Guerrero
Editora Marcha Musical
JA International Publishing

La Vida Es Así
Marcos Masís
"Tainy"
Martha "Ivy Queen" Pesante
Francisco Saldaña "Luny"
Blue Kraft Music Publishing
EMI-Blackwood Music, Inc.
Sony/ATV Latin Music
Publishing LLC

Llueve El Amor
Joel Baez Nieves
Perfect Musical Latin

Lo Mejor De Mi Vida (Eres Tú)
Ricky Martin
Dharmik Music

Loco
Giann Arias Colón
Vladimir Felix
Joel "Jowell" Muñoz
Randy Ortiz
El Artesano Music Publishing,
Inc.
EMI-Blackwood Music, Inc.
Leon Blanco Music Publishing

Me Duele
Roberto Tapia
Roberto Tapia Music

Me Encantaría
Bernardo Eloy Urías Camacho
Colden Huina Publishing
Company, Inc.

Millionario De Amor
Edgar Cortázar
Warner-Tamerlane Publishing
Corp.

Ni Lo Intentes
Juan José Leyva
Luciano Luna
Juan Diego Sandoval
Editora Marcha Musical
JA International Publishing

Niña De Mi Corazón
Horacio Palencia
Ferca Global Publishing

No Me Digas Que No
Juan Luis Morera Luna "Wisin"
Llandel Veguilla Malavé "Yandel"
Universal-Música Unica Publishing

No Puedo Volver
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Johnny Lee Rosas
EMI-Blackwood Music, Inc.
Good I Publishing LLC

Pistear, Pistear, Pistear
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Javier González "El Tamarindo"
Editora Arpa Musical

Ponte En Mi Lugar
Espinoza Paz
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Quiereme Pa' Que Te Quieran
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Julio M. "Lenny" González
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Miguel Mendoza
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Shut It Down
Armando "Pitbull" Perez
Clinton Sparks
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Pitbull's Legacy

Stand By Me
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Tu Angelito
Miguel Ignacio Mendoza "Nacho"
Jesús Alberto Miranda "Chino"
Pablo Villalobos
Universal-Música Unica Publishing

Tu Boca
Jandy Feliz
Universal-Música Unica Publishing

Waka Waka (This Time For Africa)
Shakira
Aniwi Music LLC
Sony/ATV Melody

Y No Regresas
Juanes
Universal-Songs of PolyGram
International, Inc.

Yerbatero
Juanes
Universal-Songs of PolyGram
International, Inc.

RICKY MARTIN: STILL WRITING HIS OWN STORY

By Ellen Mallernee Barnes

There are lots of things to know about Ricky Martin; the most important is that he is kind. This shows up in the way his penny-colored eyes crease when he smiles, and in his emergence as an artist who is patently himself and newly committed to spreading a message of self-love and equality. And while kindness may not seem to count for much these days, outside of sheer talent, it's the very quality that's allowed this 30-year music veteran to not only thrive, but to at long last create his own space in an industry that's notoriously hungry for the next big thing.

The Ricky Martin story is nothing short of fascinating, every bit worthy of his 2010 autobiography, *Me*, which chronicled his pre-teen rise to fame in Menudo, his soap star past, and his unprecedented success moving 60 million albums thanks to global chart-toppers like "Living La Vida Loca," "She Bangs," and "La Copa de la Vida." And then there's part two of the Ricky Martin story, which is still being written.

In spite of having two busy toddlers underfoot, Martin remains very much in the public eye — just recently gracing the "50 Most Beautiful Hispanic Celebrities" *People* cover, guest starring on *Glee*, introducing President Obama at a fundraiser and performing at the Tony Awards along with the cast of *Evita*. As Che in Broadway's *Evita*, Martin will tackle eight shows a week for the duration of the show. In spite of the crush of work, the Puerto Rican pop star and actor, now 40, seems more content than ever before, and reviews of his performance have been nothing short of glowing. Martin is right at home on the theater stage; wearing working-class suspenders and a sweeping mustache, he gyrates his hips and belts his numbers, effectively turning even



The Ricky Martin story is nothing short of fascinating, every bit worthy of his 2010 autobiography, *Me*, which chronicled his pre-teen rise to fame in Menudo, his soap star past, and his unprecedented success moving 60 million albums.

Broadway audiences into squeal-fests. "My mission was to make girls scream," Martin has said of the pop star pursuits of his past. Some things never change.

At age eight, Martin — the son of an accountant and a psychologist — began acting in TV commercials before setting his sights on Puerto Rican boy band Menudo. Martin tried out three times before landing a spot in the band at age 12. By 17, he was

burned out from rigorous touring, vocal and dance training. Nonetheless, Menudo had taught him an appreciation for fainting fans and serious stardom.

In 1991, Martin released his self-titled solo debut and went on to a stint on *General Hospital*, where he played a long-haired Latin lover/singer. In the meantime, his music career hung on a queue of Spanish language ballads — until he could convince his record label to let him have a go at combining Hispanic rhythms with the pop he loved. This produced "Livin' La Vida Loca," released on his self-titled English language debut, which won a Grammy for Best Pop Album and officially launched global Martin mania. Subsequent albums brought more top pop songs and endless world tours, and by 2007, Martin was burned out. Again. This time it would take a three-year break from show biz to restore the heart-throb to his purpose, his identity, and his career.

By the time Martin returned in 2010, he'd become a father, founded the Ricky Martin Foundation to fight human trafficking, and revealed to the world that he was gay. The relief and joy that accompanied his announcement were evident on the 2011 release, *Música + Alma + Sexo*, which won the strongest chart debut for a Spanish language album in 15 years. The inspiration for Martin's ebullient hit single from that album, "The Best Thing About Me Is You": his young sons.

Of fatherhood, Martin recently told *Vanity Fair*, "Everything is different, right down to the way I drive my car. I speed less, thinking, 'If I'm not here to take care of my sons, what would happen to them?' I've learned what's important: to keep the child inside alive and play hide-and-seek."

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

PHOTO BY OMAR CRUZ

For One Direction, The Choreography Lies In Tenacity

By M. Sean Ryan

At first, they failed. In 2010, well before any BRIT Awards or shrieking arenas, Niall Horan, Zayn Malik, Liam Payne, Harry Styles and Louis Tomlinson each auditioned as soloists for the seventh season of the British *X Factor*. Though promising, all five missed the cut for the "Boys" category.

At the behest of the show's judges, including its founder Simon Cowell and ex-Pussycat Doll leader Nichole Scherzinger, the budding vocalists re-approached the *X Factor*'s qualifying round together, as a unit. The fledgling One Direction passed its audition, and in the ensuing five weeks the group progressed from admittedly not knowing what harmony was to coordinating its own arrangements for the songs they performed.

The five youngsters, all either English or Irish and under 19 years of age at the time, impressed a tough egg to crack: "They didn't want to be molded," Cowell told *Rolling Stone* this year. From the point of its formation, he added, the group was possessed by strong sense of self and, well, *direction*. Although One Direction failed to win the overall *X Factor* competition, placing third, Cowell deems the band "an ambassador of the show."

That's because One Direction, or 1D, has since become an inescapable, global ambassador to rekindled teen-pop adulation. Even before the television contest had finished, the band was drawing hundreds of fans to the studios where *X Factor* was recorded. Afterward, there was a near-rabid demand for the slick and effortless stagecraft that set One Direction apart from the more polished, choreographed boy bands of the past.

At the end of 2011, in little more than a month, 1D's *Up All Night* became the fastest selling UK debut by any band last year. Last March, it debuted immediately atop Billboard's pop charts and Canada's



If there's one thing One Direction has shown to this point, it's that the band has built a bracing movement by persevering through both setbacks and success.

Albums Chart — a feat that One Direction repeated in 15 other countries.

Propelled by the airtight songcraft of elite songwriters and producers like RedOne, Ed Sheeran and Kelly Clarkson, *Up All Night* sold more than two million copies by June of this year. That was due largely to the appeal of three courtly singles: "Gotta Be You," "One Thing" and "What Makes you Beautiful," which was voted Best British Single at this year's BRIT Awards. But 1D's success is also due in no small part to the quintet's savvy employ of Twitter and other social platforms that kept them tightly engaged with a young fan base throughout a lightning-quick rise to stardom.

Reporters describe that ascent as a new British invasion — if not for arriving in lockstep with fellow English-Irish boy band The Wanted and on the heels of Adele's chart domination, then at the very least for the Beatles-like mania that trailed One Direction around New York City this spring. 1D's first appearance in the Big Apple included stops at *Saturday Night Live* and the Beacon Theatre. But it was the band's *Today Show* appearance that shut down city streets for blocks, bringing an estimated 15,000 teens and tweens to Rockefeller Center—a surge rivaling prior performances by longer-established stars like Lady Gaga and Justin Bieber.

The headlining tour that's followed has been similarly unrelenting. Many of One Direction's American tour dates required the booking of last-minute matinees, exacting a grueling performance toll on the band

of still 18-to-20-year-olds. And there's little evidence that the tidal wave is likely to diminish anytime soon: A world tour is planned for 2013 and the arena shows are already selling out, some 18 months in advance.

But if there's one thing One Direction has shown to this point, it's that the band has built a bracing movement by persevering through both setbacks and success. Naturally, the boy band hasn't been complacent in the face of the seemingly unending tour circuit; with some recording stops in Sweden, they're already hard at work on their massively anticipated follow-up album.

"We're always writing on the road and in hotels and airports," 1D's Harry Styles told English tabloid *The Sun*. His band-mate Louis Tomlinson told another reporter, "We're writing songs about being away from home, being away from our girlfriends, that kind of thing." While the singers hint they're aiming for a grungier, more rock-bent sound, they stress that shouldering more songwriting responsibility is most important.

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.

With 'Living Things,' Linkin Park Reconcile Past and Present

By Russell Hall

Who knew, back when Linkin Park released *Hybrid Theory* in 2000, that the very title of that debut disc would constitute a career philosophy? While it's true that that album sometimes ventured beyond the monolithic rap-rock of Linkin Park's peers, few could have predicted the stylistic mashups that would define the band's later work. 2003's *Meteora* stayed the course, more or less, but with *Minutes to Midnight*, their 2007 effort, Linkin Park detoured significantly from the nu-metal path, working moody textures and an atmospheric vibe into their sound. 2010's *A Thousand Suns* ventured even farther afield, incorporating dance beats into the mix and at times dispensing with song structure.

"With 'Minutes to Midnight,' and even more so with 'A Thousand Suns,' we were making an effort to get away from the sound of the first two records," co-frontman Mike Shinoda told *New Musical Express*, earlier this year. "We felt if we made a third record that sounded like [the first two], we would be pigeonholed into doing that forever."

Shinoda's co-vocalist, Chester Bennington, had expressed similar sentiments to *Kerrang!* two years earlier. "We looked at some of the bands we wanted to emulate — bands like U2 and The Beatles," he said. "Those are bands that changed their style at will."

Invoking the likes of U2 and The Beatles would have seemed wildly incongruent when Linkin Park first came onto the scene. Having settled on a six-piece lineup that included dual-frontmen in Bennington and Shinoda, the southern California outfit struck nu-metal gold right out of the chute. Fusing aggressive rap-rock to booming choruses and a heavily-processed guitar sound, the band scored massive hits with tracks like "Crawling" and "Numb." In the end, *Hybrid Theory* garnered three Grammy nominations, sold seven-million-plus copies and established Linkin Park as one of modern rock's primary figureheads.

Fast forward 12 years, and Linkin Park has found a way to consolidate the entire spectrum of its varied past. *Living Things*, the band's latest album, weaves together the ambitious experimentation of recent efforts with the roaring, infectious sound that attracted fans to the group in the first

place. Working with producer Rick Rubin, who also manned the boards for the band's previous two discs, Linkin Park no longer felt compelled to reject anything that might smack of a retrenchment, or a return to what it once did best.

"On the last two albums, if someone brought in a song that felt very 'Linkin Park,' we were like, 'Mmm, let's move on,'" Bennington told *Spin*, in April of this year. "We now know we have the skills and the tools to take those ideas and make them into what we're actually looking for, as opposed to getting into it and discovering that it just sounds really nu-metal. That's always going to be gross to us, but we can take elements of that and reinvent the vibe, make it new and fresh."

Reflecting that hard-earned confidence, *Living Things* comes off as both adventurous and cohesive. "Lost in the Echo" finds Shinoda rapping over stuttering electronica textures while Bennington offers up a chorus as catchy as anything in the band's repertoire. The anthem-like "Burn it Down" hits like a hammer wrapped in a pillow, as Shinoda's rap bites hard into Bennington's near-pop-like, arena-ready vocals. "Lies Greed Misery" puts Bennington's primal scream front and center, but even the most assaultive moments somehow sound nuanced and infused with wisdom.

"Mike and I naturally gravitate toward ideas that inspire lots of melodies," Bennington told *Kerrang!*, earlier this year. "From there, the songs let us know whether they're good or not. The ones that become really hard to work on fall to the side, and the ones that stick around are those that inspire us, lend themselves to lots of different changes, and [become] easy to write lyrics or melodies to. There are so many different sides to Linkin Park, and [with this album] we're tapping into each of them."

Shinoda shares that sentiment, adding that the band's open-mindedness, with regard to style, will always be a key factor in the group's longevity. "Our tastes have gotten even broader, if you can imagine that," he told *Spin*. "It's what we've based our career

on — that we have a little bit of something for everyone. That's been our little fountain of youth."

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

Fast forward 12 years, and Linkin Park has found a way to consolidate the entire spectrum of its varied past.



World Radio History

Carole King, Ester Dean, Benny Blanco and Pitbull Win Top Honors at 60th Annual BMI Pop Awards

BMI honored the songwriters and music publishers behind the year's most-performed songs at the organization's 60th annual Pop Awards, held May 15 at the Beverly Wilshire Hotel in Beverly Hills.

Carole King received the BMI Icon Award recognizing the "unique and indelible influence on generations of music makers" she has made through her incomparable catalog as a songwriter and recording artist.

Ester Dean, Benny Blanco and Pitbull all earned the coveted BMI Pop Songwriter of the Year title. Dean, Blanco and Pitbull each contributed five songs to the year's most



BMI's Barbara Cane, Icon honoree Carole King, and BMI President and CEO Del Bryant catch up.



BMI Pop Songwriters of the Year Ester Dean and Benny Blanco pose backstage.

performed list. Dean composed "What's My Name?," "Rude Boy," "S&M," "Super Bass" and "Firework"; Blanco wrote "Blow," "Please Don't Go," "Teenage Dream," "We R Who We R" and "Dynamite"; and Pitbull penned "DJ Got Us Fallin' In Love," "Give Me Everything," "Hey Baby (Drop It to the Floor)," "I Like It" and "On the Floor."

Dean enjoyed an especially big night, as "Firework" clinched BMI Pop Song of the Year honors for her and co-writer Sandy Vee, as well as publishers Dat Damn Dean Music and permusic III, Ltd.

With 10 songs among the year's most-performed, Universal Music Publishing



"Firework" co-writers Sandy Vee and Ester Dean celebrate winning Song of the Year with Del Bryant.

Group claimed the prestigious BMI Pop Publisher of the Year crystal.

Carole King was born in Brooklyn, and her songwriting career ignited nearby in Manhattan with Don Kirshner's Aldon Music in the early 60s. With writing partner and then-husband Gerry Goffin, King topped charts with the Shirelles' "Will You Still Love Me Tomorrow," then Bobby Vee's "Take Good Care of My Baby." A flood of hits followed: Little Eva's "Loco-Motion," the Chiffons' "One Fine Day," the Monkees' "Pleasant Valley Sunday," the Drifters' "Up on the Roof," Aretha Franklin's "(You Make Me Feel Like) A Natural Woman," the Crystals' "He Hit Me (And It Felt Like a Kiss)" and more. When she released her own album *Tapestry* in 1971, breathtaking songs such as "So Far Away," "It's Too Late," "I Feel the Earth Move" and "You've Got a Friend" (also recorded by close friend James Taylor) propelled King to four Grammy wins and fueled the album's six-year stay on the charts. King became a superstar, and *Tapestry* became the biggest-selling album of the era. To date, more than 400 of King's timeless compositions have been recorded by more than 1000 artists, resulting in 100 hit singles, many reaching No. 1. She has won 31 BMI songwriting awards spanning pop, R&B and country categories, and 18 of her compositions have earned more than one million performances. King is a member of the Songwriters Hall of Fame and Rock and Roll Hall of Fame.

For a complete list of winners, visit BMI.com.



The all-star tribute to Carole King featured (clockwise) Haley Reinhart delivering "Beautiful"; Colbie Caillat performing "Will You Still Love Me Tomorrow"; and Peter Noone of Herman's Hermits with "I'm Into Something Good."

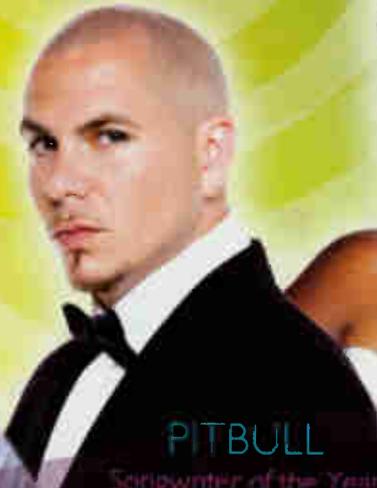


Universal Music Publishing Group's David Kokakis and Evan Lamberg, BMI's Barbara Cane, Universal Music Publishing Group's Monti Olson, Lindsey Lanier, Ethiopia Habtemariam, Jill Tschogl, Jessica Rivera, Zach Horowitz, Brian Lambert, Joe Maggini, and Donna Caseine pose with the Publisher of the Year crystal.

BMI® 2012 POP AWARDS



BENNY BLANCO
Songwriter of the Year



PITBULL
Songwriter of the Year



ESTER DEAN
Songwriter of the Year
Song of the Year
"Firework"
Dat Damn Dean Music
peermusic III, Ltd



CAROLE KING
BMI ICON

Publisher of the Year
UNIVERSAL MUSIC PUBLISHING

ALL IN
Jude Cole
Jason Wade
Jason Wade Music
Jeseth Music

ANIMAL
Chris Allen
Elaine Bradley
Branden Campbell
Tyler Glenn
Tim Pagnotta
Downtown DMP Songs

BLOW
Ke\$ha
Benjamin "Benny Blanco" Levin
Dynamite Cop Music
Matza Ball Music
Where Da Kasz At?

BORN THIS WAY
Fernando Garibay
Lady Gaga
Garbay Music Publishing
House of Gaga Publishing, Inc
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp

CLUB CAN'T HANDLE ME
Kasia Livingston
Giorgio Tuinfort
Art In The Fodder Music
Dad's Dreamer
Sony/ATV Songs LLC

DJ GOT US FALLIN' IN LOVE
Savan Kotecha
Armando "Pitbull" Perez
Johan "Shellback" Schuster (STIM)
EMI Blackwood Music, Inc
Oh Suki Music, Inc
Pitbull's Legacy
Songs of Kobalt Music Publishing

DYNAMITE (2nd Award)
Benjamin "Benny Blanco" Levin
Bonnie McKee
Bonnie McKee Music
CYP Two Publishing
Matza Ball Music
Where Da Kasz At?

EDGE OF GLORY
Fernando Garibay
Lady Gaga
Garbay Music Publishing
House of Gaga Publishing, Inc
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp

FIREWORK
Ester Dean
Dat Damn Dean Music
peermusic III, Ltd

FOR THE FIRST TIME
Daniel O'Donoghue (PRS/IMRO)
Mark Sheehan (PRS/IMRO)
Universal Music-Z Songs

FORGET YOU
Cee Lo Green
BMG Chrysalis
God Given Music

GIVE ME EVERYTHING
Afrojack (BUMA)
Armando "Pitbull" Perez
Sony/ATV Songs LLC
Tenyor Music

GOOD LIFE
Noel Zancanella
Songs of Patriot Games

GRENADE
Claude Kelly
Andrew Wyatt
Downtown DMP Songs
Studio Beast Music
Warner-Tamerlane Publishing Corp

HEY BABY (DROP IT TO THE FLOOR)
Armando "Pitbull" Perez
T-Pain
Sandy Vee
Nappypub Music
Pitbull's Legacy
Ultra Empire Music
Universal Music-Z Songs
I LIKE IT

Armando "Pitbull" Perez
RedOne
Pitbull's Legacy
Songs of RedOne
Sony/ATV Songs LLC

JAR OF HEARTS
Christina Perri
Miss Perri Lane Publishing

JUST A DREAM
David Ryan Harris
Jim Jonsin
EMI-Blackwood Music, Inc
Jimpub Music
Peace Pourage Music

JUST CAN'T GET ENOUGH
apl de ap
Rodney Jerkins
Stephen Shadowen
Taboo
will i am
apl.de.ap publishing, llc
BMG Sapphire Songs
i.am composing llc
Rodney Jerkins Productions, Inc
Tab Magnetic Publishing

KEEP YOUR HEAD UP
Andy Grammer
S Curve Songs Worldwide

LAST FRIDAY NIGHT (T.G.I.F.)
Bonnie McKee
Bonnie McKee Music
CYP Two Publishing
Where Da Kasz At?

LIKE A G6

Jae "J-Splif" Choung
James "Prohgress" Roh
Fmonyordial Publishing
Hunnypot Happenings

MARRY ME
David Katz
EMI-Blackwood Music, Inc
Reptilian Music

MAYBE
Emma Anzai (APRA)
Marta Frederiksen
Shimon Moore (APRA)

Sienna Sienna Songs
Songs of Kobalt Music Publishing

MINE
Taylor Swift
Sony/ATV Songs LLC
Taylor Swift Music

NEVER GONNA LEAVE THIS BED
Jesse Carmichael
Adam Levine
Mickey Madden
February Twenty-Second Music
Universal Music Careers

NOTHIN' ON YOU
Bo B
Ham Squad Music
Songs of Universal, Inc

OMG
will.i.am
BMG Sapphire Songs
i.am composing llc

ON THE FLOOR
Bilal "The Chef" Haji
Kinda Hamid (STIM)
Achraf "AJ Junior" Jannusi
Armando "Pitbull" Perez
RedOne
Geraldo "Teddy Sky" Sandell (STIM)
2101 Songs
Pitbull's Legacy
Songs of RedOne
Sony/ATV Songs LLC

ONLY GIRL (IN THE WORLD)
Sandy Vee
Ultra Empire Music

PERFECT
Pink
Johan "Shellback" Schuster (STIM)
EMI-Blackwood Music, Inc
Pink Inside Publishing
Songs of Kobalt Music Publishing

PLEASE DON'T GO
Benjamin "Benny Blanco" Levin
World Radio History

Matza Ball Music
Where Da Kasz At?

PUMPED UP KICKS
Mark Foster
Smms Coffee and Tea Music Publishing

RAISE YOUR GLASS
Pink
Johan "Shellback" Schuster (STIM)
EMI-Blackwood Music, Inc.
Pink Inside Publishing
Songs of Kobalt Music Publishing

ROCKETEER
Jae "J-Splif" Choung
James "Prohgress" Roh
Ray Romulus
Jonathan Yip
Fmonyordial Publishing
Hunnypot Happenings
Music For Milo
Please Enjoy The Music
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp

ROLLING IN THE DEEP
Adele (PRS)
Paul Epworth
EMI-Blackwood Music, Inc
Universal-Songs of PolyGram International, Inc

RUDE BOY
Ester Dean
Makeba Riddick
Rihanna
Rob Swire (PRS)
Annarhi Music LLC
BMG Chrysalis
Dat Damn Dean Music
EMI-Blackwood Music, Inc
Janice Combs Music
peermusic III, Ltd
Yoga Flames Publishing

S&M
Ester Dean
Sandy Vee
Dat Damn Dean Music
peermusic III, Ltd.

Ultra Empire Music

SEPTEMBER
Chris Daughtry
Josh Steely
Steelysongs
Surface Pretty Deep Ugly Music
Universal Music-Careers

SING
Frankfero
Ray Toro
Gerard Way
Mikey Way
Better Living Industries

SUPER BASS
Ester Dean
Daniel "Kane Beatz" Johnson
Nicki Minaj
Artist IDI Publishing Group
Dat Damn Dean Music
Harajuku Barbie Music
Money Mack Music
peermusic III, Ltd
Songs of Universal, Inc

TEENAGE DREAM
Benjamin "Benny Blanco" Levin
Bonnie McKee
Bonnie McKee Music
CYP Two Publishing
Matza Ball Music
Where Da Kasz At?

TILL THE WORLD ENDS
Ke\$ha
Dynamite Cop Music
Where Da Kasz At?

TONIGHT (I'M LOVIN' YOU)
Lauren Christy
Lauren Christy Songs
Universal Music-Careers

TONIGHT TONIGHT
Evan Bogart
Ryan Keith Follse
Nash Overstreet
Here's Lookin' At You Kidd Music
Magic Midas
Nash O Music

Scarlet Moon Music, Inc
Sleep When I'm Rich Music
Sony/ATV Songs LLC
WAITING FOR THE END
Chester Bennington
Rob Bourdon
Brad Delsou
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

WE R WHO WE R
Ke\$ha
Benjamin "Benny Blanco" Levin
Dynamite Cop Music
Matza Ball Music
Where Da Kasz At?

WHAT THE HELL
Johan "Shellback" Schuster (STIM)
Songs of Kobalt Music Publishing

WHAT'S MY NAME?
Ester Dean
Drake (SOCAN)
Dat Damn Dean Music
EMI-Blackwood Music, Inc.
Live Write LLC
peermusic III, Ltd

YEAH 3X
Chris Brown
Kevin McCall, Jr.
Culture Beyond Ur Experience Publishing
Kmacificent
Songs of Universal, Inc

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ROLFE KENT

FILM AND TV MUSIC'S ADVENTUROUS COMPOSER RECEIVES TOP HONOR

By Jon Burlingame

English composer Rolfe Kent, asked about winning this year's BMI Richard Kirk Award for career achievement, laughs and says, "It's nice, so early in my career, to get a kick up the backside and told to do better." (A moment later, he turns serious and admits that "it's a very great honor to be singled out and a very kind thing to receive.")

Kent — the composer of *Sideways*, *About Schmidt*, *Up in the Air* and the theme for TV's *Dexter* — has a penchant for finding fresh sounds, and a delicate musical touch for stories that combine both comedy and drama, making him a sought-after collaborator in the pressure-cooker world of movie music.

"Rolfe taught me to be more open-minded," says Jason Reitman, director of *Up in the Air*. "I know there are going to be instruments that I've never seen nor heard of, new sounds that I don't associate with other movies. That was scary at first; then it became very exciting."

"With Rolfe," adds director Alexander Payne (*Sideways*, *About Schmidt*), "I have a constantly expanding idea of what music can do with film. Film and music are best friends, and I needed a good friend in real life, like Rolfe, so that our films and our music can have something of the same relationship."

Kent's other films range from raucous comedies (*Wedding Crashers*, *Mean Girls*) to serious dramas (*The Lucky Ones*, *Reign Over Me*), old-fashioned romance (*Kate & Leopold*, *Just Like Heaven*) and a few that combine elements of all of those (*Legally Blonde*, *Election*).

"It's always a challenge to try and discover something that will make a



Who else would have thought of a Chinese erhu for a film like *Up in the Air*? Or an African choir for *Mean Girls*?

contribution," Kent says. "It's always about what didn't make it from screenplay to screen, and how can music

help with that? The film is the film, and you can't trample on it. But you can invade it. It may seem cheeky or bold, I'm not sure which, but it's what I like to do.

"The most fun," he adds, "is always the moment of discovery, the moment that it all fits together. I'm generally alone in a room with the film and my instruments, trying something and suddenly it just thrills me. I'm full of anticipation as to what the director will make of it, because it's often nothing that we discussed. So in a way it feels very naughty."

Kent's background is as offbeat and eclectic as anyone currently working in films. His degree is in psychology, not music, and he is largely self-taught as a composer — although, he points out, "I did manage to do my final dissertation in 'mood induction using music.' I strongly believe that what we're really doing is wrangling emotion. We as composers need to forget about 'writing music' and focus on what it is that's going to induce a certain emotional state."

Other directors praise Kent's ability to understand a film's deepest needs: "I can talk emotionally to Rolfe and he's able to take my gibberish and actually transpose it

into music," says Richard Shepard (director of *The Hunting Party* and *The Matador*). "He can do drama and thriller, funny material and dark material, and he's able to find humanity in all of them. He's a Renaissance man."

And Kent consistently surprises. Someone once said that the composer has "an aversion to the anticipated." Who else would have thought of a Chinese erhu for a film like *Up in the Air*? Or an African choir for *Mean Girls*? Or a Turkish saz and Latin percussion for a serial killer in *Dexter*? Or 1960s Italian-style jazz for a wine snob in *Sideways*?

"There's a lot of throwing things at the wall and seeing what sticks," Kent explains. "What's great is when you have a director who is open to all sorts of things. But it's complicated. It just comes down to heart."

Upcoming for Kent is *Gambit*, with Colin Firth and Alan Rickman, a score that the composer describes as "a bit jazzy, a bit mischievous and a bit Henry Mancini." And in his non-film life, he is producing a graphic novel (described as "romantic, epic and operatic") and creating a musical "soundtrack" to accompany it. No doubt it too will be stamped with the Kent trademarks of imagination and those quirky twists and turns we have come to expect.

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

Rolfe Kent Receives Richard Kirk Award at BMI Film/TV Awards

BMI held its annual Film/TV Awards on May 16 at the Beverly Wilshire Hotel in Beverly Hills. The ceremony saluted 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.

Rolfe Kent received BMI's Richard Kirk Award, which is bestowed on composers who have made significant contributions to the realm of film and television music.

Kent also took home two BMI Film/TV crystals for his work on *Mr. Popper's Penguins* and *Dexter*. The evening's other honorees included Mark Mothersbaugh (*21 Jump Street*, *Alvin and the Chipmunks: Chipwrecked*), John Williams (*The Adventures of Tintin*, *War Horse*), Michael Andrews (*Bad Teacher*, *Bridesmaids*), Thomas Newman (*The Help*), Cliff Martinez (*Contagion*), Mychael Danna (*Moneyball*), Christopher Lennertz (*Horrible Bosses*), Aaron Zigman (*Madea's Big Happy Family*), Mike Post (*Rob*), Will Jennings (*American Idol*), Charlie Clouser (*American Horror Story*), David Buckley (PRS) (*The Good Wife*) and Brian Tyler (*Hawaii Five-0*, *Terra Nova*). BMI also celebrated Ludovic Bource's (SACEM) Academy Award win for *The Artist*.

As the 2012 recipient of the Richard Kirk Award, Kent joins a prestigious list that includes David Arnold, Rachel Portman (PRS), 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 Schiffrin, John Barry, Charlie Fox and John Williams.

Rolfe Kent has succeeded in creating a body of work that is fiercely original, musically complex and artistically bold, all in the service of the films and television for which it is composed. His diverse list of credits spans intellectual comedy to slapstick, white-knuckle thrillers to drama. Kent has scored almost 50 films, including

Award-winning composers Atticus Ross (left) and Mark Mothersbaugh catch up with BMI's Doreen Ringer Ross.



BMI President and CEO Del Bryant, Richard Kirk Award recipient Rolfe Kent, and BMI's Doreen Ringer Ross celebrate.



Photos: Randall Michelson

Each year, the BMI Film/TV Awards bring out composing legends. Pictured are award winners Thomas Newman (left) and John Williams (right) with BMI's Doreen Ringer Ross.

the Academy Award-nominated *Up in the Air*, for which he won a Golden Satellite Award; *Sideways*, which earned Kent a Golden Globe nomination and Critics' Choice Award in 2007; *Mr. Popper's Penguins*, *Young Adult*, *Charlie St. Cloud*, *About Schmidt*, *Election*, *Mean Girls*, *Legally Blonde* and *Legally Blonde II*, *Wedding Crashers*, *The Matador*, *Reign Over Me*, *The Hunting Party*, *The Ghosts of Girlfriends Past*, *Thank You for Smoking* and most recently Michael Hoffman's *Gambit*, written by the Coen Brothers and slated for release in January 2013. In television, Kent also composed the Emmy-nominated main title theme for Showtime's runaway hit *Dexter*. An in-demand collaborator, he has established strong working relationships with top-tier directors such as Richard Shepherd, Alexander Payne, Mark Waters, Jason Reitman, and Burr Steers. Kent has received an impressive 13 BMI Film & Television Awards since 2002.

The 2012 BMI Film/TV Awards were hosted by BMI President & CEO Del Bryant and BMI Vice President, Film/TV Relations Doreen Ringer Ross. For a complete list of winners, visit BMI.com.

Will Jennings and Mike Post show off their new trophies. Jennings was honored for his music for *American Idol*, while Post earned a crystal thanks to his work on *Rob*.



Harry Gregson-Williams, BMI's Doreen Ringer Ross, izLER and David Buckley prepare for a big night.



Javier Navarrete, BMI's Doreen Ringer Ross, Mychael Danna and Christopher Lennertz pose on the red carpet before the ceremony. The three composers each took home crystals.



BMI FILM & TV AWARDS



ROLFE KENT
Richard Kirk Award

FILM MUSIC AWARDS

HARRY POTTER AND THE DEATHLY HALLOWS: PART 2
Alexandre Desplat (SACEM)

TRANSFORMERS: DARK OF THE MOON
Steve Jablonsky

CAPTAIN AMERICA: THE FIRST AVENGER
Alan Silvestri

THE HELP
Thomas Newman

BRIDESMAIDS
Michael Andrews

ALVIN AND THE CHIPMUNKS: CHIPWRECKED
Mark Mothersbaugh

THE VOW
Rachel Portman (PRS)

21 JUMP STREET
Mark Mothersbaugh

HORRIBLE BOSSES
Christopher YOUNG

THE GIRL WITH THE DRAGON TATTOO
Atticus Ross

JOURNEY 2: THE MYSTERIOUS ISLAND
Andrew Lockington (SOCAN)

BAD TEACHER
Michael Andrews

COWBOYS & ALIENS
Harry Gregson-Williams

REAL STEEL
Danny Elfman

CRAZY, STUPID, LOVE.
Nick Urata

WAR HORSE
John Williams

THE ADVENTURES OF TINTIN
John Williams

WE BOUGHT A ZOO
Jón Þór Birgisson (PRS)

MONEYBALL
Mychael Danna

CONTAGION
Cliff Martinez

WRATH OF THE TITANS
Javier Navarrete (SGAE)

MR. POPPER'S PENGUINS
Rolfe Kent

CONTRABAND
Clinton Shorter (SOCAN)

UNDERWORLD: AWAKENING
Paul Haslinger

MADEA'S BIG HAPPY FAMILY
Aaron Zigman

THE DEVIL INSIDE
Benjamin Romans

ACADEMY AWARD® WINNER

THE ARTIST
Ludovic Bourque (SACEM)

TELEVISION MUSIC AWARDS

AMERICAN IDOL
Will Jennings

NCIS
Brian Kirk

TWO AND A HALF MEN
Chuck Torre

AMERICA'S GOT TALENT
Jos Jorgensen
Andy Love

THE MENTALIST
Blake Neely
CRIMINAL MINDS
Mark Mancina

CSI
Pete Townshend (PRS)

BLUE BLOODS
Rob Simonsen

MIKE & MOLLY
Keb' Mo'

HAWAII FIVE-0
Keith Power (SOCAN)
Brian Tyler

THE X FACTOR
Jos Jorgensen
Andy Love

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

2 BROKE GIRLS
Peter Bjorn and John (STIM)

ROB
Mike Post

THE GOOD WIFE
David Buckley (PRS)

CSI: MIAMI
Pete Townshend (PRS)
Kevin Kiner

DESPERATE HOUSEWIVES
Danny Elfman
Steve Jablonsky

THE AMAZING RACE
Christopher Franke
Vaughn Johnson
Lee Sanders

UNDERCOVER BOSS
Kenneth Berry
Matt Koskenmaki
John Nooney
Craig Owens
Mark Phillips

BODY OF PROOF
Daniel Licht

RULES OF ENGAGEMENT
George Ritter
Bert Selen

CSI: NY
Pete Townshend (PRS)
Bill Brown

HOW I MET YOUR MOTHER
Carter Bays
Craig Thomas

TERRA NOVA
Brian Tyler

REVENGE
iZLER

THE BACHELOR
Rob Cairns

PRIVATE PRACTICE
Tim Bright
Chad Fischer

CABLE MUSIC AWARDS

FALLING SKIES
Noah Sorota

VICTORIOUS
Michael Corcoran

ROYAL PAINS
Soren Oakes Christensen (KODA)
Per Mølgaard Jørgensen (KODA)
Allan Fjeldgaard Villadsen (KODA)
Steffen Westmark (KODA)

SUITS
Christopher Tyng

TRUE BLOOD
Jace Everett
Nathan Barr

AMERICAN HORROR STORY
Charlie Clouser
César Dávila-Irizarry

FLYING WILD ALASKA
Doug Bossi
Tony Eilers
Mat Morse

WIZARDS OF WAVERLY PLACE
Ryan Elder
Bradley Hamilton
Steve Hampton

THE O'REILLY FACTOR
Phil Garrod
Reed Hays
Scott Schreer

NINJAGO: MASTERS OF SPINJITZU
Michael Kramer
Jay Vincent

SOUTH PARK
Brain
Les Claypool
Larry LaLonde
Jamie Dunlap

PROJECT RUNWAY
Biff Sanders
Adam Sanborne

DEXTER
Rolfe Kent
Daniel Licht

SPANISH-LANGUAGE TELEVISION MUSIC AWARDS

UNA MAID EN MANHATTAN
Marco Flores

TRIUNFO DEL AMOR
José Antonio Farías

bmi.com

BMI's Road to Bonnaroo Brings Nashville to Manchester

Now in its fourth year, the Road to Bonnaroo (RTB) contest featured 24 bands with Nashville ties vying for three slots at Bonnaroo 2012 in Manchester, Tenn. Presented by BMI, Mercy Lounge, the *Nashville Scene* and the Bonnaroo Music & Arts Festival, RTB took place over three designated nights of BMI's free 8 off 8th showcase. Eight bands delivered three-song sets each night, and the winners – By Lightning, Wild Cub and Fly Golden Eagle, each determined on-site by tastemaker and fan voting – performed at Bonnaroo 2012 in the Great Taste Lounge Brewed by Miller Lite.



Pictured at Bonnaroo 2012 are BMI's Mark Mason and Wild Cub's Matt Shaw, Jeremy Bullock, Keegan Dewitt, Eric Wilson, and Jerry Pentecost.



Wild Cub rocks that Great Taste Lounge.

Fans and festival attendees catch some shade in the Great Taste Lounge.



By Lightning, RTB round one's champs, charm Bonnaroo crowds.



RTB round three winners Fly Golden Eagle take the Bonnaroo stage.

PHOTOS BY DUSTY HARRIS/REUTERS

KIRK FRANKLIN, MARK HALL, TOBYMAC, MATT MAHER, KYLA ROWLAND, CHRIS STEVENS & EMI CMG PUBLISHING TOP BMI CHRISTIAN AWARDS

BMI celebrated the songwriters and music publishers behind the past year's most-performed songs in Christian music during the organization's annual Christian Music Awards, held June 19 at BMI's Nashville offices on Music Row.

Consistent chart-topper tobyMac earned his third consecutive Christian Songwriter of the Year crystal and shares

the 2012 honor with Casting Crowns frontman Mark Hall, singer/songwriter Matt Maher, Southern gospel staple Kyla Rowland and hit songwriter/producer Chris Stevens. The unusual five-way tie occurred because the hit-makers each wrote or co-wrote two of the songs on the year's most-performed list.

Cross-format superstar Kirk Franklin earned Christian Song of the Year honors for his smash "I Smile," published by Aunt Gertrude Music Publishing LLC and Bridge Building Music.

With the highest percentage of copyright ownership among the year's most-performed songs, powerhouse EMI CMG Publishing clinched the Christian Publisher of the Year win.

During the ceremony, prolific family group the Isaacs, 2012 Dove Awards Artist of the Year Jason Crabb and dynamic contemporary Christian singer/songwriter Chris Tomlin each delivered inspirational performances.

For a complete list of winners, visit BMI.com.



The night's big winners gather for a photo. Pictured are BMI's Mike O'Neill; Universal Music Publishing Group's Dale Matthews (accepting Song of the Year Award for Kirk Franklin); Publisher of the Year, EMI CMG Publishing's Eddie DeGarmo; Christian Songwriters of the Year Kyla Rowland, tobyMac, and Chris Stevens; and BMI's Jody Williams and Phil Graham.

PHOTOS: JOHN RUSSELL

Universal Music Publishing's Stacey Wilbur and songwriters Bernie Herms and Christy Sutherland earn a round of awards.

Jason Crabb and tobyMac arrive at the pre-ceremony cocktail party.



Pictured performing are (clockwise, from above) Jason Crabb, Chris Tomlin and The Isaacs.



LICENSING NEWS

TEXAS FOOD, TEXAS MUSIC – COMBINING TWO GREAT TRADITIONS

By Russell Hall

Since opening for business in 2006, Lamberts Downtown Barbecue has become one of Austin's favorite hot spots, renowned for its succulent barbecue, modern Texas cooking and tasty cocktails. But as co-founder Will Bridges points out, the 200-capacity restaurant boasts another amenity—specifically, sensational live music—that serves as a huge draw six nights a week. In fact, so integral is music to Lamberts' operations, the restaurant offers not just one but two nightly shows—each featuring a different band or performer.

"First, there's the dinner show, which lasts from 7 p.m. to 9 p.m.," explains Bridges. "That's when we pay homage to Texas roots music. One night it might be Texas blues, another night it might be gypsy jazz and another night it might be country-western swing. That music goes well with the dining experience. After that, there's the late show, which is totally genre-agnostic. The early shows are in line with existing Texas traditions, whereas the late shows are more about where contemporary Texas music might be headed."

Lamberts is an exceptionally bright beacon for Texas music, but similar scenes play out in restaurants throughout the state. Moreover, Lamberts' eclectic approach reflects the diverse nature of Texas music, and its wondrously rich traditions. Dating back to the mid 19th century, Texas has always been an ethnic melting pot in which old forms of music mingled and new styles emerged. As writer Jay Brakefield has pointed out, Western swing alone, which was born in Texas, incorporates aspects of country, blues, pop, big-band jazz and Latin rhythms. Similarly, "Conjunto" combines traditional Mexican music with polkas and other musical forms brought by European settlers to the Lone Star State.

"Texas's geographic location pretty much destined it to be a melting pot for many different styles of music," says Casey Monahan, director of the Texas Music Office.

Sarah Buxton a Hit at Illinois Broadcasters Awards Dinner



▲ BMI presented a performance by singer/songwriter Sarah Buxton at the Illinois Broadcasters Association's Silver Dome Awards dinner, held recently at the Marriott Hotel and Convention Center in Normal, IL. The BMI songwriter performed hits from her days as a Lyric Street recording artist, as well as the chart-busters she wrote for Keith Urban, including "Stupid Boy" and "Put You in a Song." Pictured are IBA Chairman of the Board & Clear Channel Chicago President/Market Manager Earl Jones, IBA President/CEO Dennis Lyle, Buxton, IBA2012 Conference Co-Chair & Cromwell Group Regional Manager Chris Bullock, IBA2012 Co-Chair & Hubbard Radio Chicago VP/Market Manager Jerry Schnacke and BMI's Dan Spears.

Established in 1990, the Texas Music Office was the first government office created for the purpose of promoting a state's music industry. Monahan continues: "You've got the obvious influence from Mexico, the influence from the Deep South, and the influence of cowboys and cowboy music. Put those things together, and you get a spirit of music particular to Texas. Much of it has to do with mixing different ingredients together, to come up with something new."

Lubbock native Joe Ely, the legendary singer-songwriter who's taken Texas music to all corners of the earth, concurs with Monahan's assessment. "There's a strong tradition of passing stories along from one person to another in Texas," he says. "That tradition came out of the cowboy days, or the cattle drives, where stories were told around the campfires about things that happened on the trail. Those stories turned into legends, and inspired people like Woody Guthrie to write songs about the Dust Bowl days and the Great Depression. They also inspired blues artists like Lightnin' Hopkins and Blind Lemon Jefferson to write songs about hard times in the cities."

Ely adds that it was the proliferation of Texas dancehalls—a unique phenomenon that continues to be a cherished aspect of the

state's heritage—that laid the groundwork for Texas music to flourish. Texas dancehalls were in fact the precursors for the near-ubiquitous presence of music in restaurants and similar establishments throughout the state. The communal aspect of the dancehall experience—where patrons of all stripes gathered in celebration and harmony—remains vibrantly alive in Lamberts and other places where music is a vital component.

To facilitate the use of music in Texas dining establishments, the Texas Restaurant Association and Broadcast Music, Inc.—BMI—entered a productive partnership in 2000. Together, the organizations have devoted much energy toward providing clarity to TRA members with regard to music-licensing requirements, with TRA members able to save up to 20 percent off BMI licensing fees. Founded in 1939, BMI distributes 87 cents of every dollar it collects to the more than 500,000 songwriters, composers and publishers who comprise its roster. The not-for-profit-making organization offers membership to songwriters and composers at no cost, with an open-door policy.

"Organizations like BMI—performing rights organizations—are advocates of a system whereby people are compensated for their work," says Monahan. "It's

extremely important, not only for restaurants but really for everybody in the country, to understand the value of and the significance of intellectual property. And it's important that businesses understand their responsibilities, in that regard. BMI and similar organizations are the songwriter's first line of defense in a really competitive environment. I can't begin to tell you how many songwriters I've known whose first counseling came from a performing rights organization."

With help from the TRA, BMI also serves as a sort of "middleman" who relieves restaurants from the complexities involved in striving to comply with copyright statutes. In serving that function, the organization allows dining establishments to focus on their goal of providing guests with the best possible dining experience. "The interplay between music and dining is crucial," says Lamberts' Bridges. "You really can't separate the two. We're very proud of how eclectic our crowds are, and music is the common denominator that makes that happen. Lamberts wouldn't be what it is today, were it not for the music component."

► BMI presented hit singer/songwriter John Wiggins at the Hall Communications Group Seminar awards dinner, held recently in Providence, RI. Wiggins entertained the crowd with a set that included his No. 1 hits "Who Are You When I'm Not Looking" by Blake Shelton and "Tequila Makes Her Clothes Fall Off" by Joe Nichols. Pictured are (seated) Bill Baldwin, Executive VP, Hall Communications Group; Art Rowbotham, President of Hal Communications Group; Bonnie Rowbotham, CEO of Hall Communications Group; and Evelyn Wolf, Treasurer, Hall Communications Group; (standing) Tom Wall, VP/GM, Cat Country 98.1; Wiggins; and BMI's Mason Hunter.

John Wiggins Performs Hits for Hall Communications



BMI and FAB Toast Barry Gibb



◀ BMI joined the Florida Association of Broadcasters (FAB) in honoring legendary artist and songwriter Barry Gibb with the FAB's Service to Florida Award. BMI President & CEO Del Bryant was on hand to pay tribute to the iconic leader of the Bee Gees for the substantial philanthropic work he has done in the Miami area. Pictured are Hall Communications President and FAB Board Chair Art Rowbotham, FAB President Pat Roberts, Gibb, Univision Radio Senior Vice President and outgoing FAB Board Chair Claudia Puig and Bryant.

Jenn Schott Treats KRHA to Stories and Songs



◀ BMI invited Kansas native Jenn Schott – whose songs have been recorded by LeAnn Rimes, Billy Ray Cyrus, Restless Heart, Mallory Hope and more – to entertain attendees of the Kansas Restaurant & Hospitality Association (KRHA) Evening of Hospitality, held recently in Wichita. Each year, the KRHA event helps support the organization's Educational Foundation and celebrates the industry's rising stars. Pictured are Schott, KRHA interim CEO Adam Mills, BMI's Jessica Frost, and Bob Carmichael, former KRHA Chairman of the Board & Managing Partner, Topeka Hospitality LC.

Rodney Clawson Charms OAB



Kevin Griffin, Ed Roland Headline Show for Rock N' Restaurants



▲ Hit BMI songwriter Rodney Clawson was the featured entertainer at the Oklahoma Association of Broadcasters Annual Convention held at the historic Skirvin Hotel in Oklahoma City. The performance capped off quite a week for Clawson, who had six songs on the Billboard charts at the time, including the Blake Shelton No. 1 "Drink On It." Clawson closed his set with a performance of "I Saw God Today," which George Strait took to the top of the charts. Pictured are OAB President and Drewry Television's Mike Taylor, Ponca City and Stillwater Radio's Bill Coleman, Clawson, OAB's Vance Harrison, Clear Channel's Bill Hurley, Emma Thomas, and BMI's Mason Hunter.

◀ BMI partnered with the California Restaurant Association for "Rock N' Restaurants," a night of entertainment in conjunction with the CRA Lobby Day in Sacramento. CRA members and staff, as well as state legislators, were treated to a performance later that evening by BMI songwriters Kevin Griffin of Better Than Ezra and Ed Roland of Collective Soul at the Crest Theatre. Pictured are Griffin, BMI's Jessica Frost, the California Restaurant Association's Lara Diaz Dunbar and Jot Condie, Roland and BMI's Mason Hunter.

Key West Songwriters Fest 2012: Bigger and Better

Presented by BMI and benefitting Operation Homefront, the 17th annual Key West Songwriters Fest was held over five days and nights of more than 30 free shows by over 100 top songwriters at an array of the island's most popular drinking holes and hot spots. Informal adaptations of Nashville's signature in-the-round acoustic showcases dominated much of the schedule, while an event-capping street concert featuring Jeffrey Steele and his ace band helped attendees celebrate Cinco de Mayo.



Pictured backstage at the San Carlos Institute are BMI's Mark Mason and Clay Bradley, Bob DiPiero, Dallas Davidson, Al Anderson, Jeffrey Steele, BMI's Jody Williams, and Key West Songwriters Festival Director Charlie Bauer.



Jeffrey Steele headlines the free Cinco de Mayo concert (right), drawing a sea of music fans to Duval Street (left).



Hillary Lindsey helps Lori McKenna while Liz Rose looks on at Blue Heaven.

Photos: Brian Tipton



2011 BMI Songwriter of the Year Dallas Davidson performs at Smokin' Tuna Saloon.



Robert Earl Keen and Pat McLaughlin swap songs at the San Carlos Institute.



Jon Randall takes his turn during an end the round set at the San Carlos Institute also featuring Matraca Berg, Jeff Hanna, and Jessi Alexander.



Paul Overstreet and Even Stevens share a laugh during their performance at Tropic Cinema.

Bobby Pinson performs with Morgan Mills at Cowboy Bill's.



Johnny Bulford delivers a strong set at the Pier House Resort.

SHOWCASE ROUND-UP

Top talent performs in top venues and festivals around the country at showcases and stages presented by BMI throughout the year. The shows illustrate BMI's philosophy of supporting the best new sounds first, connecting creators with the fans and businesses who love and use music.



Quiet Hounds takes the stage at BMI's 2012 Athfest showcase.



Shane Free performs at the July 25th edition of BMI's Next Fresh Thing.

Manicanparty's Jessica Corazza takes the stage at BMI's New Music Seminar showcase, held June 19 at the Gramercy Theatre in New York.



Enjambre performs at the second installment of BMI Summer Nights on July 7.



Trent Summar performs on Friday, June 8 at the BMI Tailgate Party during the 2012 CMA Music Festival.

JON MCXRO hits the stage at the March 29th installment of BMI's Next Fresh Thing.



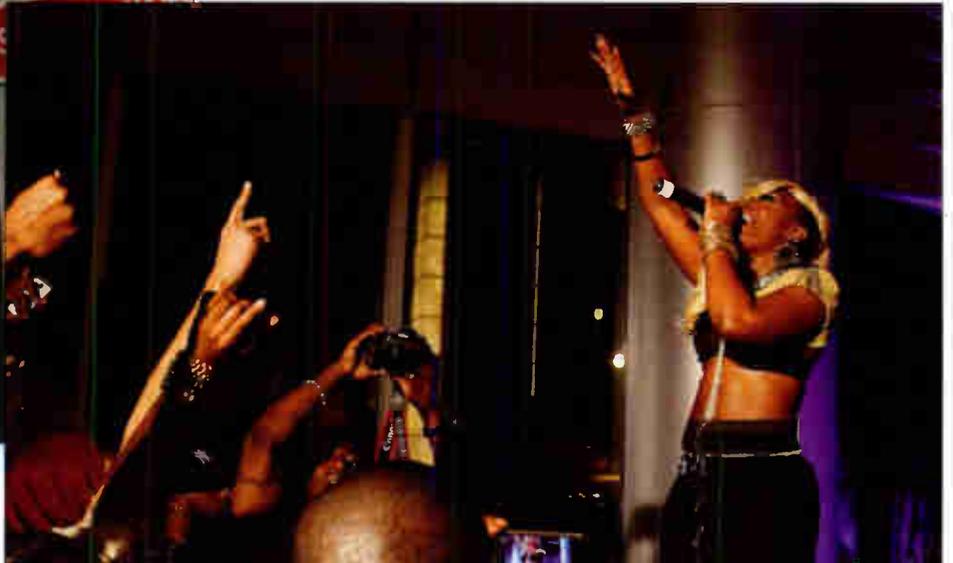
Mockingbird Sun performs at the Young Music Business Professionals Networking Breakfast on June 27 at BMI.



Lauren St. Jane and the Dead Westerns take the stage during the first edition of the BMI Presents at Eddie's Attic Songwriter Series on July 14.



BMI songwriter Levi Conner performs at the BMI Brunch at the Florida Music Festival in Orlando.



Singer/songwriter Kalenna performs at BMI Presents: Live From Loews, a showcase held April 26 in Atlanta.

New Media Scene

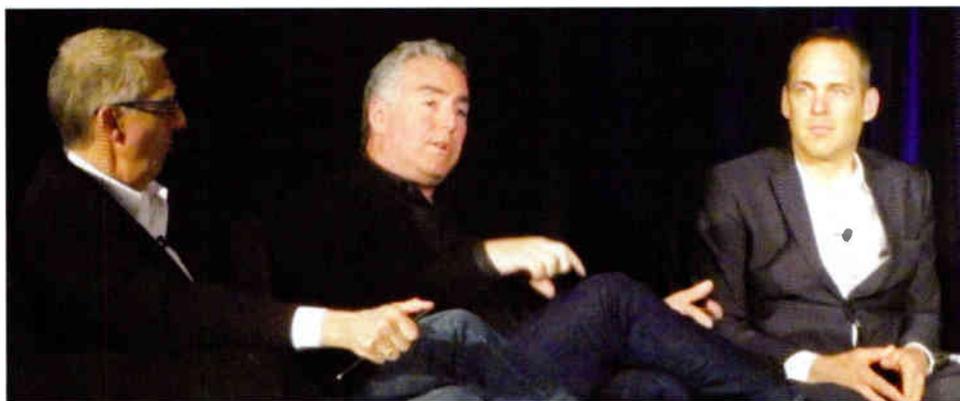
New Media Team Meets Growing Demand for BMI Catalog, Participates in Global Dialogue

Over the past six months, BMI's New Media team has worked diligently to enthusiastically support start-ups and online business innovation while simultaneously securing fair compensation for BMI songwriters, composers and music publishers. In addition to procuring key new licensing agreements, BMI's New Media executives have participated in crucial industry discussions and educational panels at premier conferences.

New Licensees

BMI signed multiple new licensing agreements with key digital music platforms in the first part of 2012. Exciting recent new media licensees include eMusic, a music discovery and subscription service that features curated radio programs for music enthusiasts; MetroSTUDIO, a music and entertainment offering from MetroPCS, the fifth largest mobile telecommunications network in the U.S.; wahwah.fm and Aupeo; emerging artist network RCRD LBL; and social music platform CurrentHipHop.com.

In addition, BMI signed a multi-year license agreement with public media organization CPB, NPR's digital public radio network and PBS's digital public broadcast entities.



Don Gorder, Berklee College of Music; BMI's Richard Conlon; and MasurLaw's Steven Masur offer ideas for simplifying music licensing.

New Music Seminar

BMI partnered with SoundExchange and iHeartRadio to re-launch New Music Seminar (NMS), June 17-19, 2012 at Webster Hall in New York City. The must-attend gathering drew key music, technology, radio, venture capital, advertising agency and brand executives, as well as artists, managers, producers, songwriters, booking agents, venues, and promoters together to discuss how to build a stronger, smarter music industry ecosystem.

In addition to BMI leaders, the seminar featured discussions led by industry experts including Pandora CEO/President Joe Kennedy, SoundExchange President Michael

Huppe; Spotify CEO/Founder Daniel Ek; Clear Channel Entertainment Enterprises President John Sykes; Violator Management CEO Chris Lighty; legendary songwriter/guitarist Nile Rodgers, Founder/Owner of Nile Rodgers Productions; Reverb Nation CEO/Founder Michael Doernberg; Topspin Media CEO/Founder Ian Rogers; eMusic CEO/President Adam Klein and many more.

Rethink Music Conference

BMI proudly sponsored the Rethink Music Conference, a special collaboration between the Berklee College of Music and MIDEM, held April 22-24 in Boston. Richard Conlon, BMI Senior Vice President, Corporate Strategy, Communications and New Media, contributed to the panel "Licensing Challenges in a Global Community," where he was joined by Don Gorder, Berklee College of Music, and Steven Masur of MasurLaw in a lively discussion about how to simplify the process of licensing copyrighted works.

In addition to sponsoring the conference, BMI held an intimate dinner April 23 at the Harvard Club, where industry leaders gathered and discussed event highlights.

Check BMI.com for the latest news about the ways in which BMI is connecting songwriters, composers and music publishers with smart businesses that use music.



Pictured at the BMI-hosted dinner during the Rethink Music Conference are BMI's Richard Conlon, Berklee College of Music's Roger Brown, and Reed MIDEM's Bruno Crolot.



The BMI Board of Directors honored BMI legend **Carlos Santana** at its annual dinner, held April 17 during the National Association of Broadcasters (NAB) convention in Las Vegas. Pictured are BMI President & CEO **Del Bryant**; **Mike Stoller**; **Steve Wynn**, Co-Founder, Chairman and CEO of Wynn Resorts; **Ronnie Dunn**; Santana; **Susan Davenport Austin**, Chairman of the BMI Board of Directors and Senior Vice President and Chief Financial Officer of Sheridan Broadcasting Corporation and President of the Sheridan Gospel Network; **Lauren Christy**; and **Paul Anka**.

RANDALL MICHELSON



BMI presented the anticipated annual installment of its popular "How I Wrote That Song" series at the Billboard Latin Music Conference and Awards in Miami on Wednesday, April 25 at the JW Marriott Marquis. During the panel, **Chino y Nacho** also picked up their 2012 BMI Latin Awards for co-writing their hit "Tu Angelito." Pictured (at left) backstage at "How I Wrote That Song" are (back row) **Porfirio Piña**; panelist **Gocho**; BMI's **Delia Orjuela**, moderator; panelists **Benny Camacho** and **Horacio Palencia**; **Jessica Roffe**; and BMI's **Joey Mercado**; with (front row) panelists Nacho and Chino. Pictured (above) showing off their BMI Latin Awards are Chino; manager **Pablo Villalobos**; and Nacho. Shown (above at left) catching up at the conference are Chino; Nacho; Orjuela; **Jenni Rivera**; Palencia; Gocho; and Camacho.

ARNOLD TURNER



BMI bestowed the Legends of ATL award on producer Mr. Collipark for his outstanding contributions to Atlanta's music community, April 26 at BMI Presents: Live From Loews, a showcase featuring the region's top talent. Pictured (at right) are BMI's **Byron Wright**, **Jon Platt**, Mr. Collipark, attorney **Karl Washington**, and BMI's **Catherine Brewton**. In the photo above, **Shay Mooney** and **T-Pain** perform.



BMI and Parnassus Books hosted a book signing for Southern rock legend and long-time BMI songwriter **Gregg Allman's** memoir *My Cross to Bear* on May 10 at BMI's Nashville offices. Co-written by Alan Light, the book reflects on Allman's storied career and the legacy of the Allman Brothers Band. Pictured are Parnassus Books' **Niki Castle** and **Karen Hayes**, BMI's **Jody Williams**, Allman, Harper Collins Books' **Sharon Glassmeyer**, BMI's **Clay Bradley** and Parnassus Books' **Mary Grey James**.



Blackbear played in front of an enthusiastic crowd at BMI's July "Pick of the Month" showcase, held July 24 at SOB's in New York. Pictured after the performance are BMI's **Jake Simon**, **Blackbear** frontman **Mat Musto**, **DJ Lehi** and BMI's **Samantha Cox**.

BMI's **Brandon Bakshi** helps **Gotye** celebrate his Song of the Year win for "Somebody That I Used to Know" at the 2012 APRA Awards.



BMI ROSE
ERIC EMMERLAND



BMI partnered with Silverstein Properties to present the 2nd annual 7 World Trade Center Festival, a series of free summer performances in the public park in front of 7 World Trade Center, which houses BMI's New York headquarters. Pictured (at right) at the June 29 installment are BMI's **Brooke Morrow** and **Charlie Feldman**; performer **Katie Costello**; and BMI's **Jake Simon** and **Samantha Cox**. Shown above, BMI's **Wardell Malloy** (far left) and **Ian Holder** (far right) gather for a photo with performer **Ronnie "RO" James** at the third installment of the festival.



New York University and BMI joined forces to present the Music in Commercial Media Workshop at NYU from July 28-30. The intensive three-day seminar taught participants the business and techniques of producing and composing music for advertising, corporate branding, and music production libraries. Pictured are (back row) **Ken Ferris**, Senior Creative Director, Arnold Worldwide; **Andy Block**, composer and managing partner, Human: Music and Sound Design; BMI's **Doreen Ringer Ross**; **Ryan Fitch**, music producer, Saatchi + Saatchi; and **Keith D'Arcy**, music producer, Saatchi + Saatchi; (front row) **Pete Nashel**, composer, Duotone Audio Group; **Ron Sadoff**, Director of Film Scoring, NYU; and BMI's **Lisa Feldman**.



BMI's **Marissa Lopez** participated in the "@Digital: Streaming, Branding, & The Art of Getting Paid" panel at the Latin Alternative Music Conference (LAMC) at the New Yorker hotel in New York City on Friday, July 13. Lopez discussed the process of royalty collection via streaming services. Pictured are X5's **Griff Morris**, Lopez, SoundExchange's **Bryan Calhoun**, recording artist **Ximena Sariñana**, eMusic's **Molly Neumann**, Pandora's **Matt Ostrower**, Foursquare's **Ashley Simon**, and Groovespark's **Evan Jon Rocha**.

The Nationwide Children's Hospital Opening Gala in Columbus, Ohio raised \$3.8 million on June 9, as timeless crooner and longtime BMI songwriter **Harry Connick, Jr.** delivered an inspiring performance and more than 750 attendees mingled for a great cause. BMI Board member **Michael J. Fiorile**, Vice Chairman and CEO, Dispatch Broadcast Group, Columbus, OH, also serves on the Nationwide Children's Hospital Board. Pictured at the event are BMI's **Mike O'Neill** and **Barbara Cane**, Connick, Jr., and Fiorile.



On Sunday, June 17, BMI presented "Coffee Talk," an in-depth panel discussion at the Los Angeles Film Festival held in Downtown Los Angeles. The conversation was moderated by BMI's **Doreen Ringer Ross**, and featured composers **Rolfe Kent** (*Up in the Air*, *Sideways*, *Mean Girls*), **Michael Penn** (*Skateland*, *Sunshine Cleaning*, *Boogie Nights*), and **Cliff Martinez** (*Contagion*, *Drive*, *Traffic*) discussing composing for film. Pictured are Penn, Ringer Ross, Martinez and Kent.

JEFF FISHER



The BMI Tailgate Party made its debut at the 2012 CMA Music Festival. Running from Thursday, June 7 to Sunday, June 10, the stage featured rising stars, songwriters behind the hits, honky tonk heroes and guitar gods, each serving as rowdy warm-ups before the nightly shows at LP Field. During the CMA Fest, BMI also presented top-notch BMI songwriters **Kendell Marvel**, **Bob DiPiero**, **Phil O'Donnell**, and **Tim James** in an in-the-round show benefitting Musicians On Call. Pictured (below at left) at the BMI Tailgate Party are **Kenny Vaughan**, The World Famous Headliners' **Shawn Camp**, and **Trent Summar**. Pictured (at left) backstage at the BMI Tailgate Party are BMI's **Mark Mason** and **Penny Everhard**, The Hogslop String Band, Creative Nation's **Julie Stuckey** and BMI's **Clay Bradley**. Pictured (below) at the Musicians On Call benefit are James, DiPiero, Everhard, Marvel, Musicians On Call's **Katy Brown**, BMI's **Perry Howard**, and O'Donnell.

STEVE LOWRY



STEVE LOWRY

PAUL LEVY



Pictured at the 13th Annual BMI Foundation Jerry Harrington Awards for Creative Excellence presentation are first-year winner **Natalie Tenenbaum**; librettist winner **Suzanne Bradbeer**; third-year winner **Greg Edwards**; second-year winner **Benjamin Velez**; and BMI's **Patrick Cook**.

BMI brought three up-and-coming songwriters to Eddie's Attic in Decatur, GA on July 14 for a night of original songs. **Sam Lewis**, **Chris Cauley**, and **Lauren St. Jane** kicked off the series, which will be feature monthly installments at one of the greater Atlanta area's most writer-friendly listening rooms. Pictured are Lewis, BMI's **David Claassen**, and St. Jane.



CARA PASTORE



BMI President & CEO **Del Bryant** spoke to UCLA students on Monday, May 7 during the Herb Alpert School of Music's Music Industry 105 course, where he was joined by acclaimed BMI singer/songwriter **Mac Davis**. Pictured are BMI's **Casey Robison**, **Delia Orjuela** and **Tracie Verlinde**; **David Leaf**, Professor, UCLA Herb Alpert School of Music; **Bryant**; **Davis**; and BMI's **Barbara Cane** and **Marissa Lopez**.

BMI invited a selection of the Big Easy's top songwriters to perform at the annual French Quarter Festival, held April 12-15 in New Orleans. Set in the courtyard of the Historic New Orleans Collection, the BMI Songwriter Stage featured two days of talented troubadours. Pictured are BMI's **Clay Bradley**, Historic New Orleans Collection's **Jiordana Ciavetti**, **Charles Lumar**, **Kristin Diable**, **Alexis Marceaux**, and BMI's **Mark Mason**.



JEFF PASINO

ERIKA BICLDRING

MARIA C. RESTREPO



Attendees of the 2012 Latin Mixx Conference and Awards were treated to BMI's "How I Wrote That Song: The Producers Panel," held July 11 in New York. BMI assembled a group of talented producers to discuss the process of helping the boards for hit songs. Pictured at the event are producers **Alcover** and **Xtassy**; singer/songwriter **Natti Natasha**; producer **DJ Blass**; **Porfirio Piña**; producer **Andres "Dre" Hidalgo**; and Latin Mixx Conference and Awards Founder & President **Kevin "Pills" Montaño**.



BMI's **Doreen Ringer Ross** and the Independent Filmmaker Project (IFP) staged workshops during the IFP Narrative Rough Cut Lab, held June 14 in New York City. Designed to explore the filmmaker and composer relationship, as well as music rights and supervision, the workshops featured insights from composer **Peter Nashel** and music supervisor **Barry Cole**. Pictured at the event are Nashel; Ringer Ross; Cole; and IFP's **Amy Dotson**, **Rose Vincelli Gustine**, and **Dan Schoebrun**.

On a sunny Nashville afternoon, BMI's licensing department enjoyed ice cream sundaes along with songs from top-tier BMI songwriter **Jim Beavers**. Co-writer on some of country's biggest hits including "Watching Airplanes" by Gary Allan, "Don't" by Billy Currington, and most recently "Red Solo Cup" by Toby Keith and No. 1 "5-1-5-0" by Dierks Bentley, Beavers treated the employees to an acoustic set as well as a few stories behind the songs. Pictured are BMI's **Bradley Collins**, Beavers, and BMI's **Mike Steinberg**.



DREW MAYNARD



Pictured at the presentation of the 2012 BMI/Jerry Goldsmith Film Scoring Scholarship are (back row) recipient **Nuno Dario** and BMI's **Doreen Ringer Ross**; (front row) UCLA's **Pascale Cohen-Olivar** and UCLA Extension's **Kristen Kang**.

A handpicked selection of up-and-coming songwriters and producers attended BMI Presents Music 101: A&R Corner held May 23 at Engine Room Audio in New York. Participants were able to receive feedback on their songs from A&R executives from Epic Records. Pictured at the event are Epic's **Steve Owens** and **Shani Gonzales**; BMI's **Wardell Malloy**; Epic consultant **Jason Geter**; and BMI's **Ian Holder**.





Dawn Richard and BMI's Nicole Plantin pause for a photo at BMI's Next Fresh Thing showcase in Los Angeles. In addition to Richard, the lineup featured Revenge of the Nerds, Troy NoKA, and Shane Free.

BMI invited four of Athens' stand-out indie bands to perform at the 40 Watt during the city-wide Athfest music festival. Featuring Lera Lynn, Modern Skirts, Quiet Hounds, and Twin Tigers, BMI's fourth annual Athfest show drew a full crowd to the Atlanta hot spot. BMI's David Claassen (far right) poses with Lynn and her band backstage.



JC OLIVERA

CARA PASTORE



BMI and ATO Records joined forces on Monday, July 16 to celebrate Old Crow Medicine Show's new album *Carry Me Back*, released July 17. Held at Nashville's legendary Station Inn, the invite-only event featured a performance by the roots music favorites. Pictured are (back row) Old Crow Medicine Show's Critter Fuqua, Morgan Jahnig, Kevin Hayes, and Gill Landry; (front row) Paradigm Talent Agency's Bobby Cudd, Old Crow Medicine Show's Chance McCoy and Ketch Secor, manager Norm Parenteau, and BMI's Clay Bradley.

The BMI Lehman Engel Musical Theatre Workshop held its Spring Smoker, a semi-annual showcase of new songs from the workshop, April 26 at BMI's New York office. Several new musicals were presented at the anticipated event, which is modeled after the informal social gatherings held at Cambridge University. Pictured at the Smoker are (back row) Eric March, Jeff Hardy, Tom Stuart, Gary Apple, Caleb Damschroder, Kathryn Hathaway, and Benjamin Velez; (middle row) David Gaines, Greg Edwards, Ben Green, Adam Mathius, Ray Bokhour, Elyssa Samsel, and Kate Anderson; (front row) Michelle Foor, George Merrick, BMI's Patrick Cook, and Frank Evans.



ERIC ENGLAND

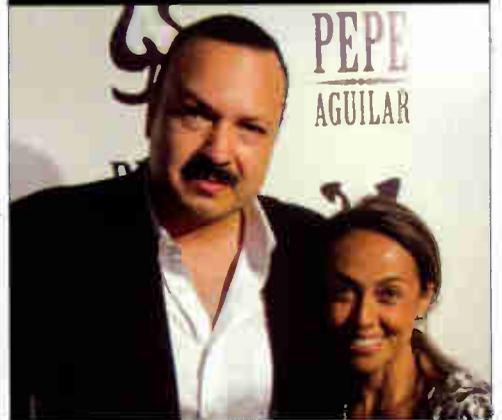


Dominican singer/songwriter **Sohanny** visited BMI's Los Angeles offices on Wednesday, July 10 to treat everyone to a special live performance. Pictured are guitarist **Luis Villegas**; BMI's **Michael Crepezzi**, **Lisa Feldman** and **Marissa Lopez**; Sohanny; and BMI's **Delia Orjuela**, **Tracie Verllnde**, **Nicole Plantin**, **Erika Vasquez**, **Barbara Quinn** and **Claudia Billen**.



BMI's **Samantha Cox** (second from left), **Jake Simon** (fourth from right) and **Haley Hard** (second from right) pause for a photo with **the Ambassadors** after the band's electrifying performance at BMI's New Music Seminar showcase, held June 19 at the Gramercy Theatre in New York.

Grammy- and Latin Grammy-winning Mexican singer/songwriter **Pepe Aguilar** (left) was honored with a star on the Hollywood Walk of Fame on Thursday, July 26 in Hollywood, CA. Hosted by The Hollywood Chamber of Commerce, the unveiling of the star was followed by a reception at the Hollywood Roosevelt Hotel. BMI's **Delia Orjuela** (right) was on hand to congratulate Aguilar.



BMI and New West Records partnered with the W Atlanta Downtown's Wet Bar on June 28 to host a listening party for **Ponderosa's** new album, *Pool Party*, released July 31. Pictured are (back row) New West Records' **Matt Etgen**, **George Fontaine Jr.** and **Tommy Robinson**, Ponderosa's **Kalen Nash** and wife **Aslyn**, and **Austin Harkey**; (front row) Ponderosa's **John Dance**, manager **Jeremiah Romo**, **Kris Sampson**, **JT Hall**, **Darren Dodd**, **Kelley Dance**, Mixtape Atlanta's **Kim Burdges** and **Jessica Lewis**, **Cory Jasin**, and BMI's **David Claassen**.

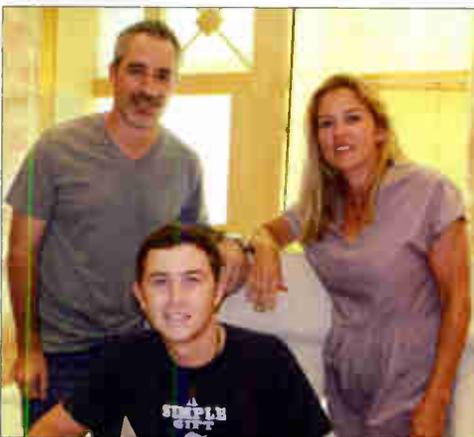
JOSHUA SARNER

CARA PALTORE



Grammy-nominated producer and songwriter **Salaam Remi** visited the BMI Los Angeles offices on Thursday, July 12 to play new music from upcoming projects, including tracks from Nas' new chart-topping album, *Life Is Good*, on which Remi is credited as producer on over half of the tracks. Pictured are BMI's **Nicole Plantin**, Remi, and BMI's **Malik Levy**.

USC presented the comprehensive "Mixing for Composers" seminar on Wednesday, April 4 with a special guest lecture from Oscar-nominated BMI film composer **Alan Silvestri**. Sponsored by BMI and now in its third year under the direction of professor Brian King, the month-long educational event is taught by scoring mixer and four-time Oscar nominee **Dennis Sands** and serves as part of USC's Scoring for Motion Pictures & Television (SMPTV) curriculum. Pictured are Silvestri, BMI's **Doreen Ringer Ross**, Sands and USC's **Richard McIvery**.



American Idol champ **Scotty McCreery** officially joined the BMI songwriting family on July 26 in Nashville. The winner of *Idol's* season 10, McCreery just wrapped up a tour opening for Brad Paisley and the Band Perry, while his debut album *Clear as Day* has already gone platinum and topped the Billboard 200. Pictured are Universal Music Group's **Brian Wright**, McCreery, and BMI's **Leslie Roberts**.

BMI is a proud sponsor of the American Youth Symphony's (AYS) Danny Elfman Project, which launched on Sunday, May 6 at UCLA's Royce Hall in Los Angeles. Sponsored by BMI, the three-year initiative will explore and celebrate the film music of iconic BMI composer **Danny Elfman** through panel discussions and performances. At the first installment, Elfman joined film music historian **Jon Burlingame** for an in-depth symposium discussing the composer's incredible career. Premier BMI composer **David Newman** then conducted the American Youth Symphony in an inspiring concert featuring Elfman's compositions. Pictured are Burlingame, Elfman, BMI's **Doreen Ringer Ross**, AYS Executive Director **Janneke Straub**, and Newman.



DREW JAYNEARD

JEFF FASANO



BMI and Capitol Records invited Music Row to Nashville's newest venue, Marathon Music Works, on July 30 to recognize the success of **Eric Church's** No. 1 smash "Springsteen." The single, co-written by Church and first-time chart-toppers **Ryan Tyndell** and **Jeff Hyde**, is Church's biggest hit to date and the second No. 1 off his third studio album, *Chief*, which was also celebrated at the party for recently going platinum. Pictured are EMI Capitol Records' **Steve Hodges**, **Cindy Mabe**, and **Tom Becci**; Q Prime Management's **John Peets**; producer **Jay Joyce**; Tyndell; Church; Hyde; Sony/ATV Music Publishing's **Troy Tomlinson**; BMI's **Jody Williams**; BMG Music's **Sara Johnson**; and ote Music's **Arthur Buenahora** and **Gilles Godard**.



BMI's **Samantha Cox**, **Brooke Morrow** and **Charlie Feldman** flank Academy Award-nominated actress and singer/songwriter **Abigail Breslin** as she signs a BMI songwriter affiliation agreement in New York. Breslin, known for her roles in such movies as *Little Miss Sunshine* and *New Year's Eve*, has also written a song for her upcoming movie, *Perfect Sisters*.

BMI's Los Angeles Urban department presented the Music101 Feedback panel at the Gibson Showroom in Beverly Hills on Wednesday, May 23. Budding producers and songwriters were able to showcase their music and receive instant feedback from the panel of industry professionals that included producer **Mac Robinson**; **Sam Taylor**, Director, EMI Urban; and **Shawn Barron**, Director of A&R, Atlantic Records; while BMI's **Nicole Plantin** moderated the discussion. Pictured are Plantin, Taylor, Robinson and Barron.



BMI's **Ray Yee** attended the International Film Music Festival in Cordoba, Spain, from June 25 through July 1 in support of the BMI composers participating in the festival's many workshops, screenings, and concerts. BMI composer **Blake Neely** served as musical director of the annual festival that attracts composers, entertainment industry executives and music lovers from around the world. Pictured are Yee, and composers **Cliff Martinez**, **Christopher Young**, **Ludovic Bource** and Neely.



BMI's March 29th installment of Next Fresh Thing featured Alkatraz, VIBE, JON MCXRO and Skeme, as well as **Casey Veggies**, who closed out the show with his signature laid-back, West Coast hip-hop. Pictured are BMI's **Nicole Plantin**, Casey Veggies and ICM's **Caroline Yim**.

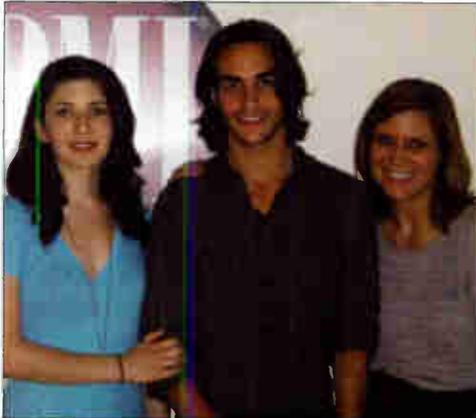


BMI and White Bear PR presented "The Character of Music" panel on Thursday, July 12 during Comic-Con International 2012 in San Diego. *TRON: Uprising* star **Bruce Boxleitner** took the stage to introduce the participants, which included BMI composers **Blake Neely** (*Arrow*) and **Christopher Lennertz** (*Supernatural*), and composers **Joseph Trapanese** (*TRON: Uprising*) and **Nathan Johnson** (*Looper*), along with their executive producer counterparts **Marc Guggenheim**, **Todd Aronauer**, **Charlie Bean** and **Rian Johnson**, respectively. BMI's **Anne Cecere**, and **Chandler Poling**, White Bear PR, co-moderated the conversation. In addition to the in-depth discussion, the audience was treated to a surprise sneak peek of the highly anticipated CW series *Arrow*. Pictured are Poling, Guggenheim, Neely, Boxleitner, Cecere, Lennertz, Aronauer, Trapanese, Bean, Nathan Johnson and Rian Johnson.

JC OLIVERA

ARNOLD TURNER

The BMI Jazz Composer Workshop (JCW) held its 24th annual Summer Showcase Concert June 28 in New York. Pictured at the event are BMI's **Patrick Cook**; bassist **Rufus Reid**; composer **Jane Ira Bloom**; pianist **Lewis Porter**; Manny Albam Commission winner **Matt Holman**; and Jazz Composer Workshop Musical Director **Jim McNelly**.



The **Royal You** visited the BMI Los Angeles offices on Wednesday, July 18 to catch up with BMI staffers and perform a selection of their killer songs. Pictured are The Royal You's **Kate Ferber** and **Jake Snider**, with BMI's **Tracie Verlinde**.

BMI's **David Claassen** was recently invited to participate in a panel on copyright issues at the Protect Athens Music conference held at local music venue The Melting Point. In addition to Claassen, the panel, which was organized by David Barbe of the University of Georgia Music Business Program and Protect Athens Music, featured experts from different aspects of the entertainment industry. Pictured are Georgia Lawyers for the Arts' **Lisa Moore**, Claassen, University of Georgia School of Law's **David Shipley**, Slushfund Recordings' **David Prasse**, and R.E.M. manager **Bertis Downs**.



Music Row gathered at A Cowboy Town in Whites Creek, Tenn. for a country music two-for-one, celebrating the No. 1 hits "Drink on It," recorded by **Blake Shelton**, and "Over You," recorded by **Miranda Lambert**. "Drink on It," co-written by **Jon Randall**, **Rodney Clawson**, and **Jessi Alexander**, is Shelton's 11th—and his sixth consecutive—No. 1 as an artist. "Over You," Lambert's fourth No. 1, is the first chart-topper Shelton and Lambert have written together. Pictured are (back row) Sony Music Nashville's **Gary Overton**, **LeAnn Phelan**, producer **Scott Hendricks**, Warner Music's **John Esposito**, **Ashley Monroe**, Sony/ATV Music Publishing's **Troy Tomlinson**, Wrensong Publishing's **Ree Guyer**, BMI's **Jody Williams**, Disney Music Publishing Nashville's **Kos Weaver**, **Mike Sistad**, Big Loud Shirt Publishing's **Craig Wiseman**, Starstruck Entertainment's **Brandon Blackstock**, BMI's **Clay Bradley** and Avenue Bank's **Ron Cox**; (front row) Shelton, Lambert, Randall, Alexander and Clawson.

RIE E. DIAMOND

PROTECT ATHENS MUSIC



The Smithsonian's National Museum of American History presented a special performance of music acquired by BMI during its June 14 Flag Day celebration. Honky Tonk Confidential (pictured), a D.C.-based country and western band featuring *Face the Nation* moderator **Bob Schieffer**, performed four songs selected from the collection of Civil War sheet music donated by BMI.

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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Assistant Vice President, Writer/Publisher Relations, Nashville

Catherine Brewton
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Anne Cecere
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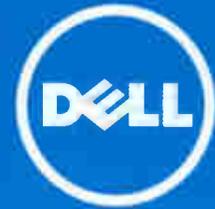
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